



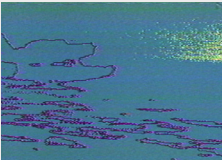




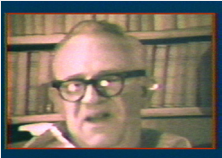
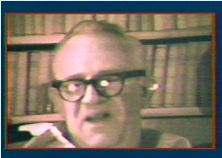
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**Source** *NJP Reader #3 Cyberneticus*, pp.240-267  
**Publisher** Nam June Paik Art Center, Yongin

# Video Tape Analysis: *Guadalcanal Requiem*






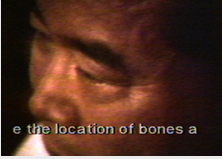
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**Published on** 19 December 2012

NAM JUNE PAIK ART CENTER







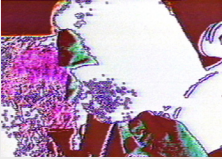
- Notes**
- Contents written in red from 1977 original version are included in 1979 revised version.
- 1 ‘Revised Version (1979)’ refers to added items or things to be explained in details in the revised version.
  - 2 The tone of Charlotte Moorman’s voice has been changed from reading the given manuscript to speaking her feelings in an ad-lib.
  - 3 Biuku Gasa and Eroni Kumana. These two people are local islanders who first found John F. Kennedy and colleagues in distress.
  - 4 ‘Running Time’ indicates duration per each sequence in 1977 original version and in 1979 revised version, respectively.

SE- QUENCE NO.	MINUTES / SECONDS	SCENE	IMAGE MANIPULATION /EDITING	MUSIC	
1	0'00"	- <b>A native islander playing percussion using old tree</b> - Underwater shooting in Guadalcanal Island - Interviewing with a native who shows medals - Daily lives of Guadalcanal residents' and Guadalcanal maritime scenery	- continuity cutting using fast forward function	- <b>percussion</b> - folk music	
	1'30"	- cut	- black out		
2	1'31"	- Bob Edwards interview			
	1'42"	- The Second World War footage - Bob Edwards interview	- lining effect combined with color manipulation through color channel mixing	- march	
	1'57"	- Bob Edwards interview		- march	
	2'05"	- Drifting watch on the wavy shore		- march	
	2'10"	- <b>The Second World War footage</b> - <b>Drifting watch on the wavy shore</b> - <b>Japanese charcoal burning car</b>	- lining effect combined with color manipulation through color channel mixing	- march	
3	2'43"	- <b>Sea</b> - <b>Charlotte Moorman holding a cello on the shore</b>	- lining effect combined with color manipulation through color channel mixing - jump cut - cross cutting	- music suggesting reversal	
	3'30"	- <b>Charlotte Moorman holding a cello on the shore</b> - <b>The Second World War footage</b> - <b>Bombs located on the shore while filming this work</b> - <b>The Second World War footage (making and transporting shells)</b>		- cello piece	
	3'47"	- Bob Edwards interview			
	3'51"	- <b>The Second World War footage</b> - <b>Charlotte Moorman playing the cello on the shore</b>		- sound effect (war) - cello piece	
	4'11"	- Bob Edwards interview			
	4'13"	- <b>The Second World War footage</b> - <b>Charlotte Moorman playing the cello on the shore</b>		- sound effect (war) - cello piece	
	4'15"	- Bob Edwards interview			
	4'17"	- <b>The Second World War footage</b> - <b>Charlotte Moorman playing the cello on the shore</b> - <b>Bombs and a violin cut in half on the sand</b>		- sound effect (war) - cello piece	
	4'31"	- Bob Edwards interview - <b>The Second World War footage</b> - <b>Charlotte Moorman holding bombs</b>		- cello piece - sound of the waves	
					


SPOKEN TEXT	CAPTION	RUNNING TIME (1977) <sup>2</sup>	REVISED VERSION (1979) <sup>1</sup>	RUNNING TIME (1979) <sup>2</sup>
<b>A native islander</b> During the war, I was five. <b>A native islander</b> Because I was five during the war. In 1942...		1'30"		0'20"
<b>Bob Edwards</b> What is war? You know, that is a good question, a very good question.	Bob Edwards Ex-Marine	1'12"		0'35"
<b>Bob Edwards</b> What the hell was that naval battle? It was a big deal then. I am trying to remember things from 35 years ago, it's not that easy.				
<b>Russell Connor</b> World War II could be reinterpreted as first oil war. In order to stall the Japanese invasion of China, the United States, the major oil producer of that time imposed what was in effect, an oil embargo, on Japan on July 31, 1940. Japan countered with the invention of charcoal burning car which used wooden charcoal instead of gas. This early organic car had a top speed of 25 miles per hour in a good wind.				
<b>Russell Connor</b> At Pearl Harbor, the energy crisis became a hot war. The Japanese quickly occupied oil fields in Indonesia. In the spring of 1942, on the Guadalcanal on the Solomon Islands, they began to build an air strip whose runway would be paved with blood and tears. The fateful Henderson Airfield.	GUADALCANAL REQUIEM  by Nam June Paik with Charlotte Moorman Cellist	2'53"	additional caption: (REVISED)	2'00"
It's nothing like...	Red Beach U.S. Marines landed here on August 7, 1942			
<b>Bob Edwards</b> He had awfully strange ...			additional caption: BOB EDWARDS EX-MARINE	
<b>Bob Edwards</b> He was awfully scared to be in that boat.			additional caption: ACTUAL FOOTAGE	
<b>Bob Edwards</b> He was awfully scared to be in that boat.				
<b>Bob Edwards</b> and also you know, I feel safe safe safe safe				

SE- QUENCE NO.	MINUTES / SECONDS	SCENE	IMAGE MANIPULATION /EDITING	MUSIC	
	5'16"	- Bob Edwards interview - The Second World War footage	- framing effect		
	5'31"	- Charlotte Moorman playing the cello on the shore		- cello piece	
	5'35"	- cut			
	5'36"	- A full moon - Native band playing rock music		- rock piece	
4	6'27"	- Charlotte Moorman and a man - A dinner at Lunga Point - A full moon		- rock piece	
	7'17"	- A traditional Chinese restaurant - Bob Edwards interview - Dinner at a Chinese restaurant	- overlap - cross cutting	- traditional Chinese music	
	8'00"	- cut			
5	8'01"	- A river and skulls - Bob Edwards interview - A skull wearing a helmet	- overlap - hand held - lining effect combined with color manipulation through color channel mixing - cross cutting - zoom-in - repeat	- traditional Chinese music - machine noise	
	9'10"	- cut			
6	9'11"	- Guadalcanal jungle where skulls and bones are located			
	9'43"	- A Japanese man having tears in his eyes	- fast forward - repeat		
	10'20"	- Charlotte Moorman having interviews with Japanese - Actual skulls	- cross cutting		

