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NAM JUNE PAIK ART CENTER







Video Tape Analysis: *Good Morning Mr. Orwell*



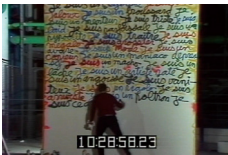
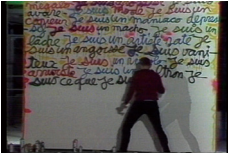

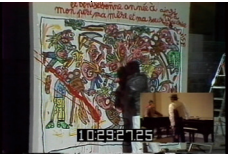






<i>Good Morning, Mr. Orwell</i> WNET (N.Y.)										<i>Bonjour, M. Orwell</i> FR3 (Paris)									
Caption	Sound	Image Manipulation	Spoken Text	Main Scene	New York	Min/Sec	Duration	Sequence	Sequence	Duration	Min/Sec	Paris	Main Scene	Spoken Text	Image Manipulation	Sound	Caption	Comment	
											0'00"		black out			Narration in French		Narrations and lyrics are written according to original language.	
								0	1	55"	0'18"	External view of Pompidou Centre	External view of Pompidou Centre 	Claude Villers: Avant de faire ce grand bond, je voudrais vous dire que c'est une grande première. C'est une première qui va nous permettre également de pouvoir dire comme M. Orwell que l'ignorance, c'est la force, parce que voilà une des choses qui n'arrivent plus tellement souvent en télévision. C'est la surprise et croyez-moi, aujourd'hui, pour nous tous, c'est une grande surprise qu'est cette émission. A tout de suite, à travers le monde, Bonjour M. Orwell.				Sequence 1 of Paris is the introduction of <i>Good Morning Mr. Orwell</i> before the live show. New York does not introduce the background information and starts live show directly.	
											0'55"					sound out			
From WNET New York	WNET logo song			WNET logo		0'00"						External view of Pompidou Centre	External view of Pompidou Centre George Orwell's face is inserted on external view of Pompidou Centre on the lower right section. : production credit is displayed on the screen. 		insert	WNET logo song	FR 3 Le Centre GEORGE POMPIDOU et WNET THIRTEEN NEW YORK présentent BONJOUR MONSIEUR ORWELL en direct et en duplex de Paris et de New York par satellite Une émission conçue par NAM JUNE PAIK Présentée par CLAUDE VILLERS Réalisée par YVES ANDRÉ HUBERT Prise en relais direct par la WDR à Cologne	Sequence 1 and 2 of New York has time difference of 55 seconds compared to sequence 2 of Paris.	
This program is made possible in part with public funds from NEW YORK STATE COUNCIL ON THE ARTS NATIONAL ENDOWMENT FOR THE ARTS and by a grant from THE ROCKEFELLER FOUNDATION.	sound from film projector					0'05"	18"	1			0'56"								
		fade out				0'18"			2	25"									
Good momrning, Mr. Orwell. Bonjour, M. Orwell.	electronic greetings in English and French	repeat	Good momrning, Mr. Orwell. Bonjour, Monsieur Orwell.	animated lips 		0'19"	17"	2			1'14"		George Orwell's face is inserted on external view of Pompidou Centre on the lower right section. 	Good momrning, Mr. Orwell. Bonjour, Monsieur Orwell.		electronic greetings in English and French			
		fade out				0'35"					1'30"					live sound			
"This is the picture" Music and Video by Peter Gabriel and Laurie Anderson	Peter Gabriel, Laurie Anderson <i>This is the Picture</i>	composite overlap juxtapose close up	Flying birds excellent birds flying birds excellent birds watch them fly, there they go falling snow excellent snow here it comes. watch it fall long words excellent words I can hear them now this is the picture, this is the picture this is the picture, this is the picture I'm sitting by the window watching the snow fall I'm looking out and I'm moving, turning in time catching up. moving in jump up! I can land on my feet. look out! this is the picture, this is the picture this is the picture, this is the picture looking out. watching out when I see the future I close my eyes I can see it now I see pictures of people, rising up pictures of people, falling down I see pictures of people they're standing on their heads, they're ready they're looking out, look out! they're watching out, watch out! they're looking out, look out! they're watching out, watch out! I see pictures of people I see pictures of people	Peter Gabriel, Laurie Anderson <i>This is the Picture</i> performance : Images of performers are overlapped and juxtaposed with computer graphic virtual space. : Highlight-lighting on performers whose torsos have been closed-up. : Laurie Anderson's face is overlapped with enlarged eye image. : The two performers, dancing like puppets, are overlapped with highlight-lighting and space of computer graphic stage.   		0'36"	3'56"	3	3	4'01"	1'40"	Peter Gabriel, Laurie Anderson <i>This is the Picture</i> performance : Images of performers are overlapped and juxtaposed with computer graphic virtual space. : Highlight-lighting on performers whose torsos have been closed up. : Laurie Anderson's face is overlapped with enlarged eye image. : The two performers, dancing like puppets, are overlapped with highlight-lighting and space of computer graphic stage.  	Flying birds excellent birds flying birds excellent birds watch them fly, there they go falling snow excellent snow here it comes. watch it fall long words excellent words I can hear them now this is the picture, this is the picture this is the picture, this is the picture I'm sitting by the window watching the snow fall I'm looking out and I'm moving, turning in time catching up. moving in jump up! I can land on my feet. look out! this is the picture, this is the picture this is the picture, this is the picture looking out. watching out when I see the future I close my eyes I can see it now I see pictures of people, rising up pictures of people, falling down I see pictures of people they're standing on their heads, they're ready they're looking out, look out! they're watching out, watch out! they're looking out, look out! they're watching out, watch out!	sound fade in fade out fade in composite overlap juxtapose close up	Peter Gabriel, Laurie Anderson <i>This is the Picture</i>	Lyrics for French caption is presented.	Sequence 3 of Paris adds 5 seconds of live sound from Paris. The time difference between New York and Paris in Sequence 3 is 1 minute.		
		cut				4'31"					5'31"				cut				









<i>Good Morning, Mr. Orwell</i> WNET (N.Y.)										<i>Bonjour, M. Orwell</i> FR3 (Paris)									
Caption	Sound	Image Manipulation	Spoken Text	Main Scene	New York	Min/Sec	Duration	Sequence	Sequence	Duration	Min/Sec	Paris	Main Scene	Spoken Text	Image Manipulation	Sound	Caption	Comment	
George Plimpton		composite overlap juxtapose	George Plimpton: Good Morning. You've made it and we've made it, to 1984. You and I here today say hello to a notorious new year as we recover from saying good bye to an old one. I am George Plimpton, here in New York, welcoming you to what promised to be a rather unusual event in live television. We call it, <i>Good Morning Mr. Orwell</i> , and it's being beamed all around the world live, from New York, San Francisco, and the Pompidou Centre in Paris.	A host from New York studio, George Plimpton, introducing the show : Graphic image of satellite connecting New York, Paris, and San Francisco is overlapped with George Plimpton in the studio	George Plimpton hosting the live show in New York studio.	4'32"						Claude Villers hosts the live show at Pompidou Centre in Paris.		Claude Villers: Bonjour Monsieur Orwell. C'est une phrase que l'on peut décliner de différente manière puisque actuellement par exemple à New York il est 6 heures de moins quelque chose comme midi donc, mais San Francisco et Los Angeles, sur le côté ouest des États Unis, il est encore 3 heures de moins, c'est-à-dire 9 heures du matin et puis je pourrais comme ça tourner tout autour de l'Europe, puisque la télésion est aujourd'hui reçue grâce à la satellite partout à travers le monde et ça c'est peut-être quelque chose que George Orwell n'avait pas prévue. George Orwell, il va être présent tout au long de cette émission, on le dise bonjour, on le dise bonsoir, mais surtout George Orwell sera avec nous en pensée pour que on puisse lui dire 'Voyez, vous n'aviez qu'à demi raison'. Effectivement la télévision a pris une part très importante dans la vie des gens, mais elle n'a peut-être pas tout à fait réalisé ce que les mauvais esprits escomptaient en faire. Alors cette télévision elle peut-être très positive quand elle est donnée aux artistes, c'est ce que nous allons faire aujourd'hui, d'un côté comme de l'autre de l'Atlantique, grâce à des moyens considérables extraordinaires que ne pouvait même pas rêver Monsieur Orwell. 1984 est là et bien là, nous allons fêter ce premier jour ensemble, nous espérons que toute cette année 1984 sera une bonne année et non pas ce monde totalitaire que nous prédisait Monsieur Orwell.	fade in			The time difference between New York and Paris in Sequence 4 is 55 seconds.	
Laurie Anderson - Hans Gunther Barsuhn - Joseph Beuys - John Cage - Robert Combas - Merce Cunningham - Salvador Dali - Hakan Deneki - Teddy Dibble - Leslie Fuller - Peter Gabriel - Allen Ginsberg - Philip Glass - Pierre Alain Hubert - Mauricio Kagel - Takehisa Kosugi - Mitchell Kriegman - Yves Montand - Charlotte Moorman - Oingo Boingo - Peter Orlovsky - Piazzola - George Plimpton - Arthur Russell - John Sanborn - Sapho - Karlheinz Stockhausen - Studio Bercot - Steve Taylor - Thompson Twins - Yasunao Tone - Urban Sax - Ben Vauthier - Claude Villers - Dean Winkler		split screen overlap	George Plimpton: Thanks to Bright Star, a satellite orbiting 22 thousand miles in space, you will see live performances from here and Paris, simultaneously. As a matter of fact, at this very moment, Monsieur Claude Villers, my Parisian counterpart, is introducing this program to French television audiences. Telling them no doubt, how our transatlantic variety show bring us everything from Rock-and-Roll, to Comedy, to Avant-Garde Music and Dance. George Orwell, of course made 1984, what it is today when he wrote the book in 1948. It was a warning against Totalitarianism and the dangers of electronic technology. All summed up in the famous sinister phrase, "Big Brother is Watching You!" What you're about to see, however, are positive and interactive uses of electronic media, which Mr. Orwell, the first media prophet, never predicted. This is a new year's celebration which could only happen with television. The creator of our program, video visionary, Nam June Paik calls it a 'global disco.'	Screen split into two: left section is New York and right section is Paris. : two hosts from New York and Paris are displayed in the center of split screen with the background of city view of New York and Paris, respectively. : New York city view is swept away from the left section and New York host is closed up as a full left screen. : Paris section is displayed with both New York and Paris scenes of two hosts. ->Left half is New York host, George Plimpton, and right half is split into New York and Paris.	George Plimpton hosting the live show in New York studio.	5'12"					5'32"								
 		split screen zoom in	George Plimpton: But let's commence, and check in with Monsieur Villers in Paris where I am told real men do eat quiche. Bonjour, Monsieur Villers! A votre santé. Claud Villers: A votre santé. George Plimpton: Shall we toast the new year? A votre santé. Happy new year. Claud Villers: Happy New Year to you, and to everyone. George Plimpton: And to you sir. Now, I believe the popular French singer Sapho is about to perform, live, her new song. Claud Villers: Bonjour Monsieur Orwell.	Screen split into two: left section is New York and right section is Paris. : New York host is closed up for the full left screen. : Paris section is displayed with both New York and Paris scenes of two hosts. -> Left half is New York host, George Plimpton, and right half split into New York and Paris. : As Plimpton and Villers are toasting to each other, Claude Villers is closed up for full right screen.	George Plimpton, hosting the live show in New York studio, proposes a toast to Claude Villers in Paris.	6'12"					7'10"	Claude Villers, hosting the live show in Paris, toasts to George Plimpton in New York. Claude Villers introduces Sapho's performance in French.	Screen split into two: left section is New York and right section is Paris. : New York's host is George Plimpton. : Paris's host is Claude Villers. 	Claude Villers: Alors j'ai le pouvoir de me tourner dans split screen un instant vers George Plimton, qui de son côté présente au public anglophone cette émission, il se trouve dans un studio de WNET à New York. WNET fait parti de cette chaîne de service publique de la télévision baptisée Public Broadcasting System. Claude Villers: Hello George! Voilà. George Plimpton: Bonjour, Monsieur Villers! A votre santé. Claude Villers: Hello George ! A votre santé. Yes. We will do that. George Plimpton: Shall we toast the new year? A votre santé. Happy new year. Claud Villers: Happy New Year to you, and to everyone. George Plimpton: And to you sir. Claud Villers: Bien ! Maintenant, nous allons retrouver Sapho qui va avec nous aussi. <Bonjour Monsieur Orwells>!	split screen		New York / Paris		
		cut				6'56"					7'51"				fade out				
Please Stand By Please Stand By Please Stand By Big brother is not watching you. But TV is eating up our brains. Tell me, What am I doing right now? I'm eating up your brains. Dear folks.	<i>Sapho Bonjour, Monsieur Orwell</i>	black out	Bonjour Monsieur Orwell, well J'suis au rendez-vous du temps Une terrienne rebelle belle Vous voilà chez les mutants Nous sommes des murs gris qui annoncent le futur et quelques graffitis, des mémoires qu'on rature Il n'est d'aucun parti d'aucune surprise parti jamais complètement d'accord Il n'est pas in his mind, Il n'est pas in his mind, Il n'est pas in his mind. Kill him! Les speakers de radio parlent déjà la neuve langue Il ne dispose que de cinq mots super géants mickey bing bang Big brother is not watching you mais la TV nous mange la tête Et qu'est ce que je vous fait à vous? J'vous mange la tête, j'vous mange la tête Je n'suis d'aucun parti d'aucune surprise parti jamais complètement d'accord	Sapho <i>Bonjour Monsieur Orwell</i> performance : Sapho performing next to Alexander Calder's works in the Pompidou Centre. : Split scenes (New York - Paris) are temporarily displayed. : Sapho's performance is displayed, but the performance is interrupted by some black outs. : Graphic image of satellite connecting New York, Paris, and San Francisco is displayed over the black screen. : George Orwell's face is dispayed on the left bottom side of the black screen. : Sapho's performance is displayed in full screen.		6'58"					7'52"	<i>Sapho Bonjour Monsieur Orwell</i> performance : Sapho performing next to Alexander Calder's works in Pompidou Centre. : Sapho performing next to Alexander Calder's works in Pompidou Centre. : Split scenes (New York - Paris) are temporarily displayed. : Sapho's performance is displayed in full screen. : George Orwell's face is displayed in the left bottom side of black screen. : Sapho's performance is displayed in full screen	Sapho <i>Bonjour Monsieur Orwell</i> performance : Sapho performing next to Alexander Calder's works in Pompidou Centre. : Split scenes (New York - Paris) are temporarily displayed. : Sapho's performance is displayed in full screen. : George Orwell's face is displayed in the left bottom side of black screen. : Sapho's performance is displayed in full screen	Bonjour Monsieur Orwell, well J'suis au rendez-vous du temps Une terrienne rebelle belle Vous voilà chez les mutants Nous sommes des murs gris qui annoncent le futur et quelques graffitis, des mémoires qu'on rature Il n'est d'aucun parti d'aucune surprise parti jamais complètement d'accord Il n'est pas in his mind, Il n'est pas in his mind, Il n'est pas in his mind. Kill him! Les speakers de radio parlent déjà la neuve langue Il ne dispose que de cinq mots super géants mickey bing bang Big brother is not watching you mais la TV nous mange la tête Et qu'est ce que je vous fait à vous? J'vous mange la tête, j'vous mange la tête Je n'suis d'aucun parti d'aucune surprise parti jamais complètement d'accord	fade in split screen insert close up zoom out	<i>Sapho Bonjour, Monsieur Orwell</i>		The time difference between New York and Paris in Sequence 5 is 55 seconds. After Sapho's performance ends, there is no sound for 8 seconds. : During this sound black out, Paris presents New York studio scene where Mitchell Kriegman prepares for next performance. : New York presents pre-recorded break dance video.	
But George, you were somewhat over doing it. Something still remains, see, you were a bit wrong: Desire is not dead yet. Desire is not dead. He doesn't belong to any party, neither does he go to any party.		black out	Il n'est pas in his mind, in his mind, in his mind, kill me!	After black out, break dance performance, recorded in the street of New York before this live show, is displayed with the sound of Sapho's performance.		8'35"	2'47"	5	5	2'47"									
			George t'y allais un peu fort Ton scénario n'est pas raccord Quelque chose subsiste encore Le désir n'est pas mort		After black out, break dance performance, recorded in the street of New York before this live show, is displayed with the sound of Sapho's performance.	9'34"													
	As Sapho's performance is finished, sound out			Break dance performance recorded in some theater before this live show.		9'35"					10'30"		Stage at Pompidou Centre Mitchell Kriegman stands by in New York studio.		zoom out transfer	Sapho's performance sound out background music			
		cut				9'43"					10'38"				cut				
	background music			Teddy Dibble, wearing a yellow-colored name tag, witten as 'Big Brother,' puts earphones on his ears, manipulates something, drinks water, and stares at the camera.		9'44"	12"	6	6	12"	10'39"		Teddy Dibble, wearing yellow-colored name tag written as 'Big Brother,' puts earphones on his ears, manages something, drinks water, and stares at the camera.			background music		The time difference between New York and Paris in Sequence 6 is 55 seconds	
		cut				9'55"					10'50"				cut				






