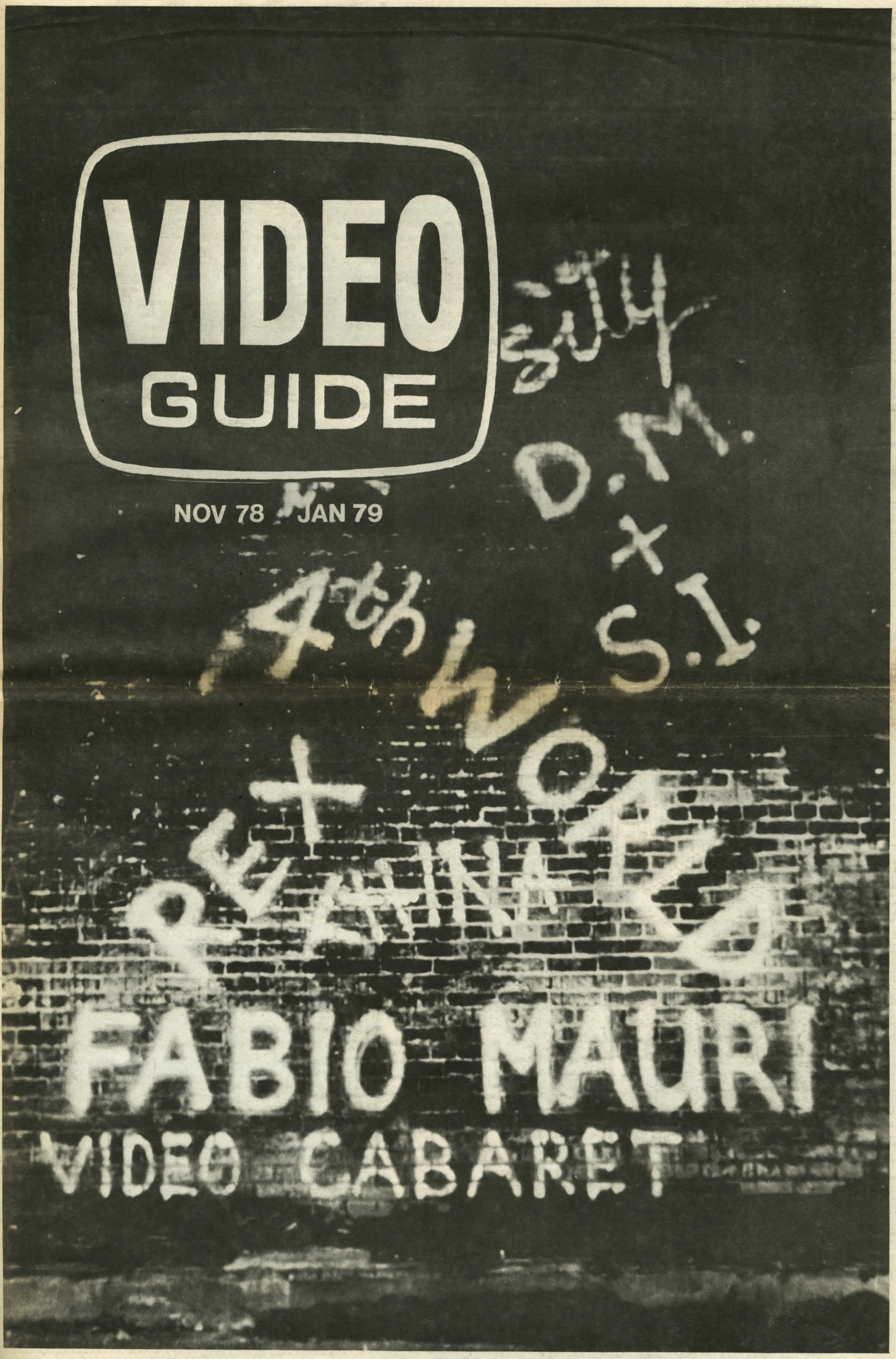
VIDEO GUIDE

NOV 78 . JAN 79



ER TORONTO MONTREAL BARCELONA GRAZ ZA

TATTLETAPES

TATTLETAPES....VIDEOGUIDE 5 is LATE, LATER THAN LATE....the info, the articles, the events keep right on rolling in....thus 8 additional pages in this hot issue.....lots of tapes from 3 months of high density activity.... back to early September.....apologizes to those fortunately already informed readers to which much of this tattle is already "old hat"..... back to early Sept. where Canada's big apple BORONTO hosted the now down way down in video history THE FIFTH NETWORK/CINQUIEME RESEAU CONFERENCE & FESTIVAL... this major event attracted independent video producers from all across the country and even some from south of the borderline, the eventful 4 days was promising but left many unfocused delegates unfullfilled, the messiah did not come, you were not discovered, too much drink, not enough sleep and just too much stimuli. The conference site was at the californian styled Hampton Court Hotel, the hotel staff was not exactly pleased with the very perfered casual delegation that the Network attracted..... The panels were staged for the cameras and carried live over local cable television...most convenient for those burnt out delegates who perferred to watch the proceedings in bed ie: ANNASTACIA McDONALD...and for the numerous delegates involved in bedroom politics..... RELAX those involved, although our readers are, this column is just not interested in the trivialities of bed meatings.....the conference site also boasted a video library which consisted of 4 separate viewing rooms , where scheduled and on demand screenings were held, the library was adminstrated by none other than the VIDEO INN, the library proved most popular being left open into the wee wee hours...each and every nite the video festival raged on over at the nearby Masonic Temple....each of the 4 evenings consisted of VIDEO VISIONS an adjudicated selection of videotapes that ranged from social action to arty stuff shown on a not so great screen video projection system, immediately following Visions were the TELE-PERFORMANCES,live video related performances that ranged from high camp to self indulgent punk actions.....TELE-PERFORMANCES are being extensively reviewed in the upcoming issue of CENTERFOLD MAGAZINE being published out of Toronto by ARTON'S.....the issue will contain exclusive photog coverage by the very elusive Video/Photog artist RODNEY WERDEN... TOM SHERMAN, the very tall tom sherman co editor of CENTERFOLD is currently in town as video artist in residency at the Western Front, a poo-pooh reception is being staged for the Tele-Performance issue.....for