SPOKEN TEXT	CAPTION	RUNNING TIME (1977)	REVISED VERSION (1979)	RUNNING TIME (1979)
<b>Bob Edwards</b> ... get. The next day, that's right. <b>Bob Edwards</b> We never, we never really made the forefront 'till the next day, that's right. <b>Bob Edwards</b> But...				
<b>Charlotte Moorman</b> This is Lunga Point. A young naval officer named John F. Kennedy arrived here on April 13, 1943. But on Lunga Point tonight, we're attending a fund raising dinner for a new radical political party, the General Workers Union.  <b>Charlotte Moorman</b> The next day, we had a Chinese dinner, the menu was sweet sour pork, nasi-goreng special... <b>Bob Edwards</b> So we had two problems, so there were two meals a day, the only thing is there weren't even really two meals a day, because in the morning we might have two hot cakes, and that's it. <b>Charlotte Moorman</b> We're admiring this beautiful calm river... and someone said this is that Matanikau River, ... the bloody river, the Japanese American border line. How many lives were lost in this river of blood and tears? I am sick, I can't keep my... <sup>3</sup>		2'25"	a spoken text from the revised version is recorded in fast speed	1'30"
<b>Charlotte Moorman</b> Around this time, accidents happened to our location team. And we're wondering are we being haunted by the homeless ghosts? <b>Bob Edwards</b> It's like, you're, you're, you're in limbo here, you're, you're in limbo. Your world is, is, is, is, is, is out, your world is splitting in half, you're, you're, you're, you're, it's as if you're removed into another world. It's like, you're, you're, you're in limbo there. For that, that night, moved into another world, for a part. It's as if the whole thing is splitting, you're, you're in limbo, you're world is, you're, you're in limbo. It's as if the whole thing is splitting, you're, you're, you're in limbo, you're world is, you're, you're in limbo.		1'10"	additional caption: Many inexplicable accidents happened to our location team.  additional caption: Are we haunted by homeless ghosts?  additional caption: Mystery?! ?! ?!	1'05"
<b>Charlotte Moorman</b> Soon mystery was solved. We encountered miles, and miles, and miles of tapes wrapped around the jungle. And now it seems to be weeping, are these raindrops, or tear drops?  <b>Charlotte Moorman</b> Yes. It's the tears of the samurai. Lost wars and wasted years. <b>Charlotte Moorman</b> What you're doing today... (Japanese translation) <b>Charlotte Moorman</b> I would like to know how you feel, you know, how your heart feels. (Japanese translation)  <b>Charlotte Moorman</b> I'd like to know, um, if this is the first time you've been here, that you've been back, ah, it's all those kinds of things, that, that, will interest, ah, the educational public. To know, this is the first time you've been back, ah, ah, what your organization is doing, um, you know, who are interested to know, um. <b>Japanese Translator</b> This is the first time they've been back.	one-quarter million feet of nylon tape is stretched to indicate the location of bones and skulls... still here now.	4'08"	additional caption: Soon mystery was solved  additional caption: They came back to collect bones.  additional caption: (In Japanese) 35,000 Japanese landed 22,000 died 12,000 retreated.	2'25"







SE- QUENCE NO.	MINUTES / SECONDS	SCENE	IMAGE MANIPULATION /EDITING	MUSIC	
	11'12"	- A Japanese man having bullet scar in the face	- repeat		
	11'36"	- Perforated helmets with rust - Charlotte Moorman offering flowers	- zoom-in - close-up - repeat		 
	12'31"	- A Japanese man filming something - Cannons - Charlotte Moorman in conversation with locals - Wreckage of airplanes and weapons - Holding hands	- overlap - close-up		 
	13'18"	- cut			
7	13'19"	- Folk dance performance		- folk music	
	13'41"	- The Second World War footage		- sound effect(shelling)	
	13'50"	- A Cello on top of armored car wreckages - Charlotte Moorman playing the cello on top of armored car wreckage using branches of trees	- zoom-in	- cello piece	
	14'50"	- The Second World War footage - Charlotte Moorman waving her hands with a violin on top of armored car wreckage - Native children waving their hands	- rewind	- sound effect (war)	

SPOKEN TEXT	CAPTION	RUNNING TIME (1977)	REVISED VERSION (1979)	RUNNING TIME (1979)
<p><u>Charlotte Moorman</u> That is nice.</p> <p><u>Japanese Translator</u> First time and ...</p> <p><u>Charlotte Moorman</u> Oh, oh, ah. (answers in Japanese)</p> <p><u>Charlotte Moorman</u> What did he say? (The answer from the Japanese is intentionally replaced with silence.)</p> <p><u>A Japanese man</u> Machine gun</p> <p><u>Charlotte Moorman</u> Oh, no, look, look, look! Oh my god.</p> <p><u>A Japanese man</u> Machine gun</p> <p><u>Charlotte Moorman</u> Oh, no, look, look, look! Oh my god.</p> <p><u>A Japanese man</u> Machine gun</p> <p><u>Charlotte Moorman</u> Oh, no, look, look, look! Oh my god.</p> <p>(conversation in Japanese)</p> <p><u>A Japanese translator</u> Thirty-five thousand Japanese troops joined the war, over here.</p> <p><u>Charlotte Moorman</u> They did?</p> <p><u>A Japanese translator</u> Twenty-two thousand died, the rest retreated.</p> <p><u>Charlotte Moorman</u> Thank God, ah, that some of the, ah, Japanese survived. They're still alive.</p> <p><u>A Japanese translator</u> That means eleven thousand.</p> <p><u>Charlotte Moorman</u> Eleven thousand, thank God. I've even heard stories that there might be some Japanese that are still here.</p> <p><u>A Japanese translator</u> No more in Guadalcanal.</p> <p><u>Charlotte Moorman</u> Oh, really?</p> <p><u>A Japanese translator</u> We had ah, definite information about a survivor, even last month.</p> <p><u>Charlotte Moorman</u> Oh, I hope then that you can help them. I hope you can find them.</p> <p><u>Charlotte Moorman</u> You know, I think for that you need a helicopter.</p> <p><u>A Japanese translator</u> We came here, in five persons, in a heli for a mission... France, Australia, Japanese, to locate the war remains, and so on, making an investigation.</p> <p><u>Charlotte Moorman</u> I see.</p> <p><u>A Japanese translator</u> So we report it to Japanese government and another big party will come over here to gather bones.</p> <p><u>Charlotte Moorman</u> Oh. Oh. Is, is that for ah, a Buddhist religion?</p> <p><u>A Japanese translator</u> Most of us are Buddhists.</p> <p><u>Charlotte Moorman</u> I see. And is that part of your religion to...?</p> <p><u>A Japanese translator</u> Yes.</p>	"machine gun"			
<p><u>Charlotte Moorman</u> Just two days after our American landing, the Japanese navy struck a heavy blow to the US navy, while still unloading their supplies. Our navy retreated. The marines in Guadalcanal were left with little food, little ammunition and without control over the sea and the sky. Meanwhile, strong Japanese army made a counter landing here at the eastern front. The first victim was a native policeman Mr. Jacob Vouza who was bayoneted four times for information but still kept the marine's secret, and he was left for dead.</p> <p><u>A native</u> ... they put first ... here round about neck, and .... second one, they're putting here, it was coming whole way, I broke my arm ...</p>	Battle of Savo	6'30"		1'41"
	Battle of Tenaru			



