

VIDEO GUIDE

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EDIT

It seems like only yesterday that we were discussing, predicting, and defining 1980's video — the new wave and/or the next generation — and here we are already looking at the 90's. Looking at some new tapes, I thought that there is hope and there is life after 'rock video', that hybrid form that has dominated and ultimately saturated the 80's.

Independent producers and artists of innovation have finally shaken off the influences and have comfortably come to term with not trying to make or to emulate that bastard form 'music video'. I have also sensed that certain programming and festival mentalities are also tiring of the single idea 2.5 minute tape. They are once again considering and paying attention to less populous trends and to the more engaging and sustaining works that are available. Shorter is not necessarily better.

The focus of this issue is based upon a recent visit to England, Holland, and West Germany by the co-editors. The intention of the three week tour was to see 'first hand' the various means of production, distribution, and exhibition possibilities for video, installation, and performance. From this perspective of 'living in the land of opportunity', the new world, I was always under and given the impression by visiting artists, curators, and popular media that England, the decaying society, was unable and unwilling to support new art activities. To the contrary, I was surprised by both the quality and quantity of time based work occurring throughout the U.K. The wealth and scale of production is impressive.

Many of the flourishing media arts projects are directly related to the effects created by the decentralized arts funding that took place in the mid-1970's. The scheme divided the U.K. into numerous Regional Arts Councils who were responsible for the funding and development of their own priorities. This has diversified production and has shifted the cultural balance and power historically held by the south (London). The Regional Arts Councils through various commissioning programs, collaborative and joint ventures, and through innovative planning have nurtured the development of public and community based art. Co-operation is essential between regions to coordinate large scale events and exhibitions. This has affected sophisticated London taste.

Projects U.K. in Newcastle receives much of its financial support from the Northern Arts Council. It is one of the most active and progressive organizations in the support and commissioning of time based art. Projects U.K. is featured on page 9. Their current project has been the commissioning of eight billboards. On page 4 is a review of the 'public site' exhibition *In The Vernacular*, four window installations organized by the Or Gallery in Vancouver.

Getting video 'public' is still problematic for both videomakers and distributors. Defining video continues to be confusing. What is TV, what is film, what is video is provided in an analysis by Ulysses Carrión in his article TV Tonight Video. Distributors and programmers know the importance of using up-to-date catalogues. They are usually the principal and only source to videotapes. We have profiled the new LVA Distribution Catalogue, and as well we have listed the videotapes of Michael Morris and Vincent Trasov, collaborators living in Berlin. If getting video is a problem, so is going to video also a problem as chronicled in the article Artropolis Video about the disastrous exhibition here in Vancouver that became an affront between the curators, the artists, and the distributors concerning 'censor boards'.

Without stories, without writing, there is no solid foundation for the development and production of video. Once again we have included original writing, this time a short story by British writer and performer Joolz. On a previous visit to Vancouver, Joolz' poem *Homelands* formed the basis for the 6.5 minute production of the same name. The videotape is distributed by Video Out.

The article British Performance Imports is in fact a series of five separate reviews of the recent festival at the Walter Phillips Gallery in Banff. Tina Keane's *The Diver* is reviewed first as a site-specific performance in Banff and then again as an installation at the Stoke City Museum in England. Performance and video continue to be close allies.

Quite the opposite to the funding scheme in the U.K. has been the recent centralization of funding to arts organizations in Holland. Time Based Arts in Amsterdam is now the only recognized 'national' media arts centre in Holland that continues to receive substantial government funds. Left out has been centres such as Kijkhuis, the organizers of the very important Worldwide Video Festival and Monte Video. The un/der funded facilities are obviously faced with more difficult times and changes. Nonetheless, each organization and each individual effort plays a pivotal role in creating the alternate mediascape.

Independent Film and Video Alliance de la vidéo et du cinéma indépendant

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COMMUNIQUE

RE: NEXT AGM
JUNE 2-3-4 1988
IN VANCOUVER

At: WESTERN FRONT
303 East 8th Avenue

The Independent Film and Video Alliance is happy to announce that its next AGM will be held in Vancouver, from June 2 to 4, 1988, under the title "Strategies for 1989".

The Alliance is a national organization of 40 groups engaged in the production, distribution, and exhibition of independent film and video. Incorporated in 1980, and representing over 7,000 individuals, the Alliance is the only national film and video organization with membership in every province in Canada.

The Alliance has many objectives. One is to provide a national network linking independent film and video producers, distributors and exhibitors from all parts of Canada. This network is co-ordinated through our office in Montreal and has as its focus an Annual General Meeting. This meeting is held in a different province each year and provides an opportunity for members to exchange information and discuss issues of mutual concern.

WORKSHOPS
at: WESTERN FRONT
303 East 8th Avenue

Friday, June 3

10:30AM
WORKSHOP I:
Distribution / Audience Development
The workshop will focus on:
(a) The existing international market for independent film and video
(b) The development of a broadcast and home video market for independent film and video.

Animators: Jan Rofekamp and Lisa Steele

2:00PM
WORKSHOP II
Film and Video Production
The workshop will address the most fundamental concerns of independent producers in an historical context. Has the state of the independent producer improved over the past ten years? What goals have we failed to meet? How can the Alliance better affect policy changes at the government agencies? Where should the Alliance now concentrate its efforts?

Animators: Iolande Rossignol and Sara Diamond

4:00PM
WORKSHOP III
Strategies and Policies
Based on information generated by the first two workshops the third workshop will develop concrete strategies and policies for the Alliance in 88/89. The workshop will task delegates to draft motions for the plenary.

Workshop moderator is Ed Riche (NIFCO). The panelists will be: Jan Rofekamp, Lisa Steele, Iolande Rossignol and Sara Diamond.

SHOWCASE
at: ROBSON SQUARE MEDIA CENTRE
800 Robson Street

Thursday, June 2 (film)
Friday, June 3 (video)

8:00PM
IN ABSENTIA: Latin meaning: "In the absence of", is the first curated showcase of the IFVA/AVCI (Independent Film and Video Alliance). In two provocative evenings, IN ABSENTIA dares to delve into the experiences, issues and events that are often overlooked, misrepresented, or ignored by the mainstream.

Curators: Paul Wong and Maria Insell

VIDEOTHEQUE
at: WESTERN FRONT
303 East 8th Avenue

June 2 nd-4th
In order to facilitate the exhibition and marketing of members work, a Videothèque will be established on site at the Independent Film and Video Alliance national conference in Vancouver.

SOCIAL EVENTS

Thursday, June 2 from 5:00PM to 7:30PM
Reception at: CINECENTRE
1131 Howe Street

Friday, June 3 from 10:00PM to 1:00AM
Post-Cocktail at: VIDEO IN
1160 Hamilton Street

Saturday, June 4 from 8:00PM to 12:00PM
Boat Cruise on the KONA WIND
(\$25.00/per person, salmon dinner)

For further information contact: Jeanette Reinhardt (688-4336)

VIDEO GUIDE

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by Elspeth Sage

Vander Zaag later stated in her defence that she did not consider this letter requesting exemption to be compliance with the Classification Branch. Depending on who one consults on this and when, she may have been right. Compliance, it seems, is not very well defined and its meaning seems to change with time. For example, when Paul Wong's *Confused: Sexual Views* was shown at A.R.C. in Toronto in June, 1984, although the 100 or so co-sponsors refused to classify the video portion of the installation, there was correspondence between the organizers and the Ontario Theatres Branch responsible for classifying. The organizers informed the Director, Mary Brown, of the details of the screening, coupled with their defiant stance not to submit to classification. Technically, they didn't ask for an exemption, but under today's definitions, even correspondence between the organizers and the censor would be considered compliance. Another case, again involving *Confused*, was the screening of that tape last year at Graceland in Vancouver. Because of the inability and unwillingness of the club's owners to understand the censorship issue, the club notified the BC

Needless to say, a bad situation then became worse. The October 5th screening was cancelled altogether, leaving a confused and angry public standing outside Pacific Cinemateque. The second night's screening took place at the Planetarium (not particularly well attended by a public already stood up once), which also conformed to the curator's desire for a large screen in comfortable thoughtlessly through the minefield that censorship/compliance has become. And maybe, once the dust has settled, a united front will develop, with clear definitions and clear policies, that will be respected.

[illegible]

IN THE VERNACULAR

by Paul Wong

FOUR WINDOW INSTALLATIONS

The exhibition of contemporary art outside of conventional venues such as the museum or the art gallery is not a new phenomenon. Art in public places is usually the placement of traditional art forms such as sculpture, painting and fibre pieces that adorn lobbies, reception areas, and outdoor plazas of corporate headquarters, or 'monuments' in public parks erected by governments or by politically correct special interest groups. The commissioning of these 'prestigious' and big money works is an industry unto itself. Competitions are both rare and stiff. The selected works are usually 'safe' both structurally and aesthetically.

The placement and commissioning of non-traditional art forms such as multi-media, site-specific installations, the time based arts: video, film, and performance in unconventional spaces is a well practised and well documented activity of the avant-garde throughout the past two decades. The placement of temporary and ephemeral art in public venues has included billboards, bus shelters, electronic signs, art parks, shopping malls, department stores, video walls, parking lots, in water, in wheat fields, and in the air. This remarkable trend to engage the site and the public audience has been met with innovative brilliance and as well fizzled with poorly conceived and badly organized pretentious spin-offs that have mimicked 'new thinking.'

The use of the terms 'site-specific' and 'installation' is a current 'ism' in art speak. The over use of these buzzwords by both artists and curators is often misrepresentational. PAINTING and other market art objects made a strong and stable come-back in the investment 80's; it is no longer necessary for those particular art makers and their dealers to disguise themselves. A painting obviously created in studio and intended for permanent display on the wall does not constitute a site-specific installation by its being merely nailed onto the floor.

Perhaps due to Vancouver's modest population base (1.5 million), many past and present artist-run centres have had the luxury of being located on groundfloor storefronts. These have included Pumps, The Convertible Showroom, Or, Video In, The Grunt, and the Pitt International Galleries. In most cases these ground level windows have not been located in high traffic areas. Most of the use of these windows by artists (if used at all) has

been for the display of traditional art or for hanging posters that relate to the current exhibition inside. Less popular has been the use of these window areas as sites for original production. This can be in part due to the prohibitive cost and labour that is involved in producing temporary site specific work that is not saleable.

The obvious use of window displays is to engage the 'person-on-the-street'. Several recent projects have organized exhibitions in higher profile and higher traffic windows. Since 1985, Non-Commercial has organized continuous three week exhibitions using the 4'x5'x3' deep window at MacLeod's Books on West Pender Street. The selected artists do not get paid, do not get assisted with production costs, and only get marginal promotion. This has resulted in more often than not, 'lame' use of the window, the exhibition of objects dragged in from the studio rather than a conscious well developed use of the site potential. Not dissimilar was the 1986 series Art Walk, which installed mostly 2-D paintings in some of the most looked-at windows on Granville Street. The art works were used to merchandise consumer goods.

In 1982, the Video In organized Six Window Installations that utilized the prominent windows of the Arts, Sciences & Technology Centre. The commissioned artists included an interior designer/fashion stylist, a theatre set designer, performance/video collaborative, painter/musician, and two former window display artists. All works were site-specific, were exhibited from one to three weeks, and included the use of a variety of windows at any given time. The participants were asked to consider direction flow of traffic, foot traffic, peak hours, reflective quality of the glass in day and night, the nature of the location, the mandate of the ASTC. The installations included live performance, projections, kinetic sculpture, 3-D, text, special lighting effects, pieces that worked both for the inside audience and the outside street audience.

In 1986, the Video In and the Western Front organized the extremely ambitious and successful Luminous Sites, ten installations that took place simultaneously in a variety of venues throughout Vancouver. Sites included small contemporary galleries, the 31st floor of an office building, an underground parking garage, as well as two galleries with windows.

IN THE VERNACULAR was a recent exhibition of four window installations at the Arts, Sciences & Technology Centre. It was curated by Petra Watson as a special project of the Or Gallery. The four week exhibition utilized all six of the 14'x9'x4' deep windows on the north side of the three storey building. In The Vernacular was off to a bad start even before viewing the exhibition. The use of the title In The Vernacular was off putting. On several occasions in discussion with participating artists Cornelia Wyngaarden, she would affix "In The Vernacular" with "in the common language" as if she felt it was necessary to define the term. Upon viewing the exhibition, Ms Wyngaarden should be the only participant who should not feel any remorse for her contribution to what was otherwise a dismal and pretentious offering. Her work *Blurred Lines* was, in fact, the only attempt to be site-specific and to explore the potentials of the site and the curatorial parameters, and to involve the public.

