Dewitt-Burris, side 1, page 1,   from 184   on original
                                  from 000   on dub --dub #s follow

                            this
Dewitt: OK, well I started with a/hardwired device that is goingto

read graphs. One three levels. I got a piece of graph paper.

It was a TTL device and I didn't build it. In the meantime I talked

lot with Phil Edelstein whose approach to the problem was to

plug the camera into a loudspeaker so that he could stand in front

of it and wave his hands and say "Yeah, there's something in that!"

So, the next stage was I built an interface with a flip-flop as
                                Phil
a toggle to the graph line (??) and Bill wrote an elaborate computer

program for the PDP-11/10 which converted that information into

a string in the computer core. And he could output it at any

speed based on his clock. So it was a graphically-loaded oscillator.

No one was interested in it. I thought it was the greatest thing

on earth but it was a little too abstract.

Jon: What was the year?

Tom: I'm not sure, 74 perhpas. It was in the autumn that I started

building the boards built the boards and Phil started debugging

the program. It took a while. It never worked perfectly bdcuase

Our keyer circuitry was a TTL junction and (inaudible). But we

demonstrated it and sent applications to the NEA to be funded through

Channle 17 (WMHT)) and the Arts Council got interested in it and

funded it for a year and in that period of time we built the

version that you now see. The Arts Council supported this thing

for two years they gave me $10,000. First we bought the off line

stuff, which came ultimately much later. it came almost (inaudible)

as the home-made stuff. But the second year we got funded just for

the home made stuff.

Jon: How much did they give you? The

Tom: They gave us two ten thousand dollar grants that went to WMHT.

Initially it was a portion of the WMHT portapak budget. It wasn't

even half of it but it was a significant portion. I think they

got $25,000 and we got $10,000. The second year it was supplementary

to their proposal. But their whole amount of money came out to

be the same. It amounted to the same thing for them, becuase they

expanded their facility. They were Japanese portapaking at the

s ame time as we (inaudible). The computer, however, is worth

money becuase it came from a granted project they received a

long time ago. It must be about six years. The computer's now

worth, you know, $19.95. Actually, that's not true. It's an 8,
of 8
and they still have a limited market fax mainframes. But you can

buy the chip. And we could make the software operate a microprocessor

with the 8 instruction set, but the next step is the Sol over there.

Th Sol is probably more portable.   It's the Sol 10, it's a kit.

It's one step above the PC boards. It comes with a power supply,

and a keyboard sufficient to address the (inaudible). It doesn't

have any slots. It only has 1K of RXX RAM, like the (inaudible).

It costs $900 and you build (inaudible). It was built by Jerry

Jones, who is a very nice person.

Jon: What what was the idea of using a graphic input to this device.

Tom: Isn't it obvious. Electronic Body Arts is a group of dancers

and they had initially done a tape called "Multiple _____ Marathon"

with the sound track from "Bye, Bye Birdie" and cut it fron an

hour a nd a half to 40 minutes. And then we had three afternoons

in the SUNY facility in which we made a black and white tape.

I ddited the pictures to the (inaudible). And the initial step

by those dancers was a success. So I thought, why not stay

associated. And out of the joint group, Phil Edelstein was a

founding member of EBA, and Georg- Kindler was. So this project

was gorn. It is as much Phil's doing as mine. In fact, the technica

side of it is far more Phil's than mine. If madness and a stupid

desire to use the thing is required, that's mine. (inaudible,

but something about zero ability with machines . . .) Some other

people might have said why do it until it's perfected. But I said

how can it be perfected unless you try it and see what you can do

with it. And a few of the moves that were developed I think will

be seen in industry as the result of artists involving themselves

in the development of thei instrument, which is ~~maxintermediate~~ a newer(or intermediate)

stepx ~~which~~ that we are all taking now. There are ~~somexap~~ similar systems which

involve tracki-g chrominance systems, such as Vital Industries

and Grass Valley switchers and tied to faame buffers which are

Rutt/Etras without that incredible ~~amaundxafxiranxx~~ non-linearity.

(inaudible) The prices are now approaching the cost of the

original system. We hope the system will work soon enough/ so that

it will be cost-sensible ~~Kp~~ for the Arts Council. So far it's vastly

c ost-sensible becaue the industry electronics and our electronics

come from two different points of view. They are wasteful and _____ . . .

Jon:\ So the graphic input to the system

Jon: So the graphic input xxxxxxxxxxxxxxxxxxxxxxx throggh the CCD camera . . .