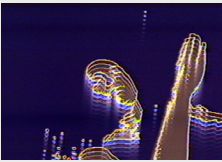




SE- QUENCE NO.	MINUTES / SECONDS	SCENE	IMAGE MANIPULATION /EDITING	MUSIC	
	15'11"	- Bob Edwards interview - Native children playing in the water - The Second World War footage (with lots of dead bodies) - A pig looking for something in the field	- overlap - cross cutting - rewind - repeat	- sound effect (war)	  
	16'27"	- Charlotte Moorman playing the cello in front of Marine Memorial Tower - The Second World War footage	- lining effect combined with color manipulation through color channel mixing - manipulating lines by adjusting scanning lines	- cello piece(<Carnival of the Animals - Le Cygne>by Saint Saens - manipulating sound whenever image manipulation is happening	
	19'30"	- A native child wearing a perforated helmet is waving his hand	- repeat		
8	19'49"	- Henderson Air Field (images from 1977 and The Second World War footage) - Dr. Rhind (ex-flight surgeon)	- cross cutting - hand-held recording		 
	20'08"	- Charlotte Moorman and Nam June Paik walking to get on a plane in the Henderson Air Field - Dr. Rhind (ex-flight surgeon) - An airplane taking off(images from 1977 and The Second World War footage)	- cross cutting - hand-held recording		
	20'23"	- Henderson Air Field (Honiara Henderson Airfield in 1977)	- repeat		
9	20'46"	- Excerpts from <Fist Fight> by Robert Breer (1964) 2'27"-2'57"	- repeat	- sound from New York Performance of Karlheinz	

SPOKEN TEXT	CAPTION	RUNNING TIME (1977)	REVISED VERSION (1979)	RUNNING TIME (1979)
<p><b>Bob Edwards</b> And that evening, I had a premonition that I would get sick. And we stayed there that night, and next morning everything, ah, the mopping up was pretty well done and the orders were for every... It was starting to get dark, and I was all alone out there, and that was not a particularly good place to be because we didn't know if every one, every Japanese was killed, in fact how do you know if every Japanese wasn't killed, and you were out there alone. So I'll tell you that was my first really, really, very scary moment. I was scared. Out there in the boondocks, where a major battle just had taken place, that was scary. I'll tell you. I would say that if I would have waited another hour I never would have been able to make to the road and I would have been deadly sick out there all by myself. Yep, and I was really fortunate because I caught the last Jeep going out. Going back, they gave me a lift, because it, I could have never walked. Last Jeep going out, that was really lucky. That was luck.</p> <p><b>Charlotte Moorman</b> After Battle of Tenaru, more and more Japanese landed. They hand-carried heavy cannons through the jungles and rivers in a hundred degree heat, and they circled Henderson Airfield. General Kawaguchi even borrowed a high-collared suit to accept the American surrender. The Japanese ... on September 13, Japanese commander reached even a thousand yards from Henderson Airfield. Bloody Ridge marine tower stands here now. On that very day, the tide of the Pacific war turned.</p>	<p>Battle of Tenaru</p> <p>Blood Ridge</p>		<p>additional caption: Inexperienced marines, without air-sea cover, routed a fierce banzai attack.</p> <p>additional caption: Our Bob Edwards was there.</p> <p>additional caption: Marine Memorial Tower at Blood Ridge</p> <p>additional caption: Japanese commandos came within 1000 yards of Henderson Field.</p> <p>additional caption: Sept. 13 '42 A turning point in the Pacific War.</p>	
<p><b>Male</b> ...flash of marine flyers...They ah..., We landed out here at Henderson field</p> <p><b>Charlotte Moorman</b> You there?</p> <p><b>Female</b> Yes, the ... had already made Henderson Field when he got here.</p> <p><b>Charlotte Moorman</b> I understood the Japanese made it first and then American ... They helped you out on...</p> <p><b>Charlotte Moorman</b> How did you feel now, when you landed this time? Is this first time you've been back?</p> <p><b>Male</b> Yeah, right. You get a certain, sort of thrill came up my back, I don't know how to explain it, but not that I did anything after all...</p> <p><b>Charlotte Moorman</b> How did you feel now, when you landed this time? Is this first time you've been there?</p> <p><b>Male</b> Yeah, right. You get a certain, sort of thrill came up my back, I don't know how to explain it, but Yeah, right. You got a certain, sort of You got a certain, sort of sort of thrill came up my</p>	<p>Dr. Rhind ex-flight surgeon</p>	0'57"	<p>'CONTROL TOWER HENDERSON FILED BUILT BY UNITED STATES AIR FORCE ENGINEERS JUNE 1943 REHABILITATED BY PUBLIC WORKS DEPARTMENT NOVEMBER 1969' is written on the panel</p> <p>additional caption: Dr. Rhind ex-flight surgeon</p> <p>additional caption: A kind of "chill" came up my back</p> <p>additional caption: A kind of "chill" came up my back</p>	1'55"
<p><b>Charlotte Moorman</b> Francis Butotu, the minister of education and cultural affairs arranged a performance for Nam June Paik and me, to perform at the King George VI high school. Some village elders remembered Barbara Stanwyck who had come here to entertain G.I.s and he compared me to her.</p>		1'19"		






SE- QUENCE NO.	MINUTES / SECONDS	SCENE	IMAGE MANIPULATION /EDITING	MUSIC	
				Stockhausen's <Originale>	
10	22'05"	- <TV Bra for Living Sculpture> performance in Gallery Bonino, New York (1976)		- performance sound	
	23'20"	- <TV Bra for Living Sculpture> performance in Guadalcanal Island - Native audiences in the performance		- performance sound	
11	25'05"	- Bob Edwards interview - The Second World War footage (Red Cross story)	- lining effect combined with color manipulation through color channel mixing		
	25'30"	- Bob Edwards interview - The Second World War footage (Red Cross story)	- black out with red screen - lining effect combined with color manipulation through color channel mixing - synthesizing effect using audio signal generator		
	26'27"	- cut			
12	26'28"	- Folk dance performance		- folk music	
	26'58"	- Native women preparing food			
	27'05"	- Native women preparing food - Folk dance performance		- folk music	
	27'47"	- Native Women circling and dancing		- native women's singing	
	28'33"	- cut			
13	28'34"	- The Second World War footage		- sound effect (shelling and gunfire)	
	28'40"	- Native children playing in the field			