All three of the other displays, by Arni Runar Haraldsson, Nan Legate/Eric Fiss, and Michelle Normoyle, consisted of photographic processes mounted on foam core and suspended from the ceiling with fishing line. They maintained minimal uptightness to ensure obscurity and obtuseness, the conceptual references so oblique as to prevent any possible engagement with the 'common public.' With the exception of Wyngaarden, as if almost by denial, all of the windows (including the central window used by the Or Gallery for signage) purposely shielded themselves from the activities inside the kids science centre. It is obvious that the curator and the artists deemed it necessary to separate the two worlds with shabby black or white backdrops, hoping to create an ever so tasteful gallery on the street. It was a cheap and poor excuse as a means to validate the work as 'real art'. In The Vernacular appears to have been conceived merely for the intellectual masturbation of the curator and a coding for the semiotics. Art not even for art's sake, but strictly for the confused theoretical meanderings of the curator. In a futile attempt to salvage any meaning from the misguided exhibition, the post document poster/essay was just too late to justify its existence.

Going public is easier said than done; poorly conceived and developed projects at this stage can be detrimental to the whole field of 'public art'. On the other hand, you cannot gauge what is good or bad without the opportunity to witness and compare possibilities.



Vancouver Women in Focus Society

Arts and Media Centre

204 - 456 W. Broadway
Vancouver, B.C. V5Y 1R3
(604) 872-2250

PRODUCTION WORKSHOPS

"The Open Door"

3 Weekend

Development Workshops

Lighting: the Challenge of Location Work

Instructor: Moira Simpson

June 3,4,5

This 3 day workshop is designed to assist the low-budget video maker in developing the ability to work around some of the more common problems associated with shooting on location. The workshop will combine a comprehensive theoretical overview with the practical application of lighting techniques. Emphasis will be placed on learning to work without the availability of a monitor. **\$50/\$75 Limit: 12 participants.**

The Imaginative Ear: Creating Soundscapes for Video

Instructor: Hildegard Westerkamp

September 16,17,18

This 2 1/2 day workshop will explore the concept of the "soundscape" and how it can be used with video. It is designed for video artists and producers who are interested in exploring the relationship between sound and image. The participants will learn how the creative application of various audio techniques can colour, shape and redefine an image or scene. The participants will be required to construct and mix onto videotape their own simple soundscape. **\$40/\$60 Limit: 12 participants.**

Directing for the Camera: The Film to Video Interface

Instructor: Annie O'Donoghue

September 30, October 1,2

This 2 1/2 day workshop is intended for those directors, writers, actors, video artists and others who wish to increase their knowledge of directing techniques. It deals specifically with the application of film directing to the video medium. The workshop will combine lecture, demonstration and practical exercises. Participants will direct and act in short scenes which will be videotaped and reviewed during the workshop. **\$40/\$65 Limit: 12 participants**



1160 Hamilton Street
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BRITISH PERFORMANCE IMPORTS

In the fall of 1987, Walter Phillips Gallery curator Daina Augaitis presented a four-artist series of British Performance. The artists chosen by curatorial process included major practitioners of contemporary performance art which in Britain has tended to remain closely rooted in issues of art as compared to the North American trend toward entertainment. The works produced in their site-specific contexts ranged in subject but all were ritualistic and allegorical in their form. The process in all

was pure performance in real time.

The artists, all of whom were in residence a week before their performances, were Tina Keane (October 23) performed in the Banff Centre swimming pool, Charlie Hooker (November 5) in the gallery, Nigel Rolfe (November 7) in the gallery, and Alastair MacLennan (December 3) in the Centre's cafeteria.

Below follow reviews of the works presented.

NIGEL ROLFE

by Julie Poskitt

Nigel Rolfe *The Rope*



photo by Trudie Tapuska

a female Irish dancer, the artist being sloshed in the face with a quantity of water, and the segment which was demonstrated live in the Walter Phillips Gallery on November 7, 1987: Rolfe binding his head with a long length of rough twine.

The audience sits in a close-drawn circle around the artist, who is seated, bareheaded, with a ball of twine between his hands. Heated by a single overhead spotlight, the twine already reeks of creosote. Rolfe passes it from hand to hand, wrapping and winding it about his head. His breath, at first even, then compressed, and finally desperate, wheezes past the crisscrossing that gradually conceals his mouth. His arms, lifting to tug and pull the twine about his head, alternately rest and work, becoming fatigued and frantic, the fingertips guiding and untangling. At the end of some 25 minutes there are no longer sockets for the eyes nor any projection for the nose, simply a large egg-shaped mass in place of a head, pulled forward and down by its own weight. The binding done, Rolfe pauses, then turns the head-mass slowly, slowly enough to seem to look deeply at each member of the audience. Of course, he cannot see at all.

In keeping with Rolfe's interest in ritual, the work makes a shaman of the artist. In other cultures or places a shamanic head might be as disproportionately large as Rolfe's is at the end of the performance, but super-featured, with bulging eyes, gaping lips, wild gesticulations. But the quite rope-headed figure, for all its final absence of feature, colour, and expression, and with each step towards that featurelessness carefully documented by watching eyes, achieves what all ritual figures aim to achieve: it ends twice as manlike as the man, and in this case, doubly, powerfully hidden for the concealment having been observed.

The ritual is in Rolfe's effort, full of painful repetitions. It is also in the possibility of his suffocation, in the intensity of watching while knowing of that possibility, and of yet permitting the artist to crawl ahead laboriously into the "binding" metaphor. Most of all, the ritual is made by that curious transaction where the audience permits and abets the danger, staying to watch in order to be taken with the artist-shaman. The success of the work is that the audience is, on several levels, "drawn into" the act, becoming an essential extension of the twine, becoming part of what is bound together that makes "them free". Even beginning, perhaps, as "them", becoming the bound "us".

The English language is full of fibrous ways of describing relationship: we speak of being "drawn into", of being "attached", of being "strung along". Within the common currency of our language are the metaphors of light and heavy knots, of family ties, of ties that bind. Underlying *The Rope* is the possibility that such expressions hint at attitudes of enormous — and, in the case of Ireland, exploitable — collective feeling. It is the simple literalness of Rolfe's examination of what such attitudes might look like enlarged (the memory vivid), or sound like amplified (the echo as loud as the voice), as much as the obvious physical intensity of this small spectacle, that brings *The Rope* to a deepness and dignity beyond the sensational.

Nigel Rolfe's performance *The Rope* is extracted from a longer work titled *The Rope That Binds Us Makes Them Free* (1983). It is a work, as he says, "for Ireland", about long-abandoned Irish cottages, left eerily in some ancient of domesticity: "Tea by the hearth, the beds just slept in... a memory, an echo of distant voices."

In its entirety, *The Rope* incorporated music, video, lighting, and the artist in performance. The latter consisted of Rolfe, naked, on a large white piece of cloth upon which were stencilled a map of Ireland (green) and a human figure (orange). While Rolfe's gestures "undrew" the stencils, three video monitors showed respectively

CHARLIE HOOKER

by Colin Griffiths



Charlie Hooker *Skyline Section* Walter Phillips Gallery

As part of the British Performance Series, Charlie Hooker's *Skyline Section* incorporated a number of diverse elements within a systems-based application. Utilizing the Walter Phillips Gallery as a three-dimensional drawing surface, Hooker installed an interlocking grid structure which correlated movement, sound, and light cues for a quartet of participants, composed of members of the Music, Visual Arts, and Theatre departments. The grid was composed of individual components, dominated by a luminous profile of Mount Rundle, the reigning icon of The Banff Centre, outlined on the entire back wall of the gallery. This form was repeated with squares of luminous tape attached to separate nylon ropes strung from floor to ceiling, running the full length of the room in two separate rows. Suspended at elbow height along these ropes were graduated lengths of pipe, ranging from two inches to two feet, each of which was surrounded by a larger diameter pipe ring which, when touched, acted as a striker. Having established a passageway bisecting the gallery, the artist also laid out a series of tape markings on the interior floor, serving as orchestrated notation for the performers. As a final touch, Hooker hung four ghetto blasters lengthwise between the rear wall and the corridor, and spaced four ultraviolet lamps along the ceiling of the corridor.

The performance was presented to an audience seated facing this installation, and was composed of two movements. The performers, dressed in black, each

carried a tone bar and mallet. Pacing slowly in a marked circle, they began by sounding their tones according to Hooker's predetermined score, gradually building simple chords that were at the same time sparse and elegant. The artist would intervene with new tape markings, and by adding or deleting these indicators, slowly changed the relationships of the rhythms and clusters, actively composing the music according to the interaction of the outcome. The studied walk of the participants combined with the ringing harmonics to produce a contemplative atmosphere, and witnessing Hooker's deliberations enabled one to appreciate the process employed in the evolution of this ambience. At length, each of the performer's instruments was withdrawn by the artist, gradually reducing the tonality of the piece to that of a single evocative note, until this too was silenced,

The next phase consisted of the sound of bare feet on the smooth wood floor, still endlessly circling, while Hooker distributed wooden slats to each member of the group. An unspoken cue summoned the participants to break out of the circle and begin striding the length of the passage in opposing pairs, assuming the tempo of a brisk march. The layering shifted again when the gallery lights were suddenly turned out and the ultraviolet lamps came on, at which point the marchers began to slap their sticks together rhythmically, shifting accents, the clatter reverberating all around the listening audience and shattering the preciousness of the mood. It was at this

moment that the visual elements came into their own, as the Rundle profile materialized out of the background and the dotted outline matrix fragmented into stars. The floor grid had also been prepared with fluorescent and phosphorescent tape, as were the wooden instruments, and now illuminated the room in a radioactive glow. Added to this was the dislocating effect of realizing the ghetto blasters had been switched on and were swinging and rotating back and forth, each generating a synthesized tone that phased crazily with the other. The marchers, having effectively been rendered invisible, continued their strident cadence, and one became aware of Hooker dashing about the room, removing small X's from the floor and repositioning them, thus further altering the performers' score, then running back to propel the blasters off on some other arc.

The performance now began to increase in intensity, the marchers joining forces and triggering the chromatic chimes as they passed by, vibrating the luminous stars affixed to the lines, and giving the viewer the distinct impression that the entire room was actually shaking. The serialist structure of the percussion orchestration contributed to this dynamically animated environment, the constant changes in the score dictating the insistent dialogue of the music. Hooker finally joined with his assistants in the march, and, triggering a flash unit, interrupted the end of each diminishing excursion across the floor, producing a trace image of this act of intervention.

ALASTAIR MACLENNAN

by Ena E. Spalding

Slow Know, the recent day-long performance by Alastair MacLennan, seemed to cause as much controversy about where it was, as what it was. The event was in The Banff Centre's main dining room from 7:30 am until 8:30 pm, spanning the course of three daily meals. The darkened dining room was filled with wheelchairs, crutches, black balloons, and accompanying sound with the slow-moving performer dressed like a member of the outlawed Sinn Féin (resembling an executioner).

"Some people found it unpleasant, awkward, and did not want anything to do with it," says MacLennan. "Others were fascinated. I am not doing the work to please, but to provoke thought and questions, disturbing or otherwise."

"It is called performance but that is an inappropriate term, because it implies entertainment. My work is antithetical and can be disturbing, but that is my purpose. In the TV and film media, the audience is given a constant sense of stimulation. I am interested in not giving stimulation for stretches of time."

"My work is more like theatre. My intention is to make people focus on the actual situation now; like the metaphor of the mirror — it reflects the situation but is not trapped or confined by it. Art can reflect the context it is in without being its slave."

MacLennan has been living in Ulster for 12 years but was born and brought up in Dundee, Scotland, where he

attended art college to study painting and drawing, but found it very academic. His approach to art-making changed when he went to pursue an MFA in painting at the Art Institute in Chicago, where everyone was making totally different work.

"It led me to question different modes of making art images, and realize that stylistic devices can be arbitrary. I became interested in the Theatre of the Absurd and started experimenting with uncoded means of conveying visual information. A particular language has its own structure and laws — I wanted to break out of the existing visual arts language and start producing work which people would have difficulty placing in a category. I

Man Unmasked—Slow Know

wanted to do work that was beyond the 'placeholders of familiarity', as Edward de Bono called it."

"In Ulster I can see the merits and demerits on both

sides of the political struggle, so I address that in my art. I take images that are part of the public consciousness and use them for my own purposes."



Alastair MacLennan *Slow Know*

Interview excerpts

A problem inherent in visiting another place and culture (such as Banff, Alberta) for only a short time is that it is impossible to present anything that is politically or socially significant about the place — thus MacLennan brings his ideas with him. Often he uses spaces that have not been used for art purposes before (empty warehouses, storefronts, cafeterias) in order to transform them, keeping the space open 24 hours a day, for several days.

"Often it is not artists who come to visit, just ordinary people passing by. Visitors are not a captive audience — they are free to come and go, and often come back to see how the work is evolving, or come and talk to me. This does not hinder the work. I do not have a script so it is not an interruption. A piece is not in a world of its own; it is not detached, so it cannot be spoiled. If things are done (by visitors) in good spirit and it is challenging, I will integrate it. The performance depends a lot on the visitors themselves, since my work is about having people work for themselves. A lot of us require disorienting and reorienting to be able to do that."