Caption	Sound	Image Manipulation	Spoken Text	Main Scene	New York	Min/Sec	Duration	Sequence	Sequence	Duration	Min/Sec	Paris	Main Scene	Spoken Text	Image Manipulation	Sound	Caption	Comment	
Cavalcade of Intellectuals	harpischord strings		And now welcome to Cavalcade of Intellectuals. A transatlantic forum for the exchange of advanced concepts without regular panelists, Susan Sontag and Michel Foucault, substituting for regular panelists today are Leslie Fuller in Paris, and Mitchell Kriegman in New York.	"Cavalcade of Intellectuals" typo-graphics on the black screen.		9'56"						10'51"	Leslie Fuller, wearing earphone sets, sits for talk in Paris.	Leslie Fuller reads scripts while preparing the talk.	And now welcome to Cavalcade of Intellectuals. A transatlantic forum for the exchange of advanced concepts without regular panelists, Susan Sontag and Michel Foucault, substituting for regular panelists today are Leslie Fuller in Paris, and Mitchell Kriegman in New York.		harpischord strings		The time difference between New York and Paris in Sequence 7 is 55 seconds.
Paris Mitchell Kriegman Leslie Fuller	harpischord strings	split screen colorization	Mitchell Kriegman: Thank you. Thank you. Our focus today is on the insidious destruction of human intimacy by television technology. By that I mean, the appliance most of us have in our homes which is not a cuisin art or, say, a toaster, but instead highly visual medium. Leslie Fuller: Yes, Mr. Kriegman, but I think it goes without saying that human intimacy which is of course unique biostructure within most human modules at least in this planet, and of course subject to aesthetic and moral decisions and predecisions I would include in this case, of course, theory and practice as philosophical guideline to do tick-dick.	Screen split into two: left section is New York and right section is Paris. : 6 seconds delay happens when Paris scene is transmitted, so New York scene is displayed on the left and Paris appears on the right 6 seconds later. : Color of New York studio scene changes from cyan to normal, and to magenta.	Mitchell Kriegman is appearing with fade-in effect. Mitchell Kriegman welcomes the audience with opening greetings	10'34"						11'22"	Leslie Fuller, sitting at the table, has a personal conversation with Mitchell Kriegman in New York. : Screen split into two: left section is New York and right section is Paris. : Left section is New York's main scene consisting New York studio and Paris at the same time. : Right section is Leslie Fuller in Paris. : The full screen is consists of New York-Paris-Paris in 3 units. : New York studio, the half of the left section, is interrupted by noises and colored from cyan to normal, and to magenta. : Left section is black out, and only Paris is normally displayed on the right half.	Mitchell Kriegman: Thank you. Our focus today is on the insidious destruction of human intimacy by television technology. By that I mean, the appliance most of us have in our homes which is not a cuisin art or, say, a toaster, but instead highly visual medium. Leslie Fuller: Yes, Mr. Kriegman, but I think it goes without saying that human intimacy which is of course unique biostructure within most human modules at least in this planet, and of course subject to aesthetic and moral decisions and predecisions I would include in this case, of course, theory and practice as philosophical guideline to do tick-dick, Leslie Fuller: as well as more psychological and sociological. Ah... let us not forget the historical, Mitchell Kriegman: what, what's going on... Leslie Fuller: I would take... Mitchell Kriegman: we lost Paris. Leslie Fuller: Qu'est-ce qu'arrive? Mitchell Kriegman: I can't see her. Leslie Fuller: What's happening? Mitchell Kriegman: What? Can she hear me? Leslie, can you hear me? Leslie Fuller: We lost New York. Mitchell Kriegman: Can you hear me, Leslie? Leslie Fuller: Yes, but I can't see you. What's going on?	split screen colorization noise effect black out	harpischord strings	Please Stand By New York / Paris	Paris' main scene shows three-split images (New York - Paris - Paris), which first is split into two parts (New York - Paris), and instead of showing New York section only with New York studio scene, Paris shows New York's main scene for New York section and then shows Paris section with studio in Paris. Otherwise, Paris's main scene shows studio in Paris in full screen.	
Veuillez Patienter Please Stand By		split screen colorization noise effect	Leslie Fuller: A well as more psychological and sociological. Ah... let us not forget the historical, Mitchell Kriegman: What, what's going on... Leslie Fuller: I would take... Mitchell Kriegman: We lost Paris. Leslie Fuller: Qu'est-ce qu'arrive? Mitchell Kriegman: I can't see her. Leslie Fuller: What's happening? Mitchell Kriegman: What? Can she hear me? Leslie, can you hear me? Leslie Fuller: We lost New York. Mitchell Kriegman: Can you hear me, Leslie? Leslie Fuller: Yes, but I can't see you. What's going on? Mitchell Kriegman: They are having trouble, I don't know, with satellite, I guess. Leslie Fuller: Oh, I see. Well, that's live television for you. You're... I don't suppose anyone else can hear us, can they? Mitchell Kriegman: I don't think so. I don't think they can. Leslie Fuller: Oh, good, then, we're alone. Happy New Year. Mitchell Kriegman: Yeah, listen. Did you think about what I said last night? Leslie Fuller: Yeah, I thought about it. Mitchell Kriegman: Well. Leslie Fuller: I'm still thinking about it. Mitchell Kriegman: Look, you've gotta tell me. I'm going nuts. Leslie Fuller: Look, Mitchell. This isn't the time nor the place, OK? I don't think we should... Just a second. We've got the picture back. Mitchell? Mitchell Kriegman: Yes. Leslie Fuller: Can you see me? I can see you. Mitchell Kriegman: Yes, I can see you. Look, if you don't give me an answer right now, I'm gonna kill myself right here on this program. Right here, on live TV. Leslie Fuller: You will not. Mitchell Kriegman: I will. (holding a bottle on which written MSG) Can you see that? Leslie Fuller: What is that? Mitchell Kriegman: Monosodium Glutamate. A whole quart. Leslie Fuller: Mitchell, you're terribly allergic to that! Don't! What are you doing with that? Mitchell Kriegman: I'm gonna drink it, unless you say yes. Staff in New York: All right. Ready to roll. Leslie Fuller: Mitchell, don't, no, please. We're about to back on the program, don't do this, OK? Mitchell Kriegman: I don't care. I don't care about the show. I don't care about the avant-garde. All I care about is you! Staff in New York: All right, quiet, please. We're ready to go on 5,4,3,2,1 (Mitchell drinking the bottle) Leslie Fuller: No, Mitchell, OK. Yes! (Mitchell Coughing)	Screen split into two: left section is New York and right section is Paris. : conversation between Mitchell Krieman in New York and Leslie Fuller in Paris : Paris scene is interrupted with noises. : Color of New York studio scene changes from cyan to normal, and to magenta. : Mitchell and Leslie have a personal conversation, both thinking the live show is interrupted due to the signal problem. : A technical staff in New York studio interrupts Mitchell and Leslie's conversation, and gives cue-sign to restart the live show.	: Mitchell and Leslie have a personal conversation, both thinking the live show is interrupted due to the signal problem. : A technical staff in New York studio interrupts Mitchell and Leslie's conversation, and gives cue-sign to restart the live show.	4'18"	7	7	4'18"	12'40"	Leslie Fuller, wearing the earphone set, talks while being seated.	Leslie Fulle is displayed in full screen.	Mitchell Kriegman: They are having trouble, I don't know, with satellite, I guess. Leslie Fuller: Oh, I see. Well, that's live television for you. You're... I don't suppose anyone else can hear us, can they? Mitchell Kriegman: I don't think so. I don't think they can.	split screen					All talks in English are simultaneously translated to French.
												12'54"	Leslie Fuller, sitting at the table, has a personal conversation with Mitchell Kriegman in New York. : Screen split into two: left section is New York and right section is Paris. : Left section is New York's main scene consisting New York studio and Paris at the same time. : Right section is Leslie Fuller in Paris. : The full screen consists of New York-Paris-Paris in 3 units. : New York studio, the half of the left section, is interrupted by noises and colored from cyan to normal, and to magenta. : Left section is black out, and only Paris is normally displayed on the right half.	Leslie Fuller: Oh, good, then, we're alone. Happy New Year. Mitchell Kriegman: Yeah, listen. Did you think about what I said last night? Leslie Fuller: Yeah, I thought about it. Mitchell Kriegman: Well. Leslie Fuller: I'm still thinking about it. Mitchell Kriegman: Look, you've gotta tell me. I'm going nuts. Leslie Fuller: Look, Mitchell. This isn't the time nor the place, OK? I don't think we should... Just a second. We've got the picture back. Mitchell? Mitchell Kriegman: Yes. Leslie Fuller: Can you see me? I can see you. Mitchell Kriegman: Yes, I can see you. Look, if you don't give me an answer right now, I'm gonna kill myself right here on this program. Right here, on live TV. Leslie Fuller: You will not. Mitchell Kriegman: I will. (holding a bottle on which written MSG) Can you see that? Leslie Fuller: What is that? Mitchell Kriegman: Monosodium Glutamate. A whole quart. Leslie Fuller: Mitchell, you're terribly allergic to that! Don't! What are you doing with that? Mitchell Kriegman: I'm gonna drink it, unless you say yes. Staff in New York: All right. Ready to roll. Leslie Fuller: Mitchell, don't, no, please. We're about to back on the program, don't do this, OK? Mitchell Kriegman: I don't care. I don't care about the show. I don't care about the avant-garde. All I care about is you! Staff in New York: All right, quiet, please. We're ready to go on 5,4,3,2,1(Mitchell drinking the bottle) Leslie Fuller: No, Mitchell, OK. Yes! (Mitchell Coughing)	split screen colorization noise effect black out		Please Stand By New York / Paris		
Cavalcade of Intellectuals	harpischord strings Mitchell Kriegman's coughing	black out		"Cavalcade of Intellectuals" typo-graphics on the black screen.		13'20"						14'15"	Leslie Fuller, wearing the earphone set, stares at the camera. : Screen split into two: left section is New York and right section is Paris. : Left section is "Cavalcade of Intellectuals" typo-graphics on the black screen. : Right section is Leslie Fuller in Paris.		split screen	harpischord strings	Cavalcade of Intellectuals New York / Paris		
	harpischord strings	split screen	Mitchell Kriegman: Welcome back to cavalcade of intellectuals where we're discussing the destruction of human intimacy by television. (panting) Leslie Fuller: Yes, of course, it goes without saying that human intimacy, which was one of those biological super structures in the case of most human modules requires unique, (Mitchell swallowing a pill) Leslie Fuller: and deliberate more aesthetic choice before we enter into search a dilemma, I would regard the theory and practice of this particular dilemma, especially important within the theosophical modes of preparation as well as...	Screen split into two: left section is New York and right section is Paris. : conversation between Mitchell Kriegman in New York and Leslie Fuller in Paris	Panting Mitchell Kriegman takes a pill and gets relaxed while Leslie Fuller talks about the topic.	13'33"						14'28"	Leslie Fuller, wearing the earphone set, talks while being seated. : Screen split into two: left section is New York and right section is Paris. : Left section is New York's main scene consisting New York studio and Paris at the same time. : Right section is Leslie Fuller in Paris. : The full screen consists of New York-Paris-Paris in 3 units.	Mitchell Kriegman: Welcome back to cavalcade of intellectuals where we're discussing the destruction of human intimacy by television. (panting) Leslie Fuller: Yes, of course, it goes without saying that human intimacy, which was one of those biological super structures in the case of most human modules requires unique, (Mitchell swallowing a pill) Leslie Fuller: and deliberate more aesthetic choice before we enter into search a dilemma, I would regard the theory and practice of this particular dilemma, especially important within the theosophical modes of preparation as well as...	split screen	harpischord strings			
		fade out fade in	Leslie Fuller: The more on historical, economical, sociological, the philosophical, the historical, I would never go so far as to say that this was not an important issue...	A stage overlaid with computer graphics is displayed. : Oingo Boingo stand by for the performance.	Oingo Boingo stand by for the live performance in San Francisco	14'05"						15'00"	Leslie Fuller, wearing the earphone set, talks while being seated. : Left section is a stage, where Oingo Boingo stand by for the performance, overlaid with computer graphics, is displayed. : Right section is Leslie Fuller in Paris.	Leslie Fuller: The more on historical, economical, sociological, the philosophical, the historical, I would never go so far as to say that this was not an important issue...	split screen fade out				
		sound fade in				14'13"						15'08"			sound fade in				








