

Script for cartoon from 'concept' videotapes 1972-3.

↳ written as transcript from completed tape in the course of preparing an article for Studio International 1976 (May/June)

What you have seen so far is approximately 12 minutes of continuous recording made on the 22nd August 1973.

Continuous in that the playback you are now watching <sup>takes</sup> ~~took~~ as long for you to watch it as it did for me to make it. There has been no editing or removal and addition of material <sup>up</sup> to this ~~point~~ point, simply an exact record of what the camera and microphone ~~were~~ <sup>have been</sup> exposed to.

The process of editing can be employed unobtrusively to add or subtract material such that the ~~viewer~~ <sup>viewer</sup> is unaware of ~~this~~ <sup>this</sup> occurring. Likewise for instance, any added material sound and vision either separately or together, can be selected precisely, usually such that it represents, rather than records the actual moment. The original moment becomes supplanted by one which could more accurately be described as a secondary or even a surrogate reality, the kind of reality that exists twelve hours a day on the face of the screen of the television you are ~~now~~ watching at this moment.

~~As it is possible therefore~~ <sup>By</sup> having control over these editing processes of selection and context, either as an individual, such as I have now, or as a group, which is the established ~~the~~ tradition of television, then you have an effective influence ~~on~~ on this secondary, media reality.

What I am reading at this moment I wrote out an hour ago in order to be able to present a considered point of view based on experience. ~~It will also serve to demonstrate~~

What follows is a recording made some three weeks ago which was unscripted in this sense and was a purely personal investigation into the nature of the piece of equipment you have seen, in collaboration with my own thoughts. It will serve to demonstrate ~~for one thing, the prepared statement such as this compared with~~ for one thing the variance between the prepared statement like this one and the unprepared, spontaneous, reasonably relaxed chat that follows. I have selected a four minute section from that tape which I will edit onto this tape 10 seconds from the word **E** edit, at a time when the three tapes and the necessary equipment can be assembled together. EDIT. In fact I hope that will be tomorrow. 5 - 4 - 3 - 2 - 1.

*John 12/02*



Note for a series of short video pieces, responding to the immediacy of video (including videotape) some of which became the 'Brighter than the Outside the Grounds of Obscurity & Risk' compilation in The Video Store.

LAUGH - facing toward camera alone in a room. Normal everyday, non-intoxicated, laughter with and without crescendos and diminuendos looking into the lens without playing to it.

CAT - Sleepy mog faces into camera, lying on its front occasionally opening an eye maybe in reaction to the sound of a television programme in the background.

BUDGIE - such that the set becomes the birdcage the bird hopping back and forth from side to side of the screen. The same sound of the television programme is heard in the background.

CRY - a person gently sobs to themselves occasionally looking up into the lens without revealing any cause of the distress.

SONG - a good and experienced singer faces into camera turning the pages of a songbook or scorebook and sings (unaccompanied) some of the pieces contained in their entirety or as extracts.

TALK - the camera frames one of the members of a discussion group. The conversation proceeds, the camera remaining on the individual who occasionally participates.

1. The subject under discussion remains general/broad with if anything references to everyday living or life ie. shopping, travelling, living rooms and houses, holidays, the weather etc.
2. The subject under discussion is entirely restricted to ~~the~~ another person not present within the group. "Let's talk about Karen...." ".did you hear that Karen had....."
3. An entirely spoofed discussion about a fictitious object or person or idea complete with accurate references

Quinn 12/02

and of course treated with utter seriousness.

*type*  
PAINTER - backprojection onto 21" diagonal canvas of a painter applying paint (monochrome) in an aesthetic fashion until the screen is covered. On completion the screen is removed to reveal him behind it.

GARDENER - a window box with a variety of vegetation fills the bottom of the screen. In the background and to the top of the screen the gardener, just visible through the plants, prods and pokes and waters. An organ plays in the background.

PORTAPACK - the camera on a tripod faces the recorder and the operator. It is switched onto record. The operator leaves the frame to zoom the camera lens onto the helical scan head area on the recorder. Having returned to the recorder he then is seen to knock the tape as it is being transported past the head such as to cause picture break-up in sync with his taps which are at the same time being recorded on the soundtrack. Having returned again to the camera the lens is zoomed out and the camera removed from the tripod. The operator ~~removes~~ picks up the recorder and aligns the camera and himself with a mirror such that all three elements are seen together.

*BUGLE - such that the bird  
uses the set as its cage, hopping  
back and forth, the filmmaker records  
again in the b/g.*



Tapes

LAUGH - normal & everyday laughing, in bouts, continuous, with or without crescendos and diminuendos, facing toward camera, sometimes laughing direct into the lens.

CAT - Sleepy mog faces into camera, lying on front, occasionally opening an eye in reaction to a television soundtrack running in the same room.

