

VIDEO GUIDE

APRIL - MAY

Interview

PEGGY GALE

Review

DARCY LANGE

Portrait

**MONICA HOLDEN
LAWRENCE**

TATTLETAPE

Ramblings, back track, up to date.....do tell.....the two \$500 awards of the ARTON'S 1978 Video Open were swept away by Torontonians RODNEY WERDEN'S "MAY I/CAN I" and the very up and coming SUSAN BRITTON'S "INTERFERENCE".....ARTON'S directors CLIVE ROBERTSON and MARCELLA BIENVENUE are packing it in for Calgary and taking themselves and the ARTON'S operation to Toronto, we'll sadly miss them here in the West.....rumour has it that they'll be sharing a new building facility along with ART METROPOLE and the CANADIAN FILM DISTRIBUTION CENTRE.....more from Boronto.....MARIEN LEWIS of A SPACE and HUMMER SISTERS fame has buttered up video artist advocate TERRY MCGLADE in combining their administrative talents in organizing "THE FIFTH NETWORK VIDEO CONFERENCE/FESTIVAL".....an ambitious 4-day conference, 4-niter festival is being slated for early September.....MICHAEL GOLDBERG will be organizing a Western contingent of delegates.....after much yes, no's, maybe's from the Canada Council TERRY MCGLADE and PAUL WONG are off to Milano, Italy to attend "INPUT" the International Public Television Screening and Conference.....they are specifically interested in the Experimental Video Art Section in which they will officially present 2 hours of Canadian content.....a report of that in the next issue.....with the kind support of External Affairs the HUMMER SISTERS are off to big N.Y.C. to present a 4-day run of "VIDEO CABARET" at the KITCHEN.....walking through town during the recent bus strike was Canada Council Video Officer Rene Blouin.....full of optimism and information while on the social circuit.....New Yorker DAN GRAHAM did stints at Simon Fraser University, Vancouver School of Art and at the Vancouver Art Gallery.....PAT PEARCE the short but fiery C.R.T.C. Commissioner paid a visit to the VIDEO INN during the recent hearings at the Hyatt Regency.....THE VIDEO INN is on the lookout for new tapes, new talent for a mini series of 4 one-person shows slated for this Fall...the series funded, well sorta funded by a B.C. CULTURAL GRANT via the COMMUNITY ARTS COUNCIL.....PAUL WONG has recently accepted a position on the ARTS ADVISORY PANEL of the CANADA COUNCIL.....it essentially means 4 paper shuffling talking head trips to our nation's capital over the next year.....it also means he's ineligible for most C.C. grants.....don't bite the hands that feeds you, you also can't feed the hand that bites.....recent C.C. handouts included a projects grant to PUMPS Centre for the Arts, a production grant to ROSS GENTLEMAN, and WOMEN IN FOCUS received assistance to stage a film/video festival.....MICHAEL GOLDBERG on the invitation of FUJIKO NAKAYA will attend the CAYC 10th INTERNATIONAL VIDEO ENCOUNTER in Tokyo during May.....for those who missed VITO ACCONCI'S "THE RED TAPES" during it's run at the Vancouver Art Gallery, they were worth catching, in fact they were great.....something different, something nice.....don't miss the new faces and new talent April 4th at the VIDEO INN.....Toronto performer MARGARET DRAGU will be artist in residence at the WESTERN FRONT during April, preceding her will be Austrian HERMANN NITSCH.....On the move DON DRUICK is off on a quicky tour that will include WINNIPEG and MONTREAL.....Producer BARBARA STEINMAN threw a b/w affair.....many video prominents bashed through the night dressed in black and white in celebration of colour.....on the subject of colour.....the A SPACE VIDEO COOP "video vultures" quickly buzzed in, renewed membership in order to swoop up the new colour portapak.....good hunting.....

EDIT

THE CITIZEN'S INQUIRY

Over the past eight years many of us in Vancouver have been active in a struggle to force local broadcasters and cablecasters to improve their performances and to develop quality local television. We have appeared before the Canadian Radio-Television Commission (CRTC), negotiated directly with licensees, lobbied the provincial government, researched new models for community controlled broadcasting, and much more to promote constructive changes.

The Association for Public Broadcasting in British Columbia (APBBC) took the initiative recently by organizing a Citizen's Inquiry into the Content, Control and Effect of Broadcast Media in the Community on February 23. The public hearings were scheduled to coincide with those of the CRTC, which were being conducted in the same hotel.

The day's agenda proved to be a review of the struggle, a summary of many of the issues that have been raised before, and a forum for a great variety of statements and presentations. For some people in the audience it was certainly a crash course in westcoast media politics. In brief, some of the issues raised were: the neglect of local affairs and neighbourhood issues by CBC; the practice of crisis/sensational news reporting; the maintained stereotypes of women, prisoners, unions, native people and the handicapped; our media's insensitivity to gays and blacks; the quality of news analysis; the effect of TV on the spoken language; the erosion of small neighbourhoods and communities; unnecessary centralization (CRTC & CBC) which give us no control over what's placed on our airwaves; censorship; and the cultural drugging of our children.

Trying to sum the day up in one general statement, sifted from the thirty plus presentations, we questioned the moral responsibility of our broadcasters as they promote an unthinking homogenized culture, with only the most superficial coverage of current affairs, and as they construct an American style top-down broadcasting system to keep us pacified.

Ross Gentleman

Video Tape Guide West



Published by:
Satellite Video Exchange
261 Powell St. Vancouver, B.C.
688-4336 (68-VIDEO)

page two	TATTLETAPE EDIT
page three	REVIEW: Darcy Lange
page four	CANADIAN VIDEO CONFERENCE HARDWEAR NOTES RECYCLE
page five	MEDIA AND WOMEN WOMEN'S DAY IN VANCOUVER LETTER
page six	EUROPEAN TOUR REPORT, Part one
page eight	DAN GRAHAM: Installation INTERVIEW: Peggy Gale
page ten	PORTRAIT: "Mad About the Crazy Lady" CRTC PREVIEWS & REVIEWS
page twelve	COMING EVENTS

Volume 1 No. 2

April/May 1978

Layout this issue: Daryl Lacey, Sharon Lovett
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... and are they ever tired!

Contributors this issue: Paul Wong, Ross Gentleman, Joanne Bernie, Michael Goldberg, Marion Barling, Shawn Preus, the CBC, Andy Harvey, Bob Peterson, Annastacia MacDonald, Monica Holden Lawrence.

DARCY LANGE

by JO-ANNE BIRNIE DANZKER, curator Vancouver Art Gallery

"His work appears as socially-oriented documentary, but his handling involves a unique, insistent scrutiny which sets it quite apart from the conventional distortions of say, social drudgery. The work is a precise and unadulterated analogue which presses the viewer into an acute state of real-time awareness."

'The Video Show' by David Hall,
Art and Artists, May 1975

Videotapes produced by New Zealander Darcy Lange have an extraordinary impact that is difficult to define. A description of his tapes as "work studies", "socially-oriented", "documentary" somehow connotes real-time boredom. Instead, as David Hall pointed out, there is an insistent quality, an acute state, a scrutiny, an analogue, which is far from boring.

Lange insists that any discussion of his work should note that he views the objects, not as completed work. Lange's term for them is "researches". He also resists being considered a video-artist, preferring that the tapes be shown as part of an installation, often including film and photography.

The research that Lange conducts is into the nature of "work", not in terms of the political and economic structures that shape it (although their presence is inevitable), but in terms of the specific relationships between his subjects and the work in which they are engaged. For this reason Lange's tapes should not be categorized exclusively as "political tapes". They are a celebration of the dignity of both man and labour, not an expose on the "exploited worker".



Lange left his native New Zealand to attend the Royal College of Art in London in 1968. As a "colonial" from a proudly working class background one of the major impacts of this move was in coming to terms with his position as an outsider/insider in a highly class stratified society. One of his earliest public "exhibitions" (in 1971) was an installation at the Royal College of Art in which he documented Irish street workers (other colonials) repairing Oxford Street. In this installation he presented life-like sculptural figures of the men in front of a projected film image of Oxford Street traffic.

Since this installation his studies have been: families; Bradford industrial working life; various work situations in New Zealand (including sheep-gathering, tree-felling, cow-milking, working in an abattoir); work studies in a Spanish village and a series of studies in Comprehensive(public) and Grammar (private) schools in England.



In these school studies, Lange has extended our definition of work to include learning. He has also successfully developed a context in which to consider the notion of creativity.

"There is no word for art in the Polynesian language and the Polynesians attempt to do everything as creatively as they can. Creativity in schools is not necessarily confined just to the art class. The choice of recording history, art and science classes in schools shows this."

"To Effect a Truthful Study of Work in Schools", Darcy Lange, Museum of Modern Art, Oxford, March 22- April 9, 1977.

The school studies also demonstrate Lange's commitment to the participation of his subjects, who often view and comment on the tapes as they are produced.