<i>Good Morning, Mr. Orwell</i> WNET (N.Y.)										<i>Bonjour, M. Orwell</i> FR3 (Paris)									
Caption	Sound	Image Manipulation	Spoken Text	Main Scene	New York	Min/Sec	Duration	Sequence	Sequence	Duration	Min/Sec	Paris	Main Scene	Spoken Text	Image Manipulation	Sound	Caption	Comment	
Live from San Francisco Oingo Boingo Live from Paris	Oingo Boingo <i>Wake Up! (it's 1984)</i>	fade in composite overlap juxtapose split screen	Wake up, won't you listen to me? Won't you listen to me, won't you listen to me? Big brother's watching, we watch him back. We see right through his disguise. He tries to scare us with angry words. But we all know that they're lies. Whole world is waiting. Just see the fear in their eyes. Whole world is watching, observing every move. Is it beginning or the end? Just like a chess game, but so intense. That I just don't understand. Anticipation, it's much to big to pretend. Wake up, it's 1984. Wake up, but we've been here before. Big brother's screaming but we don't care. 'Cause he's got nothing to say. Think of the future, think of the prophecy. Think of the children of today. Big brother's marching. So we all stand in his way. Open your eyes sisters and brothers. Neatly disguised, so far away. Open your heart, try to remember. Two worlds apart but so close. Whole world is watching, anticipating. Big brother's marching, is it beginning or the end? Wake up, it's 1984. Wake up, but we've been here before.	Oingo Boingo <i>Wake Up! (it's 1984)</i> performance : A stage where Oingo Boingo performs is overlaid with computer graphic images which comprise the Empire State building, eyes, waves, and among others. : Oingo Boingo's performance and Studio Berço's fashion show are edited with cross-effect, overlaying-effect, and juxtaposing-effect. : Studio Berço's fashion show scene divides into four units and combines each unit with others. : Scenes are crossed with each divided unit and units increases in twofold. 	Composition of Oingo Boingo's live performance in San Francisco and computer graphics produced by John Sanborn and Dean Winkler	14'14"	3'26"	8	8	3'26"	15'10"	Fashion show at Studio Berço	Oingo Boingo <i>Wake Up! (it's 1984)</i> performance : A stage where Oingo Boingo performs is overlaid with computer graphics which comprise the Empire State building, eyes, waves, and among others. : Fashion show at Studio Berço is displayed in full screen. : Two small frames of fashion show at Studio Berço and Oingo Boing's performance are inserted. : Two small frames move upward and downward, and tranformed into the two-split, three-split screen. : With performance sound of Oingo Boingo, the full screen is displayed with fashion show footage edited using division effect. 	Wake up, won't you listen to me? Won't you listen to me, won't you listen to me? Big brother's watching, we watch him back. We see right through his disguise. He tries to scare us with angry words. But we all know that they're lies. Whole world is waiting. Just see the fear in their eyes. Whole world is watching, observing every move. Is it beginning or the end? Just like a chess game, but so intense. That I just don't understand. Anticipation, it's much to big to pretend. Wake up, it's 1984. Wake up, but we've been here before. Big brother's screaming but we don't care. 'Cause he's got nothing to say. Think of the future, think of the prophecy. Think of the children of today. Big brother's marching. So we all stand in his way. Open your eyes sisters and brothers. Neatly disguised, so far away. Open your heart, try to remember. Two worlds apart but so close. Whole world is watching, anticipating. Big brother's marching, is it beginning or the end? Wake up, it's 1984. Wake up, but we've been here before.	fade in composite overlap juxtapose split screen	Oingo Boingo <i>Wake Up! (it's 1984)</i>	Live from San Francisco Oingo Boingo Live from Paris	The time difference between New York and Paris in Sequence 8 is 55 seconds. Paris's main scene focuses on Studio Berço's fashion show edited using division and moving effect rather than balancing Oingo Boingo's performance and fashion show.	
		cut				17'40"					18'35"				cut				
John Cage	John Cage's sound performance	close up		Sound Performance by John Cage, Takehisa Kosugi, and Yasunao Tone	John Cage and Takehisa Kosugi sit facing camera and Yasunao Tone sits in front of the camera showing his back. They are performing sound performance using feather, oscillator, tapes and among others.	17'41"					18'36"	Performance by Joseph Beuys	Sound Performance by John Cage, Takehisa Kosugi, and Yasunao Tone		close up fade out	John Cage's sound performance	John Cage	The time difference between New York and Paris in Sequence 9 is 55 seconds. Paris's main scene does not present George Plimpton's narration.	
	live sound from Joseph Beuys' performance			Performance by Joseph Beuys and two Turkish pianists	John Cage's Sound Performance	18'11"					19'02"	Wearing jeans with holes on the knees, Joseph Beuys and two Turkish pianists perform using pianos.	Performance by Joseph Beuys and two Turkish pianists		fade in	live sound from Joseph Beuys' performance			
	John Cage's sound performance	split screen moving overlay	George Plimpton: It's been said that listening to John Cage's music is like chewing sand. Well, I'll leave it up to your, to you and your teeth to decide. Meanwhile, we've been seeing and hearing simultaneously a performance by the German artist, Joseph Beuys and two pianists from Turkey. Mr. Beuys is a provocative leader of conceptual and performance art movement. He's also a fellow who occasionally performs with horses on stage and whose favorite sculpture materials are animal fat and felt, none of which he's using at the moment. Although Mr. Cage here has improvised with many unusual instruments, I don't believe he's ever improvised with my specialty, fireworks, created at this very instant by Pierre Alain Hubert from just outside the Pompidou Centre in Paris. So from Paris, fire away.	: While John Cage's performance is displaying in full screen, George Plimpton's face is inserted as additional frame in the botton of the screen which moves from the left to the right. : Screen is horizontally split and New York(up) and Paris(bottom) are displayed on the same screen. : Screen is horizontally split to three sections : New York is displayed at the upper section and Paris is displayed at two bottom sections. : Bottom two sections merge into one and finally New York scene is displayed in full screen 	John Cage's Sound Performance	2'10"	9	9	2'10"		19'46"	Performance by Joseph Beuys	: While John Cage's performance is displaying in full screen, George Plimpton's face is inserted as additional frame in the botton of the screen which moves from the left to the right. : Screen is horizontally split and New York and Paris are displayed on the same screen. : Screen is horizontally split to three sections : New York is displayed at the upper section and Paris is displayed at two bottom sections. : Bottom two sections merge into one and finally New York scene is displayed in full screen. 	split screen moving overlay	John Cage's sound performance				
		fade out				19'50"					20'45"				fade out				





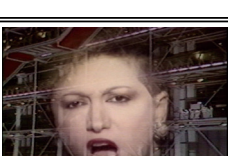
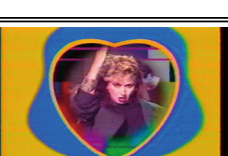
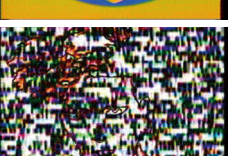







<i>Good Morning, Mr. Orwell</i> WNET (N.Y.)										<i>Bonjour, M. Orwell</i> FR3 (Paris)									
Caption	Sound	Image Manipulation	Spoken Text	Main Scene	New York	Min/Sec	Duration	Sequence	Sequence	Duration	Min/Sec	Paris	Main Scene	Spoken Text	Image Manipulation	Sound	Caption	Comment	
	live sound from firework performance	fade in zoom out zoom in fade out		Firework performance by Pierre Alain Hubert happening at La fontaine Stravinsky (aka Nikki de Saint-Phalle Jean Tinguely Fountain) outside of Pompidou Centre in Paris	John Cage's sound performance	19'51"					20'46"	Firework performance by Pierre Alain Hubert happening at La fontaine Stravinsky outside of Pompidou Centre in Paris	Firework performance by Pierre Alain Hubert happening at La fontaine Stravinsky outside of Pompidou Centre in Paris		fade in zoom out zoom in fade out	live sound from firework performance		The time difference between New York and Paris in Sequence 10 is 55 seconds.	
	live sound from firework performance	fade in overlap split screen fade out		: John Cage's performance and Pierre Alain Hubert's performance are overlapped.	John Cage's sound performance	20'30"	1'02"	10	10	1'02"	21'23"	Firework performance outside of Pompidou Centre in Paris	Pierre Alain Hubert's performance is displayed in full screen, and John Cage's performance is inserted in the right bottom as a small frame.		fade in overlay division fade out	live sound from firework performance			
		fade in		John Cage's sound performance		20'51"					21'46"		Sound Performance by John Cage, Takehisa Kosugi, and Yasunao Tone		fade in				
		cut				20'52"					21'47"				cut				
Laurie Anderson	Laurie Anderson <i>The Language of the Future</i> narration performance: the narration marked with "" is transmitted without any sound effect. The sound of hanging up the phone is played in the latter half as a background sound.	close up manipulation of audio sound	Laurie Anderson: Good Morning. Last year, I was on a twin-engine plane coming from Milwaukee to New York city. And just over La Guardia, one of the engines konked out, and we started to drop straight down, flipping over and over. Then, the other engine died and we went completely out of control. New York city started getting taller and taller. A voice came over the intercom and said, "our pilot has informed us that we're about to attempt crash landing. Please extinguish all cigarettes. Place your tray tables in their upright locked position. Your captain says please do not panic. Your captain says please head in your hands. Your captain says put your hands on your knees. Your captain says put your hands on your head, put your hands on your knees. heh heh. This is your captain. Have you lost your dog? We are going down. We are all going down together." As it turned out we were caught in a downdraft and rammed into a bank. It was, in short, a miracle. But afterwards, I was terrified of getting into planes, and I'd always have to find one of the other passengers to talk to. You can spot these people immediately. There's one on every flight. Someone who's really on your wavelength. I was on a flight from L.A., when I spotted one of them, sitting across the aisle. A girl, about fifteen, and she had this stuffed rabbit set up on her tray table and she kept arranging and rearranging the rabbit and kind of waving to it. Hi, Hi there! And I decided this is the one that I want to sit next to. So I sat down and we started to talk and suddenly I realized she was speaking an entirely different language. Computerese, a kind of high-tech lingo. Everything was circuitry, electronics, switching. We talked mostly about her boyfriend. This guy was never in a bad mood. He was in a bad mode, modey kind of guy. This romance was apparently kind of rocky and she kept saying, man, oh, man, you know like, oh man, it's so digital! She just meant the relationship was on again, off again. Always two things switching. Current runs through bodies and then it doesn't. It was a language of sounds, of noise, of switching, of signals. It was the language of the rabbit, the caribou, the penguin, the beaver. A language of the past. Current runs through bodies. And then it doesn't. On again, off again. Always two things switching, one thing instantly replaces another. It was the language of the future. Put your knees up to your chins. Have you lost your dog? Put your hands over your eyes. Jump out of the plane. There is no pilot. You are not alone. This is the language of the on again, off again, future, and it is digital.	Laurie Anderson <i>The Language of the Future</i> narration performance : Laurie Anderson, wearing silver suits, does a narration performance in the DJ booth. : Laurie Anderson's voice is manipulated using technical effects. : After closing up Laurie Anderson's hand pushing the button of the sound mixer, narration is played in normal voice. : Without showing Laurie Anderson's face, only narration voice is played in the dark space where lighting is out.	 	Laurie Anderson <i>The Language of the Future</i> narration performance: some parts are excerpted from Anderson's other performance piece, <i>From the Air</i> .					20'53"	4'57"	11	11	3'31"				Sequence 11 of New York is Laurie Anderson's narration performance, <i>Language of the Future</i> . Sequence 11 of Paris is combination of Laurie Anderson's narration performance and live performance of Urban Sax in Paris. Sequence 11 of New York is 26 seconds longer than Paris'.
												21'48"	Firework performance outside of Pompidou Centre in Paris Laurie Anderson <i>The Language of the Future</i> narration performance : Laurie Anderson, wearing silver suits, does a narration performance in the DJ booth. : Laurie Anderson's voice is manipulated using technical effects. : After closing up Laurie Anderson's hand pushing the button of the sound mixer, narration is played in normal voice. : Laurie Anderson's performance is shrunk to small screen, which is located in the center of the screen, and firework performance is displayed as a background.	Laurie Anderson <i>The Language of the Future</i> narration performance : Laurie Anderson, wearing silver suits, does a narration performance in the DJ booth. : Laurie Anderson's voice is manipulated using technical effects. : After closing up Laurie Anderson's hand pushing the button of the sound mixer, narration is played in normal voice. : Laurie Anderson's performance is shrunk to small screen, which is located in the center of the screen, and firework performance is displayed as a background.	Laurie Anderson: Good Morning. Last year, I was on a twin-engine plane coming from Milwaukee to New York city. And just over La Guardia, one of the engines konked out, and we started to drop straight down, flipping over and over. Then, the other engine died and we went completely out of control. New York city started getting taller and taller. A voice came over the intercom and said, "our pilot has informed us that we're about to attempt crash landing. Please extinguish all cigarettes. Place your tray tables in their upright locked position. Your captain says please do not panic. Your captain says please head in your hands. Your captain says put your hands on your knees. Your captain says put your hands on your head, put your hands on your knees. heh heh. This is your captain. Have you lost your dog? We are going down. We are all going down together." As it turned out we were caught in a downdraft and rammed into a bank. It was, in short, a miracle.	close up manipulation of audio sound split screen overlap	Laurie Anderson <i>The Language of the Future</i> narration performance: the narration marked with "" is transmitted without any sound effect.		
													Firework performance outside of Pompidou Centre in Paris Performance by Urban Sax: all members of Urban Sax masking faces with tapes play the saxophones while walking down the escalator.	: Laurie Anderson's performance is shrunk to small screen, which is located in the center of the screen, and firework performance is displayed as a background. : Background is changing from firework to Urban Sax's performance. : Urban Sax's performance comes to be displayed in full screen. : Laurie Anderson's performance is inserted in the right bottom screen as a small frame.	 	fade in close up split screen overlap	live sound of Urban Sax's performance Laurie Anderson's narration is vaguely presented.		
		cut				25'49"					25'18"				cut				






