

# FOUR MORE YEARS

won't feel threatened by us but will be amused and want to help.

**Pseudo-Events:** Anything which happens for the media will be overcovered by it. Yuppies, for example, will stage media events. Instead of taking them at face value we need to shoot behind-the-scenes and debunk them just as we would the straight media or straight culture. A lot of people are coming down here to get press attention. They will. By the time our edit appears people will be tired of hearing and seeing them. Moreover, demonstrations and press conferences tend to be didactic in that it's people telling you what to think. That makes slow, talky tape. Better to have spontaneous behavior which happens in process (as in hanging out with delegates).

**Confrontations:** People in Miami Beach are real edgy (see enclosed situation report). Some hippies may be into violence although their leaders have been cool. Some shots of trashing might be worth it. But chances are it won't turn into permanent confrontation like in Chicago in 1968. Our feeling is that confrontation tape is a cliché of Porta-Pak video and we're tired of it. One reason for TVTV is to give viewers an idea of the range of alternate video, because too often they mistake the possibilities of the equipment with the fact that it's always used in the service of the same content.

We're not into declarative, explicit typed action or statements done wholly for the media. At best, we want to cover the media covering those actions and cover the people planning for or reflecting on them. The actions themselves are of negligible importance to us.

**Other possibilities:** You should try and screen your tape as much as possible and get feedback on it. If something's working we'll want more, and if not etc. Unlike the pencil press we can't report on something if we weren't there. Unlike broadcast TV, we can't make it happen. Thus, everyone working on TVTV has an intelligence function to ensure that we have cameras in the right place at the right time.

**Style:** Whatever Porta-Paks do that TV doesn't is what we want to do. This means injecting ourselves into the material, intimate access to situations, the use of special lenses. The print analogue to what we're trying to do is collage, but not of hard-edged well



Nixon Supporter



Private Party



Promises alone can't win over Sammy Davis, Jr...



"The women here are very enjoyable..."

cropped images. Rather we're looking for found art like snapshots, postcards, and sketches, whatever their video counterparts might be.

## HARDWARE

... We will have about 10 Porta-Paks with five and possibly seven in use at a time (we hope to use two cameras on some situations). This means that backups can be gotten if something goes bad, and that people taping at night won't need daytimers to return to get equipment.

If you've brought hardware we need an inventory form filled out and you must label your equipment. TVTV will return all borrowed equipment in operating condition, assuming it was brought to us that way.

## SOFTWARE

If we lose track of tape we're fucked. In addition to screening your own tape and telling us what's on it (tape screening will happen in the living room), you've got to make sure it's labeled. We have to edit 70 hours in two weeks and if there's a lot of searching to be done we can't do it.

When a crew returns from shooting they must see that their tape is given to the person who is logging software at the time. Any raw (i.e. unused tape) must also be returned.

We will also maintain a log book which has a numbered page for each corresponding number tape. This book will be for in-depth notation of tape content. Any time someone decides to preview tape he or she should note the chronological sequence of action in the log book. You should also make odometer (i.e. counter) notations corresponding to hot spots with the counter set at zero when the tape starts.

Got that?

## CONTENT RAP

In the end, our tapes must represent the event—far less so than traditional media trips—but the content of the event must be there. Our role is unique. Our slant is unique. The emphasis is on the feel of the events and the reactions of real people involved in the Miami Beach process, including ourselves. Audio *does* matter. We are reporting, albeit in our own manner. We have to get people to talk—not FOR us, but hopefully while they're talking and really saying things to each other. Our focus on the subjective feel