the Life Begins At Midnite Crowd Toronto's VIDEOCAB performed nitely for delegates at Theatre Lab.. Since then VIDEOCABARET finished sucessful runs in NYC, Toronto, Vancouver, Calgary and are at press time in Montreal.....it's been rumored that Videocab was dissatisfied with the original arrangement and pulled out and moved into VEHICULE ART.....special thanks must be extended to both TERRY McGLADE and MARSHALORE for having organized Network..... MARSHALORE has had more than her share of bad luck.....in recent months she had her specially built MARTIN HEATH touring bicycle stolen, her riding gear used in her tele-performance ANOTHER STATE OF MARSHALORE stolen and most recently being run down by a car.....we express our sympathy and wish you a speedy laid up,laid back recovery..... some of the highlites of the conference included THE EXHIBITIONS STANDARDS PANEL where MARIEN LEWIS opened it with an elouguent speech on the working conditions and health hazards of our trade, she should know, after all she was laid up almost all summer, this was followed shortly by the "I'm A starving artist routine by I'm A VIDEO ARTIST lisa steele.... which was then followed with MARIEN LEWIS deserting the panel stressing that she was sick of attending conferences where the big issue always turns out complaining and undermining the organizers of such conferences..... JO ANNE BIRNIE DANZKER , video curator at the Vancouver Art Gallery launched a well calculated offensive aimed at PEGGY GALE of Art Metropole who was a panelist on the Distribution Marketing Panel.....I watched with more than keen interest how canada's two videoart mouthpieces would handle themselves in this public forum, lots of hidden messages between the lines...PEGGY handled the touch an go situation with her usual cool and came out sailing on top, which I can't say as much for the other turkeys on the panel ROBERT "FOR GET" of the sucky NATIONAL FILM BOARD and the unbearable "I'm establishment and that's that" DENISE LAVIGNE of OECA.....ick..... both PEGGY GALE and JO ANNE BIRNIE DANZKER have recently returned from various video summits in Europa, both were well recieved at the ART,ARTIST &THE MEDIA gathering in Graz,Austria. Peggy Gale was also able to convince BELGIUM TELEVISION to purchase an hour of non-narrative works by COLIN CAMPBELL,ROBERT HAMON,NOEL HARDING,LISA STEELE and GENERAL IDEA.....other high lites from 5th NETWORK was the Althernative Broadcasting Panel where CRTC commissioner PAT PIERCE was her usual brilliant little self offering good insight and encouragement..... rather dull, not much new was offered in the Alternative Technology Panel headed by JOHN RICHARDS of Vancouver and DAVID RAHN of