This particular series includes documentation of the teacher in the classroom, at home and in discussions with the students after viewing earlier tapes. By also including interviews with outsiders (still with a vested interest) Lange has attempted to broaden the base of participation even further.

One of Lange's achievements is that we are exposed to, perhaps vicariously experience, the complex relationship of the worker/subject to the specific labour or context in which s/he is engaged. Sometimes the historic, economic, even racial components of this relationship are neither immediately evident, nor comprehensible, outside the specific cultural context. Perhaps the best examples would be the overtones behind Maori employment in certain sectors of the New Zealand economy; the particular relationship of the English working class to labour.

However, even given the specificity of certain levels of meaning (or at least connotation) in Lange's tapes, in a more generalized way his subjects

remain curiously intimate and familiar despite vast cultural and experiential differences from the viewer.

This sense of equality and familiarity is in part due to techniques adopted by Lange. The single camera view, or static camera position of many documentary tapes or films is not neutral, and can be oppressive. Lange, in his preoccupation with the dignity of his subjects, and with what we termed earlier a celebration of labour, is careful to ensure that we do not feel oppressed by either the content, or our relationship with it through the camera.

Most television (or community) documentaries on work tend to rely heavily on interviews, closeups stressing the negative aspects of work, and rapid edits. Lange instead does not edit, but prevents "real-time" boredom and oppression by re-structuring information through the camera (long shots, slow zooms, slow pans). If a close-up is used it often focusses on the source of pleasure in the labour (eg. the worker himself, or in the case of farmworkers, the soil). By removing this oppressive aspect Lange has enabled the viewer to consider the information in the (apparently) least contrived manner, and on more equal terms with the subject who can no longer be caricatured in cliché terminology.



"These videotapes brought home what it's like to work in a factory, made me think about the process of 'education'—better than many documentaries where the arguments are set out and systematised. This modest procedure of observing and 'distancing' from everyday life can carry with it a surprising force, because it can lead to the making of comparisons".

Guy Brett, Museum of Modern Art, Oxford, March 22-April 9, 1977

Vancouver has been a major centre of community-oriented videotape production. This exhibition of tapes by Darcy Lange, and the upcoming *Montreal Tapes: Video as a Community or Political Tool*, organized by the Vancouver Art Gallery, provide interesting and quite diverse parameters (both physical and ideological) within which to consider local production.

Darcy Lange tapes, optically transferred from European format, are available for viewing at Video Inn.

Conference

THE 5th NETWORK

Dear Friends,

It's been quite a long time since there has been a Canadian conference for independent video producers. You know the kind - with tapes rolling and feathers flying, lots of talk., lots of action, and a chance for those on the periphery to be in the centre.

We're organizing such a conference now. We call it the Fifth Network and it will take place in Toronto the 7th, 8th, 9th and 10th of September, 1978. Four days filled with seminars, discussions, screenings, exhibits, installations, performances - and a special place in the scheme of things that we call "Homage au Québec", a tribute to the pioneers of social video.

Here's an outline of the major goals we see the conference directed at:

- * information exchange through seminars and discussions to strengthen the independent video producer's position
 - to define and build video markets
 - to create a viable dialogue between independent videomakers and cable and broadcast systems

-to demonstrate and explain new developments in video technology

- * general consciousness raising
 - the social phenomena of uniting video people from across the country
 - integration of different forms of video expression
- * a festival spotlighting the various aspects of creative video
 - a showcase of works from the CV classics to the present

Sounds good, so far, eh? Well, here are the particulars that we've worked out so far.

There will be a reasonable registration fee but we are hoping to provide conference fees, transportation and/or lodgings to as many delegates as possible.

What we need from you are answers to the following:

- 1) Are you coming? Where are you coming from?
- 2) Are you sending or bringing tapes? Do you have any stills for the conference?
- 3) Are you interested in taking an

active part in the conference?

- participating on seminar panels or leading informal discussions
- presenting information pertinent to the seminars
- taking part in the video festival eg exhibition, performance, installation
- assisting in the documentation of the conference and festival events
- donating your bilingual abilities
- 4) Any other ideas or suggestions

We need your help to organise the best conference of all. So hurry up and answer and we'll be sending you a spiffy new brochure with all the detailed information.

All the best,
Marien Lewis
marshalore
Terry McGlade
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(416) 964-3627

P.S. For your convenience, Québécois can contact marshalore at

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HARDWEAR NOTES

by ROSS GENTLEMAN

The vertical interval is the gap between one field (or scan) and the next as a video image is etched on the face of a tube (picture tube or camera tube). The electronics of television are analogous to film in that field after field, the video information is recorded every sixtieth of a second as still images.

Briefly, field number one is drawn with the fraction of a second between scans,

262 1/2 horizontal lines and then field number two is drawn with 262 1/2 horizontal lines interlaced between the lines of field number one. The two fields combined are known as a 'frame'. A frame is described every thirtieth of a second in video (and television).

The vertical interval between fields,

is of critical importance in video switchers and editors. When switches and edits occur during the vertical interval they do not disturb the picture. Consequently the more sophisticated videotape editors are vertical interval editors. The most sophisticated are frame-by-frame vertical interval editors which electronically assure that even fields follow odd fields at the edit point, and consequently avoid the tear at the top of the screen which occurs 50% of the time on field-by-field editors.

To achieve vertical interval edits with helical scan machines the manufacturers introduced the 'flying erase head' which precedes the video recording heads as they pass across the tape. So if you hear the term you'll know what it means.

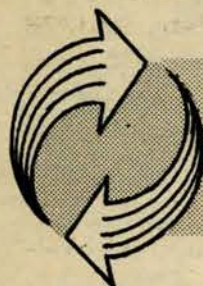
Among the moderately priced 3/4" Umatic editors now on the market two major features are offered, one is a field-by-field to frame-by-frame option. The frame-by-frame is desirable (and is only offered by JVC and Panasonic) but must be viewed critically in the context of other considerations.

The second important feature centres on generation loss, particularly in colour, and Sony seems to have the inside track with their RF dubbing system and higher resolution, but the competition is close.

Of course there is more to consider; prices, manual audio and video controls, special features on the edit controllers and so many other details that will always have to be weighed if you have the money to spend on one of the complete editing systems.

The best 1/2" editors also incorporate flying erase heads but none have frame-by-frame capacity. Even so, these machines can do excellent work at 60% of the cost of the 3/4" machines (or less).

So now when you do any editing you'll know what's happening off the screen, in the mysterious and imperceptible gap between fields.



RECYCLE

This column is a free listing of used equipment at reasonable prices. We reserve the right to include only those items that we think may be of interest to our readers.

Creative Video Ltd. 873-5107

- 2 DXC 1200 colour Sony studio cameras \$ 3979
- 1 VO-2850A editor (696 available) 4979
- 2 2850A plus Tri EA-3 editing console 13379
- 1 Electrohome 1000 7' screen projector 3379
- 2 VP-3000 portable 3/4" players 979

(make an offer on the following)

- 1 V-3800 3/4" portapack
- 1 Panasonic TN-952 double 9" high resolution monitors
- 1 Shure M63 equalizer
- 1 Sony VCR-16c film chain adapter

Video Pacific 688-2437

- 2 Sony 3/4" 2850 with editing unit
- 1 DXC camera with 3800
- 1 telecine projector and dual multiplex
- 1 Conrac b/w monitor
- 1 tripod asking \$35,000
- 1 microphone (make an offer)

Cite Electronique Video 526-5546 (Montreal)

- 1 Sony AV8650 Modifie pour/modified for + Videographe editometre 2800
- 1 Sony AV3600 600

RCA-Video 291-7141

- 1 100-091 Colortran lighting kit 460
- 1 Sanyo VTR 2000 716

Mr. H. Chung 926-1081

- 1 Sony CV2400 portapack
- 1 CV playback deck
- 1 studio camera and tripod
- 1 17" Shibaden TV/monitor
- 1 tripod make an offer for total package

Dr. Boese 879-0112

- 1 AV3400 portapack with BP30 and BP20, AC3400, CMA-2, monopod, small monitor 1500

Tony Lemer (day) 687-2433

(night) 681-4627

Wanted: CV deck to play back tapes recorded on CV portapack

Mr. Woosman 274-7488

- 1 Sanyo 1200 b/w 1/2" slow-motion editor
- 1 Sony AV3400 portapack

Women MEDIA MANIPULATION

by MARION BARLING

The present Women's Liberation Movement has raised many ideas that are of importance to women. The one that I am concerned with here is the ideological process of making Public Broadcasting ie. films, television, radio. Many of the issues that I shall raise will have some relevance to other visual ideological forms, such as still photography, books, newspapers, comics, etc.

For women there is a special interest in investigating how consciousness through ideological forms comes about. As women, it is important for us to understand that our consciousness is made by our inter-reaction with the conditions that exist today.