SPOKEN TEXT	CAPTION	RUNNING TIME (1977)	REVISED VERSION (1979)	RUNNING TIME (1979)
Oh, that's interesting. Anyway, <sup>3</sup> We screened Bob Breer's, high art form, <Fist Fight> with the Karlheinz Stockhausen's music Kontakt for <Originale>. That film was so avant-garde that it was even booed at the New York Film Festival at Lincoln Center, but the Solomon Island students loved it.				
<b>Charlotte Moorman</b> Then the time came to video art, you know, the current, um, chic of New York Soho. We did Paik's <TV Bra for Living Sculpture>. It's made of two tiny TV sets which connect the whole world into my bosom through the TV camera. However, it was first time the Solomon Islanders had ever seen television. It was very exciting for me, these people are, a nation and in their villages they're topless and they came and they saw the TV for the first time as a brasserie on me. It was a very interesting thing. And you know, they, they were so excited, and so happy, and enjoyed it so much, I got a little afraid.  <b>Charlotte Moorman</b> Now, now. Ah, classes. Mike, you speak English. Well, I can't speak pidgin English and, and I wish I could. Um, so I'll, see I don't speak English, I speak American slang. So I hope you understand it. This is the camera, and I want, and I want, I want you to please, you know, stand up, come close, and let them put your face on this television bra. And then, and then, you know, walk away, go to the back, and let the next group come up and, and be a part of this sculpture. It's three parts. It's, it's three parts. The video sculpture...	TV BRA FOR LIVING SCULPTURE Charlotte Moorman and Nam June Paik  Performed at the Bonino Gallery 1976	3'00"	2'15"	additional caption: This is the first TV of any kind at Guadalcanal.
<b>Bob Edwards</b> ... gonna die! ... and, and I did not realize 'till later that it was a ... coming through but I swore I ... to death. Goodness. ... I swear it's a true thing. And I swore everything ...  <b>Bob Edwards</b> And ah, ahhh, you know, another interesting thing, I work, I ran into a .. at the ... laid across it. Now, anything, you know, and you take a little of it, it's always very good. It's just like a, basically a like a pussy, ... shows up a few times a week and it's OK, but if she's there everyday, you know, it's too much, right? OK, you know that's a true, personal experience. So anything you get too much of, it does no good. And fruit salad, you know, how is expensive. Yeah, you know, fruit salad... Yeah, I went that gallon can of fruit salad, and I think maybe it was either bored, maybe you had two gallons. It was so much, that I became nauseated by it, and believe it or not, I could not look at a fruit salad sign in the eye for at least ten years after that. It's true! It's so true.		1'23"		
<b>Charlotte Moorman</b> I have to tell you the Solomon Islands is last ... place on earth. Especially the variety of people. They loved the Americans so much, that they collected shell money to buy the American rule. It turned out that the British owned the Solomon Islands. And therefore, they turned the money over to the American Red Cross. They are very beautiful, they loved this so much. Now why did they? Don't worry about the so-called headhunters of the Solomon Islands. The last recorded cannibalism occurred in the '20s.  <b>Charlotte Moorman</b> This is true story. An English man came to collect taxes. And he was eaten up.		2'06"		
		5'17"		5'15"







SE- QUENCE NO.	MINUTES / SECONDS	SCENE	IMAGE MANIPULATION /EDITING	MUSIC	
	28'48"	- The Second World War footage			
	28'55"	- Bob Edwards interview - Remains of the Second World War in Solomon Islands in 1977 - Perforated helmets - Nam June Paik and Charlotte Moorman performing <Infiltration - Homogen für Cello> by Joseph Beuys (Nam June Paik sitting on the armored car wreckage, Charlotte Moorman passing a cello wrapped with felt to Nam June Paik, Charlotte Moorman attaching a cross on a cello wrapped with felt)	- lining effect combined with color manipulation through - color channel mixing - fast cross cutting - overlap		
	30'18"	- Bob Edwards interview - Skull images - The Second World War footage (memorial service) - Scenery of the Solomon Islands in 1977 - Charlotte Moorman lying on the shore and hitting a violin cut in half - Bob Edwards interview - Nam June Paik and Charlotte Moorman performing <Peace Sonata> by Nam June Paik (Nam June Paik dragging a violin cut in half on the shore, Charlotte Moorman wearing military uniform and crawling with a cello on her back, Nam June Paik dragging a violin and Charlotte Moorman crawling with a cello are approaching each other and crossing each other in the the end) - The Second World War footage	- lining effect combined with color manipulation through color channel mixing - fast cross cutting - overlap - rewind	- machine noise - trumpet sound at the memorial service	  
14	33'50"	- cut			
	33'51"	- Three people in swim suits sitting near swimming pool - Charlotte Moorman holding a violin cut in half and walking up the hill where the panel is located - Charlotte Moorman waving a violin cut in half - Foxhole - A native woman raising the Stars and Stripes	- fast forward	- music suggesting reversal	
	34'25"	- cut			
15	34'26"	- People talking and eating outside - Drifting watch on the wavy shore - The Second World War footage - Charlotte Moorman having an interview with Bill Bennet and Dr. Rhind - Drifting watch on the wavy shore - Charlotte Moorman having an interview with Bill Bennet - John F. Kennedy's photographs from the Second World War - The Second World War footage - A native islander playing percussion using old tree - The Second World War footage (shelling and torpedo attacking images played in rewind, a bombarded boat played in still intentionally) - John F. Kennedy's photographs from the Second World War - Charlotte Moorman playing the cello - Palm trees and waves in Guadalcanal	- lining effect combined with color manipulation through color channel mixing - still - repeat - overlap - rewind		

SPOKEN TEXT	CAPTION	RUNNING TIME (1977)	REVISED VERSION (1979)	RUNNING TIME (1979)
<p><b>Bob Edwards</b> Because experience is so awesome. The feeling, the context in which you are in, in which you know that instinctively, that this may be end of you. And yet you're there. You're there. You don't run, you're there. What keeps you there? The whole world is falling apart around you and you're there. I don't know. It's certainly nothing, it's certainly nothing that you read about or that you see, see on, on the screen, whose sounds are horrendous. The screaming, the howling on both sides, the sheer it is, it.. it's it's, there is nothing, it's just like going through a night of hell. You, the morning sun starts coming in and what was a beautiful jungle then all of a sudden becomes just like a hell.</p> <p><b>Bob Edwards</b> ... It's like trying to describe a, a, a, a, a, a Rembrandt to a blind man. Now the point of the thing is ... What happens to a person that has gone through those things? <b>Nam June Paik</b> He comes back in your dream now? <b>Bob Edwards</b> a dream, a dream becomes less and less a dream, a dream becomes less and less as you grow a dream, a dream becomes less and less as you grow older <b>Nam June Paik</b> now, now, now <b>Bob Edwards</b> a dream, a dream, a dream <b>Bob Edwards</b> a dream, a dream becomes less and less as you grow older. The dreams are continuous ... but, ah, I would say that's the point at this point a dream becomes less and less as you grow older. a dream, a dream becomes less and less as you The dreams are continuous .... but, ah, I would say that's the point at this point I would say a dream a dream becomes less and less a dream becomes</p>			<p>additional caption: It is like trying to explain Rembrandt to a blind man.</p> <p>additional caption: Memorial day, 1944 Guadalcanal</p> <p>additional caption: Shipwreck</p>	
<p><b>Charlotte Moorman</b> Former service men who reached the retirement age and quite a few come back here with their families. Dr. and Mrs. Rahph Fine, former flight surgeon from Los Angeles, Colonel Fox from California put up a sign his foxhole. Sergeant Major Jacob Vouza, the hero. And his daughter Melody raises the Stars and Stripes every morning. But there's another hero who can not come back.</p>		0'35"		0'35"
<p><b>Charlotte Moorman</b> You know, President Kennedy means a lot to all American citizens and hopefully to the rest of the world, we would like to know, ah, just exactly what took place. How Kennedy was found. <b>Bill Bennet</b> Well, as a coast watcher, it is our job to, to rescue, air man, sailors, and we, to help marines, and help them out. As far as, um, J.F. Kennedy was concerned, it was exactly the same thing, a big battle, at Koragat that night, on Kolombangara. There were two Japanese destroyers, now see they evacuated, what happened, is they evacuated the people at the Kolombangara, taken away to Rabaul. And that's when PT 107 comes into the action. He was at... <b>Male Voice</b> 109 <b>Bill Bennet</b> the 109, PT 109, it's true. Um, they stationed at the Rendova. And they sneaks out at night. And we got information from Guadalcanal that a PT with all aboard, um, being destroyed by a Japanese destroyer. It was cut in two. And it is our duty and being the headquarter of coast watchers, is where myself and a, our Captain Kennedy, not your Kennedy, not American Kennedy... <b>Charlotte Moorman</b> Your, your, your</p>	Bill Bennet former coast watcher	4'30"	<p>additional caption: We got information from Guadalcanal that a PT-boat was cut in two.</p> <p>additional scenes inserted in the revised version(1979): The Second World War footage (Red Cross story) from Sequence 11; Folk dance performance, native women preparing food and circling from Sequence 12; Charlotte Moorman lying on the shore and hitting a cello with branches of trees</p>	3'45"