(Cont. on page 22 TATTLETAPES)

EDIT

Dear Maggie:

I thought I'd drop you a line to let you know that the children miss you. I let them see you in People magazine, (although I must confess I have some misgivings about your obsessional interviews about your "cute little ass"). I don't mean to be cranky, but I'm rather tired. If only people would behave more like adults and less like mischevious children, it would be much easier for me to run this country.

Just for example, in the last couple of months I've been having some problems with my counter culture people, and my counter-counter culture people, and the people who are anti-counter-counter culture. I can't even decide what the issues are, if indeed there ever was an issue. All I know is that the ~~shit~~ hit the fan and all ~~hell~~ broke loose when a magazine that calls itself after one of our chronic Canadian problems, - "Strike" - spoke out in favour of kneecapping. One of my culturally deprived MPs took it seriously and had his little ego trip in Parliament, and I had to send some of "my boys" out to investigate.

While they were at it they looked around in Vancouver too, but came up with nothing at all, (unless you can call a videotape about animal sacrifice subversive!) Well, Canada Council west into a big feather flap and cut off "Strike's" allowance, (which, to be fair,is probably what you or I would've done if one of our children got out of line). Then, if that wasn't enough -- out west in Vancouver where they seem to be somewhat regressive-(no offense intended Mag, I keep forgetting you were born there)-with their remnants of the 60s like open-line shows, this Ed Murphy person read some of bill bissett's poetry on the air. You know how he can sometimes obsess about bodily functions. Well, the listeners on this particular show can't relate to poetry unless the endings

(Cont. on page 22 EDIT)

Vancouver Video Magazine

VIDEO GUIDE

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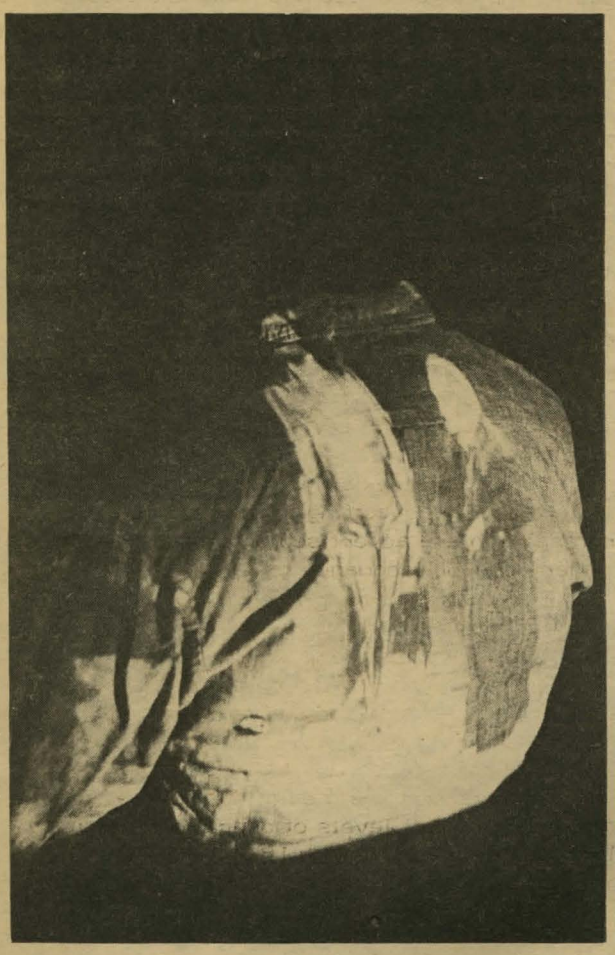


