BG CONT COULDNT BE STILL PIECES ON PROJECTORS?

JDC I THINK MOST OF THEM WILL BE FRAGMENTS AND STILL.OR INANTIMATE OBJECTS. TEMPLES, FIGURES, STATUES, ETC.

BG I WAS WONDERING IF WE COULD GET BY WITH STILL PROJECTORS RATHER THAN .....

JDC STILL PROJ"S ~~XXXXXXXXXXX~~ ON A MOVING OBJECT?

DI YOU COULD PAN THE OBJECT USING A STILL

EL A FLOATING.....

~~EX~~ JDC NO, IT WON"T BE PANNING. THE OBJECT WILL BE STARTING IN ORDER TO GIVE US THE FEELING OF GOING DOWN AND BACK THE OBJECT WILL HAVE TO MOVE VERTICALLY.

DI,BG (THEY BOTH AGREE THAT) IT CAN STILL BE DONE WITH STILL PROJECTORS

JDC YOU MEAN YOU THINK WE COULD HAVE SOME SORT OF A BEADED SCREEN OR CUT+OUT , A FREE+FORM SHAPE THATS TRAVELLING ON A BELT AND WITH A ~~PROJECTION~~ PROJECTED IMAGE FOLLOWING THE MOVING OBJECT.? YOU MEAN IF THE ROSETA STONE WAS MONVING AND WE COULD HAVE THE PROJECTION FOLLOW IT?

EL YEAH

JDC ~~XXXXXXXXXX~~ AND GO RIGHT OUT? NOT PANNING, ~~XX~~ BUT MOVING WITH IT?

DI ARE YOU TALKING ABOUT ~~XXXXXXXXXXXX~~ ABOUT PROJECTING ON A HARD OBJECT?

JDC YES, A HARD OBJECT.

DI WELL, IT COULD BE DONE.

JDC BUT THE REAL PROBLEM IS THAT IN BACK OF THOSE OBJECTS WE HAVE THE VARIOUS CIVILIZATIONSTHAT WERE GOING BACK THRU, WHICH WOULD BE

JDC CONT.... WHICH WOULD BE PAINTINGS OR MINIATURES PROJECTED IN SOME WAY BECAUSE WE CANT BUILD ALL THAT STUFF, WEHAVE ALL THE WORKS, TEMPLES, PLAZAS, ETC.

BG COULD THEY BE STILLS, OR DO YOUR PAINTINGS HAVE OT MOVE? JUST FOR PRODUCTION VALUE..

JDC THERE IS NOTHING MOVING IN THE PAINTINGS, BUT THE PAINTING HAS TO MOVE. WELL AT ONE TIME RAY HAD IT UNBUILDING, AND I TALKDE TO BOTH JOHNS ABOUT THAT, IT WORRIED ME.

BG I WAS TRYING TO CIRCUMVENT SOME OF OUR PROJECTION PROBLEMS.

JDC YOU"LL NOTICE IN THE SCIPT IT SAYS "UNBUILD", MEANIG COMING APART, THE STONE COMING APART . , BUT I DONT KNOW THAT IT MEANS THAT MUCH, AND WE MIGHT NOT HAVE THAT MUCH TIME. I THINK THAT JUST GOING BACK, AND IF WE SEE THAT REVERSAL THING FROM THE RENNAISSANCE GOING, OR FROM RENNAISSANCE GOING BACK INTO THE ROMAN, ETC., I THINK THAT YOU"RE GOING TO GET THE IDEA THAT YOU"TE GOING BACK INTO TIME AND SPACE, HUH, WITHOUT TAKING THE STONES APART. THATS MY OWN PERSONAL FEELING, BECAUSE THE OTHER WAY EACH SHOT WOULD BE ANIMATED, HUH?, IF THE STONES HAVE TO START COMING OFF,.

BG RIGHT...

JDC AND I DONT THINK WE"LL BE ABLE TO HOLD IT LONG ENOUGH TO APPRECIATE THE FACT THAT WE"RE STACKING UP A BUNCH OF STONES, HUH? I THINK THAT WE"VE GOT A LOT OF PERIODS TO GO THRU IN

BG WE DON"T HAVE THE TIME FOR

JDC A VERY SHORT TIME HERE, AND JUST GOING THRU A REVERSAL OF TIME SPACE PERIODS, I THINK PUTS OVER THE POINT BETTER THAN BEING FINICKY ABOUT STONES COMING APART..THAT"S MY OWN PERSONAL FEELING. NO, THERE ARE ANCIENT CIVILIZATIONS SO I DONT SEE A LOT OF PEOPLE OR ACTION IN THOSE PERIODS. NOW WE WILL HAVE TO EXAMINE THAT CLOSELY. WE COULD PUT PEOPLE; WE COULD PROJECT THE ROMAN FORUM, WE GOT SOME PEOPLE THERE IF WE WANT THEM. THATS NOT THE HARDEST PART.

DI THAT CYLINDER , SOMETHING ABOUT XX 12 CYLINDER

JDC IF IT IS A CYLINDER, I GUESS ITS CIRCLEVISION AT THE MOMENT. WE DONT HAVE ANY OTHER WAY TO MAKE A CYLINDER.

DI WHAT I WANTED TO ASK WAS WHETER IT COULD BE A SERIES OF MONTAGES IN A SENSE THAT YOURE CARRYING ALL THIS SUBJECT MATTER, AND SAY YOUVE GOT PROJECTORS STAACKED HIGH AND ONE IS PANNING A CERTAIN PORTION, WE"LL SAY A VERTICAL PAN, I"M NOT SURE HOW TO DESCROBE THAT MOVE, BUT YOU"RE MOVING AND IT SORT OF FADES OFF, AND ANOTHER ONE COMES IN XX BUT OTHERS ARE PICKING UP, AND ITS JUST A MASS OF IMAGES BEING GENERATED NY STACKS OF PROJECTORS WHERE YOU DONT HAVE THIS PROBLEM OF.....
(something about a curving revolve)

JDC say theres THREE PROJECTORS AND THEY KEEP GOING, HUH?,.....

DI OR WHATEVER QUANTITY.....

JDC XXXXX .....SO THAT EACH IMAGE WE SEE IM MONTAGE FASHION IS INTHAT MOTION,...

DI RIGHT. BUT ITS ONLY GOT TO GO SO FAR, ITS NOT GOING TO GO THE FULL LENGTH ITS GOING TO DISSOLVE OUT ONE THIRD FO THE WAY UP BUT ITS REPLACED WITH SOMETHING ELSE...

BG RATHER THAN GETTING INTO YOUR CIRCLEVISION BECAUSE WE KNOW WE"D HAVE A PROBLEM.

JDC WELL I WISH IT WAS DEEP AND HIGH IT WOULD REALLY HIGHTEN THE THING IF WE RESTRICTED TO A PEEP HOLE WEDD BE BACK TO A LOOKING THRU A THING AGAIN.

DI YOU COULD HAVE IT ANY HEIGHT YOU WANTED IF YOU DID IT THAT WAY. BECAUSE IF YOU DIDN"T, XX HAVE TO HAVE THAT TIGHT JOINT HWHERE THE SKY MATCHED FOR A PERFECT BLEND, AND IMAGES GOING THRU FOLLOWING.

JDC SO WHAT YOU"RE SAYING IS THET WE WOULDN"T HAVE TO WORRY ABOUT THE SEAM THERE. FORGET THE SEAM.

DI ITS DISSOLVING IN SECTIONS, SO THAT IT GOES INTO THE NEXT ONE....

JDC PIECES ALTERNATING, HUH?

DI ....YES,BUT THE MASS OF IT LOOKS LIKE YOU"VE GOT TO DO SO MANY IMAGES THAT YOU COULD START AT ANY PERIOD OF TIME AT ONE END AND GO TO T THE NEXT PERIOD, THE NEXT PERIOD, ETC...

JDC I WONDER HOW MUCH ~~ON~~ OF A DOWN AND UP ANGLE WE COULD GET WITH THAT, BECAUSE DOWN WILL BE DISTORTED, RIGHT?

DI DISTORTED AND FOCUS IS THE PROBLEM

JDC BUT YOU"D HAVE THE OTHER OBJECT COMING IN?

DI YES, A VERY LONG IN. SO WITHEN ITS ABILITY TO PAN, YOU COULD DO THIS ONE, AND THID NOE, ETC.

JDC SO SOME AT THE BOTTOM ARE SHARP, AND THEN AS THAT ONE BEGINS TO GET SOFT, THE ONES UP HERE ARE SHARP BECAUSE OF THE ~~XXXXXX~~ PROJECTOR IS HIGHER? IF YOU HAD THEM DOUBLE STACKED? with Resolve?

DI ITS VIRTUALL LIKE THE TRANSPORTATION PAV., YOU TAKE THE DEMONSTRA+ TION WE HAD , AND WEHAD THOSE SLIDES ~~XXXXXXXX~~ GOING AROUND UP ON END AND YOU TAKE THAT AROUND IN A CILCLE YOU AHVE ALL THESE IMAGES GOING UP OR DOWN OR WHICHEVER WAY.

JDC SO HE HAS THE RADIUS GOING WITH THE PAN, WE WOULDN"T HAVE THAT RADIUS, WE"VE GOT VERTICAL

DI ONE PROJECTOR PICKING UP FORM THE NEXT ONE BUT NOT WITH A PERFECT ~~XXX~~ FIT OF THE SAME IMAGE.

JDC MONTAGE QUALITY GOOD, WE"RE OVER LAPPING

DI YOU DONT HAVE TO BLOW THING UP SO BIG, OR GO EXTREME ANGLES, AND YOU HAVE SOME CHANCE TO GET ALL THAT STUFF INSIDE THAT CYLINDER.