"The real challenge is to take on the situation we find ourselves in now, not each other as artists. I am working cyclically, using features of our own locations, and dealing with growth, entropy, and transformation. I want my concepts to be modified by the context, which is also a device to keep things fresh. I do not do the same piece twice — the form is always changed or modified."

MacLennan's *Slow Know* was specially conceived for The Banff Centre context. For those who were willing to engage in the piece, it allowed us (in the peace and splendor of Banff) to think about the hardships endured in Northern Ireland due to political and sectarian differences.

photo by Monte Greenshields

VIDEO GUIDE

TINA KEANE—Waterbound

by Gary Varro

The swimming pool at the Sally Borden Building of the Banff Centre was the location chosen by Tina Keane for *The Diver*, a site-specific piece produced for the British Performance Series, sponsored by the Walter Phillips Gallery.

The transformation of a recreational facility into a surreal setting was accomplished by the use of lighting and audio. Filtering the surface lights of the pool with blue and magenta gels, Keane created a consistent translucency throughout the entire space. Contributing to this aura were ten video monitors arranged in a pyramid shape, beaming images of Esther Williams from various Hollywood film clips, synchronized swimming routines, a diver in action, as well as live close-ups of the performance itself. All of these images reflecting on the surface of the water wove a thread between the pool as an area for recreation and the pool as a nebulous body, a metaphor for change. Lending undertones of theatricity to the setting was the prerecorded soundtrack, a haunting mix of the Cocteau Twins and Diamanda Galas, interspersed with live improvisations by three tuxedo-clad classical musicians poised discreetly around the wading pools. The performance itself was viewed from twenty feet above and behind glass, giving the audience the definite impression of being voyeurs about to witness some mysterious ritual.

Keane's appearance on the diving board ceremoniously and officially initiated the beginning of the piece. Dressed in tails, she impressed upon the audience an image of a master of ceremonies, a male figure in a position of authority. This impression was further emphasized by the appearance of a solitary swimmer, dressed in a generic one-piece swimming suit and bathing cap, who breaststroked her way across the pool to a position of submission directly below Keane. The effort of the swimmer's long and painstakingly slow swim was seemingly rewarded by Keane in the form of approval, acknowledgment, and officiation. Joined by six identically dressed swimmers, the women then escorted two white tables, floating upside down, to the opposite end of the pool, providing the surface for a super 8 projection. This imagery mirrored the real: as the filmed diver repeatedly dove into the pool, a real diver also prepared to enter the water. The tables were separated, allowing the projection to continue onto the water, which the diver then cut through, shattering her own image. Through the break up of this imagery, Keane suggested that a potential

may exist for a new sensibility to be born, especially as it relates to a perception of women in a stereotypical role. The sensibility that Keane may hope for is that we must first understand that role is not definitive of representation. Therefore, shattering the image is not an attempt to reject the role, but an attempt to bring new definitions to it.

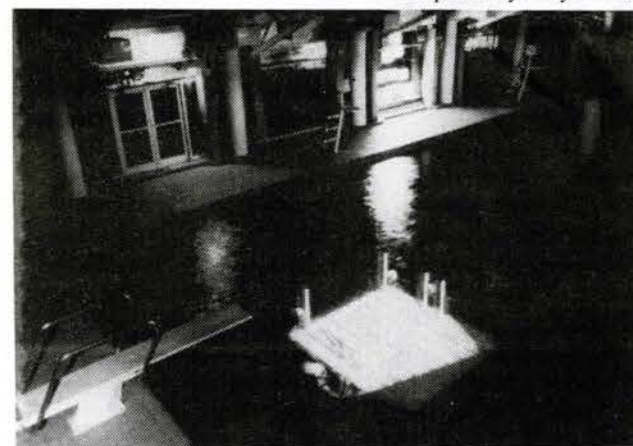
The next segment was of synchronized movements appropriately supporting the spectacle at hand, but more importantly embellishing the strength, grace, and skill of such physically demanding routines — as if to celebrate 'woman as athlete'. In applying such an analysis to her performance we appreciate once more the subtle manner in which Keane motivates thought as it pertains to ethical issues. We are given the opportunity to reassess the performance as spectacle, removing ourselves from the role of voyeur and therefore allowing the freedom to redefine our role, understanding that what is viewed be not indicative of submissiveness. Conceptually, Keane's message, that it is not the context that needs reviewing but one's perception, is deceptively simple but ironic in that she uses symbols that would unequivocally trigger a conditioned response.

Arriving one by one along the edge of the pool, the seven swimmers sequentially dropped into the water and, joining hands, moved in single line formation to the other side of the pool. From here they proceeded to the centre, forming a moving circle in a slow and ritualistic fashion. A feeling of solidarity was established as they joined hands, bringing to mind Keane's video *In Our Hands: Greenham 1984* which focussed on the linkage of hands as a silent and yet powerful device of unity and strength echoing the women's chant, "We'll circle around."

"Bound together we are strong." The circular formation suggested empathy, oneness, and a shared conviction. Again they dispelled the notion that beauty and strength cannot go hand in hand, by demonstrating that in strength is beauty and that in beauty can be strength.

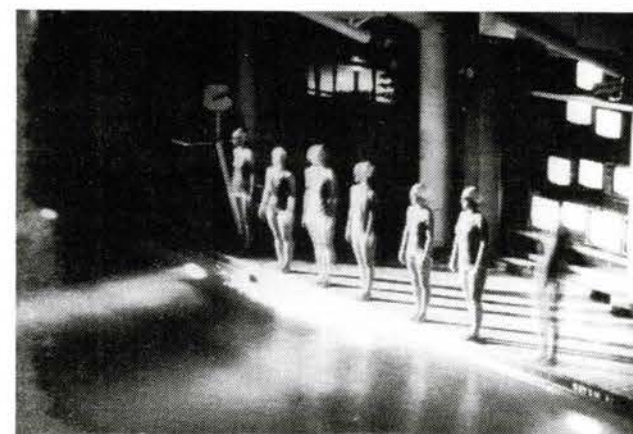
As the performance neared an end, the swimmers separated and proceeded back to the shallow end of the pool, except two who remained as Keane once again mounted the diving board, this time leisurely dropping into the water. She was greeted by the two swimmers and escorted down the pool where the entire group met, leaving in procession.

photo by Gary Varro



Tina Keane *The Diver*

This closing segment seemed indicative of Keane (inappropriately dressed for a swim) refusing to justify her piece by drawing a dramatic conclusion. Like Busby Berkeley, she seemed content to end the night with a frivolous and thoroughly entertaining slapstick gesture, yet absurd enough to deliver a message: a possible balancing of the archaic and the contemporary and the need to consider new definitions derivative of stereotypes. *The Diver* reintroduces the stereotype in a traditional role and gives it value, indicating Keane's belief in the power of representation and that stereotypes need not be dismissed before they are weaned of their historical and sociological significance.



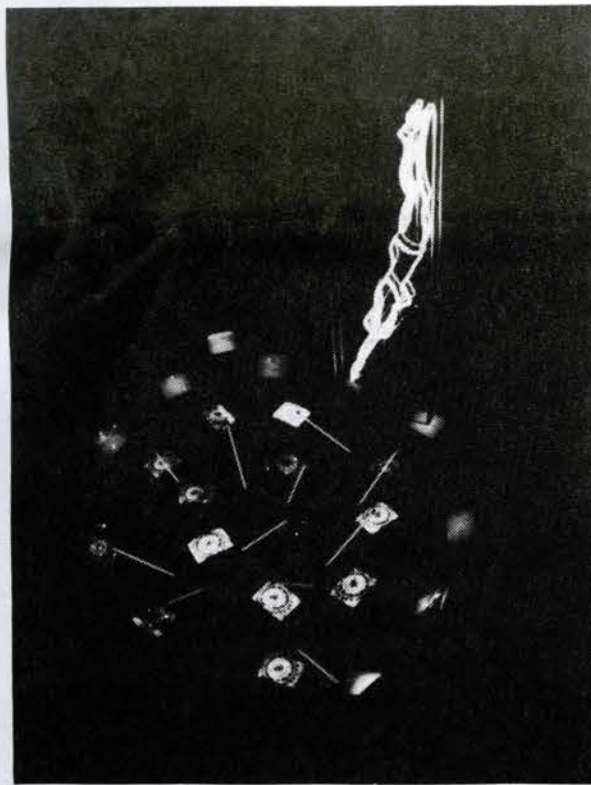
Tina Keane *The Diver*

TINA KEANE THE DIVER

by Jeremy Welsh

Tina Keane's new installation at Stoke confirms her as one of Britain's most intriguing and consistently inventive artists, and this country's most accomplished exponent of media installation work. *The Diver* was commissioned for the sculpture court at Stoke, a glass walled quadrangle in the centre of the building which can be viewed from three levels. Exploiting this architectural feature, the installation forms a pool that becomes a natural focus within the varied exhibits of the museum.

Like Tina Keane's best works, this piece is simple and elegant, yet allows itself to be read in any number of ways, opening up possibilities for a dialogue between the perceptions of the viewer and the work itself. Taking the physical space as a starting point, the work is constructed around the use of light, employing the familiar materials of installations like *Hopscotch* (1985) and *Demolition Escape* (1983): video monitors, fluorescent tubes, and neon. The work is soundless, apart from the faint ambient buzzes and crackles of the equipment, and looking at it from a balcony, encased in glass, the silence combined with the wash of blue light evokes a sense of being outside the normal flux of time and space.

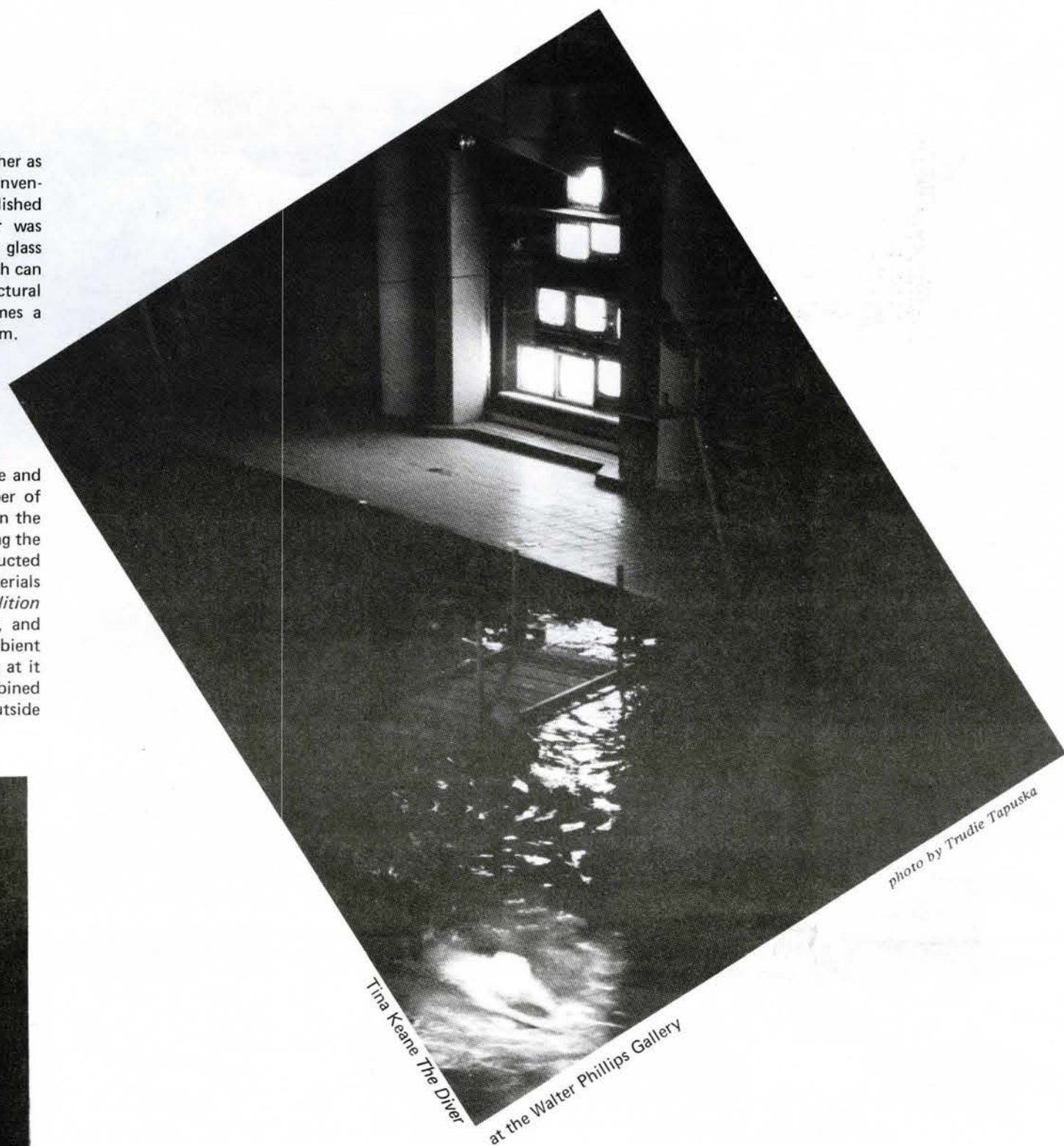


Tina Keane *The Diver*

The materials for the installation include thirty television sets, a number of vibrant blue fluorescent tubes, video tapes composed of shots of water, divers, synchro swimmers, footage of Esther Williams and sequences from Busby Berkeley films, and a life size neon figure of a woman diving.