TAKI BLUESINGER 4x5 ARTIST MODEL: JEANETTE REINHARDT

IDEOLOGY AND NATURE

STORY ON PG.4 FABIO MAURI

VIDEO GUIDE VANCOUVER GUIDE



TAKI BLUESINGER

FABIO MAURI

FABIO MAURI, renowned Italian artist, who lives and works in Rome, was Artist-in-Residence at the Western Front, Sept.1-Oct.7,1978.

While in Vancouver, he exhibited "Language is War" at the Front Gallery. A piece that criticizes language as a vehicle which induces mass ideological brainwashing - making situations ripe for the evils and atrocities inherent in war under the guise of Truth and Right.

Opening night, Jane Ellison performed as a Jewish P.O.W., mechanically and stonily cutting her hair and gluing it on a mirror in the shape of the Star of David.

At Pumps, "Without" was presented. Film selections of various periods and nationalities were projected on unconventional screens such as the back of a pianist, and an electric fan.

Two of Fabio Mauri's tapes, produced in Vancouver, are available at the Western Front and Video Inn. The first one presents the dress as ideology and the body as nature. Jeannette Reinhardt performed as a young Fascist girl in uniform, who methodically undresses and re-dresses several times, becoming more and more arbitrary and impractical in the choice of the garments removed and put on. This is accompanied by a girl's voice repeating "I do not want to be a Fascist... I do not want to be a ... I do not want to be... etc. interspersed with propagandist rhetoric and music, creating a mood of conflict between conditioning and individuality or "Ideology and Nature".

His second tape, "News from Europe" is in two Parts. The first shows an early silent Joan of Arc film projected onto a man's white shirt front lit subtly from behind and to the side. The audio is solemn cathedral organ and choir music. As the heroine is consumed in flames the artist's hand unbuttons his shirt and the face of Joan is projected on his bared chest.

The second part is entitled "Vegetables" and is a short amusing piece creating a visual pun between the formal laws of gravity and the gravity of the artist's and the human condition. "Thoughts, like vegetables, are condemned by gravity." He ends with his resignation, "nothing is better or worse for him than Europe."

But, certainly Vancouver has profited by the visit of this thoughtful, exacting artist.

by CAROL HACKETT

MEDIA CO-OP

A meeting of the B.C. Community Media Co-op (now known simply as the Media Co-op) was held at the Western Front on November 6th.

More than 100 individuals and organizations have joined the Co-op over the past four years with approximately 40 considered to be active (i.e. having made a purchase during the past year). Of these a dozen or so attended the meeting.

Discussion centered around two main questions: 1) Under what form should the Co-op continue to operate and 2) what to do, if anything, with the money in the bank?

On the question of form, the suggestions were quite varied. One suggestion was that the Co-op become a legal society, with all that that entails, with a view to future expansion of operations. Another suggestion was that it become strictly a business while remaining accountable to it's member/customers.

The use of the term COOPERATIVE also came into question. A cooperative by definition is the cooperative sharing of work as well as savings and profits. The sharing of the work in this situation would be difficult as it is essentially a one-person (or in this case, a one-man operation).

Staffing and remuneration were discussed and it was generally felt that the mark-up placed on sales (6%-10%) was not sufficient compensation for the amount of work involved. There was an indication from the present staff however, that they would be willing to operate on that basis. The staff also mentioned that this approach could be an incentive to attract new business. In the end, and after much discussion it was decided/agreed to continue on in the same way as before.