Tom: xxxxxxxxxxxxxxxxxx What's a CCD camera?

Jon: The 32 by 32 caemra (rest inaudible)

Tom: Well, that came from a joint mulling over things between

Phil and John Driscoll. They were interested in the Cromemco.

(inaudible) on the Hearn. As I said, it's sort of faulty, because

the level of sophistication is a little high and we are now in

the process of one step back, two steps forward because we really

want people to see that graphic inputs are useful. Most people would

find the matrix confusing (inaudible). But putting in the traces of

movement and correlating illusionary spaces with real spxxx spaces

is intuitive to the industry and intuitive to the artists. John

Godfeey really likes the synchronized mouthxxxxxx piece, becuase

they spend an enonmous amount of time and labor, awful xxx,cruel

labor for xxxxxxx an artist who likes to dream. And I've seen

meth-heads . . . inaudible . . . who kill themselves who may

have to die because of all the sequential movements which are required

in animation. So those people will be happy to see the Pantographx
                                                   And at Cornell
when we can do hard edged graphics inaudible . . ./in the Architecture
          ax
School that uses/computer graphics system in the same way that

cel designersx uses graphic systems for animation. inaudible

digression.   So, if you combine the sensing output of the Panto-

graph with skilled movements of actors you have an input device

to a computer like that which eases the burden on animators quite

a bit.. inaudible

Jon: But the programming control . . . its a non-real time programming.

You're storing your switching points in the inaudible

Tom: Oh, being able to direct changes in the analog synthesizer.
Well, you have buffers, so it's like a light pen.x You can use
it as a light pen. The software you develops for it includes
the inditating trace against the clock that's internal to the
computer. You don't have an xxxxxxxxxxxxx external clock on
it today. We might have xx one on it by September 1st . . . we
haven't really checked it. The last time we checked it there was
a general electronic problem inaudible.   Phil did all the
digital drawing and George did all the corrections. And George
has done the analog drawings as far as the drawing has taken
place inaudible   the rotation svstem although inaudible. But
he's on salary inaudible   -

Jon: Goerge is on salary?

Tom: Yeah he's under a cost of living salary.

Jon: From Electronic Body Arts?

                                    really
Tom: Yeah. He works so funcking hard. He/does things for people
becaue they're his fix friendsx and not for the money. Just because
they're his friends. He didn't come to the conference in Buffalo.
I want that on the record. George was not there, he was working for
somebody else.

X Vibeke: He was also not invited. Chit chat not relevant.

Jon: Are there any things you can tell me about factual development
of the Pantograph system or the Design Device. Haw Thed Design Device
is seen as a n expansion and realization of the Pantograph system?

Tom: Well, we built the prototype design device control unit and
then se built the Pantograph. The Design Device control unit we built

was based on an 11/10 the access to which was through the muisc

department and SUNY/ECC. Well, I've been excommunicated in a way.

I tried really hard to get into SUNY and I found myself removed

from that environment by Patty Ross. Oh, you didn't press the

pause button! How did that happen. We feel relieved that we're not

in SUNY, becase it's obviously not a proper institution for us. But

the Design Device we developed is inaudible. Now there was an 11/10

, an equivalent 11/10 at Channel 17. An identical machine, everything,

the tape drives the whole thing. So we asked 17 to let us use theur

11/10 and they said we couldn't use the 11/10. And naturally we

askedzxhatxaxexzx were curious, well what were you using it for?

an they said well, we've already spent $100,000 but we cant make the

hing tdo what we want it to do and we're putting it in a closet.

 Jon: What did they want it to do?

Tom: They wanted to remotely control thier transmitter. That's

all. But we couldn't get it to work, and they couldn't get it to

work and the more money they poured into it the less reliable it
        They
became. Wa/finally put it in a closet and that's where it is today.

Itxhaexmazx As far as I understand. Theyx It became something

they didn't want to talk about. They were Nazis, they did wouldnot

t alk about it.

Jon: They were embarassed as well.

Tom: Yeah, they were embasassed. It's a deep dark secret, and I asked

engineers about it and they said yeah, it sounds like just what
                                                    WMHT
you need. So the Design Device. Well, we made that cover at KMET,

we could have implemented that if MHT had said "OK, here's the 11/10

can we do it.?"

xnixbxxixxX But basically they said "what the hell do we need it

for . We're a public broadcast station not an Arts Council

outpost. We're not an Arts Council outpost, get rid of it all!"

And they dumped it.

xzdaxz Jon: WMHT had one also?