SE- QUENCE NO.	MINUTES / SECONDS	SCENE	IMAGE MANIPULATION /EDITING	MUSIC	
		- Charlotte Moorman holding a bomb - A full moon - Underwater shooting in Guadalcanal Island - John F. Kennedy swearing-in of the President - A B&W photograph with John F. Kennedy - Charlotte Moorman toasting with interviewees			  
	38'55"	- cut			
16	38'56"	- Guadalcanal scenery - A native islander playing the accordion - Charlotte Moorman performing <Chamber Music> by Takehisa Kosugi - Birds flying in the sky		- accordion piece	

SPOKEN TEXT	CAPTION	RUNNING TIME (1977)	REVISED VERSION (1979)	RUNNING TIME (1979)
<p><b>Male Voice</b> A British Kennedy.</p> <p><b>Bill Bennet</b> British Kennedy and, um, we were told that ah, the ship was a, a PT was sunk at Koragat. So what happened here is I sent letters all out, outposts, these two boys, Biku and Eroni, Biuku, Biuku and Eroni,<sup>4</sup> found it. Firstly, they think they were Japanese, so they ran away. But these Americans, uh, uh, fellas, Kennedy and his boys, they weren't ... and they were at Olasana island. They went away, Biuku and Eroni went away thinking that they are Americans. So they came back. They came back and came ashore and they were frightened, they came ashore and they found that, ah, the Americans. So what happened here is Kennedy wrote a ah, a piece of note, on a coconut ah,</p> <p><b>Male Voice</b> Green coconut.</p> <p><b>Bill Bennet</b> Green coconut. And Biuku and Eroni paddled with this, they climbed up for coconut for them first, you know, they give them a coconut and a few things like that to make them countable and</p> <p><b>Charlotte Moorman</b> You brought them up on the beach?</p> <p><b>Bill Bennet</b> Yes.</p> <p><b>Charlotte Moorman</b> Away from sharks?</p> <p><b>Bill Bennet</b> Yes, right. But the place where they were swimming is ah, you know, another place, a lot of you know, lots of infested sharks, the water was infested with sharks.</p> <p><b>Charlotte Moorman</b> So, it's a miracle that they are alive.</p> <p><b>Bill Bennet</b> It is a miracle.</p> <p><b>Charlotte Moorman</b> I mean that they were alive. Excuse me. Yeah.</p> <p><b>Bill Bennet</b> And um, and I just can't imagine it. You know, they were overlooked, because they were wounded, there,</p> <p><b>Charlotte Moorman</b> And blood.</p> <p><b>Bill Bennet</b> And blood.</p> <p><b>Charlotte Moorman</b> Attracts the sharks.</p> <p><b>Bill Bennet</b> He was a lucky man.</p> <p><b>Charlotte Moorman</b> Yeah. Has anyone from the Kennedy family ah, ever met you, and talked to you, to thank you?</p> <p><b>Bill Bennet</b> No.</p> <p><b>Charlotte Moorman</b> Oh really? Well, do they know that you're the one who sent out the message?</p> <p><b>Bill Bennet</b> Well, they should, I suppose. I mean if there's no need of any publication, you know, ... and that's why they don't, ah, don't get time. But we've done our part, we've done our job.</p> <p><b>Charlotte Moorman</b> You certainly did.</p> <p><b>Bill Bennet</b> Ken Campbell is a chief scout around that area. I also wrote to him. So Ken Campbell came after with a big canoe to collect, collect Kennedy and took him from the beach to reach Evans about 10 miles, 10 or 20 miles away.</p> <p><b>Male Voice</b> ... of course ... he went and met J. F. Kennedy when he was a president...</p> <p><b>Bill Bennet</b> That's right.</p> <p><b>Charlotte Moorman</b> He went to the White House, did he?</p> <p><b>Bill Bennet</b> Yeah, he went to the White House and ah, met ah, President Kennedy.</p> <p><b>Charlotte Moorman</b> He met him again, yeah?</p> <p><b>Bill Bennet</b> And he got a memento, that you carry with, a tie clip, that ...</p> <p><b>Male Voice</b> You should have gone to the White House, too.</p> <p><b>Charlotte Moorman</b> Yeah!</p> <p><b>Male Voice</b> You should have gone to the White House, too.</p> <p><b>Charlotte Moorman</b> Yeah!</p>			a male wearing swim suit is drifting in the waves from Sequence 16.	
<p><b>Charlotte Moorman</b> Henderson Field was an easy target for heavy gunners on this Mount Austen. The Japanese samurais never gave up this strategic high point, even to the very last day of the campaign. Thirty-five years after, hundreds of dead trees surround the hills like, like abstract sculptures in the midst of the green vegetation. I performed Japanese composer Takehisa Kosugi's chamber music. Above me, dragonflies came and made love.</p>		4'35"		3'20"





SE- QUENCE NO.	MINUTES / SECONDS	SCENE	IMAGE MANIPULATION /EDITING	MUSIC	
	40'57"	- A diver in the sea - War remains in the sea		- intentional silence - accordion piece - machine noise	 
	41'56"	- Charlotte Moorman creeping from the blue parachute - A wooden panel written “無” - A cello is located behind Charlotte Moorman - Birds flying in the sky - Guadalcanal scenery - Charlotte Moorman walking with a cello and a blue parachute - A native child - Guadalcanal scenery	- cross cutting - hand held - fast forward	- machine noise	 
	42'33"	- A male wearing a swim suit lying face down on the shore and playing the wooden keyboard - Drifting male and keyboards in the waves - Charlotte Moorman lying on the shore and playing the cello with branches of trees		- cello piece	
	43'30"	- fade out			
17	43'31"	- A native islander pointing at trees in the garden and telling the story			

