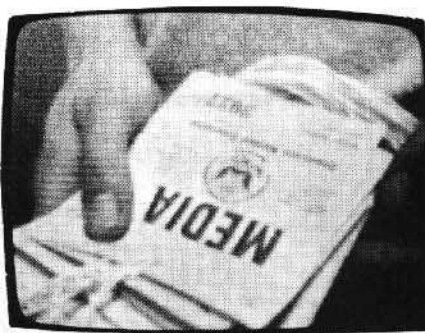


of the place and time is not a license or a substitute for random video. The subjectivity and honest feel of real occurrences comes from shooting real things, things that include the media floating all around the city and the convention hall; the real interaction between delegates and the powers that be on a personal level in the hall and particularly around the hotels and such during the day. In toto, what we're about is producing quality tape that will stand on its own to communicate that there is another and a viable way to present the feel of an event and a social space that has been neglected, rejected and missing from media coverage to date. Our documents should and must document OUR activities in the process of going about taping them. The tape should be running when we sit down with an interviewee-type. How they relate to us and to the media is a crucial part of the total image we have to project. Our ability to move in and out of process within the tapes will determine the success of communicating our point of view.

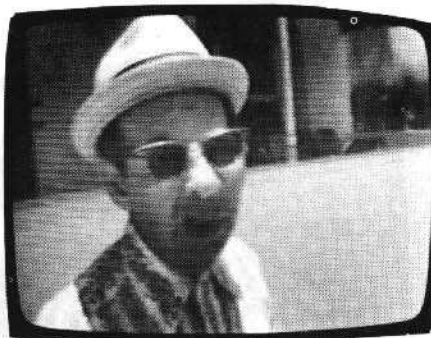
The conventions ARE a television event. The networks do their thing. Ours encompasses them and their activities. We must relate to what we see them doing and try to amplify it—not in terms of the image, so much as in terms of capturing the process that they are into. We, like everyone else in Miami, realize that the networks are what the convention is about. Our tape has to reflect their presence and their ineptitudes, inabilities, and limitations.

DECISION STRUCTURE

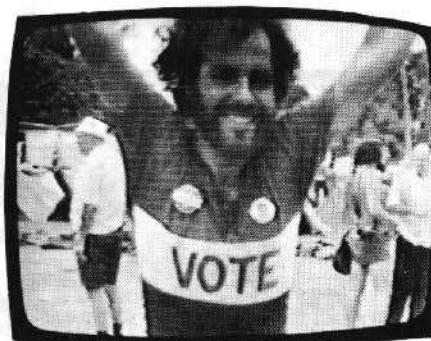
Instead of jobs, i.e. one person charged with the same task no matter where he or she is, we plan to have roles.



Press Passes.



"I'm not interested in the convention."



Jerry Rubin in Flamingo Park.

Specifically, there will be one central co-ordinator stationed at the house at all times. This person will change. But whoever it is at the time will be at the center of the decision structure.

That structure is based on our communications resources. Specifically, there are two phones at the house and two at the hall. In addition, the house will have all scheduling information and the UPI convention wire.

Each morning we will determine assignments through intelligence and what people want to do. When you get to a spot it's up to you to determine if your energy is being well spent. If you think you need more help then call the house and we'll provide what's available. If you think it's time to leave then call and we'll let you know if there's somewhere else to go. If you need a ride or your equipment breaks down, then the house is also the place to call.

It's assumed that if you're not in regular touch you're doing something useful. But you should let us know whenever you make a major change of location. Ultimately, the success of the project depends on being in the right place at the right time and that means having someone to be there, not just knowing about it.

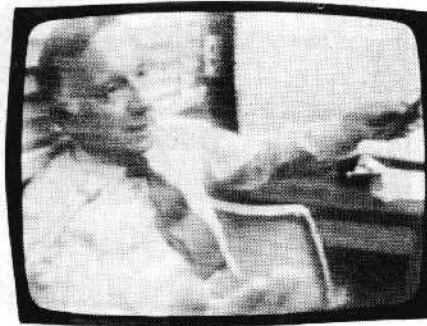
Finally, people shooting tape will have to do just that. We've attempted to set-up our structure to provide as much support for camera crews as possible in terms of logistics and back-up. Taping has priority over everything.

**For more information contact:
Michael Shamberg or Megan Williams
Top Value Television
P.O.B. 630
San Francisco, Calif. 94101**

TVTV tapes are available on EIAJ I format for \$125 each and in cassette format for \$135 each.



"I think I might rather watch this one at home. Honest."



"We can't cover the news in a half-hour every evening...that's ridiculous. People shouldn't rely on tv alone for all the news..."



"There's nothing to this that a woman couldn't have done a long time ago. It's a piece of cake..." NBC's Cassie Macken.