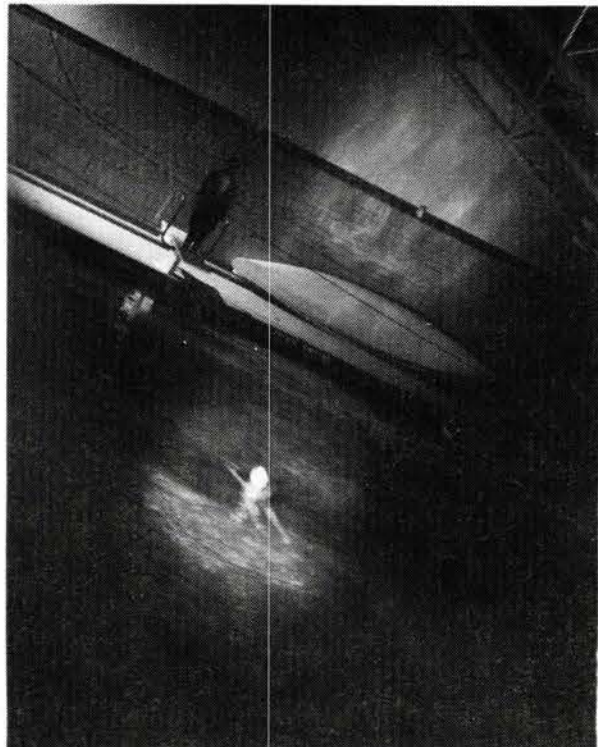
The television sets are arranged on the floor with their screens facing upwards, in a spiral formation that is evocative of ripple patterns on water or the shape of a cockle shell. Scattered among the television sets are the blue fluorescent tubes, and then suspended in the air about fifteen feet above the screens is the neon diver. The arrangement on the floor changes its appearance and reference points as you move through the space. At ground level the TV sets look like growths on the sea bed, strange submarine flowers whose opening blooms are the concentric rings of dancers from 42nd Street, or jewelled forms whose faceted planes reflect light back to the surface of the water. The blue striplights sticking up among the screens are like images from an electron microscope, intensely magnified cell structures or sections of hair. Even the trailing cables connecting the technology take on a reading in this context, becoming strands of noodle-like seaweed strewn across rocks and pools.

And all around, the sculpture is reflected, extending itself out through the windows and glass walls. In a dark



Tina Keane *The Diver*
at the Walter Phillips Gallery

glass door it shines intensely, the image like a giant television screen; through balcony windows, the reflection is implanted upon carpeted floors like a scattering of blue shards; from beneath, the diver's reflection is half submerged in the floor above as if physical laws were suspended and solid became fluid; from above the blue tubes are splashes of water flying upwards from the surface. The moment of impact has already occurred, though the diver is still frozen in mid flight. Like in a film run backwards, the logical sequence of events is subverted.



Tina Keane *The Diver*
at the Walter Phillips Gallery

It is also like a graveyard or retirement home for old televisions, which relieved of the imperative to give information, can simply be as they are, glowing objects that can dream of the images they want to be. I begin to muse about what happens to all the old televisions (these were loaned by Diamond Video, a rentals company who sponsored the show) when no one wants them anymore. This is how they should end up. There must be an almost limitless supply of them, which could be given over to artists to construct memorials to the transience of our culture. Appropriate that they should be here in a museum, and strange how this work links in so many ways with other exhibits in the museum. Leaving the diver behind and entering the costume department becomes not a break, but an extension of the experience: mannequins in glamorous robes, frozen in glass cases, are like concretisations of the 40's imagery used by Tina Keane in her video tapes. In another gallery is a World War II Spitfire. Where is the dashing young pilot who will fly in salute over the TV pool to rescue the heroine in the glass case from her imprisonment in a historical chain of fixed events whose very fixity is challenged and suspended by Tina Keane's installation? All of these associations shift me back to childhood in the late 1950's when I would look at photographs of my parents in the 40's: my father a Spitfire pilot who looked like a romantic hero from the movies, my mother very fashionable, very young, innocent and optimistic.

The 40's images, and those of today's synchro swimmers, have a double-edged quality in the work. There is a questioning of idealised notions of female beauty; a celebration of women's physical achievement; a comparison between constructions of the erotic then and now. There is also an evident delight in the exotic folly of the Busby Berkeley sequences. And perhaps also a warning to us that in the current climate, our obsessive regurgitation of our cultural past might just lead us to *drown* in nostalgia.

PROJECTS UK

PROJECTS U.K. VIDEO PUBLICATIONS

THE WATER SHEPHERDS



30 minutes. Between 1979 and 1983 The Basement Group programmed over 230 events in performance art, installation, video and related mediums at their space in Newcastle upon Tyne. **THE WATER SHEPHERDS** is a documentary featuring extracts from many of these events, and traces the achievements of The Basement Group and its eventual evolution into Projects U.K. and its larger scale projects.

Formats available: PAL: U-matic and VHS NTSC U-matic and VHS
For further details and order forms please write to:
Projects U.K.
Newcastle Media Workshops
67 - 75 Westgate Road
Newcastle upon Tyne
NE1 1SG
or phone (091) 261 4527



PROJECTS U.K. VIDEO PUBLICATIONS

THE TOURING EXHIBITIONISTS



40 minutes. This video documentary studies the work of 10 leading European performance and video artists who toured together by coach in May 1984, visiting 6 cities in 6 days making shows across Britain. As well as recording this notable event on videotape, Silvia Ziranek, Ann Bean, John Carson, Alastair MacLennan, Marty St. James, Ann Wilson, Lydia Schouten and Joel Hubaut are interviewed, illustrating their individual working methods and approaches.

Formats available: PAL: U-matic and VHS NTSC U-matic and VHS
For further details and order forms please write to:
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Newcastle Media Workshops
67 - 75 Westgate Road
Newcastle upon Tyne
NE1 1SG
or phone (091) 261 4527



PROJECTS U.K. VIDEO PUBLICATIONS

THE BRITISH ART SHOW



Video documentation of live works by Anthony Howell, Gary Stevens, Stephen Taylor-Woodrow, Alastair MacLennan and Station House Opera from the performance section presented at the Southampton stage of the touring art show "The British Art Show".

Formats available: PAL: U-matic and VHS NTSC U-matic and VHS
For further details and order forms please write to:
Projects U.K.
Newcastle Media Workshops
67 - 75 Westgate Road
Newcastle upon Tyne
NE1 1SG
or phone (091) 261 4527



Newcastle-based PROJECTS UK has its roots in the Basement Group, a collective of six artists working in performance and video — Belinda Williams, John Kippin, Jon Bewley, Richard Grayson, Ken Gill, and Jon Adams. From 1979 they ran a venue in a basement in downtown Newcastle, beneath an exhibition and video production space called Spectro Arts with whom they shared facilities, equipment, and labour. In less than five years, they presented more than 230 events in performance, video art, installation, experimental film, and soundworks by 164 artists from Britain, Europe, and the United States.

With the intent of reaching as wide an audience as possible, most performances were free and included large-scale events such as **MAINBEAM** by Charlie Hooker, 'ballet for automobiles' in a multi-storey carpark, and **BREAKS ON THE BRIDGE** by Bruce McLean, featuring 30 young synchronized swimmers and a California-style beach party.

PROJECTS UK was the production and exhibition arm of the group and initiated a number of publications, including "Pieces", a video publication with a booklet, "Doc(k)s GB", a French publication containing a compendium of works by British artists made for the printed page. (Related to this project was a tour of Great Britain by 20 Doc(k)ers in a bus making nightly presentations in galleries — also documented in film.)

Today the basement has been demolished and the Group has gone separate ways. But PROJECTS UK survives, funded by the regional council of Northern Arts and the Arts Council. It shares office space and the financial umbrella of the Newcastle Media Workshop. PROJECTS UK puts on events and uses the promoters money to commission new works. They hold documentation on 300 performance artists, have a comprehensive archive resource for use by students and the media, and act as an agent for overseas video and performance producers in some cases. They documented the performance section of the British Art Show for the Arts Council, acted as sponsor and coordinator for a number of national competitions, such as the recently-juried "Billboard Show" to take place around the UK in Spring, 1988. They have contacts with the Australian, American, and Canadian performance and video networks, and they also provide regular local screenings of artists' film and video.

PROJECTS UK's programmer is Jon Bewley, and he has quite definite principles about how to allocate their budget. First, he wants to pay commissioned artists a professional fee, plus make sure that all expenses are fully covered. The minimum performing fee is £100 but Bewley wants to up this to £150. "If we're serious about promoting new work, we've got to back the artist with money," he says. He is also very concerned about making connections. Connections with audiences, with other venues, with educational institutions, with political and social contexts. "Performance art is not about standing in a bucket in a white room with an audience of two." He is working with the Newcastle Polytechnic and the Laing Art Gallery in determining a programme of performance and video so that commissioned work can be involved in educational curricula, or be seen in conjunction with other events and more traditional forms of art. He wants to give audiences access to the practitioners. Rather than present work in a festival context, he's more interested in seeing it performed in the place it is produced. Having no venue at present, he organizes events in public galleries, on the streets, at swimming pools, carparks, wherever.

PROJECTS UK can credit some of its success to its fundraising abilities. It has benefitted from Thatcher's diversification of the cultural funding base in favour of the 'under-developed areas' of the UK, such as the North-east, but PROJECTS has also been quick to open up new inroads for fundraising, either through contributions in kind from corporations, or co-productions with existing cultural organizations. In fact they have been so successful in fundraising that many of the productions that take place in the more affluent south and in London are financed in whole or part by PROJECTS.

Their latest projects have included the "Billboard Project" — a juried competition, where the billboard concepts of eight British artists were chosen from over 100 submissions (among the winners: Mona Hatoum's "Over my dead body"), and an important curatorial role in the upcoming **EDGE 88** festival of performance, video, and visual art to take place in a number of venues this Fall in London's Clerkenwell district.

For further information regarding submissions/projects contact:

Jon Bewley
PROJECTS UK
67 - 75 Westgate Road
Newcastle upon Tyne, NE1 1SG
England
Tel: (091) 261-4527

PROJECTS U.K. VIDEO PUBLICATIONS

NEW WORK, NEWCASTLE



NEW WORK, NEWCASTLE is a video documentary of new work by artists invited to the Northern region by Projects U.K. and highlights specific works commissioned by Projects U.K. Footage includes excerpts from live works by 10 performance artists who took part in the large scale performance festival "New Work, Newcastle '86". Artists include: Nigel Rolfe, Bruce McLean and David Ward, Peter Mcrae, Bow Gamelan Ensemble, Mona Hatoum, Alastair MacLennan, Kathy Acker, Simon Herbert and Rose Garrard.

Formats available: PAL: U-matic and VHS NTSC U-matic and VHS
For further details and order forms please write to:
Projects U.K.
Newcastle Media Workshops
67 - 75 Westgate Road
Newcastle upon Tyne
NE1 1SG
or phone (091) 261 4527



PROJECTS U.K. VIDEO PUBLICATIONS

PIECES



55 minutes. Short video works by 11 artists commissioned by Projects U.K., resulting in a unique anthology of the best in current British video art. Artists featured are: Steve Hawley and Tony Steyger, Peter Savage, Steve Littman, Neil Armstrong, Zoe Redman, Nigel Rolfe, Richard Layzell, Jon Bewley, Jeremy Welsh, Val Timmis and Mike Stubbs.

Formats available: PAL: U-matic and VHS NTSC U-matic and VHS
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Projects
UK

Administration Audio Photography Projects U.K.

JON BEWLEY

Video Production · Distribution · Publications
Exhibition Organisation

Projects UK Newcastle Media Workshops Ltd
67 - 75 Westgate Road Newcastle upon Tyne NE1 1SG
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NEW

Administration Audio Photography Projects U.K.