BG WITH CILCLEVISION IT WOULD BE A BIG PROBLEM

JDC NOW, IF THAT HAD ~~X~~ MOTION IN IT, THAT WUOLD BE MOVING CAMERAS ON THE REVOLVES. AND WE COULD RE-RUN THOSE PROJECTORS?

di WE COULD HAVE A (SEAT?) OF THOSE INTERSPREAD INBTWEEN STILLS

JDC THEY COULD EACH HAVE A LOOP SINCE ONLY REPEAT SO MUCH INFO. BUT THE WHOLE UNIT WITH PROJECTORS ~~X~~ ON IT ~~X~~ WOULD BE REVOLVING? THEY CAN"T COME BACK DOWN, THEY HAVE TO KEEP GOING.

DI IT DEPENDS WHAT YOU WANT TO DO, EITHER WITH MIRRORS, SHOOTING INTO A FECETED MIRRORTHAT CURVES OR REVOLVES SO WE DON"T HAVE TO TURN THE EQUIPMENT. HOPEFULLY DONT HAVE TO TURN EQUIPMENT, WE"LL HAVE A fX RE+SET ~~X~~ IT GOES ROUND AND AROUND.

problems
problem unless

JDC I THINK IF IT WAS IN THE MIDDLE AND IT ALWAYS WAS SOFT A THE BOTTOM AND TOP YOU MIGHT GET ONTO IT, BUT IF YOU CULD STAGGER THEM, WITH SOME SHARP AT BOTTOM, SOME AT TOP, MIIXED IMAGES IT COULD BE GOOD, ON montage

DI EASTERN AIRLINES RIDE, JUST AS GO IN, THERES BIRDS, ETC., THAT CHANGE INTO L+1011 PLANES. (one with 3? PROJECTORS) OVERLAP, ACROSS, EACH TOHER, ETC. GET A FEELING OF DEPTH FROM CROSSING EACH OTHER.

BG LOT LESS COMPLICATED AND COSTLY IF DO THAT WAY. (SOMETHING ABOUT "PUTTI ING SOMETHING IN FRONT OF IT")

JDC BE NICE IF PUT TURN TABLE FLOATING SO MORE SCREEN BELOW AND ABOVE ~~X~~ SO WHEN LOOK IT LOOKS AS IF GOING RIGHT ON BY YOU.

DI ~~YOURE GOING AROUND IMAGE?~~ YOU"RE GOING TO BE GOING ARUUND THE IMAGE ~~IMAGE~~ AREN"T YOU?

CUT IN

JDC YOU SAID IF LARGE ENOUGH YOU COULD PROJECT FROM RIM OF TURN TABLE

49 EL WE ARE ON CENTRAL CYLINDER?

JDC TURN TABLE.

DI images going up?

JDC- were in Cars with turn table... on edge- out here screen- somewhere here we have ... projectors

DI WE"RE LOOKING OUT AT SCREENS? I THOUGHT WE WERE LOOKING IN, EVERYTHING WAS INSIDE.

JDC WE"RE LOOKING OUT. HE HAD HOPED FOR OBJECTS MOVING THRU CENTER, TOO. MAYBE IF WORKS ON INSIDE CAN"T IT WORK ON BOTH PLANES?

BG CAN"T OR CAN?

JDC WHY CAN"T HAVE DOUGH NUT TURN TABLE WITH BLADES COMING 00I OUT HERE AND PIECES HERE SO WHEREVER LOOK ITS MOVING? FEEL TOTAL THING OF GOING SOWN?

DI TO GET THIS CLEAR, WE PUT PROJECTION 00 EQUIPMENT IN AND SHOOTI OUT ~~TOWARD~~ ACROSS THIS TRACK AND TO SCREENS OUT HERE ..... AND AROUND

JDC INSTEAD OF SOLID TURN TABLE WE HAVE DOUGH NUT TURN TABLE AND more PROJECTION SCREENS IN CENEER? WITH PROJECTORS ALSO? SO IF RIDE OF RIM LOOK EITHER SIDE AND SEE MOVNING IMAGES? SEE IMAGES ON screen ~~CRESSN~~ HERE AND ON SLIT SCREEN IN CENTER. of Dome

DI BUT WHERE PUT PROJECTORS?

JDC DOUBLE MOUNTED?

DI I HAD ENVISIONED THIS FULL OF PROJECTORS TO SHOOT THE STUFF OUT HERE. IN

JDC I THOUGHT PROJECTORS OVERHEAD.

DI IN ORDER TO COVER THE HEIGHT WE"LL HAVE TO MOUNT THE PROJECTORS

JDC SAME PROBLEM OF GETTING IMAGE OVERHEAD, BUT AS LOW DOWN AS POSSIBLE. PROJECTORS IN RIM OF TURN TABLE WE"RE TRAVELLING ON?

BG IF OUR SCREEN WAS OUT HERE WITH ENOUGH ROOM BEHIND IT WE COULD PROJECT ACRSS , AND THIS WOULDN"T HAVE TO BE SOLID SCREEN BUT SPOT SCREENS OUT HERE AS IMAGES COME IN AND OUT.

JDC YES, COULD BE VOID. IF DESIGN SO GOES INTO BLACK LIMBO, IT COILD BE STRIPS OF SCREENS, HUH, AND SEE THINGS MOVING IN SPACE, HUH

BG ALSO GIVE CHANCE TO CROSS PROJECT

JDC IF ANY WAY TO SEE ON BOTH SIDES, AS YOU GO IMAGES PROGRESS SO BE BETTER NOT TO LOOK ACROSS AND SEE IMAGES OF THREE THUSAND YRS LATER. NICER IF CONTROL IT AS GOING, HUH, SO A S PROGRESS TO HIT FIRST POINT IN PRESENT DAY HERE, AS come around on circle IMAGES GOING BACK. IF WIDE OPEN SEE ALL XXXXXXX RING., THATS HIS PROBLEM NOW. IF HAVE TUNNEL XXXG LICHT WOULD CONTROL IT. YOU THINK PROJECTORS BE IN CENTER?

DI I THOUGHT THIS TOTAL R PIECE SCREEN AND GONIG AD AROUND AND PROJECTING INSIDE AND LOOKING AT ALL THESE REAR PROJECTED THAT YOU WENT AROUND IN. XXXX BUT THIS IS PROJECTION BOOTH LOOKING AT SCREENS HERE. WHERE IS TRACK? BOTTOM?

JDC NOR , WHEREVER XR SCREEN IS TRACK SHOULD BE IN MIDDLE, SO WHEN LOOK DOWN, SEE PICTURE NOT TRACK. SO IMAGE IS COMING AND GOING TO NOWHERE.

DI TRACK NO LONGER SPIRAL SOWNWARD? UJST TURN ON LEVEL

JDC WE"RE TURNING, IMAGES GOING, SHOULD GIVE SPIRAL MOVEMENT FEELING

BG IF THIS IS SCREEN, YOU WANT TO BE IN X MIDDLE?

JDC YES, OTHERWISE ON FLOOR LOOKING AT SCREEN WHERE SHOULD BE IN SPACE WITH OBJECTS PASSING US

DI IF THIS IS SCREEN AND HAVE TRACK LEVEL HERE, YOUCOULD PROJECT TOP PARTS HERE, SOME BELOW, UNDER TRACK. JUST SERIES OF MONTAGES GOING UP , RIGHT? NOT MOVING IN DIRECTION WITH YOU?

JDC NO, IMPRESSION OF SPIRAL.....DOWN, DOWN. HOW GET ON AND OFF SPIRAL WORKING ON NOW

JDC TALKING OVER AS USUAL, CANT UNDERSTAND, EVEN THOUGH HE HAS THESE MEETINGS FOR THESE MENS OPINIONS

DI WE COULD PLACE PROJECTORS THAT WOULD WORK ALLRICHT IN THIS AREA

EL THINKING OF THE ONES (PROJECTORS?) THEY USED FOR MONSANTO

BG IF THIS IS CONCEPT STAGE, WE CAN ~~M&KX~~ GET AWAY WITH NOT USING CIRCLEVISION

JDC

JDC SOUNDS GOOD. PREPARE MATERIAL, SHOOT TO HAVE MOVEMENT, ON LIVE FILM, AND WITH MIRRORS.....

BG AS LONG NO INTER CONNECTION, ITS ALLRIGHT. MUCH EASIER TO WORK WITH TOO

JDC yes, Free and Montage.
~~COULD BE TOTAL SCREEN OR KRKKXURKBXSERKEN~~ SPRIPS SCREEN, PIECES NOT CONTINUOIS. Maybe if some fractured here - Montage - like in Leun, general feel of thing.... rather than rigid total look. There is Roman Forum, all in pieces moving by.

DI THE PROBLEM OF POROJECTING IMAGE ONTO SHAPE YOU"RE MECHANICALLY MOVING BY... A SHAPE OF RE OSETTA ON WIRES....

jdc AS BEAUTIFUL AS PROJECTION IS, I LIKE IT AS NUMBER 2 PLANEM HUH. BECAUSE THESE EXPERIENCE RIDES, WHEN YOU COME IN AND THAT REAL CHINK OF THE ROSSETTA STONE, HUH, WOTH CROSSEED, WITH WASHED LIGHTING ON IT, BOY, A AND THAT BEAUTUFUL STONE IS MOVING YOU CAN ALMOST TOUCH IT . LIKE A T MUSEUM AND SEE TUT, HUH? GOING RIGHT BY YOU IT MAKES BOTH LOOK BETTER, HUH

THAT PIECE OF THE FORUM LIIKS BETTER WITH THAT ~~RXKKKX~~ DIMENSIONAL PIECE OF STUFF MOVING, BUT TEN WE"RE BACK TO OUR PROBLEM.

DI IS IT A SET PIECE THEN , OR IT COULD BE? WE"RE TALKING ABOUT A .....

JDC

J C SEEback to original page number

JDC .....HUH? LOOKS MUCH BETTER WITH A DIMENSIONAL SET PIECE, BUT CANT CROSS THRU PROJECTION LINE.

DI CARS CONTINIOUS? OR RE+SET?