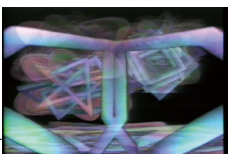







Caption	Sound	Image Manipulation	Spoken Text	Main Scene	New York	Min/Sec	Duration	Sequence	Duration	Min/Sec	Paris	Main Scene	Spoken Text	Image Manipulation	Sound	Caption	Comment	
Yves Montand	Yves Montand <i>Parole de Les Grands Boulevards</i>	composite overlap	J'aime flâner sur les grands boulevards Y a tant de choses, tant de choses Tant de choses à voir On n'a qu'à choisir au hasarques et les bazars Les étalages, les loteries Et les camelots bavards Qui vous débitent leurs bobards Ça fait passer l'temps Et l'on oublie son cafard Je ne suis pas riche à million Je suis tourneur chez Citroën J'peux pas me payer des distractions Tous les jours de la semaine Aussi moi, j'ai mes petites manies Qui me font plaisir et ne coûtent rien Ainsi, dès le travail fini Je file entre la porte Saint-Denis Et le boulevard des Italiens J'aime flâner sur les grands boulevards Y a tant de choses, tant de choses Tant de choses à voir On y voit des grands jours d'espoir Des jours de colère Qui font sortir le populaire Là vibre le cur de Paris Toujours ardent, parfois frondeur Avec ses chants, ses cris Et de jolis moments d'histoire Sont écrits partout le long De nos grands boulevards	: Yves Montand's tap dance performance singing <i>Parole de Les Grands Boulevards</i> is overlaid on computer graphics of people. : This video is recorded before the live show. : A live Graffiti Performance by Robert Combas and Ben Vauthier at the Pompidou Centre is displayed at the lower right segment. 		25'50"						Claude Villers hosts the live show at Pompidou Centre.  	Claude Villers hosts the live show at Pompidou Centre. Claude Villers: Je suis sûr que George Orwell aurait beaucoup aimé le Centre Pompidou, qu'on appelle également Beaubourg, ne serait-ce qu'il pourrait rencontrer tous ceux qui viennent là pour y faire la musique et pour y regarder les expositions ou simplement pour lire. M. Orwell est un homme très particulier. Il est né en 1903 et il avait passé une bonne partie de sa vie dans les colonies de Sa Majesté très britannique. Il avait même été policier en Birmanie et puis c'était pas vraiment sa vocation. Ce qu'il voulait faire, lui était écrire. A l'époque lorsqu'on était américain ou anglais et voulait écrire, il fallait absolument faire un passage par Paris. Alors lui aussi était venu comme plein d'autres, comme M. Fitzgerald et comme Hemingway, il était venu ici à Paris et avait travaillé dans quelques hôtels, entre autres il avait été plongeur. Voilà ici à la Concorde à l'hôtel le type, il avait fait un petit tour dans le basfond de Paris. Et puis un peu plus tard il était devenu journaliste et il avait pris parti pendant la Guerre Espagne, il s'était engagé dans les rangs du POUM (Partido Obrero de Unificación Marxista), cette organisation de gauche qui était quelque plié avec les communistes et c'est là où il avait appris à détester le stalinisme et en fait <i>1984</i> est un peu le récit de cette déception de ce qu'il pourrait attendre, ce qui naïvement, d'après Orwell, voudrait suivre certaines directives Alors en 1948, il s'était réfugié dans une petite île, là au nord de l'Angleterre, île de Jura, et il avait écrit <i>1984</i> , l'anagramme, en fait, de 1948. Il avait tapé lui-même le manuscrit, il était tombé très malade et il était mort deux ans après.	fade in fade out			Sequence 12 of New York is combination of pre-recorded Yves Montand's performance and live graffiti performance in Paris. Sequence 13 of New York shows 'Big Brother' in studio. Sequence 12 of Paris is a combination of Calude Villers' narration and live graffiti performance, which includes 16 seconds of Joseph Beuys' stand by scene. The time difference between New York's Sequence 12 and 13 and Paris's Sequence 12 is 55 seconds.	
	Yves Montand <i>Parole de Les Grands Boulevards</i>		J'aime flâner sur les grands boulevards Les soirs d'été quand tout le monde Aime bien se coucher tard On a des chances d'apercevoir Deux yeux angéliques Que l'ont suit jusqu'à République Puis je retrouve mon petit hôtel Ma chambre où la fenêtre donne Sur un coin de ciel	Robert Combas does graffiti performance at the Pompidou Centre. 		27'21"	12	12	3'37"	25'19"		Robert Combas and Ben Vauthier present graffiti performance at the Pompidou Centre.	Robert Combas and Ben Vauthier present graffiti performance at the Pompidou Centre. Claude Villers: En train de se créer sous vos yeux, voici Ben Vautier qui est en train de couvrir un mur de graffiti, l'art graffiti, dont Ben Vautier est un grand spécialiste et il y a avec lui, un autre homme de Midi d'ailleurs, parce que Ben Vautier est niçois, il y a Rober Combas qui, lui, vient de Sète et qui apporte en ce premier janvier un peu de soleil, sur la terrasse du Centre Beaubourg, Centre Pompidou ici à Paris. Paris, mais aussi New York, Cologne partout à travers le monde, aujourd'hui la télévision, Big Brother, dit Bonjour Monsieur Orwell.	split screen overlay fade out				
	Yves Montand <i>Parole de Les Grands Boulevards</i>		D'où me parviennent comme un appel Toutes les rumeurs, toutes les lueurs Du monde enchanteur Des grands boulevards	: Yves Montand's tap dance performance singing <i>Parole de Les Grands Boulevards</i>		27'33"				27'54"		Robert Combas and Ben Vauthier present graffiti performance at the Pompidou Centre.	Robert Combas and Ben Vauthier present graffiti performance at the Pompidou Centre. Claude Villers: En train de se créer sous vos yeux, voici Ben Vautier qui est en train de couvrir un mur de graffiti, l'art graffiti, dont Ben Vautier est un grand spécialiste et il y a avec lui, un autre homme de Midi d'ailleurs, parce que Ben Vautier est niçois, il y a Rober Combas qui, lui, vient de Sète et qui apporte en ce premier janvier un peu de soleil, sur la terrasse du Centre Beaubourg, Centre Pompidou ici à Paris. Paris, mais aussi New York, Cologne partout à travers le monde, aujourd'hui la télévision, Big Brother, dit Bonjour Monsieur Orwell.	split screen overlay fade out	live sound from graffiti performance			
		cut				27'45"						Joseph Beuys stand by for the performance.	The image of Joseph Beuys standing by for the performance is inserted in the lower right side as a small frame.					
				: 'Big Brother' eats something and finds out the camera is filming him. Surprised by the fact that he is filmed, 'Big Brother' stares at the camera with mustard on his lips.		27'46"	15"	13		28'48"		Joseph Beuys and a young girl move toward the center of the stage.	The scene that Joseph Beuys and a young girl walking toward the stage is displayed in full screen.		transfer			
		cut				28'00"				28'55"					transfer			
ACT III Music by Philip Glass Video by Dean Winkler and John Sanborn ©1983 CBS INC.				Dean Winkler and John Sanborn <i>ACT III</i> (1983) music by Philip Glass : A pre-produced video art : A girl, holding a cat in her arms, stares at the window. : Computer graphic figures are arranged. With the background of computer graphic figures, house and high-rise buildings in New York are inserted. : A girl, holding virtual graphic figures on her hands, stares at her hands. : The computer graphic figures holding altogether is closed up.		28'01"	6'02"	14	13	1'40"	28'56"	Joseph Beuys <i>Future Trousers of the 21st Century</i> performance : Joseph Beuys walks toward the center of the stage with a young girl, and starts to explain the jeans with holes in the knees. : The color of the screen is temporarily changing to black and white with red and green horizontal lines. : The scene of a girl standing by the jean, Joseph Beuys explaining the jean, jean with holes in her knees and installed with bulb in the hole.	Joseph Beuys <i>Future Trousers of the 21st Century</i> performance : Joseph Beuys walks toward the center of the stage with a young girl, and starts to explain the jeans with holes in the knees. : The color of the screen is temporarily changing to black and white with red and green horizontal lines. : The scene of a girl standing by the jean, Joseph Beuys explaining the jean, jean with holes in her knees and installed with bulb in the hole.	Joseph Beuys: You see how beautiful the oval lack. That is the future trousers of the twenty first century. Everybody in the world, such trousers to themselves to struggle against worldwide materialism and representing humankind's development, especially in the young. And now look how beautiful it is on a girl, how beautiful it is on a girl. 	fade in noise effect split screen insert			Sequence 13 of Paris shows Joseph Beuys' <i>Future Trousers of the 21st Century</i> performance, which is not presented as a sequence of New York. Sequence 14 of New York shows <i>ACT III</i> , which is not presented as a sequence of Paris. While <i>ACT III</i> is presented from New York, Paris's main scene shows Joseph Beuys' performance, Urban Sax's performance, firework performance as Sequence 13 and 14.
		cut				34'02"				30'35"					fade out			
Live from Paris	break dance music live sound from Urban Sax's performance	overlay cross chroma key zoom in zoom out		Pre-recorded break dance footage and Urban Sax's performance happening outside of Pompidou Centre : Edit break dance performance and Urban Sax performance using crossing effect. : As sound is changed to live sound of Urban Sax's, Urban Sax's performance is displayed in full screen. : Divide Urban Sax's performance to small units and edit all units using zoom in and out effects.		34'03"	1'08"	15		30'36"	30'36"	Urban Sax performs at the stage of Pompidou Centre.	Urban Sax performs at the stage of Pompidou Centre. : Edit Urban Sax's performance using division effect, and presents them with feedback effect.		fade in split screen moving insert feedback	live sound of Urban Sax's performance		Sequence 14 of Paris shows combination of firework performance and performance by Urban Sax. While Sequence 14 of Paris is presented, Sequence 14 of New York, <i>ACT III</i> , is finished and Sequence 15 of New York shows combination of live performance by Urban Sax and pre-recorded break dance performance.
		cut				35'10"				36'05"					fade out			
	live sound from Urban Sax's performance live sound from Yodel performance			Mitchell Kriegman prepares for Yodel performance.	Mitchell Kriegman prepares for Yodel performance.	35'11"			14	6'30"	36'06"	Firework performanc outside of Pompidou Centre in Paris	Firework performance outside of Pompidou Centre in Paris		fade in fade out	live sound of Urban Sax's performance		
			George Plimpton: What you have just heard is the classic blues yodel, a product of the Texas plains. Swiss yodels, on the other hand, tend to occur in the mountains. And just as yodel reverberates between mountain peaks, imagine our blues yodel as it is transmitted by satellite to Paris, and then sent back again to New York, and again fed to Paris, and so on, echoing upon itself until it becomes what we call a space yodel. Because there is almost a full second delay in a round trip transatlantic satellite transmission like this, we get a curious feedback or echo effect. So, to paraphrase T. S. Elliot, let us go then, you and I when our yodel is spread out against sky, and listen to immortal classic, the space yodel.	George Plimpton in New York studio hosts the live show with the background of Mitchell Kriegman preparing Yodel performance.	George Plimpton stands in front of Mitchell Kriegman in New York studio. Mitchell Kriegman wipes the sweat behind George Plimpton, hosting the live show.	35'19"	1'38"	16		36'28"	36'28"	Urban Sax performs at the stage of Pompidou Centre.	Urban Sax performs at the stage of Pompidou Centre. : Edit Urban Sax's performance using division effect, and presented them with feedback effect.		fade in split screen moving insert feedback	live sound of Urban Sax's performance		When Sequence 14 of Paris continues, Sequence 16 of New York, <i>Space Yodel</i> , starts.
	<i>Space Yodel:</i> sound echoing from Paris			Mitchell Kriegman sings a yodel.	Mitchell Kriegman sings a yodel.	36'08"				37'10"					fade out			
