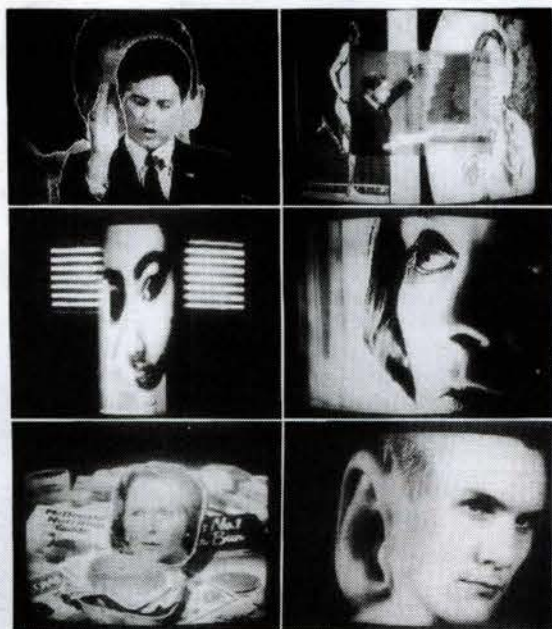
BERYL GRAHAM

Photographic Workshop

Projects UK Newcastle Media Workshops Ltd
67 - 75 Westgate Road Newcastle upon Tyne NE1 1SG
Telephone (091) 232 2410 Projects UK (091) 261 4527

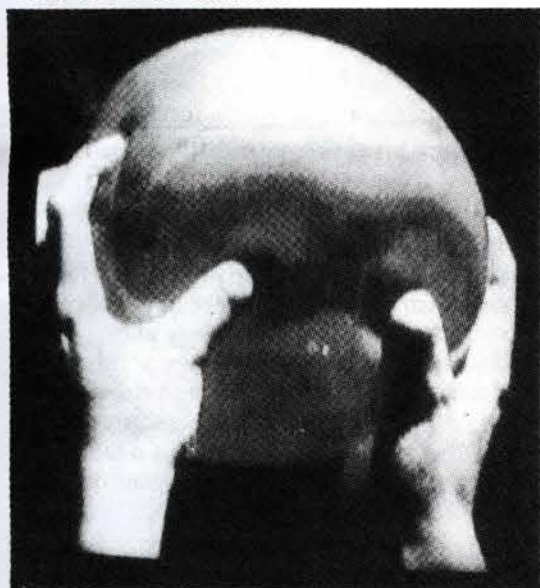
LVA DISTRIBUTION CATALOGUE

LVA



Video Tape Distribution

A012
JANE COTTIS
MIS-TAKE
U.K. 1987 7.30 min PAL



A tape which expresses both an intense anger at the suppression of women's sexuality and begins to outline a sexual identity which is free of those constraints. Nineteenth Century misogynist texts are used and repeated in juxtaposition with images which are both sensual and threatening, until the fear that underlies the text is revealed.

WARNING: This tape has computer flashing effects similar to strobe lighting.

New tapemaker ★ Sexual politics ★ Lesbian ★ Identity ★ Electronic Image History ★ Feminism

A023
CONSTANTINE GIANNARIS
JEAN GENET IS DEAD
U.K. 1987 35 min PAL



LONDON VIDEO ARTS

LONDON VIDEO ARTS
23 Frith Street
London W1V 5TS
Tel: 01-734-7410

LVA DISTRIBUTION, Videotape Catalogue 1987

Released in November 1987, the catalogue is 32 pages, 2 colour cover, saddle stitched. One hundred ten tapes are listed under 'Active Distribution', listed alphabetically by artists, 45 with photographs. One hundred thirty-nine tapes are listed at random without description under 'Archive Listing 1984-87'.

LVA DISTRIBUTION includes an international selection of artists including the U.K., Holland, United States, Canada, Australia. The vast majority of work is from the U.K. Descriptions include PAL and/or NTSC standard. Tapes are available in ¾" U-matic and/or VHS. Rental and/or sales prices are determined by format and by length.

The catalogue includes an Introduction by Jeremy Welsh and About Distribution by Marion Urch. Both of these articles are reprinted here.

INTRODUCTION: THEN, NOW, NEXT

by Jeremy Welsh

London Video Arts is now in its eleventh year. 1988 will mark the tenth anniversary of the publication of its first distribution catalogue. This catalogue is only the third in ten years, but the difference between it and its 1978 counterpart illustrates the growth and development of the organization over a decade. Precisely how LVA has changed its approach to tape distribution is described by Marion Urch in her introduction to the catalogue.

Most things about LVA, about British Video Art, about the technology we use and the situations we use it in, have changed in the past decade. In 1978 access to facilities was difficult, expensive, and rare for most artists eager to use the new technologies. Now LVA has one of Europe's best equipped open access resources, which enables something in the region of 150 users, either groups or individual artists, to realise productions each year. Regular training courses provide instruction in the use of video equipment from basic introduction through to advanced workshops in lighting, three machine editing, or sound production.

The tape library at LVA has grown rapidly in the 1980's, and now houses over 600 tapes, accounting for about 1000 titles drawn from several European countries, North America, Australia and Japan, as well as the U.K. The engagement of LVA with the 'video community' internationally has also developed, so that now a network of contacts with distributors, festivals, curators, exhibitors and artists throughout the world is being established.

In the 1980's we have witnessed a great expansion in the production of independent video tapes and a consequent broadening of the definition of Video Art, described by Michael O'Pray in the catalogue for the 1985 video season at the Tate Gallery as 'The New Pluralism'. This plurality of interpretation, of stylistic convention, and of intention is reflected in the selection of 107 tapes chosen for the 'active' section of the catalogue, as of course it is in the listing of recent additions to the Archive. There are numerous reasons for pluralism in contemporary video as in any area of the arts today; however, a few specifics have had a major impact upon video's development. To a large extent, Video Art has moved out of the gallery, though indeed, it often returns to that situation, and has taken up temporary residence in cinematheques, film theatres, public spaces, recreational spaces, and, most significantly, on television. Although the propor-

tion of Video Art that is either made for, or simply ends up on television is still very small, the fact that the possibility exists and can be exploited has had a dramatic impact upon the way many video artists regard themselves and their work. Unlike any other situation in which artists might display their work, television offers the potential for a mass audience.

Particularly in the USA, but increasingly in Europe, the new willingness of television to engage with artists has brought about a change in definition from 'Video Artist' to 'Television Artists'. A recent symposium held in Amsterdam during the Stedelijk Museum's exhibition 'The Arts For Television' concentrated very closely upon emerging channels of communication between artists, museums, and television. Although many of the artists whose work was featured recognised that television placed a different set of demands upon their working methods, they generally felt that such demands were acceptable as part of the working relationship and were compensated for by the benefits. What emerged was the impression that video artists were becoming 'professionalised', and this attitude of professionalism also shows up on the huge amount of work produced outside television, whether it be aimed at the gallery, cinema screening, domestic viewing, or whatever. The quality of production and the confidence with which many artists now use the medium are a graphic illustration of the development that has taken place in the past ten years.

If confidence is the keynote of much of the new work distributed through this catalogue, then confidence in the face of diminishing public support for the arts must underpin LVA's development in the next ten years. An outward looking approach is essential, a commitment to actively engaging with 'Video Culture' at an international level is fundamental, and the further development of a coherent infrastructure to support the production, distribution and promotion of video into and beyond the 90's has to be a primary aim for LVA and all who contribute to its growth and development. We regard this catalogue — the collection of tapes more than the document — as a crucial index of future directions and we hope it will be of service to all of those artists represented in it, all of those who use it as a source of information, and that it may act as a trigger to encourage more producers to make work in the future and to submit their tapes to LVA for the next catalogue.

LVA

LVA DISTRIBUTION
CATALOGUE

ABOUT DISTRIBUTION

by Marion Urch

London Video Arts has been distributing video tapes made by artists since 1978; since then the number of tapemakers has ballooned from literally the handful of artists who set up LVA to the 200+ who brought in tapes this year alone.

Whilst the growth and development of video art is obviously to be welcomed and encouraged, it became evident that LVA could no longer distribute and service this increased number of tapes as effectively as it would wish. In the past, LVA always accepted all submitted tapes, but the time came when it could no longer deal with the sheer volume of new material; interesting tapes sat gathering dust whilst an ad hoc selection operated whereby tapes were hired simply because the artist's name was familiar. LVA distribution was limited to offering supply and demand service instead of becoming the active, innovative, and expanding operation it should be. It was not able to treat the tapes as they deserved, their makers fairly, or to make time to develop the potential audience that exists for the work.

It was with these thoughts in mind, though not without reluctance, that LVA decided to introduce a selection procedure for all tapes submitted to Distribution

Selection

All tapes which come in to LVA are now processed through a panel which will change every year, and is made up of video artists, programmers, and writers on video.

The panel may select tapes for either Active or Archive distribution. A tape selected for Archive Distribution will be held by LVA in the library, will be listed in the catalogue, and will be available for rental by programmers, curators, and researchers under normal distribution agreements. Tapes in Active Distribution are individually profiled in the catalogue, and will be promoted by LVA by whatever means are deemed appropriate.

The main part of this catalogue features the selection of tapes to be actively distributed. After the active distribution selection is a listing of new (Post 84) tapes added to the archive.

Selection Criteria

Ideas were very quickly formulated about the kind of work LVA should be distributing and encouraging. There was particular interest in accessible work dealing with priority areas — issues of gender and race, the questioning of dominant forms of communication, representation and ideology — as well as those concerned with exploring ways of seeing. We were looking for works that matched ideas with innovative approaches, that were both "stylish and didactic, populist and intelligent", tapes that had the potential to build upon and broaden the audience that exists for video art. It was also agreed that LVA should actively encourage work from marginalised groups: members of ethnic minorities, women, and young or unknown artists.

It was also agreed that tapes should be accepted on individual merits and not on the basis of the name of the artist. This is reflected in the catalogue which gives descriptions of the tapes, but does not profile the artists themselves.

With these criteria in mind, the panel finally made a selection which some may find contentious, unprestigious in its omission of some tapes by better known artists, puzzling in its lack of distinction between established and unknown tapemakers, but which no one should find lacking in interest, in a spirit of egalitarianism or in its pedagogic potential.

Categories and how to use them

As video art and artists have become more established and grown in confidence, horizons have broadened from the early, largely self referential works, to contemporary

tapes that address a whole range of issues. We have tried to take account of this by introducing a wide range of categories under which to relate individual tapes. Such categories include: Storytelling, Identity, Media, Gender, Animation, Cultural Politics, etc.

The categories are designed to serve as a general guide to the tapes as well as an aid to programmers either looking for material under a specific theme, or looking for packaging ideas.

Some of the categories obviously overlap, for example gender, masculinity, femininity, sexuality, but they are designated and applied to assist both those programmers operating within very specific parameters, and those wanting a more general grouping.

Unlike some other film and video distributors we have not restricted tapes to only one group or category, but have cross categorised each tape, so that each carries as many or as few category names as is appropriate to it. This may mean, for example, that a tape could be categorised under finance, politics, sexuality, and music, a listing that aims both to give an accurate impression of the concerns of the tape and to allow for a rich number of programming possibilities.

Historical Section

The catalogue includes a small selection of titles from the archive (pre 1984) intended as a guide to the programming of work that reflects the development of video art in the U.K. LVA still stocks copies of the 1978 and 1984 distribution catalogues which give fuller details of the 400 tapes held in the library before the publication of this new catalogue. LVA hopes, in the longer term, to secure funds for a research project to properly document the archive in order to make it more accessible to programmers, researchers, and students.

How to hire tapes

For further advice on programming and choosing tapes, telephone LVA and consult Distribution staff, or make an appointment to view tapes at London Video Arts. A small viewing suite can be booked by the hour, and the service is free to programmers, researchers, and students writing theses on video art. A price list is included with this catalogue or can be obtained from LVA on request. Prices for extended rentals of tapes are fixed by negotiation. A number of specially priced, pre selected packages of tapes will be made available in coming months. Please ask for details.

Dedicated to the memory of Mark Ashton, a gay political activist who died of AIDS in 1987, the tape, shot on a combination of super 8mm film and video, explores homo-erotic imagery in sumptuously layered sequences that are accompanied by a child's reading of a text by Genet that speaks of sainthood, imprisonment, love and friendship. The tape is poetic, lyrical, sad and beautiful; a poem of love and loss for the AIDS era.

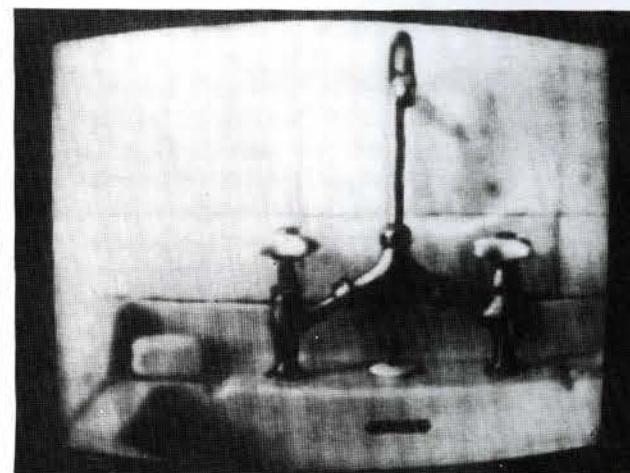
Sexuality ★ Gays ★ Literature ★ Film/Video ★ Sexual Politics ★ Masculinity ★ Identity ★ Health

A034

MONA HATOUM

CHANGING PARTS

U.K./Canada 1984 25 min PAL



Details of a cool black and white interior succeed one another to the sound of a mournful cello. The controlled calm of this first section gives way to disturbing images of the artist imprisoned in a glass structure. The culture of the 'civilised' western world masks the suffering of dispossessed individuals and groups.