The other issue was the disposition of the profits which have been accumulating in the bank over the past three years. Again, much discussion. Again, a decision. The decision being: That some monies be retained for contingency purposes while the remainder would go to the staff for services and dedication above and beyond the call.

We received a price increase from Creative Video in the middle of the year. The following are examples of the new prices and should be good until the beginning of 1979.

Educational prices are availableas well as discounts for quantities of 60 tapes and over. 1/2" open reel: one hour, $22.82; one half hour, $15.84. 3/4" videocassettes: one hour, $34.93; one half hour, $23.82.

by CHARLIE KEAST

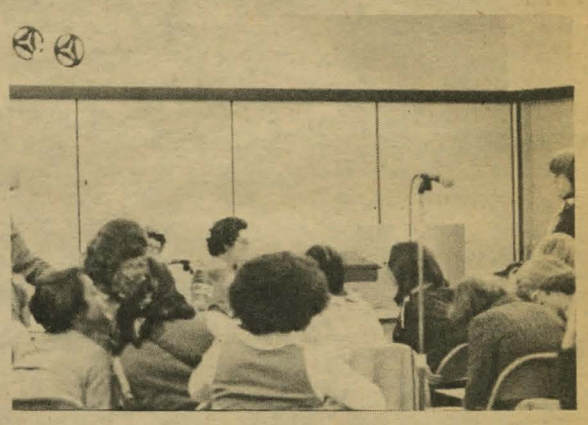
VANCOUVER WOMEN'S VIDEO & FILM FESTIVAL

With some rather tough organizing the Vancouver Womens Video and Film Festival went ahead with success on several levels. The contact between producers from across Canada and the U.S. could not otherwise have happened. Many new and old faces saw new and old materials with a wide range of information. The quality of the material was good, especially considering the budgets which non-traditional media has to deal with. Many had been produced with no funds. We often forget that women still have a harder time with funding.

With a good turn out and few technical problems all had a good time. Videotapes were shown in two rooms and films in a large one. There was also a viewing room in the basement with a library set-up to show unscheduled tapes and films. The Mount Pleasant Community Center was buzzing for three days.







SHAWN PREUS

The only trouble was of course the media coverage from traditional sources. Most coverage was put off by a festival which was only by, and mostly for, women. But, I say let's face it, - mass media is almost all male and the alternate media still has a heavy male scene in it; and for many women this was an opportunity to see something they might never see otherwise. The power of traditional media has to be continuously exposed and knocked down in whatever way possible. Those threatened are protecting something. I wonder if they know what.

article and photos SHAWN PREUS

TV PROJECT MEETING

VIDEO ALTERNATIVES OR JUST HOW ALTER CAN VIDEO BE??

While a rainstorm raged outside, a dozen or so would-be alternative media executives sparked off a brainstorm over the ongoing sisyphus effort to set up an alternative TV channel inside the Western Front on Nov. 6.

Clearly none of the attending independent video producers, artists and interested individuals expected the projected channel to provide the solution to their ever (de)pressing financial troubles - rather the contrary. This one common denominator apart, motives and expectations diverged in directions CRTC roadshow viewers are already familiar with: "getting their act together" doesn't seem to be an overly attractive or urgent scene for local video wizards.

Michael Goldberg, (Satellite Video Exchange), summed up recent licence awards & renewals for various types of "community" label cable enterprises, as well as some background on CFRO/CRES. The latter, better known as Co-op Radio, could serve as an example of a producer-controlled station... how to get started, how to survive and even expand, how to avoid the worst pitfalls.