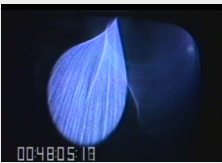



SPOKEN TEXT	CAPTION	RUNNING TIME (1977)	REVISED VERSION (1979)	RUNNING TIME (1979)
	landing barge of Colonel OKA sunk on September 2, 1942 Iron Bottom Sound sleeping here also (American side) 2 heavy carriers, 6 heavy cruisers, 2 light cruisers, 14 destroyers and other transport-ship and (Japanese side) 2 battleships, 1 light cruiser, 11 destroyers, 6 submarines, 600 aircraft and other transport ships and thousands of people on both sides Iron Bottom Sound			
	“nothing”			
This is Cape Esperance, after seven months of desperate struggle, on a pitch black night in February 1943, the Japanese left this island from here. 22,000 skulls, bones, souls would wait 35 years to be picked up. On this spot, a Dutchman built fancy bungalows for tourists. And a big kingfish dinner, and candlelight, costs 95 cents in Australian currency.				
<u>Islander</u> First, remember, in the history of me and my people in the Solomons, that we’re very happy and surprised that the Americans first land, the first man on the moon. And this is a coconut I planted myself, in my hand, and to remember the first American man, that first step on the moon. And I appreciate if the American people, and that man who land on the moon, he can come and eat the first food of this coconut. I am very glad and I would welcome him in deep, in my whole life, and with my family too in this place here, he will be comfortable please, so I think, a coconut for, to remember the American people, first independent in the United States, 200 years ago. And I plant this coconut in July number 4, on 6 o’clock in the morning to remember the American, they first independent in, 200 years ago. So this is.... And this two coconut to remember Muhammad Ali that fight with one of the Japanese ..., I don’t know to tell it properly, I’m sorry, but I just want to tell it that way and this to remember. And you can see in this two coconut I planted, this is green one, because Muhammad Ali is like me. And this is a, like brown coconut as a meaningful all the Japanese people they brown, looking brown. So this is the memory and on that day the Japanese and the American men and they fighting.	GUADALCANAL REQUIEM (John Kaldor PROJECT#5)  by NAM JUNE PAIK with CHARLOTTE MOORMAN  <u>Guest</u> BOB EDWARDS  <u>Chief Cinematographer</u> STEVE MASON  <u>Location Director</u> FRANK PILLEGGI  <u>Sound Effects</u> LAURIE SPIEGEL  <u>Camera people</u> BILL VIOLA Michael Pursche Peter Hardy Richard Maude Graham Hellett	1'35"		1'35"

SE- QUENCE NO.	MINUTES / SECONDS	SCENE	IMAGE MANIPULATION /EDITING	MUSIC	
					<div>00440200 Special Effects LAURIE SPIEGEL  Camera people BILL VIOLA Michael Pirsche Peter Hardy Carol Manda</div> <div>00443520 Govt. of Solomon Is. Kennedy Library Electronic Arts Intermix Asahi TV (Japan) Cinesell Japan, Inc. Sherman Grinberg Library Life Magazine</div> <div>00443920 "Chamber Music" by TAKEHISHA KOSUGI  "Infiltration" by JOSEF BEUYS</div> <div>00444420 This program was made possible by grants from  NATIONAL ENDOWMENT FOR THE ARTS</div> <div>00445200 THE ROCKEFELLER FOUNDATION  The Television Laboratory is supported by grants from the Rockefeller</div>

SPOKEN TEXT	CAPTION	RUNNING TIME (1977)	REVISED VERSION (1979)	RUNNING TIME (1979)
	<div><u>Narrator</u> RUSSELL CONNOR  &lt;for the TV LAB&gt;  <u>Video Tape Editor</u> PHILIP FALCONE  <u>Supervising Engineer</u> JOHN J. GODFREY  <u>Engineer</u> GEORGE BROWN DOLPH LINDEN  <u>Production Assistant</u> RUTH BONOMO  <u>Production Managers</u> BARBARA GREENBERG KATHLEEN RYAN  <u>Coordinating Producer</u> CAROL BRANDENBURG  &lt;Grateful acknowledgement to&gt; FRANCIS BOTOTU Mr. and Mrs. CHRISTO ANNA CRAVEN ELISABETH GUICHY STEVE JONES HOWARD WISE AL ROBBINS JOHN TRAYNA SHRIDAR BAPAT DOREN HYMAN Dr. STARCK ITSUO SAKANE FRANCIS LEE WADE DOAK STEVE BENDALL STEPHANIE WEIN ELISON SURI Dr. KIKOLO - Govt. of Solomon Is. Kennedy Library Electronic Arts Intermix Asahi TV (Japan) Cinesell Japan, Inc. Sherman Grinberg Library Life Magazine  &lt;Chamber Music&gt; by TAKEHISHA KOSUGI</div>			








SE- QUENCE NO.	MINUTES / SECONDS	SCENE	IMAGE MANIPULATION /EDITING	MUSIC	
	45'05"	- cut			
18	45'06"	- Native islanders having interviews			
	46'55"	- cut			
19	46'56"	- Native children in the classroom		music	
	47'17"	- fade out	- black out		

SPOKEN TEXT	CAPTION	RUNNING TIME (1977)	REVISED VERSION (1979)	RUNNING TIME (1979)
	<p>&lt;Infiltration&gt; by JOSEF BEUYS</p> <p>This program was made possible by grants from</p> <p>NATIONAL ENDOWMENT FOR THE ARTS</p> <p>and</p> <p>THE ROCKEFELLER FOUNDATION</p> <p>The Television Laboratory is supported by grants from the Rockefeller Foundation and New York State Council on the Arts</p> <p><b>Executive Producer</b> DAVID LOXTON</p> <p>A production of the TV Lab at WNET / 13</p> <p>©1977 NAM JUNE PAIK</p>			
<p><b>Japanese News Reporter</b> Excuse me. Ah, how do you think about the independence of Solomon?</p> <p><b>Islander #1</b> Oh, I am good.</p> <p><b>Japanese News Reporter</b> You support it?</p> <p><b>Islander #1</b> Yeah.</p> <p><b>Japanese News Reporter</b> Ah. Do you have a, some idea of the independence?</p> <p><b>Islander #1</b> Don't know. No, more</p> <p><b>Japanese News Reporter</b> Excuse me? Do you have some idea about the independence of Solomon next July?</p> <p><b>Islander #2</b> Well, to my own opinion I suggest that it's still, the Solomon is still, I think, too far be, behind, independence. Now, saying that, I mean it's, ah, that the country's, ah, developing, and the, the, population is increasing and this means that the school levels in 3 or 4 years more, to my own looking,</p> <p><b>Japanese News Reporter</b> So you think independence time is a little early.</p> <p><b>Islander #2</b> Yeah, it's a little early.</p> <p><b>Japanese News Reporter</b> Thank you very much.</p> <p><b>Islander #2</b> Thank you.</p>	<p>Japanese subtitle</p> <p>courtesy Asahi TV (Japan)</p>	1'50"		
<p><b>Students</b> Tomorrow will be Thursday, 25th of March, 1976.</p> <p><b>Teacher</b> Good. OK. Now let's say days in a week.</p> <p><b>Students</b> Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday</p> <p><b>Teacher</b> Good. ...</p> <p><b>Teacher &amp; Students</b> January, February, March, April, May, June, July...</p>		0'25"		



SE- QUENCE NO.	MINUTES / SECONDS	SCENE	IMAGE MANIPULATION /EDITING	MUSIC	
20	47' 21"	- black out			
	47' 31"	- black out with red screen			
	47' 38"	- Nam June Paik in his studio - Nam June Paik manipulating <Magnet TV> - Nam June Paik breaking LP		- music played from LP player	
	48' 32"	- Nam June Paik having an interview with Russell Connor and Calvin Tomkins in the studio			 
	50' 36"	- Charlotte Moorman and Nam June Paik preparing performance	- black and white		