JDC CARS CONTINIOUS, SPACE IN BETWEEN

BG CANT RE+CYCLE, IT WOULD BE OBVIOUS

JDC NO, IT CAN GO FAST AND SLOW, AND STOP, THIS IS WX@ENSIVE ONE. SO PUT ON TT, DO BIT, GO OUT, NEXT BATCH.....

BG YOU CAN CYCLE THAT WAY

JDC ....AND WHEN HIT MAMMOTH, ALMOST STOP, FOR SIGN PAINTIERS IN CAVE, HUH, SO DO HAVE VARIABLE SPEED.

DI ADVANTAGE IN CYCLING IT

JDC BLAH, BLAH, BLAH...HUH? SO, ONCE AGAIN, IIF WE HAVE SPACED AT ≤ INTERVALS THIS PROJECTION BOUT OR MIRRORS OR WHATEVER, IF ALTERNATELYNG WE CAN HAVE ~~RRAE~~ TRAVELLING BELTS AS AT AIRPORT WHICH BRINGS STONE UP AT US WE SEE IT, IT GOES BY US, AND IF IT COULD REVOVLVE AND OTHER PIECES ARE

JDC CONT., NATCH.....OTHER PIECES ARE COMING AT THAT SAME CHAIN, SO B BY NEXT TIME NEXT BATCH CARS COME THE STONE RE+ENTERS AGAIN, HUH? AND SO ON THESE TRACKS BETWEEN THE PROJECTION THROW ARE DIMENSIONAL OBJECTS NOT HIT BY PROJECTION. THOSE PIECES , I FEEL, XXXX SHOULD BE NEXT TO TRACK, ALMOST TOUCHABLE, HUH?,

EL THEY ARE MOVING VERTICALLY?

JDC THEY ARE MOVING SAME SPEED AS OUR CAMERA.

EL TO KEEP THEM LIT, TOOO (IN ANSWER TO SOMETHING DI SAID, BUT JDC OVVER TALKED HIM AND COMT MAKE IT OUT)

JDC THERE WILL BE CONSTANT LIGHT ON THAT TRACK

DI YOU COULD HAVE A BLACK LIGHT THET WOULD MAKE THEM STAND OUT, AND WOULD HIDE WIRES, ETC.

problem with supporting these things -

JDC the wire, you're going to ask wahres the track, and the chains that are holding ethem, and what gets it to hold at the top and move arounkd, and start over again. if that big piece of gold fragment OR WHAREVER STARTS TO GO RIGHT BY US, WITHIN 4 FEET OF THE TRACK, IN THE BEAUTUFUL WASHED LIGHT, AND ITS MOVENG FASTER THAN OUR ...., THEN IT WOUOD BE NICE SINCE OUR, AS WE GO BACK, AS WE DID A DISTANCE SPEED CONTROL, WE XXX WOULD ACTUALLY FEEL WE WERE MOVING. THE IMAGE WAY ON THE BACK BLADE , WE COULD PUT SO THEY WOULD BARELY NOVE.

DI THAT MEANS WE WOULD HAVE TO PUT THE PROJECTORS BACK BEHIND SET PIECES, SO DON"T CAST SHADOWS

OK, SORC, ALTERNATE WITH GAPS -

DI YES, GAPS BETWEEN THEM

BG IT ELIMINATES THE PROBLEM AND AND KEEPS PICTURE CONTINUITY RUNNING WHILE YOU GO XXXXXX INTO X THE FILM

JDC WHEN YOU"RE IN TRAIN TELEPHONE POLES GO BY REAL FAST, THEN BARN, ETC., AT CERTAIN SPEED, SEE SAME THING, ANY WAY TO SLIT SCREEN, HAV OBJECTS IN FRONT MOVE FASTER? and HORIZON NOT AT ALL, HUH? E.G. TRAIN windows turned, HUH?

DI YOU CAN, IMAGE SIZE AND SPEED passing image, even though it on given plane.

JDC MAUBE IMAGES GO FAST, wouldn't have to worry - all big streak

DC DI (something word) good effect with airplane, too —

EL YOU WONT KNOW WHAT THEY ARE

Maybe objects in F.G. going fast, compared to projection — speed, huh? we want to feel dropping —... If everything in motion, get feeling going down, Embarc *

~~JDC — IF FAST ENOUGH, YOU'LL FEEL YOU'RE GOING DOWN~~

~~DI WE'VE DONE SIMILAR THINGS~~

BG MOPE SIMPLE THAN CIRCLEVISION, LESS EXPENSIVE

di YES, YOU WOULD

BG ....ONCE START ILLUSIONS, THERE..

EL ...TAKE AWAY THE REFERENCE POINTS

images

JDC THOSE ARE THE PIECES WE"RE HOPING TO PUT TOGETHER . SOME WE"LL STEALM, SOME RE+PHOTOGRAPH, XXX IN SOME CASES PUT XXXXIX MOTION INTO THEM, SOME ANIMAROON, ALOT OF MATERIAL OF GOING BACK TO PERIODS. paint'g

DI THATS WHAT THAT PAINTINGIS , A MONTAGE, WOULD WORK VERY WELL....

EL THE WHOLE THING IS WE"RE GOING BACK IN TIME?

JDC YES, BACK IN TIME. TWO THINGS...ONE DIMENSIONAL, ONE WITH PEOPLE, TOO. MAYBE TWO THINGS MIXED, HUH? XXXHERE MAIN PROBLEM FOR US ID THE MOVEMENT THING...YOUR IDEA IS VERY GOOD.

DI WE"VE DONE SIMILAR THINGS IN DIFFERENT DIRECTIONS

JDC QUITE MORE PROJECTORS THAN THEY HAV E IN MIND,

JDC WELL, A LOT MOER SIMPLE++ NO MATCHING THINGS....

BG ????(AT 439) .....

JDC OK, SO LIMBO, THEN MONTAGE UNITS ARE MOVING AT DIFFERENT SPEEDS AND THE DIMENSIONAL PIECES IF WE CAN WORK THEM IN VERTWEEN THE THROWS GIVE US A COMPLETE FEELING OF CIRCLING , SPIRALING DOWN, BACK THRU ALL THE CIVILISATIONS, AND TO THE BOTTOM WHERE ITS BLACK, HUH?BLACK AT TH BOTTOM, ...BANG...AND THE WJOLE THING STARTS UP AGAIN AND WE COME BACK. OBJECT IS TO GO BACK TO BDGGINING ....

EL (YOU LOOK?) AT THE COMPLETE CIRCLE ON THIS THING?

JDC FONT LET THAT FOOL YOU , I THINKD THAT WAS THE OKD SOPIRSL. I THINK THEY"RE TRYING TO WORK A TURN+TABLE AN HOW TC GET ON AND OFF THE TRACK. AV FLAT THERE IS NO MORE ELEVATION IN THIS SHOE. AT ONE TIME ALL THIS WAS INSIDE INTHE BIG SPHERE, NOW THEY EXTENDED AND PUT A BIG PIECE OF FLAT BUILDING AROUND BOTTOM OF IT AND THAT OUTSIDE OF SOME OF LATER PROJECTION IN LAST ACT, EVERYTHIG PLAYS ON FLEAT SURFACE. UNLCSS THEY CHANGED IT... I KNOW A COUPLE DAYS AGO THE WEREL TALKING OF THE BIG FLAT STRUCTURE TO H TO HOUSE THE THING. THEY RAN INTO A BIG THING A UT THE PULL UP THE TRACK....BIG

EL NOW YOU COME O BACK ONTO YOURSELF

JDC YES, I"M WAITHING TO SEE HOW THEY OD IT

BG .....YOU CANT.....

JDC YOU MAEAN YOU"D HAVE TO FEED THREE,AND HOLD ONTO THE REST,

DI YOU RECIRCLE VEFORE OYOU GET BACK, DONT YOU?

JDC IF YOU"RE ON A TURN TABLE, YOU HAVE TO GET ON AND OFF IT

EL WELL, THE WAY ITS DRAWN HERE,IT INDICATES..., AND HERE YOUR BACK I IN THE..

JDC THAT WAS WHEN IT WAS A SPIRSL , NO PROBLEM. TRACK DOWN, right on, mt

90 to 10AA

~~10A~~ 14

EL BUT THIS IS ON ONE DEAL, DONT UNDERSTAND HOW YOUR GOING TO...

JDC WE"LL COME BACK TO THAT, WE MAY HAVE TO GO VACK TO THE SPIRAL.

DI XX ATLEAST ON THE LEVEL TO GET DOWN

EL YES, KEEP IT XXXX DOWN, MINIMUM SPIRAL JUST TO GET YOU DOWNA ON THE OTHER END

JDC YES, BUT THEN THAT ELIMINATES THE TRUN TABLE.

DI THIS WOULD BE THE OMNI+MOVER THEY"RE PLANNING TO USE?

JDC YES.

DI XXXX THEY DO SMALL GRADUAL GRADES WITH THAT NOW

JDC WISH HAD OTHER MODEL

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~~TOAAA~~

JDC JDC NO, WE START TO COME OUT OF THAT NOB. AS WE BX GO BLACK WE START COMING OUT OF THAT XXXXXX XXXXXX AND WE BEFIN TO GET IN THE BIG EXPLOSION IN THIS CHANNAEL AND TH$ FIRST TIEM WE OPEN U$ WE ARE INTO THE VOLCANIC STUFF AGAIN, HUH? AND THIS IS VERY PRIMEVIL WAY BACK IN THE BX CORNER WITH THE VOLCANO GOING, AND LAVA COMING DOW , AND STEAM, FIRE, ETC.

BG WE"ERE PASSING THRYU?

JDC YES, LIKE REGULAR DARK RIDE THRU CHANNEL..ASIDE FROM GETTING A SMALL PROJECTION EFFECT ON VOLCANO. WE HAVE TO WATCH...REPETITIVE, CLAUDE IN ENERGY, HERE ,WE IN OTHER ONE...WOTCH.....

SIDE 2.....