<i>Good Morning, Mr. Orwell</i> WNET (N.Y.)										<i>Bonjour, M. Orwell</i> FR3 (Paris)									
Caption	Sound	Image Manipulation	Spoken Text	Main Scene	New York	Min/Sec	Duration	Sequence	Sequence	Duration	Min/Sec	Paris	Main Scene	Spoken Text	Image Manipulation	Sound	Caption	Comment	
	<i>Space Yodel</i> echoing for 2 seconds John Cage's sound performance		George Plimpton: Now, when applied to the art of movement, and the dancer Merce Cunningham. Our satellite feedback moves us in the realm of live science fiction. So, let's venture quantum leap from yodeling to dances as we observed legendary Merce Cunningham, as he becomes the first man of 1984 to truly dance with himself.	George Plimpton in New York studio hosts the live show with the background of Mitchell Kriegman preparing the Yodel performance.	George Plimpton stands in front of Mitchell Kriegman in New York studio	36'20"		16	15	33"	37'11"		George Plimpton in New York studio hosts the live show with the background of Mitchell Kriegman preparing the Yodel performance.	George Plimpton: Now, when applied to the art of movement, and the dancer Merce Cunningham. Our satellite feedback moves us in the realm of live science fiction. So, let's venture quantum leap from yodeling to dances as we observed legendary Merce Cunningham, as he becomes the first man of 1984 to truly dance with himself.		<i>Space Yodel</i> echoing John Cage's sound performance		The last 30 seconds of Sequence 16 of New York is presented as Sequence 15 of Paris. The time difference between New York's Sequence 16 and Paris's Sequence 15 is 55 seconds.	
		cut				36'48"					37'43"				cut				
Merce Cunningham	John Cage's sound performance	composite overlay chroma key feedback		Merce Cunningham dances in the black background. The black background is edited with the chroma key effect. : Inserted graphic images are scanning lines edited with feedback effect from CRT monitors. Merce Cunningham's dance is edited using feedback effect.	Merce Cunningham dances in the black background.	36'49"					37'44"		Merce Cunningham dances in the black background. The black background is edited with the chroma key effect. : Inserted graphic images are manipulated scanning lines edited with feedback effect from CRT monitors. Merce Cunningham's dance is edited using feedback effect.		composite overlay chroma key feedback	John Cage's sound performance		The last 30 seconds of Sequence 16 of New York is presented as Sequence 15 of Paris. The time difference between New York's Sequence 16 and Paris's Sequence 15 is 55 seconds.	
Whereas, if Giraudoux describes the dining room, the feathers and the rest, he communicates much more than words can express. There are all the nuances. You can see the feathers moving as if you had breathed on them. In conclusion, there's no doubt that in the same way that it's possible to reproduce certain visual structures holographically by means of coherent, light. You can also communicate certain information by way of an accoustic hologram thereby reinforcing the optical effect.	John Cage's sound performance French narration by Salvador Dali	insert composite overlay feedback		The background image changes from scanning line feedback image to Salvador Dali's narration performance : Sitting in the background photograph of Mao Zedong, Salvador Dali talks to the camera. : The video of Salvador Dali's narration performance is pre-recorded. Merce Cunningham's dance and Salvador Dali's narration performance is composited and overlaid.	Merce Cunningham dances in the black background.	37'50"					38'45"		The background image is changing from scanning line feedback image to Salvador Dali's narration performance : Sitting in the background photograph of Mao Zedong, Salvador Dali talks to the camera. : The video of Salvador Dali's narration performance is pre-recorded. Merce Cunningham's dance and Salvador Dali's narration performance is composited and overlaid.		insert composite overlay feedback	John Cage's sound performance French narration by Salvador Dali	Whereas, if Giraudoux describes the dining room, the feathers and the rest, he communicates much more than words can express. There are all the nuances. You can see the feathers moving as if you had breathed on them. In conclusion, there's no doubt that in the same way that it's possible to reproduce certain visual structures holographically by means of coherent, light. You can also communicate certain information by way of an accoustic hologram thereby reinforcing the optical effect.		
George Orwell left london on December 22, 1937 for Barcelona. But before catching a midnight express he stopped to call on Henry Miller, who gave him his corduroy jacket, which though not bulletproof, promised to be warm. Orwell was travelling to Spain to fight the Fascists. Once in Spain, he joined the rebel army, and began active service. One time, crawling close to the enemy trenches he got a Fascist soldier in his sights who was holding up his trousers as he ran. Orwell found himself unable to pull the trigger. A pair of size twelve boots which he had ordered from a local cobbler the day before the fighting began were ready the day it ended. While standing in a trench just before daybreak, he was shot through the throat by a sniper. The doctors told him that if the bullet had been but a millimeter to the left he would have been dead.	John Cage's sound performance Piazzolla's performance sound	insert composite overlay feedback		The background image is changing from Salvador Dali's narration performance to Piazzolla's accordion, violin, piano performance. : The video of Piazzolla's performance is pre-recorded. Merce Cunningham's dance and Piazzolla's performance are composited and overlaid	Merce Cunningham dances in the black background.	5'20"		17	16	5'20"			The background image is changing from Salvador Dali's narration performance to Piazzolla's accordion, violin, piano performance. : The video of Piazzolla's performance is pre-recorded. Merce Cunningham's dance and Piazzolla's performance is composited and overlaid.		insert composite overlay feedback	John Cage's sound performance Piazzolla's performance	George Orwell left london on December 22, 1937 for Barcelona. But before catching a midnight express he stopped to call on Henry Miller, who gave him his corduroy jacket, which though not bulletproof, promised to be warm. Orwell was travelling to Spain to fight the Fascists. Once in Spain, he joined the rebel army, and began active service. One time, crawling close to the enemy trenches he got a Fascist soldier in his sights who was holding up his trousers as he ran. Orwell found himself unable to pull the trigger. A pair of size twelve boots which he had ordered from a local cobbler the day before the fighting began were ready the day it ended. While standing in a trench just before daybreak, he was shot through the throat by a sniper. The doctors told him that if the bullet had been but a millimeter to the left he would have been dead.		
	John Cage's sound performance	fade out feedback		The background image is changing from Piazzolla's accordion, violin, piano performance to black image.	Merce Cunningham dances in the black background.	40'50"					41'45"		The background image is changing from Piazzolla's accordion, violin, piano performance to black image.		fade out feedback	John Cage's sound performance			
	John Cage's sound performance	split screen feedback overlay		Screen split into two: left section is New York and right section is Paris. : Left section is Merce Cunningham's dance in the black background. : Right section is Charlie Chaplin pantomime performance happening on the street in Paris. : Right section is divided to several units. Merce Cunningham's dance performance is overlaid on pantomime performance in Paris.	Merce Cunningham dances in the black background.	41'35"					42'30"	Charlie Chaplin pantomime performance happening on the street in Paris.	Edit dancing Merce Cunningham images using feedback effect. Merce Cunningham's dance performance is overlaid on pantomime performance in Paris.		split screen feedback overlay	John Cage's sound performance			
		fade out				42'08"					43'03"				fade out				



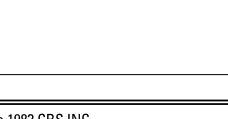








Caption	Sound	Image Manipulation	Spoken Text	Main Scene	New York	Min/Sec	Duration	Sequence	Sequence	Duration	Min/Sec	Paris	Main Scene	Spoken Text	Image Manipulation	Sound	Caption	Comment	
Thompson Twins	Thompson Twins <i>Hold Me Now</i>	fade in	I have a picture pinned to my wall An image of you and of me and we're laughing, we're loving it all Look at our life now, tattered and torn We fuss and we fight and delight in the tears that we cry until dawn Hold me now, warm my heart Stay with me, let loving start, let loving start You say I'm a dreamer, we're two of a kind Both of us searching for some perfect world, we know we'll never find So perhaps I should leave here, yeah, yeah go far away But you know that there's no where that I'd rather be Than with you here today Hold me now, warm my heart Stay with me, let loving start, let loving start You ask if I love you, well what can I say? You know that I do and that this is just one of those games that we play So I'll sing you a new song, please don't cry anymore And then I'll ask your forgiveness though I don't know Just what I'm asking it for Hold me now, warm my heart Stay with me, let loving start, let loving start	Merce Cunningham dances in the black background. : This scene is displayed for 5 seconds. Thompson Twins <i>Hold Me Now</i> performance 	Thompson Twins <i>Hold Me Now</i> performance		42'09"						Performers stand by at the stage of Pompidou Centre.	View of stages and escalator at the Pompidou Centre	I have a picture... 	sound fade in	Thompson Twins <i>Hold Me Now</i>		The time difference between New York's Sequence 18 and Paris's Sequence 17 is 55 seconds. Sequence 18 of New York shows combination of live performance by Thompson Twins in New York and fashion show at Studio Berço in New York. Sequence 17 of Paris presents Sapho's live performance <i>Tam Tam</i> at Pompidou Centre instead of Thompson Twins' performance, and shows fashion show at Studio Berço with the sound of Thompson Twins' live sound.
	Thompson Twins <i>Hold Me Now</i>	fade in split screen	Hold me now, warm my heart Stay with me, let loving start, let loving start 	Screen split into two: left section is New York and right section is Paris. : Left is Thompson Twins' performance : Right is Studio Berço's fashion show : Right section is divided to 4 small units.	Thompson Twins <i>Hold Me Now</i> performance	46'21"						43'24"	Sapho <i>Tam Tam</i> performance	View of stages and escalator at the Pompidou Centre Sapho <i>Tam Tam</i> performance : Sapho performing next to Alexander Calder's works in Pompidou Centre. : Sapho's performance is edited using division, still, feedback effect.	Música tic-tac in my head Tam-tam des pas dans le noir tam-tam tic tac tic tam Percu des pas sur le trottoir. (percu diminutif de percussions chez les musiciens) [...]	sound cut split screen feedback still zoom in zoom out outlining	Sapho <i>Tam Tam</i>		
		Fade out				46'53"						46'55"	Fashion show at Studio Berço	Fashion show at Studio Berço is displayed in full screen and divided into some small frames.	fade in split screen	Thompson Twins <i>Hold Me Now</i>			
						47'48"									fade out				
	background music	fade in		'Big Brother,' staring at the camera, hears the alarm, and then wears the cone hat, holds a bag, and then exeunts. Another 'Big Brother' wearing a cowboy hat and holding the same bag enters, and wears an earphone set, drinks water, and then stares at the camera. : Teddy Dibble is the only actor who plays 'Big Brother.'		46'54"	30"	19	18	30'1"	47'49"		'Big Brother,' staring at the camera, hears the alarm, and then wears the cone hat, holds a bag, and then exeunts. Another 'Big Brother' wearing a cowboy hat and holding the same bag enters, and wears an earphone set, drinks water, and then stares at the camera. : Teddy Dibble is the only actor who plays 'Big Brother.'		fade in	background music		The time difference between NewYork's Sequence 19 and Paris' Sequence 18 is 55 seconds. The same scene is presented at Sequence 19 of New York and Sequence 18 of Paris.	
		cut				47'23"						48'18"			cut				
Allen Ginsberg	Allen Ginsberg <i>Do the Meditation Rock!</i>	overlay feedback insert split screen fade out	If you want to learn how to meditate I'll tell you now 'cause it's never too late The first thing you do when you meditate is keep your spine your backbone straight Sit yourself down on a pillow on the ground or sit in a chair if the ground isn't there Follow your breath out open your eyes sit there steady & sit there wise Follow your breath right outta your nose follow it out where ever it goes Follow your breath but don't hang on to the thought of your death in old Saigon Follow your breath when thought forms rise whatever you think it's a big surprise All you got to do is to imitate you're sitting meditating and you're never too late when thoughts catch up but your breath goes on forget what you thought about Uncle Don Laurel Hardy Uncle Don Charlie Chaplin Uncle Don See a vision come say Hello Goodbye play it dumb but with an empty eye if you want a holocaust you can recall your mind it just went past with the Western wind If you see Apocalypse in a long red car or a flying saucer sit where you are If you can't think straight & you don't know who to call it's never too late to do nothing at all Do the meditation follow your breath so your body & mind get together for a rest Relax your mind get together for a rest If you sit for an hour or a minute every day you can tell the Superpower to sit the same way you can tell the Superpower to watch and to wait & to stop & meditate 'cause it's never too late It's never too late to tell the superpower to stop and meditate Do the meditation Do the meditation Get yourself together lots of Energy & Generosity Generosity Generosity yeah Generosity!	: Allen Ginsberg sings with instrumental accompaniment by Steven Taylor and Arthur Russell : Peter Orlovsky meditates listening to Allen Ginsberg's song : Performance is displayed in the center of the screen, and the overlapped background consists of feedback effected candle footage, stone Buddha sculptures, and Buddhist stone sculptures. : Allen Ginsberg's performance is displayed in full screen, while small frame of performance scene is inserted on the upper right. : Inserted frame is split into two - Allen Ginsberg's performance in New York on the left and Joseph Beuys' performance in Paris on the right. : Joseph Beuys' performance is re-split to top and bottom, and Allen Ginsberg's performance is re-sectioned to 1/3 of the right part. : As the song ends, the band disappears and background images of feedback effected candle footage, stone Buddha sculptures, and Buddhist stone sculptures are displayed on the screen.	<i>Do the Meditation Rock!</i> performance by Allen Ginsberg, Peter Orlovsky, Steven Taylor, and Arthur Russell	46'54"	2'40"	20	19	2'34"	48'19"	Joseph Beuys <i>Future Trousers of the 21st Century</i> performance : Allen Ginsberg sings with instrumental accompaniment by Steven Taylor and Arthur Russell. : Peter Orlovsky meditates listening to Allen Ginsberg's song : Performance is displayed in the center of the screen, and the overlapped background consists of feedback effected candle footage, stone Buddha sculptures, and Buddhist stone sculptures. : Joseph Beuys' performance is displayed as full sized background and also split to small frames as background. : Allen Ginsberg's performance is inserted as small frames on the background of live performance in Paris, and moved from top to bottom, from left to right. : As the song ends, the band disappears. 	<i>Do the Meditation Rock!</i> performance by Allen Ginsberg, Peter Orlovsky, Steven Taylor, and Arthur Russell If you want to learn how to meditate I'll tell you now 'cause it's never too late The first thing you do when you meditate is keep your spine your backbone straight Sit yourself down on a pillow on the ground or sit in a chair if the ground isn't there Follow your breath out open your eyes sit there steady & sit there wise Follow your breath right outta your nose follow it out where ever it goes Follow your breath but don't hang on to the thought of your death in old Saigon Follow your breath when thought forms rise whatever you think it's a big surprise All you got to do is to imitate you're sitting meditating and you're never too late when thoughts catch up but your breath goes on forget what you thought about Uncle Don Laurel Hardy Uncle Don Charlie Chaplin Uncle Don See a vision come say Hello Goodbye play it dumb but with an empty eye if you want a holocaust you can recall your mind it just went past with the Western wind If you see Apocalypse in a long red car or a flying saucer sit where you are If you can't think straight & you don't know who to call it's never too late to do nothing at all Do the meditation follow your breath so your body & mind get together for a rest Relax your mind get together for a rest If you sit for an hour or a minute every day you can tell the Superpower to sit the same way you can tell the Superpower to watch and to wait & to stop & meditate 'cause it's never too late It's never too late to tell the superpower to stop and meditate Do the meditation Do the meditation Get yourself together lots of Energy & Generosity Generosity Generosity yeah Generosity!	overlay feedback insert split screen fade out	Allen Ginsberg <i>Do the Meditation Rock!</i>	Allen Ginsberg	Same performance is presented at Sequence 20 of New York and Sequence 19 of Paris. Sequence 19 of Paris focuses on Joseph Beuys' live performance in Paris, shrinking Allen Ginsberg's performance images to small frames and putting frames on the background of Joseph Beuys' performance. The time difference between Sequence 20 of New York and Sequence 19 of Paris is 55 seconds. Sequence 20 of Paris starts 5 seconds earlier than Sequence 21 of New York.		
		overlay feedback		Images of feedback effected candle footage, stone Buddha sculptures, and Buddhist stone sculptures.		49'55"						50'55"	Images of feedback effected candle footage, stone Buddha sculptures, and Buddhist stone sculptures.		overlay feedback				
		fade out				50'03"						50'52"			fade out				