Performance ★ Cultural Politics ★ Identity

A101

MARTY ST JAMES & ANNE WILSON

IRON HEART

U.K. 1986 9 min PAL



"Part one of a trilogy (see archive listing for other details) The dynamic duo turn their razor wits to the problems of Industrial Archaeology with characteristic verve, blending in an incisive visual analysis of the language of love. A velvet fist in an iron glove." (Sean Cubitt, Independent Media)

Performance ★ Social Issue ★ Industry ★ Work ★ Electronic Image ★ Pop



ULISES CARRIÓN

In the titles for TV news programs you usually see a revolving planet Earth.



But it isn't the Earth, it is an extremely stylized representation of the Earth.



Extreme stylization

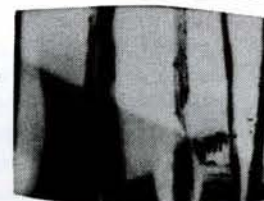
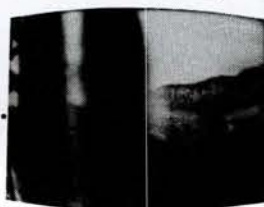
makes a sign clearer without negatively influencing the reality of the thing itself.



Is there a difference

between art and reality, between art and nature, between art and life?

poses, art and reality are one and the same.



For communication pur-

sign.



When I see a film starring Greta Garbo she doesn't only look alive, she is alive.



She's as alive in black and white as anyone on TV recorded in colour.



There's no art and life,

only life.



A painting on the wall is as alive as a dog, as a chair, as Greta Garbo.



Whatever

communicates something, is alive.



The problem with art was that it was a thing.



It

took centuries before art could become a sign and a function.



Communication isn't about things but about

meanings.



Everyone is famous, everything is alive, everyone is guilty, everything is precious.



It depends on the perspective, the context, the lighting, the code, the frame.



Television is a frame

that makes everything equally real.



programs.



Whether reports, soap operas, art videos, commercials. . . are all TV

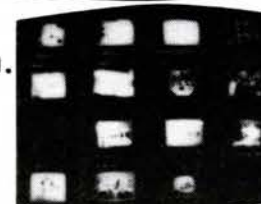
Reality is the stuff of which TV programs are made of.



it's real.



Video is different because it happens outside television.



Video occurs outside

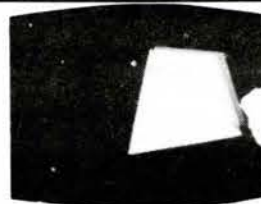
television because it isn't real.



Video isn't subjected to the laws of reality by which television is governed.



Video can be good or bad, but it's always free.



I follow the ancient precept of loving

life even in its most humble forms, therefore I love television.



Television, that unfortunate creature,

totally devoid of freedom.



TV's abject submission isn't reason enough to despise it; just enough to

keep it at a distance.



Video is free to be as long as you want; as short, and slow, and dark, and red,

and soft, and static, and hectic as you want.



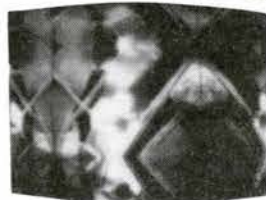
Language, technology, history, color spectrum: video

has borrowed everything from television.



Unlike television, video is free to mean anything from absolutely

everything to absolutely nothing.



A TV program about art is just one program among other programs.



A TV program including or consisting of video art is just another genre of TV program.



At 8

the news, at 9 video art and at 10 pop music.



Of these three, the news is the most striking and beautiful.

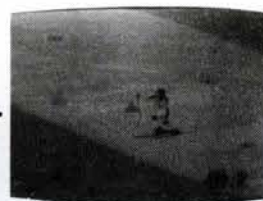


Soap operas are as thrilling as the news, but the news is more poignant.



Sports are as

well structured as the news, but the news is more compelling.



Pop music is as colorful as the news,

but the news is more intriguing.



Art programs can be as aesthetic as the news, but the news can be

edited with more refinement.



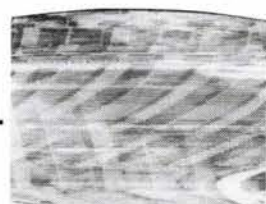
Anyway, all TV programs, including the news, are nothing more than TV

programs.



The black preceding and following a videotape on the screen guarantees the video tape's

uniqueness, which is to say, its freedom.



Watching a videotape is to participate in a singular ceremony.



Broadcasting the same tape on TV would cancel out its ceremonial quality.



Unlike

ceremonies, TV broadcasts are life and therefore subjected to the laws of nature and economics.



Even when

turned off TV set is alive, just like a man is alive when shut up.

as part of a ceremony.



Ceremonies don't necessarily imply a religion.



Videotapes are only alive and meaningful



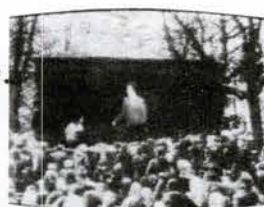
The problem

with video performances and video installations is, that they can be too much of a ritual.



Installations are

like altars; celebrating the mass is like a performance.



austere form of a ceremony.



For communication's sake there remains only the problem of elegance,

just as in high fashion and pure science.



Being an enigma, elegance cannot be defined.



The

most meaningful thing about elegance is, that it's constantly changing.



No journalist, no historian, no

curator can halt the ever changing essence of free communication.



For the sake of irony, being elegant

isn't any guarantee that other people will notice you.

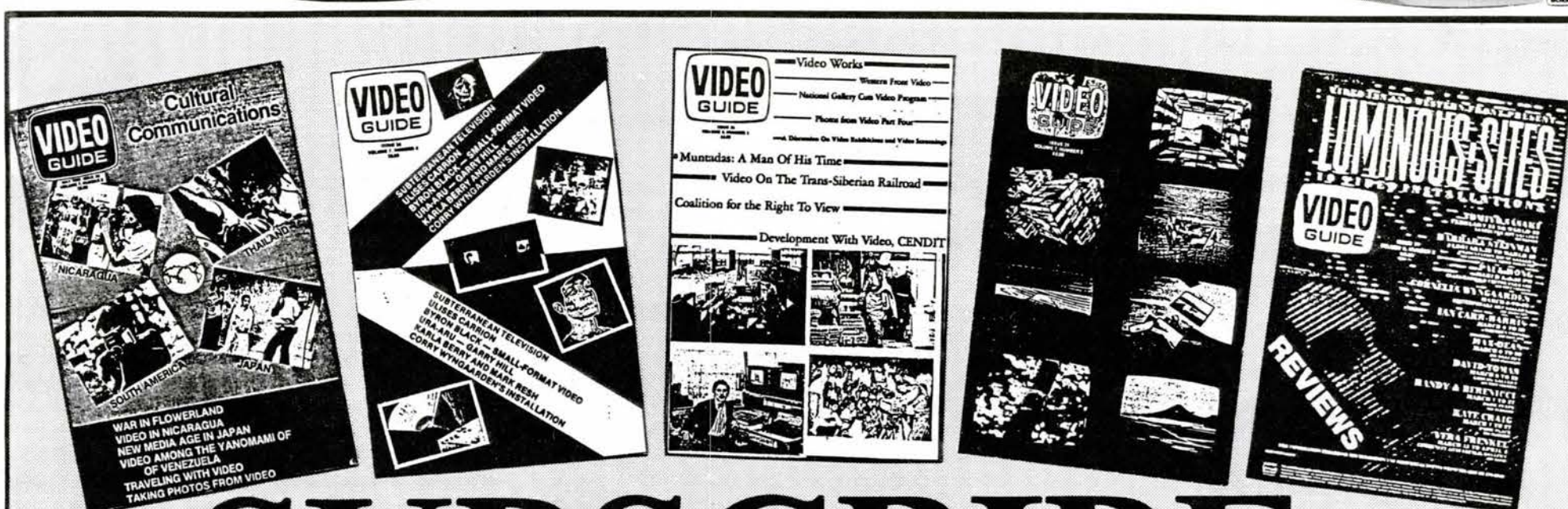


True love remains unanswered. . . often? quite

often? too often?



Whether or not love is answered, there's no better or happier ending.



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Video Guide, 1160 HAMILTON STREET, VANCOUVER, B.C., V6B 2S2, TEL: (604) 688 4336

MICHAEL MORRIS—VINCENT TRASOV

MICHAEL MORRIS / VINCENT TRASOV
Videotapes 1978-1987

Band 1		
<i>Siren of Girona</i>	1987	19:34
<i>Female Voices</i>	1985	11:33
Band 2		
<i>Video Wannsee</i>	1984	17:06
<i>Das Videosehen</i>	1981-82	19:30
<i>Video Narcissus</i>	1979-80	18:50
Band 3		
<i>Standchen</i>	1986	6:00
<i>Female Feet</i>	1986	3:38
<i>Ich will keine Schokolade</i>	1985	2:20
<i>Der Jongleur</i>	1984	3:12
<i>Fluxus Constructivism</i>	1983	3:00
<i>Russian Parade</i>	1982	4:50
<i>Schornsteinfeger</i>	1982	5:30
Band 4		
<i>Hermann Nitsch</i>		
<i>Action 58, Vancouver</i>	1978	18:20
<i>Emmett Williams</i>		
<i>Genesis</i>	1981	8:23
Band 5		
<i>Geoff Hendricks</i>		
<i>Five poems without words</i>	1983	20:35
Band 6		
<i>Thomas Schulz</i>		
<i>Musican Composition</i>	1983	9:05
<i>Lil Picard</i>		
<i>End of the Bowtie</i>	1982	5:30

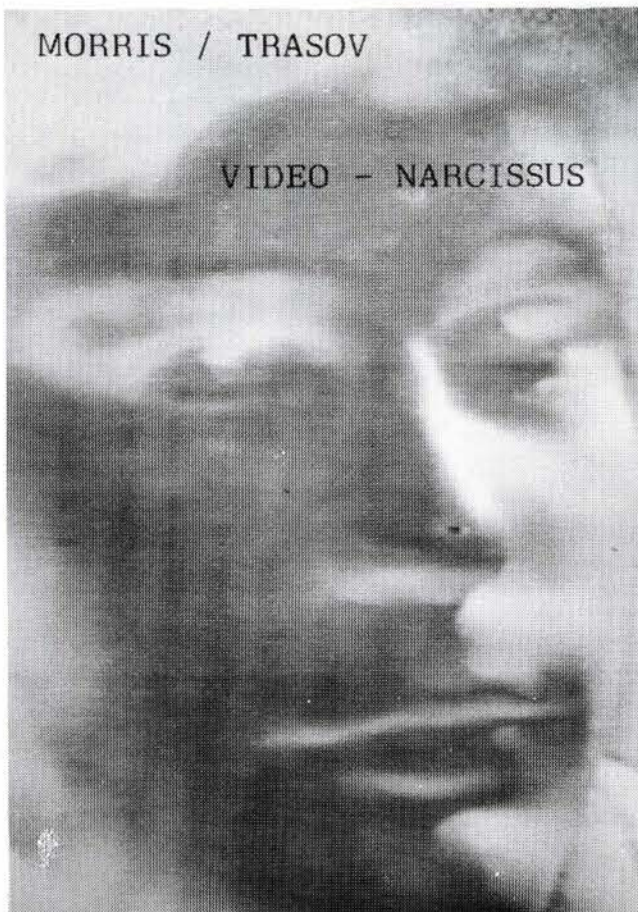
Videotapes are available for rental and sale. Available on PAL and NTSC, ¾" U-matic and VHS. For further information:

Morris/Trasov	or
Mommensenstr. 9	Video Out Distribution
D-1000 Berlin 12.	1160 Hamilton Street
West Germany	Vancouver, B.C.
	Canada V6B 2S2



Morris/Trasov *Das Videosehen* Berlin 1981

VIDEO NARCISSUS



Book Cover

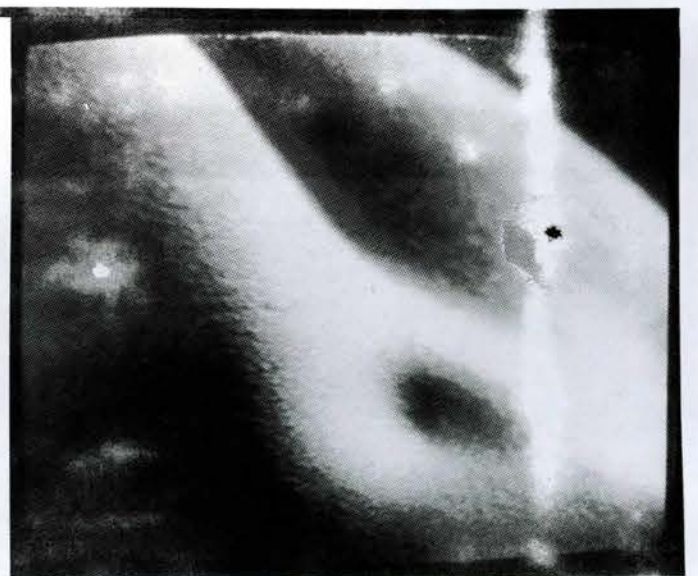
VIDEO NARCISSUS
Morris/Trasov
Publisher: Edition ARS VIVA
Berlin, 1982

56 pages, full color cover, includes both black and white, and color plates, all text in both German and English. Handsomely visual with photographs of videotapes. The book is divided into seven sections. INTRODUCTION with forewords by Jean-Paul Trefois and Video Narcissus by Michael Morris and Vincent Trasov. The other sections include Video Narcissus, Friends, Soviet Onion, Prussian Twilight, Video Bibliography and Videography.