Discussion plunged randomly into the great liberal grab-bag of desirable principles the channel should / would provide and endorse. Favourite ideas included that all production should be freelance, i.e. the station itself would have no means of production or equipment, and access would be open to a variety of producers. Control would thus be in the hands of artists/producers (concepts used with apparent synonymity by participants) and not an ill-defined spurious "community" base. There seemed to be a superficial consensus for "quality work", meaning a preference for a few hours of programming per day, or even per week, rather than the continuous mindlessness emanating from commercial corporate screens. Programming would be selected by a jury of so far unspecified composition, with allowances to be made to include relevant content (whatever that may mean) even if flawed in style-a notable distinction from the more pervasive fixation on technocratic gimmickry and unilateral perfectionism. Peer-group critical feedback and support as currently practised around local productions at the Vancouver Art Gallery is to serve as model and training ground for delineating future selection criteria.

The interaction of programming, audience and tape-distribution received and solicited the most confused comments and contradictory aims. There was the understandable if naive, motivation of the frustrated artist whose tapes are gathering considerable dust on the shelves, and whose credo shrinks to an "I wanna see my stuff aired' tantrum. On the other hand, a series of morally commendable, if pious intentions were voiced, whereby programming was to be responsive to or directed at specific interest groups such as ethnic minorities, women, Native people, low-income groups and other strata usually excluded from corporate TV land. -I detected a tone of implicit contempt for such audiences in the use of glib phraseology over "demographic targets" - or is anybody volunteering for target-practice on the long march from "poor video-artist to poor media-executive"? The tensions between artistic autonomy and self-definition and social and political consistency tended to be resolved by giving full marks to artistic self-discipline: this is neither warranted nor a good prospect for public accountability.

The hoary skeleton of censorship provoked another burst of discouraging indicators as to the political awareness - or lack thereof - displayed by contributors. The delineation of artistic licence seemed to generate more nuisance than advocacy sentiments, and it was darkly prophecied that video was somehow a priori less activist than radio. This tape of preemptive self-censorship originates probably less from cautious convictions than the eternal sidelong glance towards finances. Somehow, the prescriptive cultural affirmation of corporate network structures permeates even the most alternate minds and imaginations via its sheer pervasiveness and endurance.

And thus one returns to the original and omnipresent crux of all genuine alternatives: who shall pay for producer- control? - In spite of many specific ideas on achieving the necessary revenue mix, a distinct circularity emerged : how could producers already struggling for artistic -and- material survival afford the added luxury of controlling the conditions and means of distribution? The comforting terminology of "cross- subsidization" (meaning how to draw funding from diverse sources and avoid dependency on any single one for running capital) amounted to essentially circular logic inspired by a heavy dose of idealism.

If an alternative channel deserving the name is to become a reality, a definite creative fission and subsequent clarification is needed in two crucial respects: first, a more realistic and politically informed cost- benefit analysis of different revenue mixes will have to be spelled out; and second, an acceptable working definition of the interaction of aesthetic quality, social relevance and political awareness is needed. The magnitude of the challenge should make creative video brainwaves race faster... - It has been said that "art moves faster than politics", Implying an at least tactical subservience of the latter to the former. Personally, I don't accept such defeatism on the agenda of an alternative station. Why? To see the polarity of art and politics as inherent antagonisms feeds straight into the adaptive co-optation matrix of corporate top-down power structures, where the medium and the message must add up to massage. Art and politics can generate a subversive unity exactly by expressing the creative tension between meaning and image, and thus transcend and transform the dominance of alienated production . Indeed, such a goal, and even the attempt of its achievement, appear to me as a perfectly responsible, yet radical rationale for an alternative station. If politics is the art of the possible (as its master Bismarck proclaimed), why can't art be the politics of the impossible? As with all self-fulfilling prophecies, the impossible becomes precisely so, when we define it that way, and give up trying.

by ANNA DWYER

BRITISH COLUMBIA FEDERATION OF WOMEN

The B.C. Federation of Women is comprised of women's groups whose objective is to bring about liberation of women through fundamental change in our society. We will work to implement legal, social, economic and cultural changes necessary for the eradication of sexism. In order for the women of this province to acquire power to bring about meaningful change, we must organize to maximize the collective strength of the women's movement. Only through the strength of united action can the B.C. Federation of Women achieve more than individuals or individual groups. The B.C. F.W. will not usurp or duplicate the work of any existing women's groups. We will actively support feminism everywhere in B.C. We will provide a mechanism for communication, education and mobilization to overcome the physical and cultural isolation faced by all of our sisters in this society.