BUGLE - such that the bird uses the set as its cage, hopping back & forth, the television soundtrack again in the b/g.

CRY - a person sits quietly to themselves, occasionally looking into the lens.

SONG - a good experienced singer faces into camera turning the pages of a songbook and singing (unaccompanied) some of the pieces contained - entire songs or excerpts.

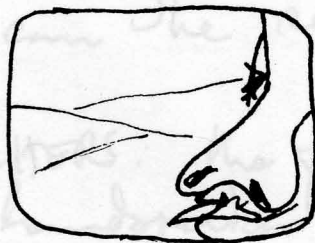
TALK - the camera frames one of the participants in a discussion group. The conversation focuses, the camera remains fixed on the one person who occasionally participates. The subject under discussion remains general broad with if anything, references to everyday living or life in

the contents of living rooms,  
shopping, travelling to work,  
the canteen, holidays, the weather  
etc.

PAINTER - back projection onto  
21" dia. canvas which a  
painter then paints, (in monochrome)  
till the screen is covered. It  
is then removed to show him on  
the other side

GARDENER - a pot plant/cactus/  
tub with many small plants in  
fills the screen. A face appears  
on the other side, just visible,  
life size, and prunes the water,  
trim and tidy the vegetation.  
An organ plays in the background.

Cow — using a constructed  
and erected 21" screen mask  
such that a view of countryside  
is seen. A cow inspects the  
frame which is of course out of  
right.



AIRCUT

~~ARRRORR~~ — camera and monitor  
setup such that the back of  
a persons head is seen on the  
screen with a monitor showing  
the same picture in front of him.  
His hair at the back is cut.



SPORTS RESULT: the camera frames a domestic office typewriter such that the football results that are being typed out by an inexperienced typist, can be seen.

THE ARCHERS: the front of a radio - loudspeaker, buds and dial - faces into camera for the duration of an episode of the ~~1988~~ radio series.

Alternative - the news (one o'clock or six o'clock) of the day of transmission.

Alternative - Radio 1 record prog of the day of transmission.

Alternative - the length of duration of a single 45 record. (copyright)



LOVE - the loved one  
FOREIGNER : a child of pre-teen years faces into camera and talks rapidly in Spanish (or any other tongue other than English unless of course the tape is to be broadcast in a non-English speaking country) about the equipment he sees in front of him - the camera, recorder - and the person operating the equipment.

DESCRIPTION - in the course of walking with a camera through a visually rich environment, the operator describes what is being seen by the camera with references to purposes and functions that may conflict with the visual evidence.

LOVE - the loved one faces into camera which then explores minutely every part of her head and face.

Alternatively her knees as they open and close and move.

Again her breasts, (and shoulder blades?)

Then her heels, (from behind).

Wrists, (with a fraction of hand and elbow?)

Navel, (with button dead centre)

Funny - such that by parting her legs and ~~raising~~ lifting them behind her head, she can end up lying face down with her arse where her funny used to be.

such that all these demands are seen together.

PORTAPACK - the camera on  
a tripod faces the recorder and  
operator. It is switched on  
and the operator then leaves  
the frame and goes to the camera.  
This he zooms in onto the  
helical scan head area. Having  
returned to the recorder he  
then (is seen to) knock the  
head with his finger causing  
(1) picture breakup in time with  
his hits which are also  
heard on the S/T. Having  
returned again to the camera, it  
is removed from the tripod, zoomed  
out. The operator picks up the  
recorder and aligns the camera  
and himself with a mirror  
such that all three elements  
are seen together.



WIKI - DM upside down framed  
such that background cannot be  
seen - camera placed upside  
down to correct inversion. DM  
looks into lens expressionless!

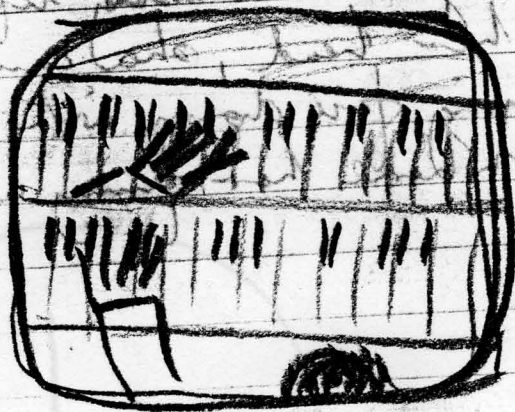
try ORY, SORT

KEYBOARD (Tippex) - ten minute pin

① Using lens camera and having  
split screen from above.