SPOKEN TEXT	CAPTION	RUNNING TIME (1977)	REVISED VERSION (1979)	RUNNING TIME (1979)
	The following is an excerpt from a documentary produced by the television laboratory about the artist Nam June Paik. This program is hosted and narrated by Russell Connor.	11' 40"		
<b>Russell Conner</b> Nam Jun Paik was born in Seoul, Korea, in 1932	Nam June Paik Edited for Television			
<b>Russell Conner</b> In the late 1950s he went to Germany to study music and became prominent among a group of artists assembled under the name Fluxus. Fluxus created happenings and events which seemed designed to turn art upside down and occasionally to demolish it entirely. On the side, Paik began to explore a medium which he felt seriously needed the disturbing mind of the artist, television. Since that time, his work and his influence on the alternate television movement have earned him the title of "The George Washington of Video." It's a thought which should give pause to the planners of the bi-centennial celebration.				
<b>Russell Conner</b> Just think, we could have all gone into a different line of work. Yeah. I did! You did as a matter of fact. Didn't you? And you thought you were safe! <b>Nam June Paik</b> Where's my hat? My hat is on the, ah, that light. <b>Russell Conner</b> On a recent Friday the 13th, I found myself precariously perched on a platform in Paik's loft in SoHo. I was joined by the author of a New Yorker profile on Paik, Calvin Tomkins, who unnerved me totally by appearing to understand everything that was going on. <b>Nam June Paik</b> Have a mirror? Bring some mirror. Yeah. You have some mirror there, on the, go straight. Yeah. <b>Calvin Tomkins</b> One of the things you said was that um, that, that you learned about New York that everybody is suffering from information overload. <b>Nam June Paik</b> Yeah, yeah, so...	Calvin Tomkins  People make minimal art in soho area because of information overload.  La Monte Young playing only one song for ten years. That's the way to cope with it.  I am more or less an offensive artist  Actually why New York made me maximal. I don't know. I was more minimal in Germany.  Maybe because I am more or less anti-anti  People are repeating that			
<b>Calvin Tomkins</b> And, and, ah, that ah, that when you realized this you when you got, ah, plugged in after realize this was that, that you could accept it much better. <b>Nam June Paik</b> Yeah, of course, yeah, yeah, 'cause I mean that... <b>Calvin Tomkins</b> Well, how do you cope with the information overload? <b>Nam June Paik</b> It's like people make minimal art in SoHo because of information overload. You know? La Monte Young was playing only one sound for ten years. That's one way to cope with it. Yeah. <b>Calvin Tomkins</b> Don't you cope with information overload by increasing it? <b>Nam June Paik</b> Yeah, I am what is, offensive artist, and it. <b>Russell Conner</b> Yeah, a lot of people have said that. <b>Nam June Paik</b> Yeah. And actually, why New York made me maximal. I don't know. I was more minimal in Germany. Because, maybe because I am more or less anti-anti. <b>Calvin Tomkins</b> But your anti-anti, ah, ah, does not end up being pro. <b>Nam June Paik</b> No. That's what... <b>Calvin Tomkins</b> It's a double against rather than adding up to a, to a pro. <b>Nam June Paik</b> Yeah, actually, the whole, actually Duchamp tells "Art is not art, and art it not, not art, and art is not, not, not art, and art is not, not, not, not art." you know, and people keep repeating that.	excerpt from USA: COMPOSERS THE AVANT GARDE			
<b>Russell Conner</b> Here Paik and Charlotte Moorman are seen in his SoHo loft in 1965 preparing a performance of a work by John Cage. Miss Moorman is a cellist from Little Rock, Arkansas, who once was a regular member of the American Symphony Orchestra. Since then, she has been a champion and interpreter of some of the most adventurous modern music and Nam Jun Paik's most dedicated and indefatigable colleague.				



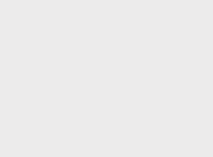
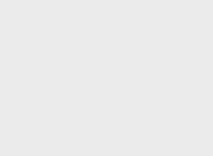

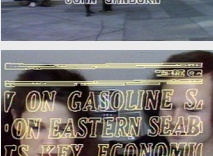
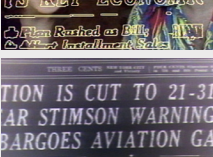

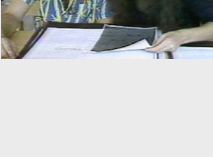
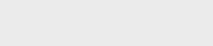


SE- QUENCE NO.	MINUTES / SECONDS	SCENE	IMAGE MANIPULATION /EDITING	MUSIC	
	51' 31"	- Charlotte Moorman and Nam June Paik playing performance			
	53' 45"	- Nam June Paik having an interview with Russell Connor and Calvin Tomkins in the studio			<div> excerpts from 26' 1.1499" by John Cage</div>   
					 

SPOKEN TEXT	CAPTION	RUNNING TIME (1977)	REVISED VERSION (1979)	RUNNING TIME (1979)
<p><b>John Cage</b> If we're in a state where we're being, so to speak, bored. Then, ah, we are neither interested or disinterested. We, we are, so to speak, approaching a state of mind where we could be interested. In other words, at the point of boredom, if we truly went through it, we would come out to the opposite of boredom, intense awareness.</p> <p><b>Charlotte Moorman</b> I will always obey mother and dad. I will be extra careful crossing streets. (Is slapped on the shoulder by Nam Jun Paik) That's not in the script. I will be kind to animals. I will be careful of other people's property. I will clean my plate at mealtimes. I will be truthful. I'll go to bed on time and I will always be a good sport when playing with my friends.</p> <p><b>Nam June Paik</b> Why I didn't think, and you know, make boring music, and everybody asks me, yeah.</p> <p><b>Calvin Tomkins</b> And why don't you?</p> <p><b>Nam June Paik</b> Cause I am from, a poor man from a poor country. So I have to entertain people every second.</p> <p><b>Calvin Tomkins</b> Well John was a great influence on you but, but he doesn't, he doesn't want to be thought of as someone who has influenced you, because he doesn't believe in the business of one artist influencing another.</p> <p><b>Nam June Paik</b> Yeah, yeah.</p> <p><b>Calvin Tomkins</b> I know John Cage came, ah, to Germany and, and performed in Darmstadt...</p> <p><b>Nam June Paik</b> Yeah, yeah.</p> <p><b>Calvin Tomkins</b> And, and you went and saw him...</p> <p><b>Nam June Paik</b> Yep.</p> <p><b>Calvin Tomkins</b> And established a contact with him, which was very important for you.</p> <p><b>Nam June Paik</b> Oh yeah. I went there music, with a very cynical mind to see what that, you know, Americans will do with, you know, Oriental heritage. So I went with a very cynical mind, but, in the middle of concert, you know, slowly, slowly I got turned on. And by the end of concert, I was a completely different man. Yeah, yeah, I felt. What was completely new and was really, also revealing, was his, like a piano piece of a 52 and some Feldman's piece. Which was consciously very boring, you know? Yeah. The, I mean, on purpose very, very boring. First, of course, I thought it's ridiculous and then I had thought, actually, I thought, Zen is boring too, you know. So maybe there is something and then I changed my mind and tried to, and that was really, very profound.</p> <p><b>Calvin Tomkins</b> Of course, you're working out of a tradition here which was well established in Europe out of the Dada movement...</p> <p><b>Nam June Paik</b> Yeah.</p> <p><b>Calvin Tomkins</b> ah, which ah...</p> <p><b>Nam June Paik</b> Yeah, I liked...</p> <p><b>Calvin Tomkins</b> which was reflected in the Fluxus movement that you were involved with.</p> <p><b>Nam June Paik</b> yeah, of course</p> <p><b>Calvin Tomkins</b> What ah, ah, do you think is the, was the essential difference between the Fluxus group that you were associated with, and the earlier Dada group?</p> <p><b>Nam June Paik</b> I think ah...</p> <p><b>Calvin Tomkins</b> Was there a different attitude?</p> <p><b>Nam June Paik</b> I think Fluxus had more fun.</p> <p><b>Calvin Tomkins</b> Has more fun?</p> <p><b>Nam June Paik</b> Yeah. Dada has more social criticism. Actually, I think Dada was more interesting, actually, because it had the social ah, you know. But Flux, Dada was never boring, but many of Fluxus' piece was deadly boring, intentionally or not intentionally, you know. So it's like, Fluxus event is like...</p> <p><b>Calvin Tomkins</b> But, but deliberately boring was what you found interesting in Cage though.</p> <p><b>Nam June Paik</b> Yeah, yeah. Fluxus learned a lot from Cage. Many people came from him.</p>	<p>excerpts from 26' 1.1499"" by John Cage</p> <p>performed by Charlotte Moorman Nam June Paik</p> <p>people ask me why I don't make very boring music.</p> <p>Because I am poor man from a poor country.</p> <p>I have to entertain people every second.</p> <p>I went to see the music with a very cynical mind.</p> <p>To see what Americans will do with oriental heritage.</p> <p>In the middle of the concert slowly slowly, I got turned on</p> <p>By the end of the concert I was a completely different man.</p> <p>What was completely new and very revealing, was a piano piece and Feldman's piece - which was consciously very boring.</p> <p>At first I thought: this is ridiculous.</p> <p>But then I thought: actually "zen" is boring too.</p> <p>Then I changed my mind and that was very profound.</p> <p>I think that Fluxus had more fun.</p> <p>Dada had more social criticism.</p> <p>Dada was more interesting.</p> <p>Actually.</p>			