What we must examine critically is which sex as well as which class has control over the conditions that create the forms of thought under which we live. As women we will find the conditions that we already exist in reflect an ideology that was processed by a ruling class of men with male interests at its base.

Women have been excluded from direct participation in making the ruling or dominant forms of thought that exist today. These forms of thought are learned by us all through language, the written word, and more and more frequently the visual image, the most common of which are film and television. Our experience of the world has by and large not been represented in these ideological modes. When we have been topics of stories, films, etc, our actions have been mainly misinterpreted by men with interests other than our own. Our true experience, starting from our place in society, has been 'hidden' (Rowbotham) 'excluded' (Smith) and warped by the ruling male elite.

We have become aware of this oppression and no longer passively receive the ideas, images and language

of a male-defined media. For a single example, pick up any script or see any program shown on public broadcasting that is not written or produced by a woman with a woman's consciousness, ie. that she starts from her real place in the world and is aware that the majority of the world has not been defined by her sex, and when you come across the words man, mankind, humanity, workers, labour (other than childbirth), you will find that the subject is a male.

When we are the topic of many television, film, and radio programs, our real experience of what we do is invisible or misrepresented. With the advent of Women's Liberation Movement, we have had the opportunity to question the images of the world which we had hitherto learned and, in most cases, accepted. We have become aware that the images we see and hear on public broadcasting have very little to do with our lives as we live them.

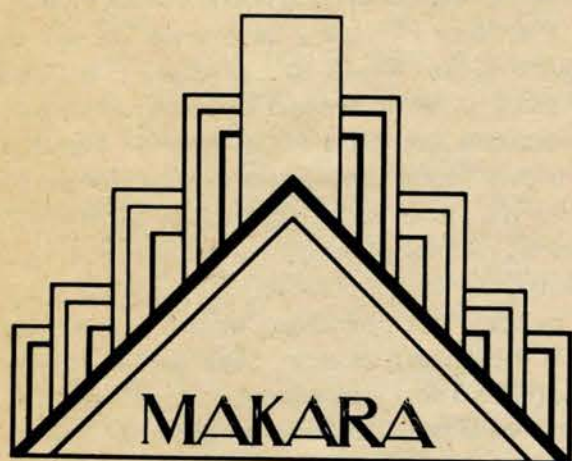
This is due to the process whereby they are formed which includes both the mental and technical means of production.

The world of public broadcasting is quite clearly ideological. Much of how we know and recognize ourselves and our world is mediated to us by the visual image. This ideological process as it is concerned with public broadcasting works like this, we experience

from our experience of the world we form thoughts, ideas and images. This is followed by the technical production of putting these thoughts, ideas and images into a communication form or mode ie. film, television, radio etc. Through this technical production which includes training in institutions, the dominant ideology of our time is produced. These symbolic forms of ideology, ie. film, television, radio, etc. then feedback into our experience of our everyday life where this process starts again.

This circular process has the power to legitimize our reality by defining our everyday reality to us, but as women we have very little control or input into its circular continuing development. Even recent images of women that are supposed to represent the liberated women maintain a stereotypical image that is clearly the result of male control and male fantasy. One example of this, Charlie's Angels, depicts three voluptuous and seductive women whose intelligence and strength are controlled by a male agent.

Since its inception, public broadcasting has been the domain of men. It has reflected male interests, male fantasies, and issues that were relevant to them; as such, many female experiences and interests have been excluded.



A provocative, unusual magazine.

Articles in recent issues include:

Megavitamins — Poverty as a Social Disease
Canadian Filmwriter Cam Hubert — The B.C. Pen
Sulphur Housing — Strange Men at Bus Stops
Day Care is Everyone's Problem — The Doukhobors

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INTERNATIONAL WOMEN'S DAY

Over 500 people marched in the IWD parade under last-minute sunshine on March 8th. Women in Work was the theme of the day with pink collar workers carrying J-cloths and rubber gloves, a truck load of daycare kids showing the needs of working mothers, SORWUC union sisters demanding wage, condition, and equal opportunity reforms. A giant uterus wanted self-help health (Love EveryBody). Karate kicks startled more than a few out-to-lunch business execs., and lots, lots more. Women's Day is a remembrance of our bonds of oppression and a celebration of solidarity. This parade was much lighter than past marches — let's keep remembering the joy while we work to ease the pain!

On March 5th an IWD information day was held at Britannia Centre with over 50 groups displaying their literature and exchanging points of view. Lots of petitions calling for freedom on the planet — from easing abortion laws to strengthening nuclear bans were signed.

letter

Michael Goldberg
Satellite Video Exchange Society

Dear Sir:

In reply to your letter of Feb. 2nd/78 I must advise you that the CBC from coast to coast actively encourages and supports independent producers working in both film and video tape "especially where the content is of special interest and import to the general public".

I will not quarrel with the tone of your article in the February/March issue of Video Guide but will suggest that it is not representative of the total conversation between the CBC and the Vancouver People's Law Society. We at CBC British Columbia will continue to judge programming submitted for our consideration on content, artistic approach to presentation, and editorial balance.

We look forward to increased cooperation and participation with the freelance video producers in British Columbia.

Sincerely,

Gordon Craig
Director of Television
CBC British Columbia

Erratum — in the article in our last issue, the Vancouver People's Law School was called the People's Law Society. Our apologies.

EUROPEAN TOUR REPORT

Shawn Preus and Andy Harvey of the Satellite Video Exchange Society/Video Inn, recently travelled around nine European countries visiting video groups and individuals. This is Part 1 of a 4 part report on their travels.

One of the main functions of the Satellite Video Exchange is the international exchange of video information. We publish an annual directory of non-commercial video users throughout the world and exchange tapes, shows and concepts. The tour was an opportunity to get a better idea of the structures and directions of groups in Europe and to share our directions with them. We also hoped that it would give us a better working relationship with some of the groups we were in contact with.

The process we went through in preparing for this trip was to first contact everyone that we had correspondence with. Next we made an outline for visiting all those we had received replies from, plus those we hadn't heard from but knew were important to see.

We started our trip with more than one hundred possible contacts to meet in three months. At the end of the tour we had met fifty-three individuals and groups, more than enough for our time and energy.

The tour has provided a closer contact with some groups and individuals resulting in the exchange of tapes and information, and cooperation in festivals and other projects, as well as giving us a general overview of what is happening in many European countries.

London was our first stop and the only city we visited in England. While there we visited Mary Sheridan and John White of the Albany Video Project, a local community access centre. They are producing tapes on woman battering, housing conditions and other tapes in

relation to the many projects the centre takes on. We had the chance to see an excellent production made by local kids with their assistance, and some raw footage for an upcoming production on the racist National Front.

We went to Action Space/Drill Hall and talked with Rob La Frenais who, in the course of the afternoon showed us around the Drill Hall which includes a studio space, cafe and a huge inflatable performance/audience space, as well as a sound room, dark room and office-work area. The ten core members of Action Space are mainly performers who utilize inflatables in dance and theatre performances throughout the city. Their video equipment is used in video performances and event documentation as well as being access- to artists at very reasonable rates.

They survive through public support and small grants from the city.

Inter-Action doesn't seem to use video much due to a recent turnover in workers, but they have an impressive community program in spite of being quite bureaucratic in the process.

Steve Herman as Captain Video is into doing low cost repairs of equipment in the video community, as well as pushing the concept of an Electric Newspaper which he envisages as a Xerox paper of hints, tips and ideas for repairs and modifications of equipment.

Tony Dowmunt is an individual who works with kids, making video more accessible to them. To this end he is working on a kid's video manual that they are sure to understand. He's also working with the Union Place collective which is a community resource centre for silkscreen, photography and video.

Islington Bus is another active area community group with eight workers involved in projects relating to the education system in the area, legal rights, housing and the welfare of kids.



It provides video workshops and access in the community for the kids.

Reindeer Werk, which is Dirk Larsen and Tom Puckey, are sociological artists doing live/video performances in the behavioural sciences. Through their performances they expose the conditioned behaviour patterns and responses of the viewer/audience. They recently did the east coast circuit of Canada and the USA, performing in galleries and universities in Montreal, Toronto and New York.