JDC THEN OUT OF THOSE MOVING FORMS COMES THE FIRST REAL BIG AA FIGURE WHERE THE BIG MAMMOTH SWINGS RIGHT BY OVER THE RTACK SO THAT WE"VE COME OUT OF THE EXPLOSION, THE VOLCANIC BIT, THE DARK XXXXXXXXXXXXXXX FORM OF XXXXXXXXXXX MOVING IN SPACE., AND ALL SUDDEN THE LIGHT HITS ONE OF THEM AND WE SEE ITS LIVE ANIMAL.THRU XXX APERTURES WE SEE XXXXXXXXXXX ACTION, THE ANIMALA IS NEX TO VACE SO WE"VE COME BY THESE HOLES AND SEE FIGURES AOUND FIGHTING XX FOR SURVIVAL.THEN WE COME INSIDE CAVE AT POINT IN MIDDLE XXX OF FIRST BEND AND ITS TRYING TO GET THRU AND THEY RETEAT TO CAVE PROPER, AND FIGHT AROUND TRACK , US GO THRUIT, AND THEY SIGNAL. FIRST SRT+UP SIGNAL BY MEN, OUT THRU XXXXXX HOLES WE SEE MURE DANGET, AND MEN SIGNLAAING. SIGNAL AND RECOREDED IMPORTANT POINTS TO POUT OVER.MEN THEN B SUBDUE ANIMAL. FROM FIRST TIME WE SEE THEM TO TIE IT, PUT OVER IDEA OF ATTACK, SIGN:AL, AND RECORDED ACTION....WHOLE MESSAGE OF SPACESHIP EARTH.HAS TO BE BEAUTIFUL DONE. HOW WORKD PROJECTION IN? DONT SEE SCREEN. HOW TO GET OUT THRU HOLE?HUH? DISTANT WTHING EHREW NEW DANGER COMING. OR HOW SET UP SIGNAL, NOT CLEARLY DEFINED, yet, or what it is. DRUM, FLUTE? THEY"VE BEEN THINKING AA FUGUTES,BIG ANIMAL,MAYBE SETTLE FOR JUST CAVE, MEN AND ANIMALS. IN ALL THESE THINGS WHEN YOU CAME AOROUND BEND AND SEE JUST PAPIER+MACHE ROCK, IT S NOT AS NICE AS ...THING GOING ON. WE KNOW HAS BIG FIGURE, AA, AND IF GET LITTLE HOESLS THRU THERE, HUH, (THE NEXT WORK?)? WOULD BE LANDSCAPE, HUH?

DI WE"VE BEEN TESTING IN BACK SOME PROJECTED CLOUD EFFECTS WITH A ~~BACK DROP~~ BACK DROP LIKE AN RP ~~GREEN~~ SCREEN AND PROJECTED CLOUD ON FRONT AND AIR BRUSHED SCREEN TO OPAQUE AND PROJ. PROJECTS CLOUD ONTO THAT SHAPE AND OPAQUE AND ~~ELIMINATE~~ ELIMINATE SKY FROM BEHIND AS REAR LIGHT. THE SKY COULD BE A BRIGHT ORANGEA AND SUN AS TRANSLUCENT SCREEN.

control, designers, etc.

can make sky sunset, many things by digital. good in "museum" type skies

gives flexible timing for light and color in sky and burning in object

JDC COULD PUT PIECES IN FRONT OF IT?

DI AIR BRUSH ON FRONT OF Screen

SDC

~~DI USED FORCED PERSPECTIVE FOR AA FIGURES, ETC. IN SIZE FOR~~

JDC NOW, HOW WE GET ALL THE LITTLE PEOLPLE AND STUFF...IF WE DRES SUP SOME EARLIY MAN AND GO OUT AND SHOOT A PIECE TO PROJECT IT ON FORNT. WE BUILD GREAT PAVILIONS AND THEN WE GET ~~HOES~~ Hoses AND THERE WE ARE AGAINST WALL, AND NICE TO FEEL BIG ANIMAL EVEN IF THRU APERTURE IN CAVE UP THERE THAT IT GOES BACK AN SEE LITTLE GUYS COME AORUND LIKE IN CARRIBEAN WHERE YOU SEE THEM IN SCREEN AND THEN IN CAVE AND BYNTHEAT TIME WE"RE OFF AND T NEXT BUNCH COME

DI I THINK IT COULD BE DONE. A PAST MASTER ~~M~~ HERE IS FRED JURGER WITH FORECED PERSPECTIVE.DESIGNING THAT SCENE SO THAT AA FIGURES ARE SMALLER" , SCALED DOWN AS GO AWAY..HIS YARD ~~WASXSMAKKERX~~ WAS ILLUSION ON PERSPECTIVE. THE ~~AA~~ ANIMITRONIC FIGURES COULD BE MADE SCALED DOWN , AND THE GUYS IN THE BACK ARE NOT SAME SIZE AS IN FRONT. MAYBE HALF SIZE.

JDC I KEEP WANTING IT ON FILM. I COULD TAKE THE TWENTY GUYS HERE AND THE BACK ASS OF THE AMMMOTH, AND IN ANOTHR THING WE SEE ITS HEAD STICKING THRU THE CAVE, HUH, AND WITH THOSE GUYS ON HIS BACK, ETC., WE CAN DO THINGS THEY"LL HAVE TO STAND LN THEIR HEADS TO DO IT ANIMOTRO+ NICALLY. IF WE COULD MIX IT CLEVERLY. LIKE BENJIMAN FRANKLIN WALKING DOWN THE AISLE OF PRESIDENTS THEATRE. LITTLE FIRURES ONE WAY, REAL ~~RXKORESXAXKXMER~~ THING ON PROJECTED STHING ANOTHER, BUT COULD PEOJECT ON CONTROLLED HARD F.G. PIECE, WITH DI SKY IN B.G.?

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CAMA JDC ~~LITTLE FIGURES, ONE WAY, REAL THING ON PROJECTOR ANOTHER, COULD PROJECT ON PIECE F.G., WITH DI SKY IN B.G.~~

DI YES, YOU COULD OUTLINE AND PROJECT ONTO A HARD OBJECT IN FRONT. IT WOULD WANT TO BE GOOD AND BRIGHT TO BE COMPETING WITH A SET PIECE NEARBY, OTHER WISE NOT AS SHARP , CLEAR A REAL THING.

BG SOMETHING WE HAVEN"T DONE TO MY KNOWLEDGE,...., AND WORK IT LIGHT AND PER SKIN(?) SHOWS? OR TONES(?) . OR ELSE .. KISS OF DEATH..(?) TO TAKE OFF OFF AA FIGURE. .....WELL, WOTH THE EXPENSE, TOO.

10AAAAA

(18)

JDC ALL OF THESE LITTLE AREAS STAARTING WITH THE TIME THE LAVAS COMING DOWN @ THE FORMS OMOVING TO THE GETTIN INTO TO HE CAVE WORTH THE AA FIGURE, OUTSIDE OF A FEWLITTLE HOLES,THATS ~~MONIOR~~ MINOR, I THINK, IT WOULD BE NICE TO GET THE LITTLE THINGS YOUR TALKING ABOUT....ATMOSPHERE, ONE OPENING, AND ANOTHER WITH SOME OACTION SO THAT IT DOESNT JUST STOP AT THE CONFINES (OF THE CAVE?)? YOU FEEL THAT THERE IS STUFF OUT THERE. OK, SO WE SET U P THE STHING WITH COMMUNICATION, HUH, BUT WE HAVE A WAY OF RECORDING IT. THEN WE MOVE ON TO THE NEST THING , THE WALL, NOW WE GO OTHER WAY. WE STARTED WITH PERHISTORIC, THEN COMNNG BACK. BUT IN EACH CASE WE HAVE TO HAVE THE ELEMENTS OR MAKE THE POINT THAT MAN HHAD A PROBLEM AND HOW HE SOLVED AND RECORDED IT. WE START WITH PREHISTORIC MAN, DOWN THRU OTHER WAY....NOW WE MAKE A POINT WHERE THE OTHER WAY WE DIDN"T. XWEXXXXXXXXXXXXXXXXXXXXXXXXXX MAKE POINT AT INTERVALS. NOW WERE DEALING WITH PEOPLE IN LIVE FORM ADN AA FIGURES, SO IF ONE IS HUNG OR CRUCIFIED WE PUT OVER POINT...AND PUT IN WALL, AND WORK UP TO PRESENT DAY WITH COMPUTERS , THAT MAN STILL HAS PROBLEMS . THAT NOW COMMUNICATION IS BETTER, AND THAT HE STILL RECORDS IT, TOO. SO THIS IS A BIG TIME TUNNEL, FIRST FINNG BACK, THEN FROWARD. COMING FORWARD BIT IS ALOT MORE IS A LOT MORE...LETS SEE IF WE CAN SEE IT ON WALL. THEY KEEP SHOWING OBJECTS BUT WE HAVE TO SHOW SCENES IN THIS XXX STARTING ABACK , HERE WE"RE COMING BACK IN THE GREEK+ROMAN THING, SAME THING WE"VE GOT IN THIS BUT AT POINTS IN THE WALL WE HAVE TO HAVE PEOPLE COME OUTTO DO THINGS. WE HAVE TO FEEL THAT WAs PROBLEM OF THE DAY. THIS SCRIPT IS STILL BEING REFINED , RAY AND JOHN ARE GOING OVER IT, BUT THERE ARE STILL SOME THINGS TO CLARIFY HERE SO WHN WE COME WE HEAR DIALOGUE AND SEE THINGS HAPPENING. WHETERON PROJECTION SCREEN OR LITTLE FIGURE THEWEW AND HE"S RECORDING, OR HAVE PRINTING PRESS GOING . ALL THE TIME WE"RE MOVING ON T ACK.

so that something left each time — wool, carved, drawn, etc. —

BG DO YOU SEE THIS AS FILM, RIGHT?