<i>Good Morning, Mr. Orwell</i> WNET (N.Y.)										<i>Bonjour, M. Orwell</i> FR3 (Paris)												
Caption	Sound	Image Manipulation	Spoken Text	Main Scene	New York	Min/Sec	Duration	Sequence	Sequence	Duration	Min/Sec	Paris	Main Scene	Spoken Text	Image Manipulation	Sound	Caption	Comment				
	<i>TV Cello</i>	outlining chroma key effect	<p>George Plimpton: I may not be big brother, but I am watching you. Here from my 1984 vintage point by Charlotte Moorman and her famous <i>TV Cello</i>. You know, I don't think George Orwell would never have visioned such a thing, <i>TV Cello</i>. Tell me about it.</p> <p>Charlotte Moorman: Well, Nam June Paik did. It's nothing more than three television sets made into a cello. He took... You can make one at home. He took tubes out of the chest, elongated wires and the controls underneath me. He's made a TV Buddha, he's made a TV Garden, and he's made a TV Chair, TV Pyramid, TV Bra.</p> <p>George Plimpton: A TV Bra? Charlotte Moorman: Yes.</p> <p>George Plimpton: a little tiny...</p> <p>Charlotte Moorman: a brassiere of television sets.</p> <p>George Plimpton: How much did it weigh?</p> <p>Charlotte Moorman: 60 pounds.</p> <p>George Plimpton: Oh my godness, I mean, I can play this thing if I had a chance to play.</p> <p>Charlotte Moorman: Yes, you can. (Handing bow to Plimpton) Let's make a little duet here. George Plimpton: Play the top or the bottom?</p> <p>Charlotte Moorman: Do the both. (George playing the cello and Charlotte hitting the top of the cello) I need sound. I need sound.</p> <p>George Plimpton: How's it doing?</p> <p>Now you must be able to get more out of this than I care.</p> <p>Charlotte Moorman: Yes, I need sound. They didn't turn the sound on.</p> <p>George Plimpton: the sound, too much like a regular cello. (bowing the cello), but it still sounds pretty good to me.</p> <p>There it goes. Charlotte Moorman: Now, we've got it.</p> <p>George Plimpton: That's quite different from what we had before. Can you get Paris on this thing?</p> <p>Charlotte Moorman: Of course, we can get Paris. Absolutely.</p> <p>George Plimpton: Let's see where Paris is coming up here. The sound is wonderful. Oh there we are, there's Paris!</p> <p>Charlotte Moorman: We have Paris now?</p>	George Plimpton interviewing with Charlotte Moorman in New York studio.	George Plimpton interviewing with Charlotte Moorman, who is sitting in front of the <i>TV Cello</i> , in New York studio.							20	1'08"	50'53"	Claude Villers hosts the live show outside the Pompidou Centre in the evening after the sunset.	Claude Villers hosts the live show outside the Pompidou Centre in the evening after the sunset.	<p>Claude Villers: Voilà nous sommes maintenant à l'extérieur, là autour de nous il y a Paris, vous voyez peut-être dans le fond Notre-Dame de Paris, en temps très clair, et on se discerne d'ici tous les monuments illuminés ce qui nous donne à penser, je viens de faire un rapid coup d'œil comme ça, que la police de la pensée n'est pas encore présente j'espère que un peu partout à travers le monde ce fera le plus longtemps possible. D'ailleurs tout à l'heure ici même Monsieur Yves-Alain Hubert, pardon, Pierre-Alain Hubert, je les confonds, Pierre-Alain Hubert a fait explosé sa tête comme sous la pression de la police de la pensée et Urban Sax martelait également des sons qui heureusement n'était pas les slogans de Big Brother. Alors nous sommes là pour l'instant. Nous allons encore retrouver d'autres de ces artistes qui sont venus avec nous célébrer la bonne année non seulement au monde mais également et surtout à Monsieur Orwell, puisque 1984, c'est l'année Orwell.</p>	split screen			The time difference between of New York Sequence 21 and Sequence 20 of Paris is 55 seconds.	While Sequence 21 of New York is presented, Claude Villers' narration is presented as Sequence 20 of Paris.
	<i>TV Cello</i>	close up feedback overlay chroma key effect outlining		Joseph Beuys' performance is displayed on monitors of the <i>TV Cello</i> , and Charlotte Moorman plays the <i>TV Cello</i> .	Charlotte Moorman plays the <i>TV Cello</i> in New York studio.	51'50"						21	2'11"	52'45"	Joseph Beuys is shaving for a Turkish pianist.	Joseph Beuys and a Trukish pianist are displayed in full screen.		division chroma key effect overlay	<i>TV Cello</i> sound		The time difference between New York and Paris in Sequence 10 is 55 seconds.	The same content is presented but : Sequence 21 of New York shows combination of Charlotte Moorman's <i>TV Cello</i> and live performance in Paris.
		cut				53'54"								54'10"			fade out					
	Peter Orlovsky Feeding Them Raspberries to Grow	overlay		Peter Orlovsky Feeding Them Raspberries to Grow performance	Peter Orlovsky Feeding Them Raspberries to Grow performance	53'55"								54'11"	Claude Villers hosts the live show outside the Pompidou Centre in the evening after the sunset.	Calude Villers hosts the live show outside of the Pompidou Centre in the evening after the sunset.	<p>Claude Villers: Il y a un petit vent frais qui se lève sur le Forum ici et sur la terrasse, surtout nous sommes au 4ème étage de ce Centre international de Pompidou. Donc nous allons maintenant voir les dernières images puisque il va bientôt falloir nous quitter après avoir dit Bonjour Monsieur Orwell. Il va falloir lui dire au revoir mais je suis sûr que tout au long de cette année, nous allons le retrouver très souvent et j'espère surtout que ses prédictions n'arriveront jamais en revanche, je vous conseille vivement de lire le livre <1984> et puis peut-être qu'à la fin d'année, vous direz 'ouf ! nous y avons échappé !' Mais attention ! ça peut se produire l'année suivante.</p> <p>J'espère que mon camarade George Plimton qui s'ouvre quelques 8,000 kilometres plus loin, et 6,000 et quelque kilometres de moi et là aussi que nous allons pouvoir joindre nos mains par dessus l'Atlantique pour pouvoir nous dire au revoir, vous souhaiter à tous une très très bonne année, et puis aussi peut-être féliciter tout ce qui ont permis cette réalisation quelque peu exceptionnelle il y avait deux ou trois satellites et il y avait je ne sais combien des technicians pour permettre au monde entier aujourd'hui de dire Bonjour Monsieur Orwell. Et surtout il y avait le monde qui nous regardait et non pas Big Brother, cela c'est encore assez assurant. A bientôt et bon soir !</p>	fade in			* Production credit is provided in separate sheet.	The total running time of the live show in Paris is 2 minutes and 6 seconds longer than New York.
* production credit	Peter Orlovsky Feeding Them Raspberries to Grow	overlay		Peter Orlovsky's performance and live performance in Paris are overlaid in half-transparent status.	Peter Orlovsky Feeding Them Raspberries to Grow performance	55'40"	4'10"	22	22	6'00"	55'38"	Firework performance outside of Pompidou Centre	Firework performance outside of Pompidou Centre		fade in split screen feedback fade out	live sound of Urban Sax's performance						
"Good Morning Mr. Orwell" is a world communications year event.	Peter Orlovsky Feeding Them Raspberries to Grow	split screen overlay		Screen split into four: Peter Orlovsky's performance, Thompson Twins' performance, Charlotte Moorman's performance, and pre-recorded break dance performance are displayed.	Peter Orlovsky Feeding Them Raspberries to Grow performance	56'05"						58'20"	Firework performance in Paris	Firework performance outside Pompidou Centre		fade in split screen	live sound of Urban Sax's performance	live sound of firework performance				
A Production of THE TELEVISION LABORATORY AT WNET THIRTEEN and FR.3.	break dance music			Production credit on black screen		57'21"																
	break dance music	black out		PBS logo on black screen		57'55"													live sound of firework performance	*production credit		
		cut				58'04"									cut							