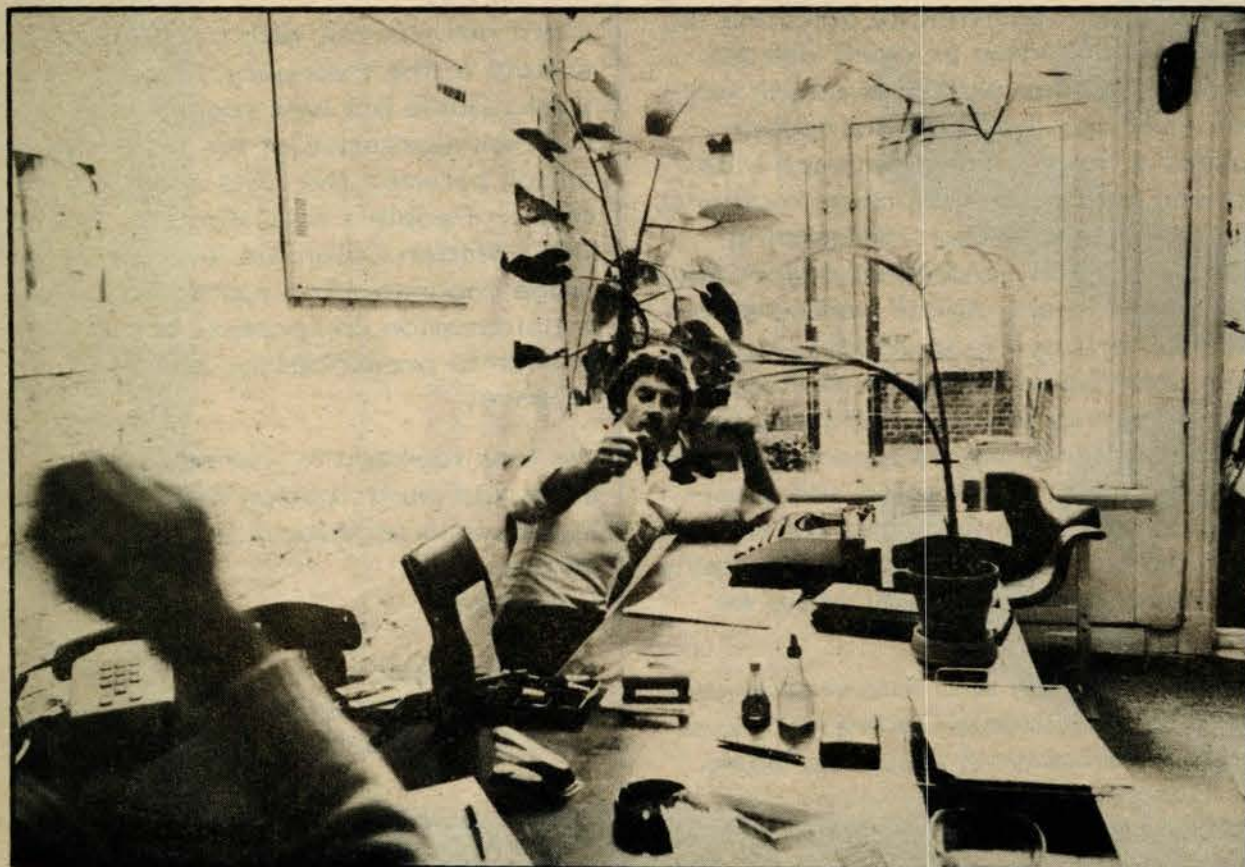
We also talked with Gravelda Bear, the Visual Arts co-ordinator at Canada House Embassy. She has organized showings of Canadian video artists at the embassy on a regular basis, and expressed interest in providing a viewing space for local London artists.

Peter Donebaur of Videokalos studio is a self-taught electronics whiz who's into building and marketing switchers and color synthesizers, as well as producing electronic synthesized video.

Fantasy Factory is where we stayed during our week in London. Fantasy Factory is operated by John (Hoppy) Hopkins and Sue Hall, whose hard working actions are essentially directed at this time to being video administrators, although they're moving back into doing more productions. Fantasy Factory houses the Centre for Advanced TV Studies, JCats, Women's International Video Exchange, Graft-on and more. They have an extensive print library on technical and research material, and a software library of their own and other London producers' work. Hoppy and Sue have just completed a project for UNESCO producing a video manual to be used in Third World countries.

The Greater London Arts Association is the major funding body for local artists, funding dance, theatre, music, film and video through a series of small grants for specific projects.

VIDEO



Wichers and Wicherts Video, Groningen, Netherlands

T PART 1: ENGLAND/ NETHERLANDS



Holland was step two of our trip and we were starting to get into travelling. We bought a car in Den Hague which proved to be a worthy, if rather a grand vehicle, for European roads and cities. Travelling by car seemed to be the most feasible method for us considering the large amount of baggage that we tended to cart around.

In Rijowijk we visited Livinus Van de Bundt, his wife Mieke and son Jeep, a family of artists whose work is just amazing. Livinus has created a new medium in painting and photography with the addition of sound images. Working in conjunction with his son Jeep, who is a musical composer and visual artist, he has developed a process of sound images combined with pictures, the result of which is "Soundscapes" - a word developed to fit this new art of our time.

In Amsterdam we saw Michel Cardena (Warming Up Etc.Etc.Etc. Company) a conceptual artist who is also a sculptor and painter. He has a live-in studio at the art school, where he works and collaborates with other visual artists producing tapes.

Nan Hoover, also in Amsterdam, is a performance artist who utilizes the medium of light and body movements in her live/video performances to create flowing body sculptures. A dance performer who works in close collaboration with Nan, is Sam Schoerbaum, whose interest lies in using video as an education process for art as opposed to a passive information system of art. Nan Hoover and Sam Schoerbaum will be touring the West Coast of Canada and the U.S. in May and, among other places, will be performing at the Western Front Lodge and showing their tapes at the Video Inn.

We had a nice evening at the galerie 'De Appel' in Amsterdam talking with roving artist Raul Marroquin and viewing a great performance by New York artist Don Aron. Raul Marroquin is currently working on his latest production titled 'Superbman'.

Raul will be touring North America this fall and is planning on working with us at Video Inn for a while in October.

De Appel is a performance/galerie space that is used extensively by local and International artists. Wies Smaals, who is the administrator of De Appel, has organized shows by numerous National and International Artists. The galerie also has a very extensive arts publication selection for the public to browse through. The most complete art publications shop we have seen is Other Books and So in Amsterdam, which is run by Ulises Carrion. Other Books and So carries art periodicals, catalogues, collections, postcards, books and audio tapes from around the world, many of which would be hard to get on your own.

Still in Amsterdam we went to see what Video Heads was all about. There we saw the biggest stockpile of video equipment of any group in Europe or Canada. There are six core workers in Video Heads with about six volunteers who work in exchange for training. They operate a mixed media library and do showings four nights a week. Basically they seem to be into doing commercial gigs for companies like Sony, UNESCO and community centres. Jack Moore who spearheads the group is also the organizer of the Paris Contingent. Our impression is that they are very borderline to being a commercial group. Their shows are similar to commercial television, but with the difference of offering private screenings.

From Amsterdam we travelled north to Groningen to meet with Wichers and Wicherts Video. There we stayed with a group of two plus five video people who we found very much alive, politically, socially and artistically. Wichers and Wicherts Video survives by doing productions, renting their services and

equipment, and operate much like a non-profit company. This allows them to do what they want to do, which is social-political video done with artistic flair and technical know-how.

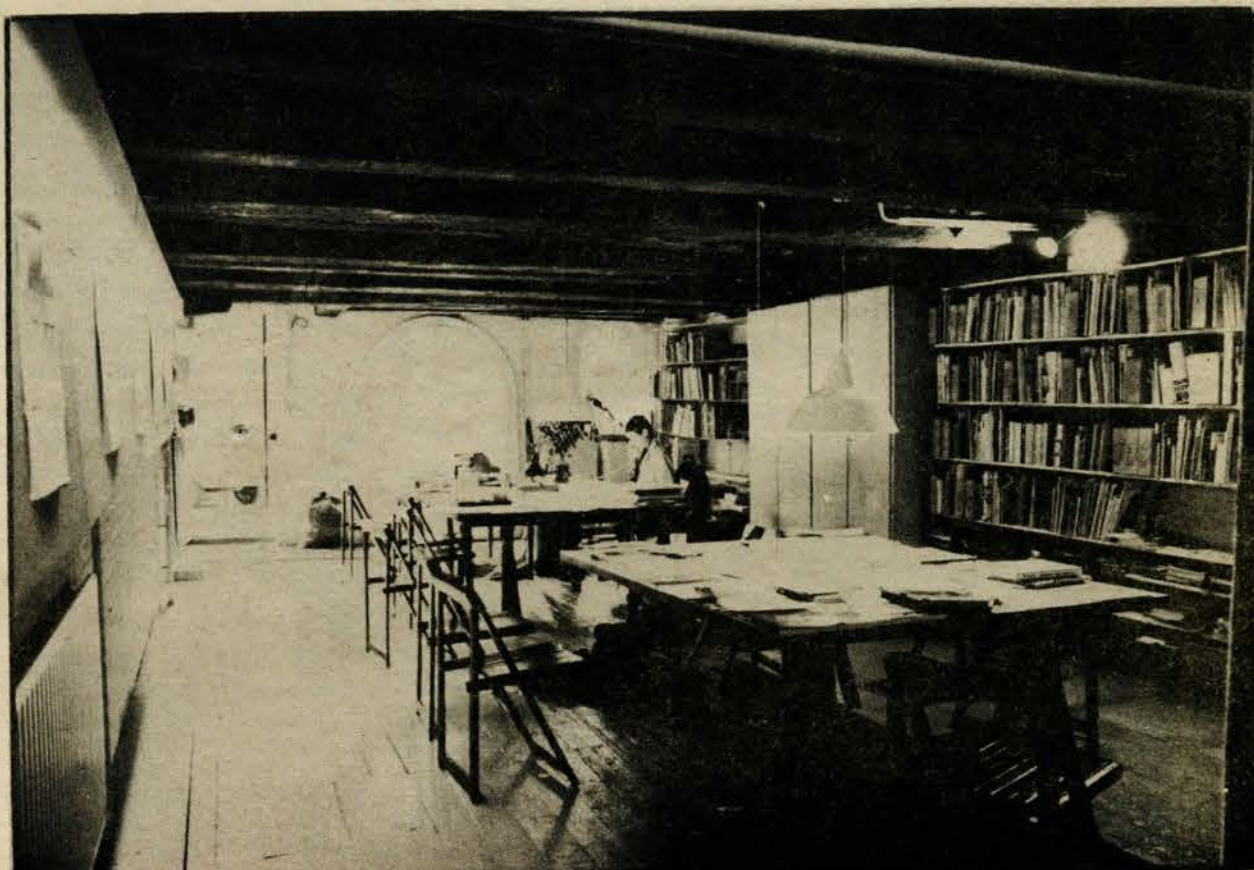
From Groningen we took a day trip to the Cultural Centrum De Koorbeurs in Franeken. This is a cultural centre using video to shape public participation in events in the town as well as producing children's tapes. They also teach courses on the rise of video equipment and film/video mixing.