Tom: They had an 11/10.

Jon: and the State University had one also? .

Tom: Well, the State University's 11/10 and the Arts Council's

program aren't all that compatible, becuase the Arts Council can't

fund the University. So while I dissolved it there I had to get

the funding from the University and not the Arts Council. And

the University wasn't interested.

Jon: Izxeazxsazxhilxzthazxaxihinaxzx So, you got funded at WMHT . . .

Tom: I got funded at WMHT and the University has its own funds

and they both had 11/10s and I developed the system at the

University but I couldn't continue it because the University wasn't

supporting it. And I couldn't continue it at WMHT because they weren't

supporting it, so the Design Device became stalled. The Pantograph

continued based on WMHTs support and the University's support too.

The University supported that by letting me use the performing

arts center as a base. WE used all the test equipment at the

Electronic Music Studio which was very good equipment. And we used

their theaters, which are superb theaters. So the Pantograph

was getting it up the ass, and the Design Device was being left

in the cold becuase no one wax really was supporting it.

                End, side 1

Tom: Well, I'll tell you . . .

Jon: I'm just trying to get this absolutely clear.

Tom: I do a lot of things for people and I say for a while I was doing things for them.

Jon: So that you had some kind of informal cooperative arrangement with WMHT.

Tom: Yeah. Quite informal. So informal that when they applied for Arts Council funding the year after the initial grant they wouldn't show me their application. When I finally learned what it was it seemed like what they wanted to do was go out and buy what we were building. Which is probably what they should have done with that computer because you can buy a transmitter controller for $18,000 off the shelf and they spent $100,000 on a computer system and couldn't get it to work. Now, we got something going that works and they don't want it. You can probably buy something off the shelf that's supposed to do what we're doing and probably won't work because the engineers that are building it don't have the input from the artists who would use it. And there's an importnat communication
        the
gap that has to be bridged in the/industry. So what I've seen so far
of
in tracking chroma-keys is not so interesting. Well, they do have
m otion detection and motion detection on rhythm. Which I didn't
demonstrate to you. We haven't perfected it because it requires
h ardware multiplication which we can't do in the computer. But
the industry offers for $29,000 a box that does a hardware multiplication
that detects velocity and can do a very exciting form of keying
called velocity detecting keying. And in that system you
c an reinsert a picture at the points where the rays of motion are

ppecified. You canseparate one part of a scene from another.
You can take the entire background and remove it that way. It's
great. Great Stuff. CBS in collaboration with the French Concern,
CSF, engineers in Stamford Connecticut built that and published
the specs in the SMPTE Journal in March xhkx with a theoretical
article that's very interesting. We can do it eventually, but
in these cases I'm tempted toxxk say to womeonekx who'sinterested,
why don't we go out and get that box. It has a frame buffer in it
too and the frame buffer address/is very important. We have access
ing
to a chroma decoder which is something that we can implement
with that kind of data. Inaudible. I thought . . . I built a time
base error corrector but tore it apart.

Jon: The one bit corrector?

Tom: Yeah, somebody wanted a proto board so I removed all the
chips. And I keep wondering inaudible. But frame buffers of
course will do that. It costs $25,000.

Jon: one of our concerns is to deal iwth language, a standardized
language to discuss video. Specifically to discuss £ video effects
and inaudible.

Tom: Well, the matrix is one appraoch. And the waveform as a time
    That's the way I seee it.
record./You have the waveforms assigned to the channels. You have
the change in those waveforms control simulaaneously to the
switches. And that's all on paper. I saw it as a hand written
document so that it could be duplicated by a xerox and to notate
it you wouldn't be required to be xxkx at the site of the computer
or a machine like a card punch.

imxx

                                                    equally
Jon: But in the car you were talking/about the necessity to

evolve a certain set of languages that would function in a way

like the set that exists for film, in which you could write

down on a piece of paper your instructions and have somebody else

do your processing for you.

Tom: Yeah. Vibeka, do you want to show him what you did with the

sound track from "Templb." You know, the graphic language.

She's done work this way and so has Gershwin, you know. ~~Ambxxxxx~~

Jon: And many other composers, in fact.

Tom: It's a good system because it's very much like musical

notaton and music is our best reference for time-varying art

forms. After all, pictures never moved before except for dance,

which is very limited in what you can call pictures. So you

have to take a tip from the guys who have been doing it for 500

years. They are homo sapiens, some of them with highly developed
                            Beathoven
intellects. Ludwig von ~~Beethoven~~ and Wolfgang Amadeus Moogzard.