Revise Version						Post Production Version					
Main Scene	Image Manipulation - Newly Edited	Caption - Newly Added	Min/Sec	Duration	Sequence	Sequence	Duration	Min/Sec	Caption - Newly Added	Image Manipulation - Newly Edited	Main Scene
Title Page / Countdown		Nam June Paik "Good Morning Mr. Orwell" Revised Jan. 19, 1984	0'00"	20"	1	1	7"	0'00"	WNET logo FR3 logo External view of Pompidou Centre and face of George Orwell WDR logo		from WNET New York FR3 Centre Pompidou Paris WDR Westdeutsches Fernsehen
WNET logo		from WNET New York	0'10"								
FR3 logo		FR3	0'15"								
	cut		0'20"					0'07"		cut	
animated lips			0'21"	6"	2	2	6"		animated lips		
	cut		0'26"						0'13"	cut	
Dean Winkler and John Sanborn ACT III (1983) music by Philip Glass		ACT III Music by Philip Glass Video by Dean Winkler and John Sanborn ©1983 CBS INC.	0'27"	6'01"	3	3	3'09"	0'14"	Peter Gabriel, Laurie Anderson This is the Picture performance		
	cut		6'27"						3'22"	cut	
A host from New York studio, George Plimpton, introducing the show			6'28"	2'24"	4	4	1'33"	3'23"	A host from New York studio, George Plimpton, introducing the show		
Screen split into two: hosts from New York and Paris are respectively displayed on left section and right section.			7'07"					3'45"	Claude Villers hosts the live show at Pompidou Centre in Paris.		
Screen split into two: two hosts from New York and Paris are toasting to each other.			8'17"					4'03"	Screen split into two: two hosts from New York and Paris is respectively on left section and right section.		
			8'51"					4'22"	Claude Villers hosts the live show at Pompidou Centre in Paris.		
	fade out							4'30"	Screen split into two: two hosts from New York and Paris are toasting to each other.		
								4'55"		cut	
Sapho Bonjour Monsieur Orwell performance : Sapho's performance is centered in the screen, and the overlapped background is external view of Pompidou Centre, Graffiti performance by Ben Vauthier and Robert Combas	composite overlap juxtapose insert close up		8'52"	2'34"	5	5	2'00"	4'56"	Sapho Bonjour Monsieur Orwell performance : Sapho's performance is edited using graphic effect, synthesizing effect, colorizing effect.	overlay graphic crop outlining colorization synthesizing noise effect	
Sapho Bonjour Monsieur Orwell performance : Sapho's performance is centered in the screen, and the overlapped background is pre-recorded break dance performance on the street.	composite overlap juxtapose insert close up		10'25"								
	cut		11'25"						6'55"	cut	
Teddy Dibble, wearing a yellow-colored name tag, witten as 'Big Brother,' puts earphones on his ears, manipulates something, drinks water, and stares at the camera.		Big Brother	11'26"	8"	6				Oingo Boingo Wake Up! (it's 1984) performance : Fashion show is used as background image, and two small frames of fashion show and Oingo Boingo performance are inserted. : Fashion show is split into 4 sections, and right bottom section shows San Francisco's signal which happens a satellite delay : Two small frames are moving up and down, right and left, and become vertically or horizontally split screen.	fade in overlay composite split screen satellite delay	San Francisco 9 am - Paris 6 pm Live Mix
	cut		11'33"								Studio Berco
Oingo Boingo Wake Up! (it's 1984) performance : Fashion show is used as background image, and two small frames of fashion show and Oingo Boingo performance are inserted. : Fashion show is split into 4 sections, and right bottom section shows San Francisco's signal which happens a satellite delay : Two small frames are moving up and down, right and left, and become vertically or horizontally split screen.	fade in overlay composite split screen satellite delay	Studio Berco  	11'34"	3'21"	7	6	1'46"	6'56"			 
	컷		14'54"							8'41"	cut

Revise Version						Post Production Version							
Main Scene	Image Manipulation - Newly Edited	Caption - Newly Added	Min/Sec	Duration	Sequence	Sequence	Duration	Min/Sec	Caption - Newly Added	Image Manipulation - Newly Edited	Main Scene		
Sound Performance by John Cage, Takehisa Kosugi, and Yasunao Tone	close up	John Cage, Kosugi, Tone 	14'55"	1'57"	8	7	1'00"	8'42"	Firework performance by Pierre Alain Hubert happening at La fontaine Stravinsky (aka Nikki de Saint-Phalle Jean Tinguely Fountain) outside the Pompidou Centre in Paris		Nikki de Saint-Phalle Jean Tinguely Fountain		
Performance by Joseph Beuys and two Turkish pianists			15'26"					9'17"	John Cage's performance and Pierre Alain Hubert's performance are overlaid.				
With the background of Joseph Beuys' performance, John Cage's performance is overlapped in half-transparent. : George Plimpton's face is inserted as additional frame in the bottom of the screen which moves from the left to the right. : Screen is vertically split, and New York(left) and Paris(right) are displayed on the same screen. : John Cage's performance and George Plimpton's narration are overlapped in half-transparent. : Screen is horizontally split, to three sections : New York is displayed at the upper section and Paris is displayed at two bottom sections. : Bottom two sections merge into one and finally New York scene is displayed in full screen.	split screen moving overlay		15'40"					9'42"		fade in frame effect overlay close up	Last year, I was on a twin-engine plane coming from Milwaukee to New York city. And just over La Guardia, one of the engines knocked out, and we started to drop straight down, flipping over and over. Then, the other engine died and we went completely out of control. New York city started getting taller and taller. A voice came over the intercom and said, our pilot has informed us that we're about to attempt crash landing. Please extinguish all cigarettes. Place your tray tables in their upright locked position. Your captain says please do not panic. Your captain says please head in your hands. Your captain says put your hands on your knees. Your captain says put your hands on your head, put your hands on your knees. heh heh. This is your captain. Have you lost your dog? We are going down. We are all going down together.		
	fade out		16'51"					10'59"		cut			
Firework performance by Pierre Alain Hubert happening at La fontaine Stravinsky outside the Pompidou Centre in Paris			16'52"	1'01"	9	9	1'55"	11'00"	Dean Winkler and John Sanborn ACT III (1983) music by Philip Glass 		ACT III Music by Philip Glass Video by Dean Winkler and John Sanborn		
John Cage's performance and Pierre Alain Hubert's performance are overlayed.			17'29"										
John Cage's sound performance			17'50"							12'54"		cut	
	fade out		17'52"										
Laurie Anderson The Language of the Future narration performance : With the background of firework performance in Paris, Laurie Anderson is small-framed in the center : Laurie Anderson's performance is overlaid. : With the background of firework performance in Paris, Laurie Anderson is small-framed in the center. : Laurie Anderson's performance is overlaid. 	fade in frame effect overlay close up	Good Morning. Last year, I was on a twin-engine plane coming from Milwaukee to New York city. And just over La Guardia, one of the engines konked out, and we started to drop straight down, flipping over and over. Then, the other engine died and we went completely out of control. New York city started getting taller and taller. A voice came over the intercom and said, our pilot has informed us that we're about to attempt crash landing. Please extinguish all cigarettes. Place your tray tables in their upright locked position. Your captain says please do not panic. Your captain says please head in your hands. Your captain says put your hands on your knees. Your captain says put your hands on your head, put your hands on your knees. heh heh. This is your captain. Have you lost your dog? We are going down. We are all going down together. As it turned out we were caught in a downdraft and rammed into a bank. It was, in short, a miracle.	17'53"	4'57"	10	10	1'04"	12'55"	Pre-recorded break dance footage and Urban Sax's performance happening outside the Pompidou Centre : Edit break dance performance and Urban Sax performance using crossing effect. : As sound is changed to live sound of Urban Sax's, Urban Sax's performance is displayed in full screen. : Divide Urban Sax's performance to small units and edit all units using zoom in and out effects.	overlay cross chroma key effect zoom in zoom out			
								12'45"	Mitchell Kriegman sings a yodel.				
								13'53"	Divide Urban Sax's performance to small units and edit all units using zoom in and out effects.	overlay cross chroma key effect zoom in zoom out			
								13'58"		cut			
Laurie Anderson The Language of the Future narration performance : As the background is changing from firework performance to Urban Sax's performance, framed Laurie Anderson disappears and Laurie Anderson's performance is overlapped with Urban Sax's performance. : Laurie Anderson's performance is inserted in the right bottom as a small frame and re-displayed in full screen.  	fade in close up split screen overlay frame effect	But afterwards, I was terrified of getting into planes, and I'd always have to find one of the other passengers to talk to. You can spot these people immediately. There's one on every flight. Someone who's really on your wavelength. I was on a flight from L.A., when I spotted one of them, sitting across the aisle. A girl, about fifteen, and she had this stuffed rabbit set up on her tray table and she kept arranging and rearranging the rabbit and kind of waving to it. Hi, Hi there! And I decided this is the one that I want to sit next to. So I sat down and we started to talk and suddenly I realized she was speaking an entirely different language. Computerese, a kind of high-tech lingo. Everything was circuitry, electronics, switching. We talked mostly about her boyfriend. This guy was never in a bad mood. He was in a bad mode, modey kind of guy. This romance was apparently kind of rocky and she kept saying, man, oh, man, you know like, oh man, it's so digital! She just meant the relationship was on again, off again. Always two things switching. Current runs through bodies and then it doesn't. It was a language of sounds, of noise, of switching, of signals. It was the language of the rabbit, the caribou, the penguin, the beaver.	19'25"	11	2'52"	11	2'52"	13'59"	George Plimpton in New York studio hosts the live show with the background of Mitchell Kriegman.				
										14'17"	Merce Cunningham dances in the black background. The black background is edited with the chroma key effect. : Inserted graphic images are manipulated scanning lines edited with feedback effect on CRT monitors.		Space Feedback ... Cunningham's image shuttling between New York and Paris at the speed of light; like an endless mirror. 92,000 miles between each image.
										14'53"	The background image changes from manipulated scanning line feedback image to Salvador Dali's narration performance		Salvador Dali 
						11	2'52"	16'02"	The background image is changing from Salvador Dali's narration performance to Piazzolla's accordion, violin, piano performance.				
								16'26"	The background image is changing from Piazzolla's performance to Charlie Chaplin pantomime performance : Pantomime performance is a live performance in Paris. Merce Cunningham's dance performance is overlapped on Charlie Chaplin pantomime performance in Paris.	split screen feedback overlay			
								16'50"		cut			

Revise Version						Post Production Version					
Main Scene	Image Manipulation - Newly Edited	Caption - Newly Added	Min/Sec	Duration	Sequence	Sequence	Duration	Min/Sec	Caption - Newly Added	Image Manipulation - Newly Edited	Main Scene
<i>The Language of the Future</i> narration performance : The background is changing from Urban Sax's performance to black screen. 		A language of the past. Current runs through bodies. And then it doesn't. On again, off again. Always two things switching, one thing instantly replaces another. It was the language of the future. Put your knees up to your chins. Have you lost your dog? Put your hands over your eyes. Jump out of the plane. There is no pilot. You are not alone. This is the language of the on again, off again, future, and it is digital.	21'21"		10	12	2'32"	16'51"	Merce Cunningham dances in the black background. : This scene is displayed for 5 seconds. Thompson Twins <i>Hold Me Now</i> performance Screen split into two: left section is New York and right section is Paris. : Left is Thompson Twins' performance : Right is Studio Berço's fashion show : Right section is split to 4 small units. 'Big Brother' stares at the camera. Thompson Twins' performance, fashion show in Paris, 'Big Brother' wearing a hat are crossed.	sound fade in fade in split screen cross insert	
	cut		22'49"					19'22"		cut	
Yves Montand's <i>Parole de Les Grands Boulevards</i> : Graffiti performance by Robert Combas and Ben Vauthier is inserted in the right bottom.	overlay split screen frame effect	Yves Montand Ben Vauthier	22'50"			13	2'23"	19'23"	George Plimpton interviewing with Charlotte Moorman in New York studio. : <i>TV Cello</i> is located in front of Charlotte Moorman and George Plimpton's face is displayed on monitors of the <i>TV Cello</i> . : George Plimpton and Charlotte Moorman's image is edited using chroma key effect and overlapped as a background of <i>TV Cello</i> performance.	close up outlining chroma key	Charlotte Moorman "Can we get Paris on this thing?" 
Robert Combas does graffiti performance at the Pompidou Centre.		Combas	24'21"	1'56"	11						
Yves Montand's <i>Parole de Les Grands Boulevards</i>			24'34"								
	cut		24'45"					20'55"		cut	
'Big Brother' eats something and finds out the camera is filming him. Surprised by the fact that he was filmed, 'Big Brother' stares at the camera with mustard on his lips.			24'46"	15"	12	14	33"	20'56"	Claude Villers hosts the live show outside the Pompidou Centre in the evening after the sunset.		
	컷		25'00"					21'28"		cut	
Pre-recorded break dance footage and Urban Sax's performance happening outside of Pompidou Centre : Edit break dance performance and Urban Sax performance using crossing effect. : As sound is changed to live sound of Urban Sax's, Urban Sax's performance is displayed on the full screen. : Divide Urban Sax's performance to small units and edit all units using zoom in and out effects.	overlay cross chroma key zoom in zoom out	Urban Sax 	25'01"	55"	13	15	17"	21'29"	Firework performance by Pierre Alain Hubert happening at La fontaine Stravinsky outside the Pompidou Centre in Paris		
	fade out		25'55"					21'45"		cut	
Peter Gabriel, Laurie Anderson <i>This is the Picture</i> performance			25'56"			16	1'35"	21'46"	<i>Do the Meditation Rock!</i> performance by Allen Ginsberg, Peter Orlovsky, Steven Taylor, and Arthur Russell : Joseph Beuys' performance is vertically split, and Allen Ginsberg's performance is inserted in the center and moving from left to right. : Allen Ginsberg's performance is displayed in full screen, while small frame of performance scene is inserted on the upper right. : Inserted frame is split into two - Allen Ginsberg's performance in New York on the left and Joseph Beuys' performance in Paris on the right.	overlay feedback insert split screen	
Mitchell Kriegman sings a yodel.			29'13"	3'31"	14						
Peter Gabriel, Laurie Anderson <i>This is the Picture</i> performance			29'22"					23'20"		cut	
	cut		29'26"								
George Plimpton in New York studio hosts the live show with the background of Mitchell Kriegman.			29'27"			17	36"	23'21"	Joseph Beuys <i>Future Trousers of the 21st Century</i> performance		Joseph Beuys
Merce Cunningham dances in the black background. The black background is edited with the chroma key effect. : Inserted graphic images are scanning lines edited with feedback effect from CRT monitors.		Space Feedback ... Cunningham's image shuttling between New York and Paris at the speed of light; like an endless mirror. 92,000 miles between each image.	29'44"					23'56"		fade out	
The background image changes from scanning line feedback image to Salvador Dali's narration performance		Salvador Dali	30'20"		15	18	10"	23'57"	Sapho <i>Tam Tam</i> performance		
The background image is changing from Salvador Dali's narration performance to Piazzolla's accordion, violin, piano performance.			31'29"					24'06"			
The background image is changing from Piazzolla's performance to Charlie Chaplin pantomime performance : background image is splitted and feedback	split screen feedback overlay		33'17"					24'07"	Sound Performance by John Cage, Takehisa Kosugi, and Yasunao Tone		John Cage, Kosugi, Tone
	cut		33'42"					24'28"	Performance by Joseph Beuys and two Turkish pianists		
Merce Cunningham dances in the black background. : This scene is displayed for 5 seconds. Thompson Twins <i>Hold Me Now</i> performance Screen split into two: left section is New York and right section is Paris. : Left is Thompson Twins' performance : Right is Studio Berço's fashion show : Right section is split to 4 small units. 'Big Brother' stares at the camera. Thompson Twins' performance, fashion show in Paris, 'Big Brother' wearing a hat are crossed.		Big Brother 	33'43"	2'30"	16	19	1'12"	24'35"	With the background of Joseph Beuys' performance, John Cage's performance is overlapped in half-transparent. : George Plimpton's face is inserted as additional frame in the botton of the screen which moves from the left to the right. : Screen is vertically split, and New York(left) and Paris(right) are displayed on the same screen. : John Cage's performance and George Plimpton's narration are overlapped in half-transparent. : Screen is horizontally split to three sections : New York is displayed at the upper section and Paris is displayed at two bottom sections. : Bottom two sections merge into one and finally New York scene is displayed in full screen.	split screen moving overlay	
	cut		36'12"					25'18"		cut	