SE- QUENCE NO.	MINUTES / SECONDS	SCENE	IMAGE MANIPULATION /EDITING	MUSIC	
	56'17"	- Nam June Paik having an interview with Russell Connor and Calvin Tomkins in the studio			
	57'00"	- Nam June Paik having an interview with Russell Connor and Calvin Tomkins in the studio			

SPOKEN TEXT	CAPTION	RUNNING TIME (1977)	REVISED VERSION (1979)	RUNNING TIME (1979)
	Dada was never boring. But many of Fluxus’ piece was deadly boring- intentionally or not.			
	Yes, Fluxus learned a lot from Cage. Many people learned from him.			
<u>Calvin Tomkins</u> What about your ideas of ah, ah, putting sex into music?	Actually I have no principles.			
<u>Nam June Paik</u> Actually, I do actually, I have no principles. You know? I go away and there is some empty ... you see, because there is some information overload. Many people are doing many, many things. It’s very hard to find unbeaten track and when I find unbeaten track, I just ah, look around and it’s more interesting. Whether I succeed or fail, you know, the benefit to society and the fun to me is equally important. You know? I’d rather choose that. This is my conservatism. Because even though I fail, I am me.	I go where the empty roads are - against because of information overload.			
	Many people are doing many things.			
	It’s very hard to find unbeaten track.			
	When I find an unbeaten track - I look around and it’s more interesting.			
	Weather I succeed or fail - the benefit to society and the fun. to me, is equally important.			
	I’d rather choose that this is my conservatism.			
	Because even though I fail, I am me.			
<u>Russell Conner</u> What about anti-television?	People ask me why I make not boring videotapes.			
<u>Nam June Paik</u> Anyway, the... this is one line television. And it’s like ah, people ask me “Why you make so exciting, not boring videotapes?” And my answer is my first sixties, early sixties, I did intensely, you know, minimal art. Minimal aesthetics, and boring...	In the early sixties I did intensely minimal art.			
<u>Russell Conner</u> Mmmm Hmmm				
<u>Nam June Paik</u> Before that word became ..., so you know, I don’t want to repeat my early days, you know? I would rather be corrupted than repeating the sublime age.	I don’t want to repeat my early days.			
<u>Russell Conner</u> But how do you get that, in that world?				
<u>Nam June Paik</u> You know how I got that? Always mistakes! Very often you have this stage of a TV set at home. Do you know? When the vertical thing ah, break down it becomes like that, and you call repairman, yeah? And I brought actually, this TV set to gallery, and it got broken and only went this, on this shape, and was not interesting, so I said I will not show, then I said “Oh, maybe I um, turn around, here, like that.” And then, then I put title <Zen for TV>, you know? So that’s it. And it became the best piece.	I would rather be corrupted than repeating the sublime.			
	Very often you have this stage of TV set at home.			
	When the vertical thing breaks down, you call the repairman, yes?			
	I brought this TV set to the gallery - It got broken and			

SEQUENCE NO.	MINUTES / SECONDS	SCENE	IMAGE MANIPULATION / EDITING	MUSIC
	58'18"	- Nam June Paik having an interview with Russell Connor and Calvin Tomkins in the studio		
	58'52"	- black out		
	59'00"	- end		
21		<p>- Two people in front of New York Public Library</p> <p>- Kit Fitzgerald and John Sanborn reading New York Times clippings</p> <p>- New York Times clippings</p> <p>- fade out</p>	<p>- lining effect</p> <p>- overlap</p> <p>- solarization</p>	         

SPOKEN TEXT	CAPTION	RUNNING TIME (1977)	REVISED VERSION (1979)	RUNNING TIME (1979)
	only went like this.			
<p><b>Calvin Tomkins</b> Do you think there's something about our period that um, ah, that ah, ah that, demands a very boring art?</p> <p><b>Nam June Paik</b> I think that I have answer for finally, the, you know, artists always do some things which mainline culture don't do. And since Hollywood and then WNET is making so many interesting shows, artist has to make boring shows. And suddenly, if Hollywood and WNET start making very boring shows, we will make exciting shows!</p>	<p>It was not interesting, so I will not show it - then I said: maybe I will turn it around Then I put a title: "Zen for TV"</p> <p>And it became the best piece.</p> <p>Artists do things that mainline culture don't do.</p> <p>Since Hollywood and WNET is making so many interesting shows, Artists have to make boring shows.</p> <p>And suddenly, if Hollywood and WNET start making very boring shows - We will make exciting shows!</p>			
<p><b>John Sanborn</b> We're here at the New York Public Library to look at all New York Times clippings about the origins of the second World War.</p> <p><b>Kit Fitzgerald</b> Since we were born in 1950's</p> <p><b>Kit Fitzgerald</b> Seven PM curfew on gasoline sales to be imposed on...</p> <p><b>John Sanborn</b> DC yielding to Japanese demand for bases in Southern Indochina, plastic Bomb burst in Chengking, General ... Chiang Kai-shek...</p> <p><b>Kit Fitzgerald</b> Camb Ranh bay, we're certain to hear a great deal more about this place, which is one of main objectives of Japan</p> <p><b>John Sanborn</b> The New York Times is three cents...</p> <p>sees fortunes of Rothchild, Louis Dreyfus, a bag of jewels, ... carrying a bag of jewels down million dollars and it accompanied by daughter arrives in New York on July 10...</p> <p>He ... Britain ... conquered in 30 days and ...</p> <p><b>Kit Fitzgerald</b> Nylon, the army navy have experimented with nylon</p>	<p>Epilogue by Kit Fitzgerald and John Sanborn</p>		Included only in Revised Version(1979)	1 ' 00 "