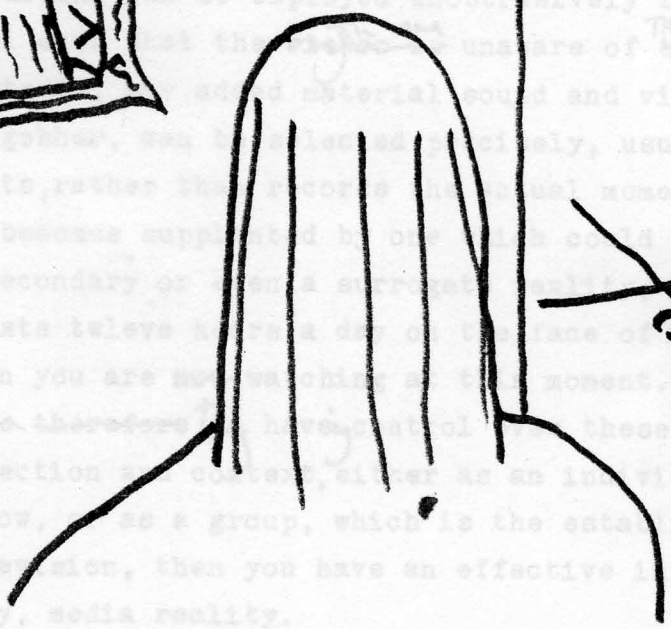
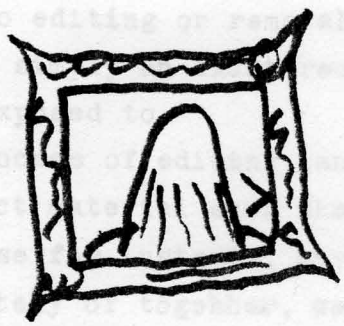
② Along keyboard tie just hands

③ From camera



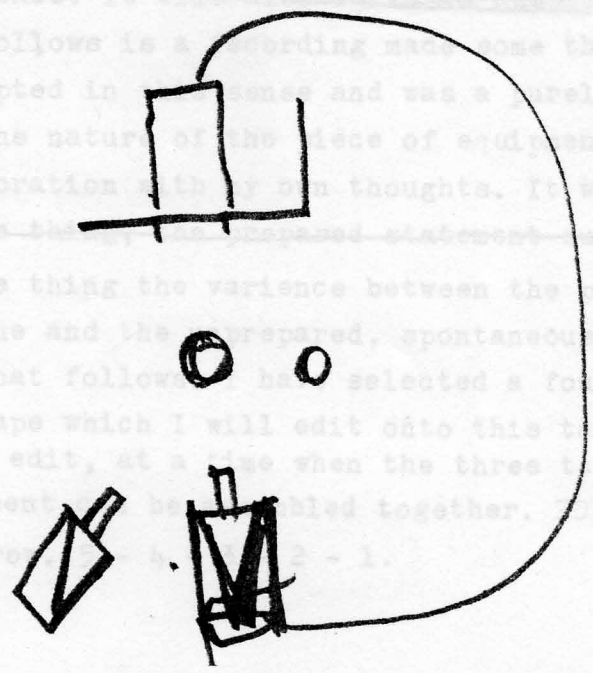
... from 'concept' videotapes 1972-3.  
 ... from completed tape in the course of preparing  
 ... Studio International 1976 (May/June)  
 ... you have seen so far is approximately 15 minutes of  
 ... continuous recording made on the 22nd August 1975.

... continuous in that the playback you are now watching took as  
 long for you to watch it as it did for me to make it. There has  
 been no editing or removal and addition of material to this point,  
 ... of what the camera and microphone have been  
 ... be employed unobtrusively to add or  
 subtract ... of what is occurring.  
 Likewise ... and vision either  
 separate ... usually such  
 that it represents, rather than ... moment. The  
 original moment becomes ... described as a secondary or  
 reality that exists ... of the television you are watching ...  
 ... possible therefore ... these editing  
 processes of selection ... as an individual,  
 such as I have now ... a group, which is the established  
 tradition of television, then you have an effective influence  
 on this secondary, media reality.



What I am reading at this moment I wrote out an hour ago in order  
 to be able to present a considered point of view based on  
 experience. It will ...

What follows is a ... three weeks ago  
 ... and was a ... personal ...  
 into the nature of the piece of equipment you have ...  
 collaboration ... thoughts. It will serve to ...  
 for one thing the variance between the prepared statement  
 this one and the prepared, spontaneous, reasonably reliable  
 that that followed ... selected a four minute section  
 that tape which I will edit onto this ... 10 seconds from  
 word I edit, at a time when the three tapes and the new  
 equipment ... together. ... In fact I ...



Sketch for one of the sections in the  
 video shows 'compilation' tape. c. 1973/4  
 Another Hellier (B&P) has the  
 handwritten, unpaginated notes.  
 HAREW T  
 12/02