Reprinted is the introduction VIDEO NARCISSUS by Morris/Trasov.

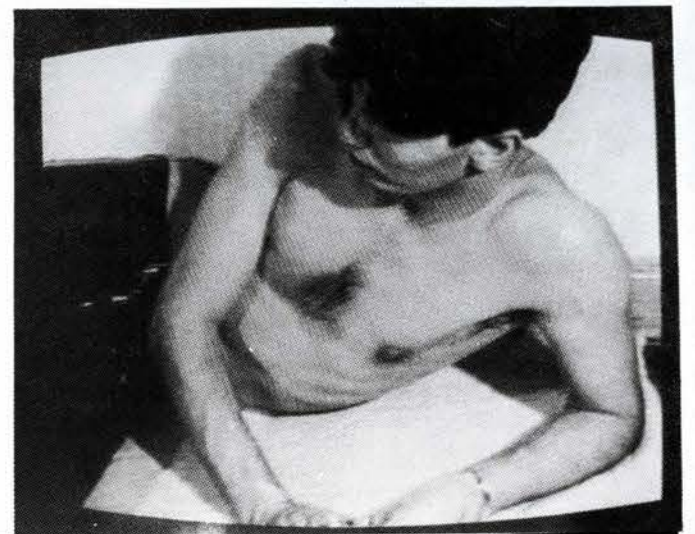
Video cassette as a publishing format has interested us for some time. The medium has the quality of the diary — intimate yet ultimately public in so far as what is written is meant to be read. "Video Narcissus" is such a work, except it is meant to be seen: a video novel started in Canada and completed in Berlin. The work is a mirroring device reflecting a narcissistic culture rather than personal narcissism. To be narcissistic means an annihilation of the self through the fascination of one's being as image. Culturally it is connected with the collapse of systems and social structures. No other century has looked at itself in terms of decades with the degree of nostalgia that ours has. This sometimes morbid fascination for the immediate past reflects the unsettled, uncertain conditions that exist in the present. "Video Narcissus" is personal and introspective in the sense that it does not propose solutions but evokes individual states of being as time and life go by.

Michael Morris
Vincent Trasov
Berlin 1982



Morris/Trasov *Prussian Twilight* 1981 17min. PAL

Morris/Trasov *Friends* Berlin 1981 8min PAL





SCANNING VIDEO SCANNING

DISTRIBUTE CINEMA OF WOMEN

From A Question of Silence to International Sweethearts of Rhythm, Cinema of Women's new Film and Video catalogue highlights the dynamic and challenging nature of Women film and video makers.

Cinema of Women has come a long way since the first struggling, but optimistic days of 1979. Founded by a small group of women film-makers and film school students we emerged in response to a real and very practical need for the organised distribution of film and video material by and relating to women. Now, eight years later Cinema of Women's office is the base for the national distribution of over 100 titles from Britain and across the world, all directed by women, and reflecting the enormous diversity of women's work in video, film and television.

Over 100 titles are described in our new glossy 40 page catalogue. Subjects covered include EDUCATION, HEALTH, LESBIANS, WORK, RACISM, SEXISM, PEACE, HISTORY, IMAGES OF WOMEN, YOUNG WOMEN, VIOLENCE AGAINST WOMEN, and many many more. Feature films and documentaries, animation and shorts are all included.

We are always pleased to hear from women who are working on projects in video and film, both for news about completed projects you would like us to distribute and work in progress, as we can sometimes offer useful feedback and support.

If you would like a copy of our general film and video catalogue, priced £3.00 including p&p, please send a cheque or postal order for £3.00 payable to Cinema of Women to:
CINEMA OF WOMEN, 31 Clerkenwell Close, London EC1R 0AT.

If you would like to be on our mailing list please write to us at the address below or phone us and we will send you our mailing list form.

Cinema of Women receives financial assistance from the British Film Institute and is a founding member of the Independent Video Distribution Forum.



Cinema of Women, 31 Clerkenwell Close, London EC1R 0AT.
Tel 01 251 4978.

CiRCLeS

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University Gallery of Fine Art
1880 North High Street, 2nd Floor
Columbus, OH 43201-1147
Phone 614-292-0330

News Release

CALL FOR SUBMISSIONS

The Wexner Center for the Visual Arts/University Gallery of Fine Art will present *AIDS: The Artists' Response*, an exhibition of artwork addressing AIDS. Curated by Jan Zita Grover, a critic and AIDS activist from San Francisco, the show will open in February 1989 and run through March 1989, in Columbus, Ohio.

Artists producing film, video, photographs, paintings, drawings, sculpture, performance, installations, or other AIDS-related visual/audio projects are encouraged to submit their work. Please send 35mm slides or VHS tapes with SASE mailers, resume and/or cover letter to the University Gallery. Pamphlets, posters, and other materials from AIDS service organizations are also being solicited. The deadline for submissions is July 1, 1988.

The Ohio State University exhibition will be accompanied by a spectrum of related programming including: panel discussions, workshops, and community events concerning AIDS education and prevention, and health, legal, and social issues as they relate to the AIDS crisis.

For further information, please contact Lynette Molnar, University Gallery of Fine Art, 1880 N. High Street, Columbus, Ohio 43201, (614) 292-0330.

MIGHTY MINIATURES '87

Mighty Miniatures '87 - a sequence of thirty 60 second videos

Stunning, stylish and stimulating...

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Miniatures are short 60 second tapes - the ideal length for a first attempt, student projects or busy videomakers. Alternatively you could edit a 60 second sequence from a longer tape.

Next year Miniatures will be showcasing an even broader spectrum of video-makers - so start making those Miniatures now!

Miniatures '86 and Mighty Miniatures '87 are both available from the Media Centre at £9.95 each, plus £1.00 p&p. Or both tapes for the bargain price of £15.00, plus £1.50 p&p.



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NORTHERN NEWSREEL

ASPECTS OF RACISM

A COLLECTION OF SHORT ITEMS FROM NORTHERN NEWSREEL'S REGULAR MAGAZINE VIDEO BULLETINS FOR EDUCATIONAL USE. AVAILABLE NOW IN VHS & U-MATIC VIDEO, WITH TEACHING NOTES AND DISCUSSION POINTS.

RACISM IN THE NORTH Bulletin 1: 5 mins
The black population in the North-East may be small but racism is still a serious problem.

RACISM AT WORK Bulletin 2: 6 mins
Examines systematic job discrimination against black people in the North-East.

SPEAKING FOR MYSELF - MEENA KUMARI
Bulletin 3: 5 mins
One woman's experience of racism and sexism in the North-East.

CLOSING DOORS Bulletin 4: 6 mins
The history of immigration law - the racism of the State?

WHITE LIES Bulletin 5: 7 mins
Young people - black and white - take a look at the reality of racism, by Swinbridge Video a film & video collective based in the North-East.

AN ENVIRONMENT OF DIGNITY Bulletin 6: 7 mins
The particular difficulties faced by elderly people from ethnic minorities, by Retake, a black and Asian film collective.

CLUTCHING AT STRAWS Bulletin 7: 10 mins
Unemployment and the growth of fascism in Consett, six years after the steel works were shut down.



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PERIODICALS

THE GOOD VIDEO GUIDE

THE GOOD VIDEO GUIDE

28 pages, 21cm x 30cm, full colour cover
Published by ICA Video

Director: Fenelia Greenfield

Editor: Emily Purser

Subscription: 1 year, 5 Pounds

ICA VIDEO LIBRARY GUIDE, 30 pence

50 pages, 21cm x 30cm, colour cover

Editor: Mark Finch

This catalogue is first guide to the video library in four years - a complete listing of around 900 titles. The Video Library is the ICA's unique public access facility, open every day of the week from 12:00 to 5:30. (Editor's note: the library is currently only open on Sundays due to lack of funding.)

This excellent catalogue is well illustrated and easy to use. It is divided into eleven sections: Artists' Tapes, Non-Fiction Film and Video, Arts Documentaries, Interview and Discussion, Music and Performance, Television, Independent British Film, Independent International Film, Women's Film, an Index, and How to use the Video Library.

The catalogue includes a number of brief but informative essays: "Artists' Tapes" by Stuart Marshall, "Confronting the Media" by Michael O'Pray, "Before You Trust in Critics" by Teresa Fitzgerald, "Post-Scratch Blues" by Nik Houghton, "Going Interactive" by Jeremy Welsh, "A Bid for Radical Naturalism" by Catherine Elwes.

PERFORMANCE MAGAZINE

61a HACKNEY ROAD LONDON E2 7NX + 01-739 1577

PERFORMANCE MAGAZINE

Founded in 1979 and published 5 times a year, now in its 51st issue, *Performance* was originally intended to document, discuss, and encourage interest in performance art. Since then it has broadened its mandate to include previews, reviews, articles and interviews on 'performance and art, theatre, music, video, dance, and spectacle'. The focus of the magazine tends to be on British art and artists.

The Jan/Feb 1988 issue, guest edited by video reviewer Nik Houghton, highlights video and TV. It contains features on "Pirate TV", "Video Technology", and articles/reviews on video art and aesthetics.

Performance is available in Canada at some newsstands for about \$7.00 an issue or by subscription. Performance Magazine
61a Hackney Road
London, E2 7NX

THIRD TEXT

A theoretical publication based on Third World scholarship in and beyond academia, *Third Text* addresses particular issues raised by contemporary visual art and culture. The magazine will foreground the conjunctions of art practices and ideological and political presuppositions and concepts. It will further provide a platform for the discussion and appraisal of work by Third World/black artists. The first international publication of its kind, the magazine aims at establishing historically and theoretically informed Third World perspectives on the visual arts.

Kala Press, 303 Finchley Road, London NW3 6DT

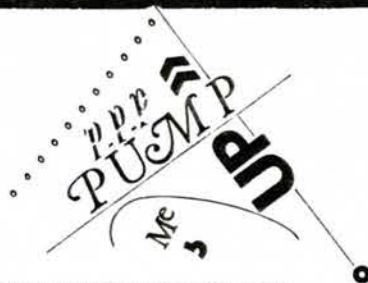
PERFORMANCE



PERFORMANCE ART EVENTS is a monthly listing and news-sheet of new work in performance art and related areas.

Produced by:
The Combined Arts Unit
Arts Council
105 Piccadilly
London W1V 0AU

22 Portland Terrace
Jesmond
Newcastle upon Tyne
NE2 1QQ



Pump Me Up is a new monthly Newcastle-based magazine brimming over with grippingly exciting articles about what's happening in the area and others that aren't about this at all.

It's what every fast-living, devil-may-care, firm-buttocked young person needs to get through the week.

Hang it in your lavvy and impress your friends. Demand to see it in your Dentists Waiting Room. Carry it prominently displayed in your back pocket, but for Goodness Sakes BE SEEN WITH IT.

INPUT/OUTPUT

c/o Time Based Arts
Bloemgracht 121
1016 KK Amsterdam.

INPUT/OUTPUT
24 pages, 8" x 11 1/2"
staple bound, newsletter
published 6 times a year by
Time Based Arts
Edited by Ulises Carrion

INPUT/OUTPUT is a good straightforward source for international video, audio, and film news. It includes reprints of articles and artists/curator statements reprinted from recent publications, exhibitions and catalogues. It lists recent and upcoming events, exhibitions, festivals, and workshops.

CineVue

CineVue Takes a Sneak-Peek at Peter

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Ping Chong & Shu Lea Cheang On
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EVENTS

BRITAIN'S FIRST INTERNATIONAL
EXPERIMENTAL ART BIENNALE
SEPTEMBER 13-25

EDGE 88 will be a two week long festival taking place in London in September 1988, and will tour extensively around the UK. It will bring experimental art to Britain from around the world, in particular live art. With an administrative base at the leading Central London gallery AIR, it will comprise an intensive series of daily performances, installations, site specific works, exhibitions, and conferences, and will take place both indoors and outdoors in a number of buildings in the surrounding square quarter mile of Clerkenwell.

EDGE 88 aims to reassert Britain's place in the international circuit of experimental work in art, by not only inviting an unprecedented concentration of international artists, many of whom will be appearing in Britain for the first time, but also attracting an international audience. This will have the complementary effect of exposing and promoting innovative British art, which is currently unfairly isolated through lack of contact with foreign work, and thereby attain for it the wider recognition it deserves. Not only that, but links between different cultures in Britain would be strengthened by this initiative.