JDC I SEE IT AS LITTLE PIECES OF FILM, SMALL PROJECTTION SCREENS BETWEEN CHUNKS OF STUFF AND THEN

BG FIRST SET PIECE, THEN CREATURE, THEN SET PIECE AGAIN

JDC E.G., NATIVE FIGURE, SOME PROJECTION, MORE PIECES, ECT. TO PRESENT DAY

BG AS LONG AS WE CAN SEPERATE THE PROJECTION THATS THE ONLY TROUBLE WE"RE GOING TO HAVE THRU ~~XXE~~ AL THE RIDES, AND THATS A Place to put it.

JDC FIRST ONE BIG WALL, THEN WITH FRAGMENTS MOUNTED, THEN Then realized see same thing REALIZED NOT A POINT, THEN VIGGNETTESA, OF PROBLEMS, RECORDING, MESSAGE.

BG ANY ON-STAGE DIALOUGE HERE? OR SOME OF IT?

JDC I THINK SO, TO GET THE PRINTING PRESS OT WORK, EYC.

BG SO IT COULD BE ON STAGE RATHER THAN NARRATION? (RATHER THAN? NOT SURE) WITH THE ACTION COMING OUT ~~X~~ OF THE SCREEN

JDC OUT OF AT FIGURE, OUT OF SCREEN. LIVE MOMENT, HUH?

BG (MENTIONS SOMETHING ABOUT) ALL ALONG WITH THIS THEERE ARE ACOUSTICAL PROBLEMS

DI ..... SOUND BARRIERS .....

JDC Dont have sound thing that moves with us?

DI ON OMNI+MOVER THERE ARE (SPEAKERS)? RIGHT IN CAR, THAT MOVE RIGHT ALONG IN CAR

BG? (MENTIONS SOMETHING ABOUT) QUALITY OF THAT IS NOT SO GOOD

JDC SO IF PUT ~~IN BACK OF~~ AT PRINTING PRESS THERE IS DANGER OF GETTING MIXED UP WITH NEXT ONE?

DI RIGHT

JDC BEST ONE MOVING TO DATE IS WITH, and IN, CAR?

DI IN THE HAUNTED HOUSE THEY DO, ALSO EASTERN AIRLINES (THE PILOT RIDE?)

KDC I'M COMING ALONG WALL HERE, GUTTENBERG SAYS ABOUT PRESS, I HEAR IT FROM CAR, AND HE'S SYNCED TO IT, AND THEN THE NEXT CAR WOULD HEA R THE SAME THING (~~IN SYNCED~~) REHEAT

BG (SOMETHINGABOUT) AFRAID IF HAD IT OFF IN THE ROOM...

EL IN HAUNTED HOUSE YOU HAVE SOUND IN THE CAR BUT THERE IS NEVER ANY LIP SYNC WITH WHAT YOU SEE

BG LIP SYNC IS A ...

DI WE DO IT IN A CUOPLE PLACES, WITH A GIRL STATUE (N IN?) ~~OR WITH?~~) A CRYSTAL BALL, SHES IN SYNCE. IN A (LATEST OR FAVORITE?) MOTION PIETURE, AND WE HAVE THOSE GRAVE+YARD GUYS ....

JDC SO WHEN I COME ALONG I SEE AND HEAR HER.....

DI YES, YOU HEAR HER TALKING IN THE CAR AND IN SUNC WITH MOUTH

MUMBLING....SOMETHING ABUT THATS WHAT WEVE GOT NOW?

JDC When I leave, it begins again..... shes lip-synced message for each car....

BG LOOKS LIKE THE PIRATE RIDE, YOU'D BE GETTING IT ALL THRU KICK BACK, BACK AND FORTH, You hear it all over place

DI (SOMETHING+ "SMALL WORLD" HAD BIG PROBLEMS WITH THAT. EVERYTHING IS HARD WALL AND WATER AND IT BOUNCES

JDC YOU CAN BUILD SOME THINGS, PIECES, BUT WHEN GET BACK INTO (HOLES.. Its nice to see things, people

DI DID YOU SEE BELL TELEPHONE RIDE AT NEW YORKS WORLD FAIR, 1964/? THEY HAD SYSTEM PROJECTIONG ON ~~SXREENS~~ SCRIM, THEY COULD ISOLATE A FIGURE, PROJECT RIGHT ONTO SCRIM , AND (CAREFULLY OR APPERANTLY) LIGHT OBLECTS ON OTHER SIDE OF SCRIM AND ~~BURIED~~ ~~LIGHT~~ INTO DEEP BLACK SO DIDN'T SEE IT, AND SO YOU COULD GET A GOOD EFFECT AND ~~DIFFREENT~~ VOICES TALKING AND IT WAS LIKE OUT OF SPACE. MAYBE TRY THAT....

Bury on Vanishing from scrim into projector; Youn HEAR

JDC EVEN THOUGH IMAGES THEY WOULD MOVE FAST, AND SOFTER, THEY WOULDN"T BE AS DIMENSIONAL AS AA FIGURE BUT COULD HAVE NORE ACTION

DI YOU PUT THINGS IN DIFFERENT PLANES THAT WYA. YOU COULD ~~MUTI~~ MULTIPLICATE THE PROJECTORS BELOW AND SHOOT UP WHERE THE LIGHT GOES INTO THE BLACK AND ABSORBDBS figure THAT

JDC DO YOU WANT TO MOEV THE ~~DIMENSIONAL OBJECT BACK INTO~~ ON SCRIM PAST A DIMENSIONAL OBJECT IN BACK OF SCRIM, OR WOULD HAVE TO" STAY IN IT"S OWN AREA?

DI IT OWOULD HAVE TO STAY IN ITS OWN AREA, OTHERWISE YOU SEE THRU IT. IF YOU LIT UP THAT PRESS AND HAD SOMEBODIES?) PROJECTED IMAGE...

JDC IN MOVING, HE MOVES INRELATION TO THE DIMENIONSLAL OBJECT BECAUSE HE"S ON DIFFERENT PLANE

DI ITS A MATTER OF STACKING THEN THIS WAY SO IF YOU GO BY ONE ISNT IN THE WAY OF THE OTHER ONE SO YOU SEE THRU IT

~~THA~~ JDC THAT WOULD BE THE ONLY ADVANTAGE ~~BK~~ OVER PUTTING HIM ON THE PROJECTED AREA? ~~HES OUT IN SPACE~~ HES OUT IN SPACE AND WE WOULD FEEL THAT RELATION A S WE GO BY.....

DI MAYBE IN INSTANCS ~~M~~ WHERE YOU DON"T CARE, IN MONTAGES IT WULD NOT MAKE ANY DIFFERNENCE

MUMBLING....APERTURES, SCRIMS, NOTE SURE WHETEHR BLACK (BLUE) OR GREY SCRIM, BUT IN TOTAL DARKNESS

JDC (NO SENSE)?... BUILDING A WALL HERE, THAT HAD SOME GOOD AA ~~KXOM~~ FUGURES, WITH APERTURES OPENING IN IT

DI YOU ~~O~~ LOOKDE AT THE WHOLE SIDE OF THE(CAR?) (SHOW ON ONE SIDE ONLY) THE SOUND WAS IN TH CAR

BG NOW WE"RE PASSING THRU THIS?

JDC YES, STARTS HERE, ~~WHERE~~ (WHEN) WE LEAVE CAVE, GOES ALL WAY AROUND, COME TO SPACE SHIP AND COMPUTER

BG GOING DOWN BOTH CHANNELS OR ~~O~~ ONE SIDE

JDC I"M NOT SURE. THINK ALL SINGLE TRACK, ALL WAY AROUND. COME OUT A COMPUTER.

THA

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JDC I"M NOT WURE, THNK SINGLE TRACK ALL ~~SOMKOX~~ AROUND., ~~RIGHX~~ CONTINUE ALL AROUND, THE WALL JUST BENDS. ALL AROUND TILL YOU COME OUT AT THE COMPUTER. IT DOES LOOK DOUBLE, ?

BG YES, I WAS GOING TO SAY.... THOSE TOWO BLACK HOES THERE

JDC I DONET SZEE...NO, YOU"RE TIGHT, YE MUST SPLIT AND DO A DOUBLE. HERE I SEE THE SHIP OB BOTH SIDES. SAME FIGURES, DIDN"T DUPLICATE IT, BUT SAME REVEOLVE. HE"S GOT DOUBLE SHOW ALL WAY, HUH? DOUBLE HERE, JUST A REPEAT....THAT"S GOT LID ON IT, SAME AS THIS.. WE"RE DOING IT HERE, BIT UP HERE.COMING OUT AT THE ...IN THE BIG SPACE SHITP AN OUT INTO THE DOME,M THE DOME HAVING THE DUPLICATE PROJECTION ON IT. NOW THE ..THAT ONE HE TEELLLS ME HE WANTS THE FREATEST ~~SMRAEEXSMIRXXXXYXME~~ ~~MORKO~~ SPACE PLANETERIUM SHOW IN THE WORLD. WE"RE COMING OUT ONTO THE G DOME THEY"RE HOLDING, THE SYMPOL OF THE WHOLE PLACE. HES GOING TO HAVE DIMENSIONAL OBJECTS. IF WE CAN GET ALL DIMENSIONAL OJBECTS REAL, BE NICE, HUH? AND JUST DO OUR SPOT PROJECTIONS ON THAT SPHERICAL FORM THAN DONT HAVE TO DEVELOPE A NEW PROCESS, HUH? THE THING THATS MISSING, THE THING THATMADE STAR WARS, I FEEL, MAYBE 2001, NOT JUST MINIS OR PAINTINGS BUT THE NOVES OF DIMENSIONAL OBJECTS AND THE DIMENSIONAL OMOVES OF AUDIENCE, WE WERE IN IT, TRAVELLING. THATS THE EXCITEMENT, OF INVOLVE+ MENT. THATS IT...WE HAVE TO TALK ABOUT...IF THOSE OBJECTS , IF WE COME OUT ON SOME KIND OF PLANETERIUM THERE , HE HAS IT LKE PLATFORM AT MOMENT,THE DIMENSIONAL PIECES HAVE TO NOT BE HANIGING THERE LIKE A DEAD AIR MUSEUM IN WASHINGTON, BUT COMING AT YOU, MOVING IN SPACE, THATS THE HTHING. FOR THE DIMENSIONAL OBJECT TO BE NOVING IN SPACE, AT YOU OR BY YOU. LASERES, WHATERVE, TO GO INTO THE BIG SPHERE, SEE THE PINPOINTS OF LIGHT, TO HANG PIECES, NOT THE GREASTEST?