Next we drove down to Rotterdam, where we met with Cees Vander Stoep of Video Centrum RKS. They are a video production group that goes into individual areas of the city to produce tapes at the direction of local groups. The area council contracts them, at the request of a citizen's group, to produce tapes that the council can use in relating to the city over specific issues.

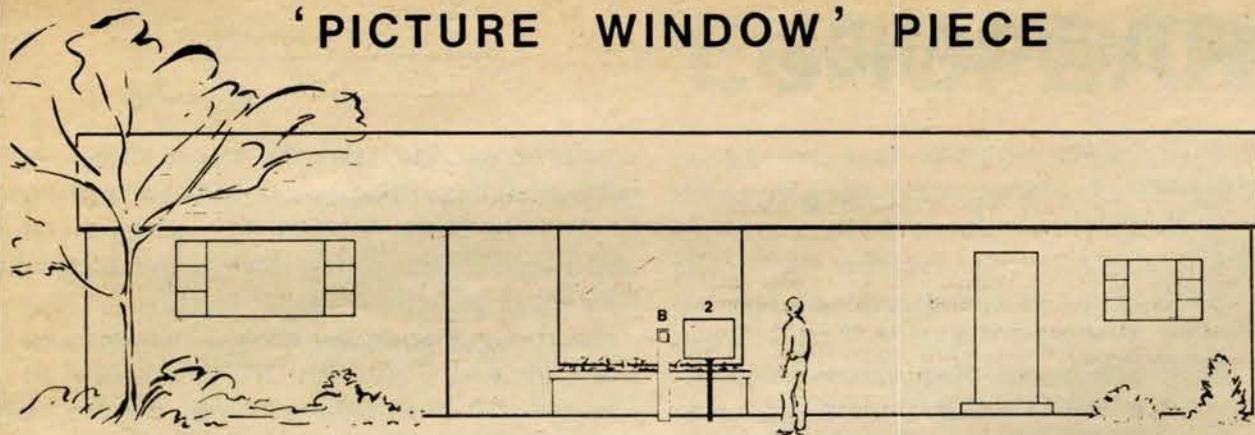
While in Rotterdam we stayed with Leen Oosterling who works with Open Studio in Amsterdam. Leen teaches video to kids and feels that video is a tool that they are totally capable of utilizing and which provides a valuable growth mechanism.

Part Two of our report will appear in the next issue of Video Guide.

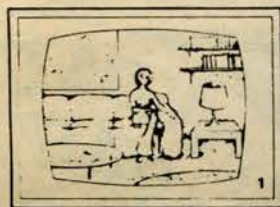


De Appel, Amsterdam, Netherlands

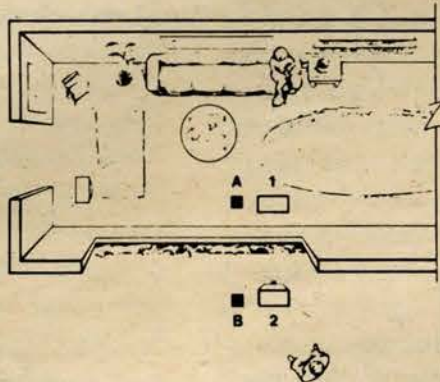
'PICTURE WINDOW' PIECE



INTERIOR CAMERA A'S LIVE VIEW IS CONTINUALLY DISPLAYED ON EXTERIOR MONITOR 2.
EXTERIOR CAMERA B'S LIVE VIEW IS CONTINUOUSLY TRANSMITTED TO INTERIOR MONITOR 1.



THE PERSON INSIDE CAN SIMULTANEOUSLY VIEW (LOOKING THROUGH THE WINDOW) THE EXTERIOR AND (ON THE MONITOR) THE VIEW FROM THE EXTERIOR, OF HIM INSIDE HIS INTERIOR SPACE.



THE OUTDOORS PERSON CAN SIMULTANEOUSLY VIEW (LOOKING THROUGH THE WINDOW) THE INTERIOR AND (ON THE MONITOR) THE VIEW FROM THE INTERIOR, OF HIM ON THE OUTSIDE.

Installation

DAN GRAHAM

In many modern American houses a 'picture window' in the living room facade gives for those outside a view of a family's lifestyle, while inversely, for that family, it relates family to social surroundings (a community of more or less similar family units). What is pictured in the window represents for those outside the publicly accepted code of privacy; the interior seen by the spectator outside corresponds to the public image. Inversely, the portion of the outside viewed by those inside provides a frame for (is contextual to) their private existence.

Although it would appear that the views from inside to outside, or outside to inside, are reciprocal, in practice a person outside quickly glances at the 'picture window' and then averts his eyes, not desiring to look beyond the immediate sign of conventional normalcy to look closely at what might be seen inside.

The 'picture window', displayed to those outside, meant to be viewed only at a prescribed distance, resembles the Renaissance picture frame. The view it frames, seen at a glance, co-identifies the monocular, centered vision of the passerby with the social perspective which the picture designates be seen: that is, a coherent, socially-conforming view of family life. The family displays itself as if it were a product on display in a showcase window; the family identifies itself with the goods surrounding them - things which they are proud to have acquired and which define their unique identity as a family unit. The display of this collection of personalized commodities represents not greed, but conformity to social standards: justifying their 'good life' is the fact that they have earned it (earned the goods) as a result of working - thereby in conformity to (confirming) society's codes and values.

The video camera/monitor is analogous to the window; they both mediate inside and outside space, but from an architecturally (socially) controlled vantage. These openings define a perspective on the other space by their exact size and shape (frame) and what part of the other space is in view at the central area of their picture plane.

Here each of the video monitors images in conjunction with the window show, simultaneously, both interior and exterior views, subverting the exclusive interior private or public perspectives. Both interior and exterior observer's gaze (and behaviour) are given a self-consciousness. A person is drawn in, towards the window.

An observer drawn towards the window may alternate his focus:

- 1) to observe the picture window' in itself; simultaneously, material, a certain dimension of glass with varying degrees of exterior and self-reflections (depending upon the interior illumination and exterior position of the sun's light) in relation to transparency, and sign, the architectural convention, the convention of transparency.
- 2) to look literally through the window at what is to be seen inside or outside.

An observer drawn towards the 'picture window' may mentally compare what it discloses when viewed from the normal distance (it is conventionally intended to be seen from) and what is (differently) disclosed when he is immediately in front of it.

Dan Graham, born March 31, 1942 in Urbana, Illinois, lives in New York City. First video work at Nova Scotia College of Art, Halifax, in 1970.

Information about his video work in: "Video By Artists", Art Metropole. "Appearing in Public", Eric Cameron, Art Forum, September, 1976.

PW: You seem to be getting some criticism...

PG: I don't hear the criticism from the outside but I assume it exists. I do hear criticism from the inside ... people who feel that I'm not doing it right, people who feel they're not getting enough attention.

PW: Is that from the individual artists who feel you play up your favourites? You do...

PG: Of course I do, but I think I would be delinquent if I didn't. I think democracy doesn't imply homogeneity. Different people's work obviously has different kinds of exposures. For example, we now have the NANCY HOLT tape and I think it's a fabulous piece. It's the piece where she interviews DENNIS WHEELER, it's a wonderful piece, it's a fine portrait of Dennis and it's a well done tape, but I'm clearly not going to be able to do things with it that I could do with something by RODNEY WERDEN and I can't do something by Rodney in the same location as I do with somebody else. You know, I'm very conscious that the works are all very different. I try to place each of them in occasions where I have a chance to do something for individuals. I try to place individual works to the situation, but if I have more of one situation than another, obviously I use more of one kind than another.