Oh, did I mispronounce his name. Well, the thing is you can use

a Moog and you can notate for it properly and make a piece on

paper and have it realized again and again with the actual instru-

ment much like composers did. And inaudible the recording media

become more and more imporved with time, so it has an enormous

advantage to write something now and maybe realize it with much

greater resolution later. So we're really interested in that aspect

of ~~thxxx~~ ~~xxxxx~~ notational systems. The only instrument that I'm
                though
dmiliar with/is that simple one, the graphic guitar of the Rutt/

Etra and the Hearn. So what's not on the Hearn are oscillators,

but the oscillators . . . synchronous waveforms, but those can

be built with graphic inputs and that would be the composer's
access
answer to that particular instrument. I don't generally hook cameras

up, you know it;s like . . . the spaces you want to create from

your mind are not available in the real world. They're just simply

not available. Simply realistic recording is something I couldn't

imageine becuase the reality is too fantastic for my mind. If

you get into high fidelity reality, which is three dimensional

and every inaudible and the whole thing is real, I mean that's not

what goes on inside my brain. I imagéne abstractions.

Jon: What other ideas have you evolved for the notation.

Tom: We do use the keyboard with words in a macro et of

instructions in Pantomation with a set of selections that come out

as a list.-They're called . . .

       Vibeke shows me now her score for Temple or an earlier part

        also scores for Videocean
       Does
Jon: Has this keyboard entry a involve a set of standardized language?
     We link the strings by
Tom: Machine language. We call it "initialization." and we have a

vocabulary. Some of the inputs are . . . becuase the Pantograph is

there, we're initializing a lot of stuff with the Pantograph. In
               those
the long run, that might be built into inaudible   what you want.

Like I was saying, the sampling rate, we have a program for changin

the sampling rate. You can utilize it at a fixed value or you can
                                           We can only add.
make it convariant with movement, it's that motion detection./We just

(set?) X to Y. We don't have an equation to derive the vector in real

time, so we give anapproximation. And that changes the setting for

the sampling rate of the device. But it could be initialized when

you ᵏˣᵐᵐˣ had event ˣʰᵐᵐ that you wanted to study. And inaudible . . .

you could make a decision later on. We're hoping that the workshops

will ave that kind of effect that people will try to, say, the

different ideas and will be able to sketch out a piece with this

primitive , our primitive inaudible. I don't think it's going

to be universal. I'm looking for someone elses universal languge

in a way. It's a whistle and bell, the Pantograph. It certainly

tells you that the train is coming and where it's coming from and

how ˣᶠ fast it's moving. And where it's going to go isn't under

your control. So, ᵗʰᵐˣᵐᵏˣˣ it puts a lot of data on the bus, so

to speak. We don't have a good set of instructions ᵐᵐˣᵐ for man-

ipulating the images drawn, such as straightneing curving lines.

You don't have any hidden line algorithms available. You don't

have extrapolation. Now weve designed extrapolation devices for

imporving the resolution of the line but they're strictly linear
                              spline
ᵖᶦᵐᵗˣˣ counts, they're not ᶦᶦᵐᵐ functons that .xzxzxᵐᵐˣᶻᵐᵈˢᶦᵘˣˣᵃᵈᶻ

ˣᵗˣᵉˣᵘˣᶦˣᵃˣᶻˣ you find at Csuri's system. And we don't have the
Meyer's
ᶠᴹˣᶦᵐˣᶦˣˀˀˀ algorithm for hidden lines. But we have a lot of other

Meyer's algorithms 'though. Because Roger Meyers is our pro-
                          . . . he's
grammer. So far Roger's programs,ˣˣᵐ/working on it right now.

"Studies in Spatial Algorithms." Mobile colors stuff. In the

mobile colors program youcan score the coloss in ˣᶦˣᶦᵍʰ strings

that comeout serially or in parallel. You can have a waveform or

matrix point simultaneously addressed. It comes out, for example,

in the vector dump operation, you draw a picture and you pick it

up and carry it around. That's the way it looks. And you can

do that simultaneously. That's a Meyer's algorithm that's really
~~nif~~
nifty. He writes in machine language. Incredible character. I mean,

he's just wonderful, Roger Meyers. He has a dimension on his

head. He works with Joel Chadabe and has written a play in which

Joel sells under lisense to interested users. Our program

doesn't have any kind of flag, we just call it Roger's . . .
spell!
~~with~~ Phil has contributed too, and at some points Roger's
use-fill (?)
~~inaudible~~ subroutines, I don't know (inaudible) clocked down on

the initial fill-load of the ~~initial~~ big program for the Design

Device was 200 machine language steps. That was the graph reading

device, but that's an 11/10 16 bit computer language with

assumption of an interface board that you don"t find everywhere.