BG YES, SOMETHING HAS TO GO PAST...

JDC I HAD HOPED TO HAVE BIG SPHERICAL SCREEN. ~~XMEXX~~ RON AND JOHN SAID MAYBE DONT NEED ALL THAT. I SAID NEED TWO THINGS..CIRCULAR SCREEN AND SPHERICAL ADOME, OR PORTION OF DOME. NEED MINIS, PAINTING, PIECE OF

JEDC WE KNOW THAT IT TAKES A LITTLE DOING. TO ME THIS FIRST GREAT BIG ROUND THING, WE"VE COME THRU A LOT OF LITTLE STUFF, AND COME OUT ONTO THE BIG..ITS ALL AROUND YOU, IF IT LIT UPK WITH THINGS ALL AOROUND YOU, A AND THINGS LIT UP OFF THAT SCREEN, MAYBE SOME DIMENSIONLA PIECES TOO, I DONT KANOW YET, BUT IF HAVE TOTAL PRIJECTIWN AND DIMENSIONAL PIECES, THAT CAN GET IN THE WAY ALSO, HUH?

BG SUPPOSING WE CAME INTO THIS SPACE AREA WHERE THERE ARE CELESTIAL STARS, THINGS OVERHEAD, ALL TRICKS WE HAVE, AND WE HAD FIGURES XX IN SOLID FORM OR LASER RAYS GO BY US, WITHOUT ACTUAL MOTION PICTURE?

JDC -

JDC WELL, SE COULD HAVE THAT SPACESHIP COME INTHEIRE , JUST DRIFINNG BY ,A DN THOSE GUYS OUT IN SPACE. THEY"RE ALL ATTACHED TO SOMETHING, THI THIS ISNT SCENE, JUST ALLEGORICAL THING, THEY WERE DREAMING THERE, BUT WE"RE NIN ACTUAL STUFF NOW OUT HERE. WE"VE COME UP TO PRESENT DAY, WE WANT TO DRAMATIZE IR IT TO BE REAL, NOT FANTASY. BRING US UP TO DATE.

14AAA

JDC - 14AAA

~~JDC WANT TO DRAMATIZE, NOT GO PAST~~

BG THEY COULD BE ALL AOROUND US, USE FIBER OPTICS, AND DIFFERENT PATTERNS AND CELESTIAL HEAVENS WITHOUT POSSIBLY NOT HAVING MOTION PICTURE DOME

14AAAA

JDC XXXXX NOW I"M GOING TO SAY THE SAME THING AGAIN. WHAT IS THE BEST ACTION YOU CAULD PUT INTO A SCENE? LETS SAY WE COME OUT OF THIS VIEW. WITH THOSE STARS TWINKLING AT US, AND HAVE MOST BEAUTUFUL SPACE SH IP IN WORLD HANGING IS SPACE, AND SOME GUYS WELDING OR SOMETHING, THATS GOOD FOR COUNT TO THREE.

(24)

TAPE 2

JDC FIRST WE COME ONTO A RIGI (RIGID ?) PLATFORM THE PIECE WE"RE HANGING COULD COME THRU THE B.G. COULD , IF WANT PIN"POINT STARS TO REVOLVE, MAYBE ITS MOVING, ~~BLAH.... AAA~~ 14AAAAA

JDC MAYBE ITS MOVING WHIL OUR RIGI IS ON TURN TABLE, OR NON REVOLVING RING, HUH? SO IF 14AAAAA

DI WE DID THAT IN SPACE MOUNTAIN

JDC IT MOVES ON ONE PLAIN, AND THE THREE DIMENSIONAL PIECES MOVE O ON ANOTHER PALIN, ITS BEFINNING....I WANT THE PUSH+PULL, TO TAKE THIS POT BACK TO INFINIRY AS FAST AS I WANT TO GO AND BACK. CAN WE DO THIS AT STUDIO?

EL NOT AT THE MOMENT, BUT WE WILL

JAD AS SOON AS WE GET TIMER, HUH, WE CAN TAKE IT TI INFINITY?HUH?

EL QUITE A WAYS

XBS

DI 72 FEET IS THE LENGHT OF THE TRACK

JDC

JDC YES, BUT I THOUGHT THAT ONCE YOU START THAT GOING WE CAN DO T THE REDUCTION THING?

EL WE MIGHT BE ABLE TO WORK OUT .....

DI SOMEONE PROBABLY COULD ~~XX~~ , DEPENDS ONWHAT ~~W~~OUR PHYSICAL...

EL ON WHAT YOUR SINGLE, PHYSICAL ACTUAL MOVE WOULD BE FINITE I MEAN THE DIAMETERS, BUT WE COULD PICK IT UP

JDC BUT T IS CAHUENGA (?), WHAT DOES HE DO? HE HAS THIS SCANNER, HUH? HE CAN TAKE THIS POT AND LIKE ABC, TITLES, HE CAN LETTER IT AND TAKE ABC RIGHT BACK TO INFINITY.?

EL I THINK THATS DONE ON VIDEO

JDC SURE. CANT HE DO THAT?

EL WELL, NOT PHYSICALLY, NO

JDC I THOUGHT THE IDEA WAS WE PUT OBJECT THERE, SHOOT IT, AND GET A CERATIN PART OF FLIGHT PATTERN, AND TAKE THE STOP. 72 FEET OR ~~XXXXXXXX~~ 92 FEET AND CONTINUE IT, JUST LKIKE THE FILM, HAVE PUT ON COMPUTER AND KEEP IT GOING ELECTRINONICALLY, OR THINK IT SOULD JUMP?

EL YOU MIGHT BE ABLE TO WORK IT, BUT BE VERY CAREFULLY DONE.

DI YOU CULD MAKE A POT THIS SIZE ~~XXXXXXXXXXXXX~~ DISAPPEAR, AT 72 FEET ~~A~~WAY YOU WONT SEE IT YOU HARDLY SEE TI

JDC NO, I WANT THE BIGSPACE THING HOVER RIGHT OVER YOU

DI THATS DONE WITH AN OVERLAP, YOU GO DOWN TO A POINT AND PICK IT UP AND GO OUT

JDC THATS STILL WITH OUR OLD ZOOM~~S~~, HUH, YOU HAD TO GO DOWN AND MATCH, AND KEEP GOING...

DI I WOULD THINK WITH A COMBO OF ZOOM LENS AND ...MUMBLE... we could do it in (PRINTER?) TOO

EL WE"VE DONE IT BEFORE WITH THE ~~FLELLOW~~ COLOR (photograph ?) THATS MAKING SUCCSESSIVE PHOTOS AND MATCHING CUTS (?) OR TUCKS(?) . WE SHOT (?) THATTHRU PUPIL OF GIRLS EYE ONCE.....

JDC ELECTRONICALLY THEY BEAT US, ONLY BECAUSE WE DONT HAVE THE EQUIPMENT...YET..BUT THEY DONT EVEN HAE IT . ~~WHEN~~ THEY SHOWED ME... BLAHHHHHHHH.....A ROMAN FORUM. THEN OBJECT IN PRISCREBED PATTERN

EL WE CAN DO THAT IN A

JDC.....SO IT CAN GO BACK AND THATS HOW THEY DO THEIP LATTERINF... N B C

EL WHAT JOHN WHITNEY JR. (?) DOES THAT

JDC ISAID THAT WAS GOOD, BUT MOUNT PIECE YOUR DOING ON BACK PROJECTION SCREEN WITH APERTURES IN IT SO IF SPACE SHIP I CAN PUT ALL PEOPLE IN CONRROL ROOM, AND PROGRAM IT TO DO COUBLE LOOP AND WHAMMY. WITH PEOPLE WINDOWS. MUST TAKE 3 WEEKS TO PHOTOGRAPH. AFTER ON MACHINE IT REPEATES PATTERN. ADVANTAGE TO THINK ~~XXXX~~ ABOUT THAT. IF IT COMES RIGHT OVER YOU...THE PUSH PULL. [redacted] EVEN IF HAVE THAT WITH THE USE OF YOUR NREW BED WE CAN TRAVEL SO FAR, EVEN ELETRONICALLY DID IT, WE CANT PROJECT IT, ON SPHERICAL ... 200'

DI NOT WITH ONE PROJECTOR COULD YOU DO THE WHOLE THING

~~BASE~~ SAN DIEGO IS 70'

DI YOU HAVE SOME ADVANTAGES . IF YOU HAVE A PHOTOGRAPH OF SPACE SHIP BG - IT [redacted] BLEEDS (?) IN, BLEEDS (?) OUT THATS NOLY TAKING UP THAT PORTION OF THE SCREEN, SO WE"RE NOT COVERING TH WHOLE SCREEN WIH ONE MACHINE? THATS THE PROBLEM TO cover whole

JDC SO IB HAD DARK SCREEN... PROJECT IN VOID

BG IF YOU VIGNNETTE IT.....

EL DONT NEED OT HAVE A DARK SCREEN, IF WHOLE THING DARK IT WILL LOOK DARK.....

JDC SO YOU DONT SEE THOSE PROJECTED AREAS....

DI YOU"VE GOTA WHITE SPACESHIP IT ..