PW: What kinds of tapes are people asking for?

PG: Well, there are two kinds of tapes that are being asked for. One is sort of a sampling of everything that is going on in video today, preferably short works and preferably packageable say into two one-hour cassettes, which is unfair in that most of the tapes that I've seen in Canada are longer or have some complexity of content and are unsuitable for that kind of request. What they want is a bunch of two to ten minute pieces. There aren't that many really, and I don't think people should be producing works specifically and only because there is a market for two to ten minute pieces. Then the other thing is people are beginning to ask for theme works. The A.G.O. (Art Gallery of Ontario) for example is looking towards planning a series on narcissism. It's going to be centered on film, but obviously video is ideal for that and they're thinking of adding a selection of tapes.

PW: Have they asked you to put together that selection?

PG: They haven't yet but they will. Another potential show coming up in a few months will be artist use of media formats, people who are using TV ideas or filmic ideas but in a video context and with videotape, in other words translation between media.

PW: Who's doing that kind of work?

PG: ANT FARM and GENERAL IDEA and for another TOM SHERMAN. Narratives, stories or portraits are another kind of theme that has attracted some attention. You look at these people that do those kinds of work, who can be considered relevant to that kind of thing, then you consider their work.

PW: Over the past year you have been working on a number of exhibition packages, for example the recent A.G.O. "DANCE LIVE AS FILM AND VIDEO" and the Dalhousie "IN VIDEO" show. In both of these you used artists tapes that were not a part of ART METROPOLE. Do you like the idea of being asked to do things out of the Art Metropole context?

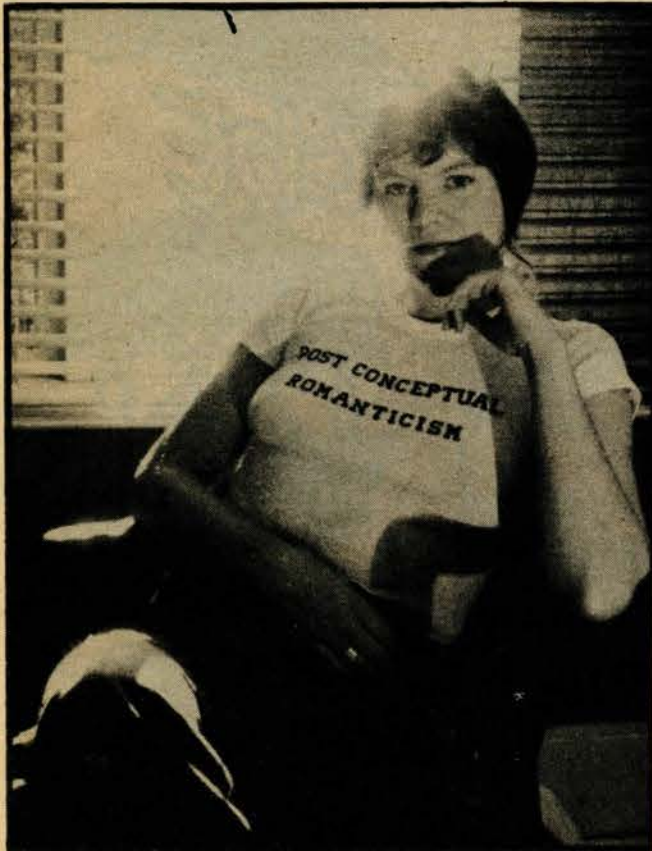
PG: Yes I do. Art Metropole certainly can't do something for everything. It certainly is doing something for some people, but I think there's a lot of other people's work that is interesting but doesn't suit the Art Metropole context. For one thing, the dance things. You know I find dance video fine, but if you get into distributing it you're going to have to distribute to a complete different group of people than the Art Metropole things are presently being distributed to. VISUS has been talking about doing its own distribution package, so that's fine. I'm not a dancer, I'm not in touch with dancers or with that medium so I'm not the best person to be distributing that type of work. Most of that material is not fascinating as video, it's fascinating as content. Anyway when I was asked to put together the stuff for the A.G.O. the one tape from Art Metropole was a little dance-like thing of DON DRUICK'S. It was sort of on the edge relative to the other tapes. The A.G.O. knew that I was familiar with the stuff that you and MATTHEW SPEIER had done or Visus or tapes that other people had done.

PW: Has the IN VIDEO package been popular? Has there been a lot of bookings for it?

PG: First off it wasn't a package put together by Art Metropole. Dalhousie hired me as a guest curator to do a show for them. They wanted it to be an exhibition that included video, that was video, that included individual tapes mostly from Canada, but not all, have at least one installation, maybe some wall pieces. The exhibition would have a catalogue and I was to design it with a budget in mind but to design it for Dalhousie. At the last moment it turned out that both the A.G.O. and the Winnipeg Art

Interview

PEGGY GALE



by PAUL WONG. recorded 12/2/78

Gallery wanted it too. It was designed as a one time show that subsequently travelled. They assumed I would use mostly Art Metropole tapes but made it clear that I could include other tapes as well.

PW: You've also been involved in a lot of international exhibitions. How do you feel about the general state of Canadian Videart in comparison to that in the United States and Europe?

PG: It's quite different from what's going on in both Europe and America in terms of its specific form and content. I think it's very high quality here in Canada, whatever high quality might be. It's very interesting stuff, well thought out with a particular vision. No matter how diverse the points of view within Canada, they all still look different than what's being done elsewhere.

PW: What about the reception of Canadian video outside the country?

PG: Very positive. Not many people have seen the Canadian work. There was one videotape at DOCUMENTA out of 62, which was COLIN CAMPBELL's. There was one videotape at the PARIS BIENALLE which was GENERAL IDEA's. I sent about 5 hours to Documenta from which they selected one 18 minute piece. I think the rest of the world is very interested but uninformed. They only know the generalities of quality and content but don't have much information. Then again, we really don't know what is going on in Germany or Italy or England but there's a lot going on....

PW: What new doors are opening for video in Canada?

PG: The NATIONAL GALLERY is a place that I've been talking to for many years, they always thought this was some personal obsession of mine, that video was just not as interesting as I thought it was. PIERRE THEBERGE went to Documenta and saw all the art, which was just like acres, the figure 2200 individual artists seems to stick in my mind. I can't remember if that's true but it was a lot of stuff in every medium. In my mind there's no doubt that the film, video and performance, which were all isolated together in the main building, stood out above everything else. Pierre felt the same way, now they're doing something about it.

PW: What kind of new areas can we sell or rent to?

PG: It's going ahead slowly all the time. I have very specific limitations. All my contacts are in the art world. I am not in the communications or the media world, I never really have been. So all my contacts are in the art world, just as Art Metropole reflects my background in the visual arts. I don't make any apologies for that, when someone else comes into Art Metropole it will change like any other organization would. Anyway for the time being it means that things beyond the art world come hard to me and take more time and care.

PW: What about distribution to colleges and art galleries?

PG: Colleges of art have been interested all along. They have a different aim than the galleries, a teaching aim instead of, I suppose, a viewing aim or some sort of interactive aim. Up to this past year the only sales have been to educational institutions or places associated with them. The first sales were made to the Agnes Heatherington Centre which is associated with QUEEN'S UNIVERSITY and then subsequent sales to ST. LAWRENCE COLLEGE in Kingston and the UNIVERSITY OF OTTAWA.

PW: Hmmm, they're all in Ontario.

PG: Well of course, why not. Ontario has got more money and they're closer to Art Metropole so they can come in and preview work. Calgary right now has asked to preview some tapes, I've been in touch with the ALBERTA COLLEGE OF ART for sometime and they have been interested in doing something. They've had people in to talk and show tapes but this year for the first time had a budget to buy but didn't know exactly what they wanted. They wanted something from certain artists but couldn't have everything so they asked if they could preview. I of course said yes because we've established a trust relationship. On a normal basis with someone I've never spoken to, someone from nowhere that phoned up and wanted to preview 5 hours of tape, I'm sorry, I just wouldn't believe them. If they're serious it becomes evident.

PW: Since Art Metropole's Video inception you've been subsidized by the Canada Council which pays for the rent, equipment and your salary. Do you see the video distribution becoming self-sustaining?

PG: I think it would be nice if it happened but not under the present system. We take only 20% of any money made and on a very simple basis the cost of running...ah...like our rent doubled unexpectedly, rent doubling unexpectedly just has to be covered somehow, the phone bill jumps in quantum leaps, brochures and mailing, everything goes up and to make money you have to spend money, everything is very expensive. We in fact had been making, had a lot of money coming in but if we continue taking only 20% I don't think there's anyway we can support the video. The books and publications have pretty well been self-supporting since the beginning. The only way we could become independent of granting agencies is to basically become a commercial operation.