Revise Version						Post Production Version					
Main Scene	Image Manipulation - Newly Edited	Caption - Newly Added	Min/Sec	Duration	Sequence	Sequence	Duration	Min/Sec	Caption - Newly Added	Image Manipulation - Newly Edited	Main Scene
George Plimpton interviewing with Charlotte Moorman in New York studio. : <i>TV Cello</i> is located in front of Charlotte Moorman and George Plimpton's face is displayed on monitors of the <i>TV Cello</i> . : George Plimpton and Charlotte Moorman's image is edited using chroma key effect and overlapped as a background of <i>TV Cello</i> performance.	close up outlining chroma key effect	Charlotte Moorman "Can we get Paris on this thing?"				20	5"	25'19"	animated lips		
			36'13"	1'34"	17			25'23"		cut	
	cut		37'46"			21	1'20"	25'24"	Sapho <i>Tam Tam</i> performance		
								26'43"		cut	
Claude Villers hosts the live show outside of the Pompidou Centre in the evening after the sunset.		Claude Villers Notre Dame	37'47"	33"	18	22	11"	25'24"	Peter Orlovsky <i>Feeding Them Raspberries to Grow</i> performance		
	cut		38'19"					26'54"			
Firework performance by Pierre Alain Hubert happening at La fontaine Stravinsky outside the Pompidou Centre in Paris			38'20"	18"	19	23	2'32"	26'55"	Mitchell Kriegman and Leslie Fuller's 'Cavalcade of Intellectuals'		
	fade out		38'37"								
Urban Sax performs at the stage of Pompidou Centre.	fade in split screen		38'38"	41"	20						
	cut		39'18"					29'26"		cut	
<i>Do the Meditation Rock!</i> performance by Allen Ginsberg, Peter Orlovsky, Steven Taylor, and Arthur Russell : Allen Ginsberg's performance is displayed in full screen, while small frame of performance scene is inserted on the upper right. : Inserted frame is divided into two - Allen Ginsberg's performance in New York on the left and Joseph Beuys' performance in Paris on the right. : Joseph Beuys' performance is re-divided to top and bottom, and Allen Ginsberg's performance is re-sectioned to 1/3 of the right part.	overlay feedback insert split screen		39'19"	2'21"	21	24	1'59"	29'27"	Dean Winkler and John Sanborn <i>ACT III</i> (1983) music by Philip Glass		c 1983 CBS INC. 
	cut		41'39"					31'25"		cut	
Joseph Beuys <i>Future Trousers of the 21st Century</i> performance		Joseph Beuys 	41'40"	35"	22	25	10"	31'26"	Mauricio Kagel does a narration performance, sitting in the study.		M. Kagel
								31'35"		cut	
	fade out		42'14"			26	3'35"	31'36"	Joseph Beuys and Urban Sax in rehearsal : Joseph Beuys and a girl are closed up. Urban Sax's rehearsal : Urban Sax's rehearsal is displayed as background, and Laurie Anderson's narration performance is inserted in upper right in a small frame and enlarged to the center.	overlay insert circle	Beuys & Urban Sax in Rehearsal
Sapho <i>Tam Tam</i> performance			42'15"	1'43"	23			34'14"	Yves Montand's <i>Parole de Les Grands Boulevards</i> : Graffiti performance by Robert Combas and Ben Vauthier is inserted in the right bottom. Robers Combas' graffiti performance is displayed in full screen.	overlay split screen frame effect	Ben Vauthier This romance was apparently kind of rocky and she kept saying, man, oh, man, you know like, oh man, it's so digital! She just meant the relationship was on again, off again. Always two things switching. Current runs through bodies and then it doesn't. Combas
	cut		43'57"					34'38"	Urban Sax's rehearsal : Urban Sax's rehearsal is overlaid with Laurie Anderson's narration performance.	overlay insert circle	
Peter Orlovsky <i>Feeding Them Raspberries to Grow</i> performance		Peter Orlovsky 	43'58"			27	45"	35'11"	Laurie Anderson <i>The Language of the Future</i> narration performance : Without showing Laurie Anderson's face, only narration voice is played in the dark space where lighting is out.		
Screen is horizontally split, and upper is New York live ending and bottom is Paris live ending.	split screen		44'03"					35'10"		fade out	
Peter Orlovsky <i>Feeding Them Raspberries to Grow</i> performance : New York scene and Paris scene are overlaid in half-transparent, and ending credits are displayed on the screen.	overlay		44'17"	2'52"	24			35'55"		cut	
Screen divided into four: Peter Orlovsky's performance, Thompson Twins' performance, Charlotte Moorman's performance, and pre-recorded break dance performance are displayed. : production credit is displayed in full screen.	split screen overlay		45'35"			28	2'05"	35'56"	Peter Orlovsky <i>Feeding Them Raspberries to Grow</i> performance : New York scene and Paris scene are overlaid in half-transparent, and production credits are displayed on the screen.	overlay	
	cut		46'49"					36'25"	Screen split into four: Peter Orlovsky's performance, Thompson Twins' performance, Charlotte Moorman's performance, and pre-recorded break dance performance are displayed. : Production credit is displayed in full screen.	split screen overlay	
Mauricio Kagel does a narration performance, sitting in the study.		M. Kagel Edited by Paul Garrin Post-Production John J. Godfrey Electric Film, Inc.	46'50"					37'39"	black out		Mostly live, ... partially post produced by Nam June Paik and Paul Garrin
Production credit on black screen			47'55"	1'26"	25						
PBS logo on black screen			48'00"					38'00"		cut	
	cut		48'15"								

" GOOD MORNING, MR. ORWELL " WINET (N.Y) CREDIT

PRODUCED BY SAM PAUL
DIRECTED BY EMILE ARROLINO
—
NEW YORK STUDIO PERFORMANCES
DIRECTED BY BOB MORRIS
—
WRITTEN BY LESLIE FULLER AND MITCHELL KRIEGSMAN
—
ASSOCIATE PRODUCER VICKI LYNN
SCENIC DESIGNER FRANK LOPEZ
LIGHTING DESIGNER ALAN ADULTMAN
ASSOCIATE DIRECTORS TERRY BENSON
CAROL STOWE
STAGE MANAGER HENRY Z. NEITMARK
PRODUCTION MANAGER BILL CHASE
PRODUCTION CONTROLLERS ALAN ZIERING
TED CARROLL
PRODUCTION ASSOCIATE DEBORAH LIEBLING
PRODUCTION ASSISTANTS ROBERT A. RICHTER
MARILYN MUNDER
ALISON BASSETT
ENGINEER IN CHARGE DAVID SIT
TECHNICAL DIRECTORS LEONARD H. CHUMBLEY
RAND JOSEPH
LIGHTING DIRECTOR JOHN NOLAN
AUDIO BILL FLOOD / DENNIS MEYERS
AUDIO ASSISTANT PETER ELLER
CAMERA MARTIN L. GROSS
DOROTHY McGRATH
FRANK POLIZZOTTO
NIKOLA PAVICEVIE
VIDEO NICK BESINK
VICTOR CARAVELLE JR.
VIDEO TAPE ROBERT MCGUFFEY
BILL LOMBARDO
ELECTRONIC GRAPHICS RENE M. BUTLER
ELECTRONIC STILL STORE ANN C. PENNYPACKER
UTILITY ERIC BUTTENBERG
MAINTENANCE ENGINEER SY LIEBERMAN
PRODUCTION SERVICES DAN BROWN
TECHNOLOGICAL CONSULTANT MARK SCHUBIN
AUDIO CONSULTANT BLAKE NORTON
VISUAL EFFECT CONSULTANT JOHN SANBORN
PAUL GARRIN
TRANSLATORS GUY POIREAU
CLAUDE SANTIAGO
TITLE SEQUENCE DESIGNED BY JUDSON ROSEBUSH
TITLE ANIMATION JAN SVOCHAK
TITLE SEQUENCE PRODUCED BY SUSAN BICKFORD
PRODUCTION AIDS MARK MALAMUD
CAROL ADER
ROGER DAPIKAN
LUIS DINO
STEPHAN FRIED
LAURA GRIBBIN
EMILY GROSSITMAN
LORETTA SCHEER
PAT ZUR
MS. MOORMAN'S GOWN BY ALEXIS BLASSINI
—
THIS IS THE PICTURE
MUSIC AND VIDEO BY PETER GABRIEL
LAURIE ANDERSON
AUDIO ENGINEER LEANNE LINGAR
ART DIRECTOR PERRY HOBERTMAN
VISUAL EFFECT DIRECTOR AND VIDEO TAPE EDITOR
DEAN WINKLER
—
BIG BROTHER
FEUTURING TEDDY DIBBLE
CONCEIVED BY LESLIE FULLER AND MITCHEL KRIEGSMAN
—
DINGO BOINGO

BY JOANNE KELLY AND VIDEO FREE AMERICA
BACKGROUND SEQUENCES BY JOHN SANBORN AND DEAN WINKLER
—
YVES MONTAND
BY JEAN CHRISTOPHE AVERTY FROM "PARIS À LA CARTE"
—
DAU, PIAZZOLA AND KAGEL
SEQUENCES PROVIDED BY WOR COLOGNE
—
BREAK DANCING
SEQUENCES PROVIDED BY YUKI WATANABE / JOHN SANBORN
—
SATELLITE TRANSMISSION PROVIDED BY BRIGHTSTAR
—
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INSTITUTE OF CONTEMPORARY ART
ROSE ART MUSEUM
THE KITCHEN TELEVISION PRODUCTION DIVISION
ELECTRONIC ARTS INTERMIX
WESTAR WESTERN UNION
WILLI WEAR LTD
CARL SOLWAY GALLERY
GALERIE WATARI
GALERIE ESPERANZA
THE SILVERMAN COLLECTION
DR. MATTHEW KIM
HERTMAN BRAUN
KOREAN CULTURAL SERVICE
CULTURAL SERVICES OF THE FRENCH EMBASSY
OH-HO-SO
—
CONTRIBUTING ARTISTS
SHIRLEY AND WENDY CLARKE
KIT GALLOWAY
SHERRIE RABINOWITZ
TELEGENICS INC
STEVE BAKER, KCPT-19
KANSAS CITY
—
"GOOD MORNING MR. ORWELL" IS A WORLD COMMUNICATIONS YEAR EVENT
—
CONCEIVED AND COORDINATED BY
NAM JUNE PAIK
—
EXECUTIVE PRODUCER
CAROL BRANDENBURG
—
A PRODUCTION OF THE TELEVISION LABORATORY AT WINET THIRTEEN AND FR3.
—
THIS PROGRAM WAS MADE POSSIBLE IN PART WITH PUBLIC FUNDS FROM
MASSACHUSETTS COUNCIL ON THE ARTS AND HUMANITIES
NEW YORK STATE COUNCIL ON THE ARTS
NATIONAL ENDOWMENT FOR THE ARTS
AND BY A GRANT FROM
THE ROCKEFELLER FOUNDATION
—
C.1984 EDUCATIONAL BROADCASTING CORPORATION AND FR3.

" BONJOUR, M. ORWELL " FR3 (PARIS) CREDIT

C'ÉTAIT
BONJOUR MONSIEUR ORWELL
AVEC LES INVITÉE
A PARIS
BEN
JOSEPH BEUYS
ROBERT COMBAS
PIERRE ALAIN HUBERT
LESLIE FULLER
SAPHO
LE STUDIO BERCOT
URBAN SAX
—
A COLOGNE
SALVADOR DAU
MAURICIO KAGEL
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