JDC ~~WELL THE~~ STOPPED AT 160

JDC WELL THOSE ANIMATED FIGURES ARE PRETTY LIGHT TOO. I CAN STILL SEE THE PROJECTED SREA, HUH, NON CLAUDES CSCREEN

EL YOUD HAVE ROTO VIGGNNETTE IT OFF

JDC THEN WHEN MY SPCACE SHIP MOVES ID HAVE TO HAVE THAT MILKY FILAMENT LIKE THE MILKY WAY FLOATING

DI YES, BUT AS THE FILM AGES IT BECINS TO BLEACH THAT BLACK , (ON THE FILM BASE ?), AND THEN WHEN YOU DO GET THE LIGHT AROUND IT

JDC AND THE MOVING OBJECT CAN NEVER LEAVE THAT PROJECTED FIELD . SAY THATS TAKING ONE QUARTER OF THE AREA, THAT CAN NEVER LEAVE THAT FRAME LINE, TOP, BOTTOM, AND AIDES, RICHT? COMING AT ME? AT THE POINT WHERE IT HITS THE OUTER FRAME IT JUST STOPS, RIGHT, OR DISEAPPEARS, ~~THATS~~ AGAINST(?) THE MATTE LINE. CORODON PASSED ME AND SAID HE HAS SOME PEOPLE SENDING US THE INFO ON THE UNITS

DI XXX I"VE BEEN LOOKING INTO IT, TOO. WE CAN COME UP XXXXX WITH ONE PLACE THAT HAS IR IS DOING IT

JDC A FAIRLY FINE SCREEN?

DI DONT THINK TO EXTENT OF GORDONS SCREEN

JDC LARGER UNITS?

DI HAVENTREAD ANYWHERE ...

JDC IF ITS GOING TO GET TOO LARGE.. HAS TO BE LONG WAYS AWAY, HUH?

BG NOT ONLY 60, 80 , 100 FEET AWAY YOU WONT GE T RID OF IT....
THOSE THINGS THE SIZE OF YOUR THUMB NAIL,....

DI THAT WONT BE AS GOOD RESOLUTION AS MOTION PICUTRE FILM.HAVE TO BE FARTHER AWAY FROM IT THAN WOULD BE.....

JDC IF COULD MOSAIC THAT SPDERICAL SURFACE YOU COULD MOVE OBJECT ANYWHERE ON IT THEN, AS LONG AS PROGRAMMED THE IMAGE INTO MOSAIC

JDC I THINK IT WUOULD BE POSSIBLE. IF OTEHER WORKED, IT WOULD MEZN THAT IF YOU HAD A MOSAIC PATTERN OF PHOTOGRAPHED MINI AND THAT MOVED THRU THAT IT COULD MOVETHRU IT COULD MOVE ONTO THE NEXT SCREEN JUST SAS EASILY.

DI I DONT THEINK THE TECHNOLOGY IS THERE YET... THATS MY WORRY...

JDC AND I THINK THAT JUST LKKE WE HAVE CIRCLEVISION AND NINE CAMERAS TO MAOSAIC IT, YOU NEED THOSE ~~NINE~~ CAMERAS DOING THAT SAME MOSAIC PATTERN OR WHATEVER, YOU HAVE TO RECORD THAT IMAGE SOME WAY SO IT CAN BE FED INTO COMPUTER SO THAT THE CELL CAN BE FED ~~INTO THE CELL~~. IT HAS TO BE SHOT WITH MULTIPLE CAMREERAS, ONE CAMERA CANT SHOOT INTO ALL DIRECTIONS AT ONCE, HUH? HAVE TO BREAK IT UP, CIERCLE+ VISION IS BEGGINING OF THAT, OF BRAKING A RING, NOW WE"RE TALKING OF BREAKING A SPHERE, SHETER A 6 PIECES OR whatever, it CALLS FOR COVERAGE. DO WE EVEN HAVE AT MOMENT A LENS THAT WUULD , IF WE BUILT A SECTION OF A DOME, I COULD PUT SOMETHING ONTHAT DOEME AND PHOTGRAPH IT AND PROJECT IT BACK ON THAT SAME DOME ADN HAVE IT WORK?

GREAT-

DI DO WE OWN SOMETIHING? (I THINK THATS IT...???)

JDC YES, TO PHOTOGRAPH A PART OF THE DOME..

BG WE CAN GET OUR HAVNDS ON IT...

EL WE PHOTOGRAPHED THAT STUFF WHAT? FOR? THE BUG EYE FOR THE (SKI OR SCARE ?) THING..

DI (WE"RE HIGH OVER) A 6500? CAMERA AND THEIR SYSTEM

?. 1000-A0? 2.65MM?

JDC WHAT DO YOU THINK...I"M TALKING ABOUT A BIG SPHERE, IT COULD PROBABLY COVER A FOURTH OR EIGHTH OF A BIG SPHERE.? COVER A 200 ' SPHERE IF CHOPPED INTO 8 PIECES?

EL I DONT THINK SO.....

DI (I COULD SAY ANOTHER XXWAY ?) THE ONE WE SAW IN XXXXXXXXX CLEVELAND WAS 70° AND LOOKED TERRIBLE.

JDC EVERYONE SAYS SAN DIEGO....I THINK ITS TERRIBLE.

DI THATS IMAX DOWN THERE. YOU HAVE BIGGER NEGATIVE AREA THERE, WITH LESS NUMBER OF ENLARGEMENTS IN DIAMETER BLOW+UPS, NOT VERY GOOD

JDC NO, I"M SAYING, WHATS THE LARGEST AREA YOU CAN GIVE US WITH FINE, REALLY GOOD PROJECTION? SAY 70, 100° screen/? FORGET SPHERICAL...

EL ABOUT 90° SCREEN

JDC WE HAVE 600 SOME FEET, WE HAVE TO HAVE PROJECTORS GOING IN A CIRLCLE. XXXXRRR HAVE 15, [redacted] PROJECTORS MOASAICED, NOT PUSHING ONE MORE THAN THE OTHER 90 to 100° OF PROJECTED WIDTH, HUH, WHICH SOUNDS WORKABLE TO YOU?

EL WE WERE LOOKING AT THE EGYPTIAN , A 60° SCREEN, WITH ANOTHER LENS, YOU COULD GET THE SCREEN UP TO ABOUT(100° OR 120°??) ?

JDC LOOK, I DONT WANT TO BE A BORE, BUT .....if YOU HAD TO MATCH THOSE LIKES, WE ALLREADY KNIOW IF WE HAD TO MATCH THOSE LINES, WE CANT EVEEN MATCH A VERTICAL, MUCH LESS A MOSIAC ON ALL FOUR SIDES WE"D GIVE IT UP OR PUT THE BLACK LINES AROUND THE NOSIAC. JUST LIKE THE BLACK LINES IN THE VERTICAL. IN CASE ANYTHING GORDONS TALKING A UT WOULD REALYY WORK IN THE FUTURE WHEN WE"RE OFF TEHE DEEP END, BY THAT I MEAN THE UNITS SMALL ENOUGH, THE IMAGE CARRIED, CONTROL THRU COMPUTER, WE"ED STILL HAVE THE PROBLEM OF MOSIAC THAT PSPHERICAL ~~SHAPE~~ SURFACE TO PHOTOGRAPH UNLESS WE CAN PHOTO PAINTINGS AND MINIS, INSIDE A SPHERICAL SHAPE, ITS NO GOOD FOR ME. I DONT WANT TO DO TRAVEL LOGS, HUH? I WOULD LIKE TO GO IN THIS DOME, IF YOU HAD IT BUILT, AND ITS A 30 or 40 'DOME, TOP FIRST, THEN BOTTOM, WHATERVER, PATTER, SET UP PIECES WE WANT AND THEN SHOOT THEM, JUST LIKE WE TALKED OF THE 9 CAMERAS, HUH? SAY NOW ITS FIFTEEN, AND ONCE WE FOT THAT IMAGE OF THE MOSAIC PATTERN, AND HIS THING WORKED WE"D HAVE THE IMAGE TO FEED INTO THE COMPUTER, HUH? THAT MEANS THAT THEN THE REAL XXXXXXXXXXXXXXX MAGIC STARTS , BECAUSE THEN THEAT SHIPT A CAN GO RIGHT OVER YOUR HEAD, CAUSE IT"LL BE MOVING FROM MOSAIC ONE , YOUR ONE HUNDRED FOOT PROJECTION AREA, HUH, TO MOSAIC TWO, AND SPEREADING ACROSS

20

30

JDC CONT..... AND SPREADING ACROSS YOUR ONE, TWO, AND THREE AS IT GETS LARGER CAUSE IT CAN BE PROGRAMMED TO DO THAT AS LONG AS WE HAVE THE ORIGINAL IMAGE DOING THAT PATTERN. THAT WILL BE THE DAY OF THE GREAT SHOW. YOU CAN GO INTO AREA AND AHVE SMAE THING HAPPEN TO YUU AS IF YUU WERE SITTING THERE.

DI THE CHALLENGE WITH THAT WUOULD BE STARTING WITH THE CAMERAS AND B BE ABLE TO PHOTOGRAPH THINGS THAT WHEN THEY HIT THE MOSIAC MAY WOULDNT BE GOING THIS WAY AND THEN GOING THIS WAY.