Other forms of notation other than graphs and entries?

Jon: What about language used to talk about these things? To

describe them?

Tom: Boolean Algebra is very important. Mathematics in general

is very importantx if you want totalk about what's going on here.

It's an excellent reference. The programs in Boolean have to be

built up to a point where they are doing transcendental equations.

Jon: What's a trascendental equation?

Tom: Thpse are the curve functions like the sine, cosine and

your returns back, you know, it oscillates. And other functions.

Fourier analysis is importnat, but that's not a transcendental

equation, I don't think they categorize it that way. But Fourier

and its associated practice is apparently important not only

for what we're doing, which is silly, but they have holography

based on it and if you can see the overlapping radiation patterns,

2 or three points' antennae radiating put together that space,

you can map a three dimensional object in coded form. It's

much more economical in storage capacity than repetitive

planar data of our keyer systems.

Jon: Where ~~did~~ did you get the idea for the Pantograph system?

~~Tanx~~ What was the necessity of developing a specialized system

for these purposes?

on the 11/10

Tom: Well I said, we didn;t have the support/to implement the

old

~~11/10x~~ Design Device, but we have the/funky 8 and we found

an audience of people who appreciated the simplified version

of the Design Device. We ~~had~~ also had ahlf the money that we

had ____ hoped for~~xm~~ the Design Device. We needed $20,000

reaearch grant money and, you know, any . . .

Jon: My question was misstated. The reason for developing

, for planning out, the plotting of the Design Device, ~~wxx~~

to do

what was the incentive ~~fxx~~ this? What was the necessity for this?

What were the effects? The people who influenced this?

Tom: Well. I could say the tracking chroma key systems is

being implemented. Yet they derive some serious problems in

video that have to do with correlating to input sources in

position. They have sources that can be superimposed, but pos-

itioning of them is hard. When this relates to the _____

it is being cheated a lot and it doesn't work. Like you have

the camera zoom simulate a move that isn't actually taking

place. To corellate it to some move that really is taking

place. And you sustain the ɨɨɨɨɯɪ illusion of geometrical
space, of two input space. You have a lot of travelling matte
photography in fantasy films in which this kind of effect is
called for. Wherever the set is not the real set, but the set
is brought in from another source as an illusion you get.
scale problems, you get movement correlated between the second
input and the foreground. There's a problem and you can solve
it in all different ways naturally. Somex ways the rear project
the illusion other places they use travelling mattes and they
animate the travelling mattes, optically printing and moving
the printing head around. And xxhxkx that hadn't been done in
video, so to do it tracking chroma key systems have come about.
I didn't hear about tracking chroma key for long after I
_____ animation. Out here in Albania, the Betamax is still
                              a
not agreed x upon as xhx real thing. Some people say it's just a
hoax. So I mean, inaudible. That they would have that problem,
that production problem they've always had. That's one importnat
aspect of the Pantograph. And when we proposed it I think other
people say it that way.

Jon: So they idea for you is in someway derived from film
technology and film processesx of things you could realize
on film. I s that correct?

Tom: Yam Yeah, sure, you might say it defives from that. Sure,
I've had a problem in film.

Jon:And you wanting to do these kinds of things in video and
found them inaccessible?

Tom: Yeah, it's still pretty inaccessible.

Jon: And so that the reason for designing the system to do this
was, perhaps, that you could envision a system that would allow
you to do such things?

Tom: Yeah, I was thinking recently that when I met Stan
Vanderbeek I was very impressed with his work, becuase it
was very similar to something I had done, and I didn;t show
it to him., becuase (inaudible) . . . he had me employed, I was
his apprentice. And so the day I was ready to leave, Stan said,
. . . I walked fxnax out from under his wing and I go out
there into the aal world and I brought back this collage film.
That's funny, he looked at it, he was very quiet, he didn't
say anything very much. And saddantx suddenly I was swept with
this inspiration. " You know what I'm going to do," this was
like 1965, "You know what I'm going to do next some day, I know
w hat I'm going to do with my lifetime. I'm going to make a
system to make it possible to combine animation like this collage
                                                    a
animation with actors,moving in fromt of xhe camera like
                go out and
we   all, can/shoot xx any time." Stan was capable of doing that
too. He xsx was used to making films with actors, "Summitt"
for example, which you probably haven't seen, but he's got an
impessonator of Kruschevx and Kennedy. Very well acted because
they look just like them and it's all done in mime. But he
cut to animation, they weren't simultaneously operating in the
same space, becuase how could they have been if they were
actors on a stage. And they didn't know where they were, and