PW: Is that viable?

PG: Well, I think it's viable but I don't think it's desirable.

PW: So you don't want to become a commercial venture?

PG: Not particularly, it's not to the artist's benefit to become commercial. As long as the various granting agencies will support Art Metropole to the extent of at least one salary and some office expenses we can be of service to artists and the users. We are an archive of information as well as a group of people's work. We have all kinds of requests for information, we are always giving out addresses and phone numbers, making suggestions and all that.

The commercial ratio in the States for example: CASTELLI-SONNABEND is doing something similar except they take 50%.

PW: I hear they're going belly up.....

PG: Well they're in debt but I don't know if being in debt means they're in trouble. Those things can be easily rectified.

PW: How well have sales of the book "VIDEO BY ARTISTS" been?

PG: More than half have been sold. We printed about a thousand, I think we've sold six or seven hundred.

PW: Have you been happy with the response?

PG: I think it was a very useful book to have been put out at that time, particularly the bibliography will last. It was designed to have been as substantial as possible, as complete a reference work on a limited subject, but it is only up to October, 76. I think it is still useful, those artists are still doing work like that, but Art Metropole now has many more people, as well video as a whole has gotten much bigger. It's done its job and it's good that most of them have been sold. One of the good things is that it genuinely gave each of the 16 or 18 people a chance to discuss, demonstrate or present their work in a way they felt comfortable with. So it's a series of pieces in addition to being a reference text with essays.

PW: Some of the criticism that I've heard launched against you is that you are really the only video art distributor and at times become the only so-called specialist or representative of video art. What happens to those artists who are not represented by Art Metropole and their credibility as "good" artists.

PG: There are two factors in this. First of all it wasn't me who set me up as the expert, it was that I was interested and people started to ask my opinions. I think there are lots of other people that can be asked. I don't think I'm completely single-minded about the Art Metropole artist being the only artist in video and I think I've demonstrated that on numerous occasions. I try to keep up on those other works even though I have no plans to represent them. I'm only one person and of course I'm going to have biases and gaps. I can't possibly be completely informed and up-to-date. I think the only reason that Art Metropole has made some progress is that it has been known for something specific and it is growing now. It's 26 people instead of 16 and it will continue to grow. I think that it should have more than one point of view and it does. It should have more than one audience and I think it does. I originally thought it would be really nice to include social documentaries and to have a representative group of abstract pieces, all of that is possible but only with a triple-size operation. There's a genuine advantage to being quite small.

PW: Just to round things off, where do you think you, Art Metropole and Canadian Videart is going in the future.

PG: More and better.

Conseil des Arts du Canada

Subventions de production vidéo

Dates limites d'inscription: 15 mars
15 juin
15 septembre
15 décembre

Valeur: Jusqu'à \$10,000 par subvention; limite annuelle de quatre subventions, d'une valeur totale de \$15,000.

Ces subventions sont destinées aux créateurs de bandes vidéo qui ont réalisé plusieurs oeuvres ou sont reconnus comme professionnels de la vidéo.

Les vidéogrammes non commerciaux de toute sorte (documentaires, dramatiques, conceptuels, synesthésiques, etc.) peuvent être subventionnés. Sont exclus les programmes conçus exclusivement pour la télévision éducative ou la diffusion par câble et les projets-pilotes de films.

Pour plus de renseignements:

Programme d'aide à la vidéo
Conseil des Arts du Canada
C.P. 1047
Ottawa
K1P 5V8
Tél: (613) 237-3400

Canada Council

Video Production Grants

Deadlines: March 15
June 15
September 15
December 15

Value: Up to \$10,000 per grant; maximum four grants, worth a total of \$15,000, per year.

Video production grants are intended for video producers who have completed a body of work on videotape or established a reputation in the medium.

Non-commercial productions of all types (documentary, synaesthetic, dramatic, conceptual, etc.) are accepted. Educational television projects, shows exclusively for distribution on cable television, and pilots for films are not eligible.

For further information:

Video Program
Canada Council
P.O. Box 1047
Ottawa, Ontario
K1P 5V8
Tel: (613) 237-3400

MONICA HOLDEN LAWRENCE



VIDEOTAPE

produced by Kate Craig, Western Front
75 minutes, color 1976

Available for viewing at the Video Inn
or by appointment at the Western Front
303 East 8th, Vancouver, B.C.

BOOK

Available at leading bookstores.
Published by Air Press
P.O. Box 48688, Station Bentall
Vancouver, B.C. V7X 1A6

MAD
ABOUT
THE
CRAZY
LADY

CRTC Reviews & Previews

VANCOUVER HEARINGS IN FEBRUARY

The CRTC Travelling Co. and Road Show pulled into Vancouver February 23 for a one day stand devoid, for once, of the antics and high drama which usually accompany their appearance here.

While the CRTC listened to Broadcast license renewals, applications for additional cable service (and increases in monthly fees) and a presentation from Western Approaches Ltd. (CKVU), the Association for Public Broadcasting was sequestered in a smaller room upstairs holding their own version of the hearings. They heard presentations from 30 special interest and community groups and individuals. The counter hearings were designed to increase "public awareness that they have a stake in broadcasting decisions whose effects on their lives are almost subliminal." The presentations tried to explain what broadcasting in B.C. isn't doing that it should be doing.

At the main hearings the first presentation was by CFRO-FM (Co-op Radio) who had, in the words of Chairman Pierre Camu, "a most original, unique and very interesting presentation." They also asked the CRTC to investigate funding to assist other fledgling community radio cooperatives in Canada.

The CBC was up next ... the French language radio service provided the only spark of interest. Marie Warzecha, of Le Federation des Franco-Colombiens, in an intervention, noted the need for more local programming that is relevant to Franco-Colombiens. Most of the network programming from Quebec has little relevancy, she said. It seems that problems with centralized production know no language barriers.

Western Approaches Ltd. (CKVU-TV) licensed in 1975 was next. No license renewal, the CRTC just wanted to know how things were going, for better or worse. Obviously CKVU has been unable for whatever reasons, to keep up its promises as regards Canadian content and local programming. It was hoped

in 1976 when CKVU went on-air, that it would attract and encourage the participation of local video artists. CKVU did try to obtain programming from some local artists, but they were not willing to pay for it. Independent producers, however, can rarely afford to donate their productions in this way.

At best, all the CRTC could do was "severely chastise" CKVU, amidst their promises to raise the total hours of local programming and get their annual budget into the black.

In an intervention for the applicant, BCTV President Donald Smith, pointed out that the real culprit is KVOS in Bellingham which siphons sorely needed advertising revenues south of the border.

There were also a hundred or so non-appearing applications for broadcast license renewals.

Over in the West Ballroom the cablecasters were presenting their rationales for additional service (many of them dealing with the addition of an American TV signal and converter service) and hence increased monthly fees. Things were hardly as exciting as over at the broadcast side.

At the Citizen's Inquiry, Herschel Hardin, one of the seven honorary commissioners, said "The CRTC thinks it's nice for community groups to appear, but it can't continue unless there is some kind of direct response."

Criticism was directed at the CBC by the Native Media Society for not providing radio access for programmes by and about native people; The Status of Women expressed concern over the "inundation of B.C. viewers with American programming", a sentiment which was often repeated. Other issues were the lack of programming relevant to various ethnic groups, and the lack of access to these groups to produce their own programming. The distortion of certain issues by the media in general and the lack of balanced programming on some radio stations were also criticised.

Tom Shandel of the APB noted that people should be aware that "the granting of a license is but a franchise to serve the needs and wishes of B.C. residents."

CARRIAGE OF PARLIAMENTARY PROCEEDINGS ON CABLE TV ACROSS CANADA

In its decision of February 20th, 1978, the CRTC announces that cable licensees may now carry the National Theatre Company (ie. Parliament) on the "special programming channel". Where channel capacity is filled, the commission will consider applications for alternative methods of distribution providing that such applications were not predicated on the use of the community channel.