JDC NO. IF PUT IN THAT SAME FORM, AND THOSE LENS ARE WORKED OUT, WE START THE OTHER DAY...ABOUT THAT BIT. DONT KNOW IF OUR EQUIPMENT IS DEVELOPED TO THAT PIOINT. WE ALL KNOW ABOUT MATTES, ETC., SO I GO PRIMITIVE AND HAVE IT RIGHT THERE TO SHOOT, BUT COMETINES CANT DO THAT. WE TALKED THAT IF WE HAD A RIG BUILT , FOR CIRLCEVISION, SAME PROBLEM, BUT BIGGER HERE, HAD RIG BUILT, CAMERAS MOUNTED, AND ONE WAY IS PAINTING AND MINIS MOVING ONE WAY AND DOING WHAT THEY WANT, IN THAT ARENA, AND CAMERAS SHOOT, IT HAS TO BE PERFECT , ITS THERE, AND ONE SHIP IS MOVING AND THERE AND MOVES FORM 2 to 3, AND MOVES UP AND OUT FOF SHOT. THE OTHER WAY IS TO HAVE RIG TIMED AND WORKING SO THAT ONLY HAVE ONE POSITION, WE SHOT IN,.. THEN MOVE INTO POSITION 2,XXXXXX AND IF EQUIPMENT AND ALL IS RIGHT, WE CAN MOVE THE MINIS AND PROJECTION AREA, HUH, AND MOVE CAMERA IN SAME TIME, SPACE IT WHOUDLD DO THE SAME THING. DONT KNOW IF PRESENT EQUIPMENT OR BUILD IT IN FUTURE, IF DO, WE HAVE A COUPLE PLACES FOR IT, ALTHOUGH WE"VE ELIMINATED ONE RIGHT HERE,BUT STILL HAVE OTHERS, WE KNOW WE HAVE ONW IN SPACE SHIP, HAVE TO HAVE IT. DO YOU THINK WITH WHA T WE HAVE RIGHT NOW, WE COULD SET UP A CIRCULAR PHOTOGRAPHIC AREA,HUH, WITH OUR CIRCLVISION RIG ON A REVOLVE, SET ONE CAMERA GOING, VERSES ALL NINE AT ONE TIME, AND SHOOT IT AND PUT PIECES ALL BACK TOGHERTHER? XXXXXXXXX

BG HAVE TO MAKE A TEST, THATS FOR SURE

EL

EL WELL,

DI SOMETHING ABOUT...SHOOTING ONE CAMERA VERSUS ALL NINE?

JDC I LIKE ALL NIEN

EL ~~TMKXBXKXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ ALL NINE WOULD BE BEST, BUT FIF YOUR ~~HSHOOTING~~ ~~XKKXNX~~ COMBO MATTE APINTINGS WITH LIVE ACTION,...HA HA...YOU GET INTO A KIND OF...

JDC LIKE PAINTING ON DRUMS INSTEAD OF 30x40 GLASSES, HUH?

EL THE PROBLEM THEN IS GOING FORM ONE TO THE OTHER, IF ~~YOUR~~ HAVE STATIONARY CAMERA ~~IS STATIONARY~~, AND 9 SCENES, ~~AND YOU'VE GOT ALL NINE~~ NO PROBLEM, BUT IF ~~XKKXB~~ GOING TO MOVE CAMERA , THAT AND , YOU"VE WITHER GOT TO MAKE ONE CONTINIOUS PAINTING ALL AROUND HERE, OR END UP WITH BUTT JOINTS AS A(SOMETHING TO STAND THRU?)?)

JDC NO, IF WE"RE MOVING WITH NINE CAMERAS, WE HAVE TO MAKE A CONTINIOUS PAINTING, AND FULL MINIS. IF DIO WITH ONE CAMERA

WEL STILL HAVE THE PROBLEM....ONE CAMERA, IF HAD A STATINNARY SET+UP, AND THEN PHOTOGRAPH ALL NINE WITH ONE CAMERAAND THAT WOULD BE (BUGGED??)(

JDC THAT WOULD BE A SLOLUTION....

EL BUT THE MINUTE YOU MOVE YOU HAVE TO HAVE , CMAREA ONE IS GOINT TO MOVE FROM PAINTING ONE, TO PAINTING TWO, AND WHAT DO ABOUT THE BUTTING UP TOOF THE TWO APINTINGS? (HAVE ONE STATINIONARY ONE??))

JDC YES, HAVE ONE STATIONARY ONE, AND~~XKXXKXNRX~~ WE LINE UP JOINTS ON OTHER NONES WE"LL PAINT YOU A CONTINIOUS PIECE. WE CAN DO IT, AND GET CONTIMOIUS PROJECTION...HUH? IN ROME I MAKDE THREE OR FOUR BIG PANNING GLASSES. I GOT BIG PIECES PLEX, OVERLAPPED THEM....100 ' IN LENGTH. TRAVEL ON GLASS, ON AND OFF...IN PIVOTING PERIOD IT WAS ALMOST FULL CIRCLE, HUH? OF GLASS, WITH LIVE ACTION B.G.

DI WITH ONE CAMERA?

JDC YES.BUT NOW YOU HAVE THE MAGIC STUFF WHERE WE CAN REPEAT THE MOVE., HUH? MY MAIN THING ...MY QUESTION, IS CAN WE REPEAT THEMOVE AND DO IT ALL ON ONE CAMERA?

DI WE CAN REPEAT THE MOVE, THE PROBLEM IS WHAT YOU SAY....

JDC YOUR ASAYING, WHY BOTHER, SET UP ALL NIE AND SHOOT ON RIG?

EL YOU COULD DO IT , ASLONG AS YOU HAD A CONTINIOUS THING..YOU COULD DO IT WITH (A NUMBER ONE CAMERA?))?)

GC(ENTERS ROOM) JUST GOT CALL BACK FROM NASA, GOT ALL RESEARCH. PROBABLY ALL EQUIPMENT IS OFF THE SHELF RIGHT NOW, JUST NOT ALL PUT TOGETHER. WAITING NOW FRO WESTINGHOUSE TO CALL BACK, WHO HAS LITTLE LIGHT UNITS, THEY SOULD HAVE GOOD IFNFORMATION ON IT.

JDC IF ALL THERE, AND WE JUST BRING IT TOGHERTTHER.....!!! JUST IN SPHEERE HERE, CLIMAX, DOME AND PROJECTION, TALKING PIN-POINT LIGHT, AND HANG SPACE EQUIPMENT , BUT I WAS JUST TELLING THEM THAT THE REAL MAGIC OF THIS IS MOVING IN SPACE...NOT JUST HANGING, IF WE HAD THAT TYPE OF PROJECTIN ON A SPHERICAL SHAPE WJERE CAN BRING OBJECTS RIGHT BY YOU ..

GC WHERE DONT HAVE TO HAVE PROJECTION TO DO IT WITH.

JDC THEN HAVE BOTH HANGING,XXXXX OBJECTS, WITH X US AND ON PROJECTED SURFACE MOVING AWAY AND TOWARDS. WE TALKED ABOUT PROJECTION IN AREAS, BU ONCE PROJECT SHIP IN AREA, IT HAS TO SYAT THERE..IN THAT FIELD. THIS WOULD BE THE GREAT THING...IMAGES..DEVELOPE A MOSAICING.

GC THATS EASY TO DO WITH VIDEO, MORE TO DO WITH ELECTRONICS XXXXX WITH FITTING AND ADDING THEN MULTIPLE ...

JDC EASIER THAN SHOOTING ON FILM?

GC YES, I DO.!!!

JDC !!!!!!!!!TRYING TO WEAN ME WAWAY!!!!!!

GC ONE OF THE THINGS IS IN IT, AND YOU PUT IT INTO THE EDDING(?), AND PUT ALL DUCTS (?) TOGETHER, YOU HAVE ALL KINDS OF THINGS TO DO TO PUT ...PARTICULAR IF TALKING ABOUT GOOD SIZED DECKS(?) WHEPE HAVE ALOT OF CHANNEL CAPIBILITY.

BG NO QUESTION THEY CAN MULTIPLE BETTER THAN WE CAN O FILM

JDC IF THEY EVER GET THAT BIG TAPE...2200 LINES, HUH? DEPENDING ON THE AREA...

GC ,....INFANTS, WE"RE GOING TO SEE IMPROVEMENTS IN VIDEO TAPE YEAR AFTER YEAR.

JDC GOOD EXPERIMENTFOR US.

JDC COOD EXPERIMENT. CLAUDE HAS GOOD LIFE, LOBBY AND UNIVERSE, THE SUN THINGLL :: WHEN COLOR AND FORM AND MOVEMENT OCOULD BE MAGIC WITHOUT GETTING DONWN TO PIN POINT EYEBROWS AND. IT WOULD BE NICE ID WE COULD START A LITTLE EXPERMENT, CREUD, SAY BULBS TOO LARGE, OR UNITS TOO LARGE, SEE IF WE COULD SET UP PJOTOFRAPHING CAMERA, ELECTRONIC TAPE CAMERA

GC WE HAVE SOME HERE

JDC EHERE WE COULD PHOTOGRAPH AN AREA THOUGH, A PSPHERICAL SHAPE AND NUMBER TWO, THREE, GOUR, HOWEVER MANY AREAS WE HAVE OTO SHOOT AND FEE INTO [redacted] , JUST TO SEE HOW WORKED, EVEV IDF HAD TO NOTHING BUT NHAVE COLOR AND LINES MOVING, JUDT TO SEE IT ANCF TAKE A N OBJECT FROM ONE AREA, ALOCK MOSAICS TOGTHER, SEE IT FLOAT ACROSS TOTAL SURFACE. SO AHHAVE SHIP MOVE ACROSS RIGHT WOUND IN CIRCLE

GC WE COULD DO IT RIGHT HERE [redacted]

JDC [redacted] OUT OF ONE FRAME INTO ANTOEHER FRAME. GOOD EXPERIMENT

DI HAVE TO START SMALL, RELATE IT TO WHERE IT CAN GO

JDC WORTH IT

GC WE HAVE 3 DECKS, COUPLE OF EDITORS MACHINES HERE(.KEY MORE..KEITH [redacted]MORE ??) MIGHT HAVE SOME MORE

JDC FORGET THE 525 LINES (OR 520/??) LINES::WE"ED KNOW IF WE COULD MA MATCH LINES...ON SPHERICAL SHAPE...FROM FRAME 1,2,3,....AND NOT ONLY TO THIS WAY BUT THIS WAY, TOO....GO TO ANY OTHER SHAPE...OCTOGAON? BY MATTING, ?

GC RED, BLUE, GREEN OR WHATEVER, BUT HOW TO STAGGER..

JED ONE WAY IS TO STAGGER LIKE BEN:DAY (??), OTHER TO SEE DIFFERENT TYPE UNIT...FIBER UNIT...

GC WE COULD DO THAT WITH ORDINARY BULBS.. TO SEE BEST MENANS OF COLOR PLANNING