EDGE 88 in London will be a continuous series of performances, openings, and outdoor events throughout. Clerkenwell (London's 'hidden village') has been chosen because of the proximity of a number of artists organisations and galleries, a large number of suitable buildings which have already been promised for use, and an extraordinary number of unusual outside spaces.

EDGE 88 Touring will take place from August to October 1988, and will consist of purpose-built packages of artists for the various cities it will visit, taking advantage of the well-developed network across the country for presenting experimental art which has often been the first to bring foreign artists to Britain.

EDGE 88's policy is implicit in its title. EDGE 88 and its collaborators believe that the process-based approach of many live and other experimental artists runs counter to the monumental and commodity based approach of traditional artforms, and that this approach knows no physical frontiers, either by media or national boundary. That experimental artists in this country share common ground with those relatively isolated in Eastern Europe, cosmopolitan Catalonia or post-colonial Australia is an experience to be celebrated. In this way EDGE 88 maintains that such work clearly addresses international social and political issues as well as being highly accessible. The establishment of this biennial event fills an evident gap, both for Britain and the world.

Rob LaFrenais, Director
EDGE 88 at AIR
6&8 Rosebery Avenue
London EC1R4TD England

EDGE 88
INTERNATIONAL
EXPERIMENTAL
ART LONDON
SEPTEMBER 88



7th world wide video festival

noordeinde 140
2514 GP den haag nederland

september 10-17-1988

The seventh edition of the World Wide Video Festival will take place from September 10th through September 17th, 1988. The festival, which is organised by the Kijkhuis, is the premier occasion for independent videoproductions to be shown in the Netherlands. The festival gives a selection from international productions made during the last year and presents videotapes, installations, performances and video-related new media at several venues in the city of The Hague, with the Kijkhuis as the central festival location.

In six years the World Wide Video Festival has build up a proud tradition in presenting independent videoproductions and the festival has a reputation for being a major meeting-place for video-makers, producers, distributors and a growing audience that is interested in video.

The World Wide Video Festival will include a competition element and an international jury will choose four productions to be awarded a prize. Videomakers are invited to submit productions. The selection committee will determine the format and content of the festival and you will find the rules and regulations together with an entry-form attached. The conditions for entering the competition are laid down in the regulations of the festival and the selection committee will decide which productions will take part in the competition.

All entries must be accompanied by an official entry-form.

The World Wide Video Festival will present one seminar on the distribution of independent video and one on the policy of museums regarding the presentation of video-art, both with international guests.

A general catalogue will be available, containing descriptions in Dutch and English of all selected works and also several critical essays. The World Wide Video Festival will also publish a daily festival paper.

For press information, tickets and hotel reservations please contact the World Wide Video Festival at the Kijkhuis, Noordeinde 140, 2514 GP The Hague, The Netherlands
Telephone: 070-644805.

RESOURCE

ICA VIDEO LIBRARY
THE MALL, LONDON SW1 (01) 930 3647



The Video Library is the ICA's unique public access video facility. We stock over 900 tapes, many of them impossible to see elsewhere. Covering every aspect of contemporary culture, the range is enormous, from Sankal-Juku and Lenny Bruce to Laurie Anderson and post-scratch. Section headings include Original Artist's Tapes, Television, Non-Fiction, Women's Cinema, Music and Performance, Independent Film, Arts Documentaries and Talking Heads. This catalogue also includes short articles which set modern video in context.



National Film Board of Canada
Office national du film du Canada

NEWS RELEASE

The National Film Board of Canada is pleased to announce the publication of *Film/Video Canadiana 1985-1986*, the newest edition of Canada's national filmography.

Film/Video Canadiana 1985-1986 is a detailed guide to more than 2,500 French and English films and videos produced in 1985 and 1986. It also includes a directory of over 3,500 Canadian producers and distributors.

The publication is the result of a co-operative project undertaken by the National Archives of Canada (Moving Image and Sound Archives Division), the National Library of Canada, the Cinematheque quebeoise, and the NFB. The aim of this partnership is to promote the distribution of Canadian films and videos both at home and abroad and to create a permanent record of Canadian filmmaking.

Film/Video Canadiana 1985-1986 may be ordered through the Customer Services Division of the National Film Board (price: \$35.00 in Canada; \$40.00 US elsewhere).

For further information, contact Jane Devine at (514) 283-9427.

THE TEST

by JOOLZ

I didn't like that party. I didn't like it from the moment we got there. You know how it is — there's nothing you can exactly put your finger on, everything is pretty much set up as usual; okay, you've never partied at this particular place before, but they're all the same, these places. All dirty, old big houses; houses that were probably the property of the wealthy once upon a time, in the days when houses were built solid and a bit bigger than rabbit hutches. But now, just dirty, cat piss smelling, and cold, except in the living room where the gas fire with broken ceramic bits is on full and glowing brilliant orange making an hysterical hissing. The one in this room was fitted incongruously and badly into a huge battered old fire place with a tarnished, fly-blown old mirror over it. It made the reflection of the people there look bulgy and sinister. Ha! mind you, that wasn't hard.

No, I didn't like it. Still, what could I do? I mean, I couldn't turn round to Him and say, 'take me home, love, I don't like it here.' Jeez, he'd think I'd gone off my block, crackers, or worse — lost my nerve. No, we'd come a long way for this, ridden those windy roads like a pack of quarrelling lunatics, jeering at the laggards or the unlucky break downs, the pack. We'd done really well; not too fast, not too slow, no stops other than the mass ones, all politics really. We were being watched — Him to see if he was fit to join, and me, well, they always watch the women to see if they'll fit in.

I remember my father bringing his boss and Mrs. Boss back to the house for a dinner party once, and how Mother and I had been on best behaviour for Father. How hard it had been, how I'd hated it, and this was just the same underneath the outlaw trappings, and I didn't like it any better.

But I loved Him. My own dear Him, my husband/comrade. This was what he wanted so nothing I did would spoil it for Him, I'd see to that. I'd wanted it too, once, when I'd been a romantic, a hanger on; fed on the books, the look of it all, the dream of honour bright. I think I believed in it all more than they did but the reality was brutal and unchangeable. They were men, I wasn't. They belonged and I only belonged to one of them. They had the glory, the patch, I had the hierarchy of matrons; the willing brood mares, savagely mindful of their position and status. Straighter, under their proper bike chick chic, than the most narrow-minded village vicar's tea party . . . and about as interesting.

That thought dragged me back to the party. Wouldn't do to be caught thinking. Already Big Pam (with her doughy, pasty fat face like an unbaked currant bun, and her great fat tits hanging over her jeans waistband — yuk!, looking just like a monster fucking vicious lardy cow) was scrutinising me with suspicious eyes. To make me sweat, she whispered an obvious aside to her toady, Mandy, and they looked knowing together. I busied myself adjusting my jacket and boots. He'd gone off somewhere, as per usual, and I scanned the dump for a sympathetic face. The only one I could see was Doc, so I sidled up to where he was legged out in a casual manner and sat down beside him. Big Pam quivered her chins at this breach of etiquette, and Mandy bridled, but the thought of listening to her account of how Mick whaled the daylight out of her last week for absolutely nowt, and here are the bruises to prove it, followed by a blow by blow account of their re-union, bed-breaking fuck made me grit my teeth with a savage boredom. I couldn't even look at Mick now without thinking about his fondness for baby oil and suspenders . . . Mandy in suspenders; vomit, vomit!

Doc acknowledged my presence with a lazy wink and I breathed a sigh of relief, safe at last. Doc was kind and true, loved terrier dogs and misunderstood women. He'd protect me.

"Want some acid? Plenty acid round here. Blotter though, don't fancy it mesel." He gestured at a skinny, greasy youth in black, giggling through green teeth at nothing I could see. "Jeff's got it if you want it. Mind, looking at him's enough to put anyone off, eh?"

"Yeah, see what you mean," I replied staunchly, "I don't like it anymore meself, actually."

"Don't you, actually?" His voice went 'posh', "Ho, Hi Ham sorry milady, to be sure!" I froze. Was he in a bad mood after all? Was he on a paranoia speed thing? He looked okay, but that didn't necessarily mean fuck all. I must have looked like a frightened rabbit because he laughed lazily and passed me his beer, "blotter free, the only one in here." I relaxed and drank some of the

warm, sweet/sour fluid. I passed him back the can and settled to watch the party.

Everything wavered before me like a picture in a fish bowl. There were outlaws from all over plus hangers-on of all varieties. A couple of baby grebos, way out of their depth, had snuck in and were gaga on free acid. One of them had tried to pet Malla's alsation and it had bit clean through his upper lip. The boy's mouth was swole like a balloon, but he just thought it was a battle scar, or some such shit, and kept repeating the story to his mate over and over. There were some mean looking old guys in a corner with leathery prison faces and concealed weapons everyone knew about but didn't care to mention. And, of course, there were girls. Some were confident, capable characters hoping to score a steady bloke and a lift up the social ladder; some were all time drunken losers with 'victim' in block capitals on their cacky foreheads. Practical jokers paradise, and how the lads loved a joke. Forget them; far too lost to love or save. And of course, the one that I watched, the middle-class art schooler hanging on the arm of her 'bit of rough', drunker than was safe, bourgeois voice like a buzz saw, thinking herself the mistress of this thrilling bit of slumming, and heading for disaster.

She was me but for the grace of god, really, Her voice was my voice, but I had married my working class hero, and she has hers pinned on her bosom like a brooch. Her disaster crept toward her inch by inch as she shrieked and giggled and took hideous liberties with her escort that set me and Doc tutting like a pair of maiden aunts.

Then, so quick, I couldn't have helped her if I'd wanted to, she committed the unforgivable; that buzz buzz voice, "Oh, don't be a complete shit, Johnny, I said I want a drink. . ." and she took the whisky bottle from his very lips in front of us all, so he had no choice, not that he gave a damn, but he was fair and only smacked her once — hard and straight, and her nose broke clean with a little crack and her world fell apart like a badly stitched dress. How she howled. How we laughed, and the lads teased Johnny something cruel. She ran away of course. She had to. But the party went on.

Doc told me this was Gyp's house, THE Gyp; the living legend, and I was suitably impressed. Doc offered to introduce me to the legend, and I could only agree, so we shambled off watched closely by Big Pam and Mandy. I imagine they hoped we could be caught at some scandalous practise, like being alone together. They licked their chapped and skinny lips to no avail.

The Legend sat astride the enormous green dragon rig he was building in the kitchen, and with a true celebrity's generosity, gunned it up for us, shattering our eardrums and filling the room with noxious fumes. Doc made careful compliments while I, of course, said nothing but tried to look keen. I must have succeeded. The Legend addressed me personally.

"I 'ent seen you before, who's your old man?"



Joolz

Doc replied for me, as was the custom, that my old man was their prospect. I nodded in abject terror. The Legend nodded too. He was very, very handsome, and through the ghastly fear, a vista of social advancement and lust opened before me only to retreat at the universal knowledge of the Legend's rock hard wife and their two little blonde sons. When I returned from this foolish reverie, I realised not being on the ball had been a bad mistake. The Legend was smiling at me in a wolfish sort of way and Doc looked worried. I knew it couldn't be sex. I was beneath his notice in that way, he wouldn't risk the wife's wrath for the likes of me, but something was amusing him. He spoke,

"Doc here sez you're a bit posh, eh? Come wi' me, I'll show ya somethin' posh . . ." He uncoiled his spaghetti western beauty from the rig and weaved into the party room. The lads watched him as he walked to the fireplace, grinning gently. They had That Look on their faces, but like dream there was no escape from this unknown fate. And as Doc murmured "shit" in my ear like a warning, the Legend gestured at a domed bird cage on the vast



Joolz

mantleshef. The atmosphere was as thick as felt, and the faded mirror reflected us all like ghosts. The cage was covered in a heavy canvas cloth. The Legend grinned affably.

"What about this then, posh enough for ya?" and he twitched away the cover with a showman's air. There was not, after all, a bird cage under the cover, there was a large jar. In it, swirling murkily in a brownish fluid strongly reminiscent of the cheap lager Doc had given me earlier, was a severed head — a real head. The head of a young woman, her hair swimming about her tilted face; eyes closed, lips slightly parted. A severed head; the lads laughter echoed in the white sweaty coldness around me as I heard the Legend say proudly that he'd given over a hundred quid for that 'un off of a bent mortician, but then a girl, one of the victims, screamed shrilly over and over, and the Legend grumpily covered up his prize, and I, with careful posture, walked to the stinking bog and threw up in private.

I knew I wouldn't like that party. It was just a feeling, but I knew I wouldn't like it. But I passed the test because that's what it was. I passed, and threw up in private, and Doc was pleased, and I didn't shame my old man, so that was okay. That was okay, wasn't it?

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Correction

The title of Julian Samuel's video was incorrectly printed in *Video Guide* Issue 42, Fall 1987. The correct title is *Red Star Over the Western Press*. The Guest Editor would like to apologize to Mr. Samuel for any embarrassment or difficulties this mistake may have caused.



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