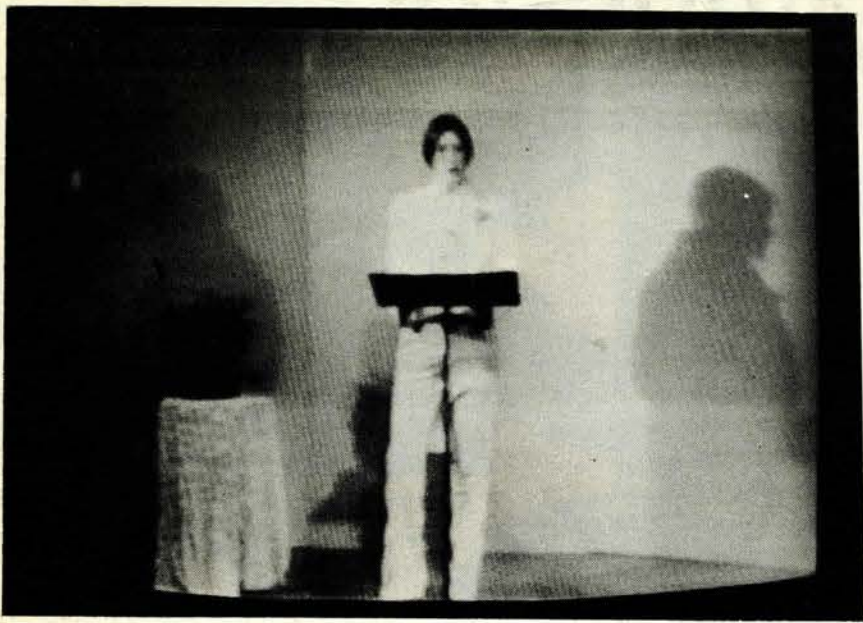
CANADIAN BROADCASTING CORPORATION'S TV AND RADIO NETWORKS UP FOR RENEWAL

Special attention will be focused on the CBC at the June 12th hearing in Ottawa. Parliament cried for alarm last summer accusing The Corporation of fostering national disunity. The CRTC was called upon to set up a Committee of Inquiry, which decided that all mass media and journalists should be more responsible than they are. No censorship here - but license renewal time is that delicate forum where pressure is brought to bear on licensees.

The Broadcasting Act of 1968 specifies that the CBC should, among other things, actively contribute to "the flow and exchange of cultural and regional information" and "to the development of national unity..." How do they complement each other, and how does the CBC serve this region and its culture?

The CRTC has called for discussion of: (I) the CBC's expression of Canada (II) the public's right to be informed (III) the CBC's programming; mass appeal or diversity of choice (IV) the question of the CBC's commercial constraints (V) the CBC as an open and responsive public service (VI) the CBC's international service: Radio-Canada International (VII) the CBC's facilities, extension of service and financial support (VIII) the CBC's reflection of special and minority needs"

Interventions on the above must be made before May 21, 1978; 4 relevant documents are available on request from Lise Ouimet, Secretary General, CRTC, 100 Metcalfe Street, Ottawa Ontario, K1A 0N2, or call Virginia Krapiec, Western Representative, at (604) 666-2111.



"Well, dear, we're waiting for Alice."



"We believe that she is coming."



"She hasn't shown yet."



"But we believe that one of these nights when we are least expecting her, she will arrive."



"She will ascend the staircase, shake her beautiful blonde ringlets from her magnificent red hood and bare her left breast."



"She will smile. Her eyelid will flicker seductively."



"She will croon, I'm here ladies. Do you want me?"



"So we're waiting for Alice."

APRIL 4

VIDEO INN - 261 POWELL ST.

An evening of new student video presented by: T.B.A. T.V. (Fine Arts dept., U.B.C.)

7:30 P.M. - April 4, 1978

7:30 - CINDY TROTZUK

"One Half Hour" - black and white- 30 min.

7:30 - MICHELLE GIBSON

"Mailboxes" - colour-30 min.

8:00 - BEV ATWELL

"A Minute Of Spaces" - black and white-6 3/4 min.

8:00 - PAUL FORSYTHE

"Outside Inside Looking" - colour- 30 min.

8:10 - ARDEN WILLIAMS

"Ook" - colour-15 min.

8:30 - LUEY MORRISON

"Insight Series #1" - black and white-20 min.

8:30 - TOM MOORE

"Video Painting" - colour-30 min.

9:00 - DARRYL MONTGOMERY

"Applause Machine" - black and white

"An Interview With A T.V. - colour-20 mins.

9:00 - BILL JEFFRIES

"World Tag Team Wrestling Championships"

Excerpts from: "Relations Between The Relations" - colour- 25 min.

9:20 - KEN KURAMOTO

Two untitled works - one colour - one black and white (3 monitor)- 20 min.

9:30 - LYSE LEMIEUX

"Running" - black and white-30 min.

APRIL 13

VANCOUVER ART GALLERY

1145 West Georgia St.

April 13, 1978

PIERRE FALARDEAU and JULIEN POULIN - "LE MAGRA", 1975, 28 minutes, B&W, (English version)

"A FORCE DE COURAGE", 1977, 30 minutes, B&W.

LA FEMME ET LA FILM (HELENE ROY assisted by Helene Bourgault, Helen Doyle and Nicole Giguere.)
"UNE NEF ...ET SES SORCIERES" 1977, 53 minutes, B&W

APRIL 1-23

VANCOUVER ART GALLERY

1145 West Georgia St.

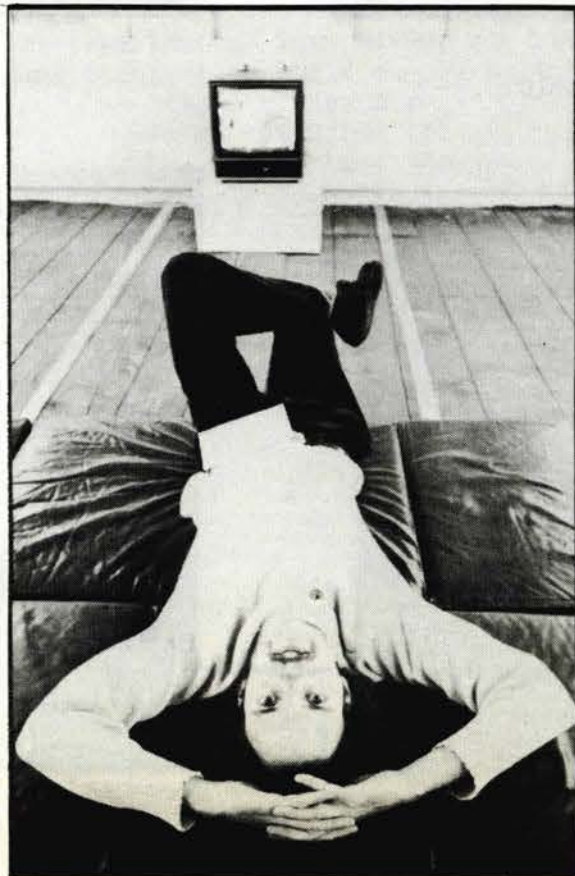
April 1 - 23, 1978

MONTREAL TAPES: Video as a Community or Political Tool

PIERRE FALARDEAU and JULIEN POULIN - "PEA SOUP", 1978, 90 minutes, B&W. Premiere showing- April 1, 1978

JEAN-PIERRE SAINT LOUIS - "LA SOIREE DECOLLEE", 1978, 60 minutes, Colour. Premiere showing.
PARALLEL INSTITUTE (GWEN BASSEN)

VIDEO EVENTS



Andy Harvey views tapes at the Gallerie de Appel - Amsterdam

"COMMON GROUP PROBLEMS", 1978, 15 minutes, Colour (English version).

"URBAN RENEWAL", 1977, 20 minutes, B&W, (French version).

"UNE PHARMACIE COMMUNAUTAIRE DE POINTE ST-CHARLES" CHRISTIAN CHAZEL, BRUNO CARRIERE and the Pharmacie Populaire de Pointe St. Charles, produced by LE VIDEOGRAPHE, 32 minutes, B&W.

APRIL 23

PUMPS - 40 East Cordova St.

April 23, 1978 8:00 p.m.

LIZ VANDERZAGG/DENISE McCLOUD - Performance with video. admission: \$1.00

APRIL 20

VIDEO INN - 261 Powell St.

April 20, 1978 - 8:00p.m.

ZAGCOUVER SHOW

An artistic cultural exchange show between Zagreb, Yugoslavia and Vancouver, Canada.

It will be shown simultaneously in both cities at 8:00 p.m., April 20 1978. Showing at the Video Inn in Vancouver will be tapes by local Yugoslavian Artists. At the Multi Cultural Centre in Zagreb Vancouver produced tapes will be shown.



Dalibor Martinis/Sanja Ivekovic
Contacts for Zagcouver Show

MARCH 30-31

SFU Department of Communications is sponsoring a symposium on H.A. INNIS, Canadian political economist, March 30-31 at Simon Fraser University.

Historian Donald Creighton will deliver the keynote address, H.A. INNIS: THE MAN AND HIS CONTRIBUTION at the Hotel Vancouver, 8:00pm, March 30.

Symposium sessions include :
Cultural dominance and communication in the North; regional development and dependency; debating political economy, and more.

Community participants are welcome at the student fee of \$5.00, for more information and to register contact Communications studies at SFU. 291-3687.

The Vancouver Art Gallery

INVITES
YOU
TO JOIN

Individual \$15.00

Family \$20.00

Student \$5.00

Senior Citizen \$5.00

Out-of-town Individual \$7.50

Out-of-town Family \$10.00

Details from
Membership Secretary
telephone 682-5621

pumps