he couldn't make that happen in exactly that space. He brought

great props in and correlated to the animation. Very well

conceived. I didn;t watch that film come together, I watk

watched him finish it and put the sound track on. Just to

get it exhibited for the first time afx or something. I said,

"I will do that, I will do that."   Tom mumbles some dialog

between him and vanderbeek, indistinct.   It was a really

                              positing something
funny existential moment where I was inklxxknxx and now it's

coming to pass. And at the same time I was positing xemrrxing that

I witkx was thinking with some sense of disappointment that

it simply wasn't enough. And I had another idea that I wanted

to do which had to do with political used of two way commun-

ication which at the time was highly unformulated. But I knew

about democracy becuase I'd just gone to Columbia and I spent

a couple of years studying ancient institutions and I was

really hooked on the Greeks. And I was really hooked on the

Greeks.I loved Homer and I loved democracy. I was like passionate.

And Stan took me away from Columbia, because they didn't teach

film, so I was removed from those concerns. But at that time,

with thta empty feeling I thought I'd like to do this other

thing too. And that uses magic stuff where involved in the

medium, where involved in the medium it summons forth illusions

of things that don't exist except in yourmind, to allow some

kind of xa broadbased communicationx in society that doesn't

currently exist. And I'm really hooked on that now. I'm involved

with the National Federation of Local Cable Programmers. I

tell you that story becuause you asked where dH did the

idea come from, and I remembered that comversation with

Stan althouh he probably doesn't remember it. But it was

in the old film building down on 9th Avenue and I projected

"Th Power of the Human Mind" for him. And he sat in Sy Freed's

(???) viewing chair because Sy Freed used to lend him the

editing room, and I sat back there to make sure the projector

didnjt tear the sole print of his film which still exists as

a sole print, which is næt now torn. And afterwards I wnet

in there and turned on the lsght and (mumbles) and he didn't

say anything. He just didn't say anything very much about it

at all. I passed beyond that in his own work and he couldn't

stand to see any more _____ collage animation. He was

orkisg in Bell labs and doing computers. I think that's why

he didn't want to talk about it.. It was so much like his early

work, that you could cut it right in to his early waork and

you wouldn't know it except that it was too clumsy and crude.
                                                    the
The first thing. And maybe the last thing, becuase/subsequentix

collage animation I did Vibeke did the colage animatinn. I mean

she prepared colägges. I didx the fumbling under the camera

routine, but she's the artist whose collages you see over there
                                                    do
on the wall.So it may have been the very last time I did that,

but as far as combiningx that stuff with live action I'm

ready for it and I've even done some of the live action, for

want of a better mime at the time, who would do it for nothing,

on the budget we have. "~~Outer~~ Space," "~~Outer~~ Space," Jesus,

I don't know. Your reqation to Outer Space was just what I

expected it to be./ Just exactly. You performed . . . it

performed itself. They say that sometimes the things that are

done first are done best, but that's not my contention. I think

music performed for the first time invariably is unrefined
(sic)
becuase its the first earing/to the performers. They haven't

felt all the lines yet. The compeser's presence would surely

help, but you know, Beethoven is conducting while he's deaf

gives ~~xxkmx~~ the lie to the hypothesis that its the first and the

best at the same time, becuase those musicians just had to try

ignoring him. He was the guy who was hearing in his head. They

took him off the stage becuase the piece was over and he was

·still in the last movement somewhere. That's the famous story.

Well I think that's true. I don't think the first time something's

done is the best. And on the other hand there are arts that

are practiced so well that they always are the best. They're going
un
to be art, called art, by tomorrow . . . ~~xxxkkxxkaxx~~/intellig-

ible. But you can't really be called mime unless you've travelled

to higher altitudes because it's already been charged.And with

"outer Space" its funny because it incorporates an art that has

to be performed to perfection. It's something that's being done

for the first time. So there is an awful feeling for me about it.

But from your point of view, I dont know. You should see that's

its the first time. You know, experimental video, experimental

film. You're not an esthete from the theater world. That there are elements of practical . . .   (break here)

End of Dialog