British Columbia Federation of Women
- Policy from Handbook 1977

MEDIA

A. Whereas, mass media is owned and operated by the male power structure and has a dynamic impact in determining society's attitude towards women and

Whereas, mass media consistently projects a sterotype of women which is characterized by half-witted consumerism, subservience, dotage and helplessness and

Whereas, at the present time the mass media uses the women's movement as filler, of very little importance, or as a source of trivial entertainment and

Whereas, we essentially occupy two places within the media; either sensational headlines or relegated to the "women's pages" and

Whereas, advertising is responsible for projecting an image of women that presents us as homemakers or sex objects with the result that images presented to us are those of male fantasy and

Whereas, in the media industry itself women are barred from decision making power and ghettoised into the secretarial and clerical jobs (see report of CBC Task Force on the Status of Women) and

Whereas, there must be a radical change throughout the entire structure and presentation of the media and

Whereas, we must look to ourselves to portray our world as we see it and take action in order to change the stereo-typical media images we have all learned, therefore

BE IT RESOLVED, that B.C.R.W. member groups be strongly encouraged to:

1. Protest the sexism which permeates the media today by boycotting products and programs which are advertised or contain sexist imagery and/or language.

2. Protest the usage of words such as "man" or "men" or a masculine pronoun to represent people in general as these words quite literally exclude women, and pressure the media to use non-gender identified terms, eg. use police officer instead of policeman, chairperson instead of chairman, etc.

3. Demand that the media integrate women employees into all levels of operation, particularly the decision making levels with the intent of benefitting the status of women.

4. Achieve these protests, pressures and demand by organizing boycotts and lobbying via letter writing and phone calls etc.

5. Utilize and promote the existing feminist media groups and communication channels.

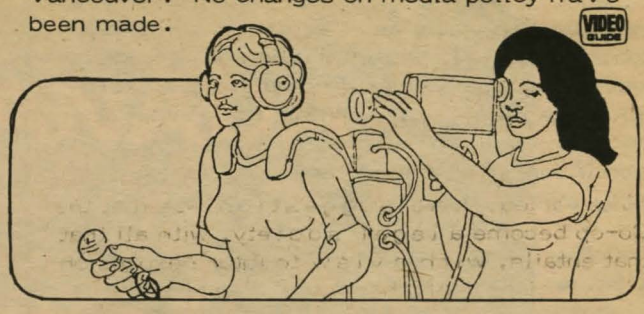
6. Protest the identification of women by extraneous descriptions of our clothes, physical features, marital or parental status.

7. Demand that women be referred to by "Ms" or her full name rather than by marital status.

8. Demand that the media have women cover and report women's events and issues.

(Passed Nov. 1976)

The B.C.F.W. Annual Meeting was held on Nov. 10-13, 1978, at Capilano College in North Vancouver. No changes on media policy have been made.



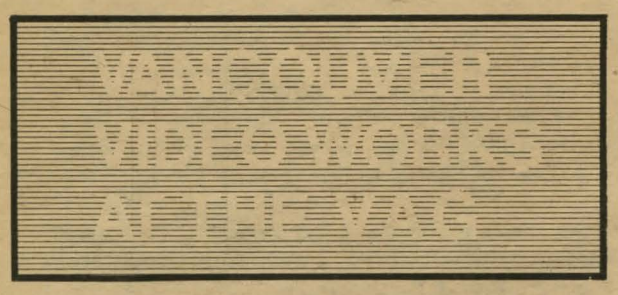
ERIC METCALF

LITERARY STORE FRONT

Canada's first Literary Storefront opened May 13th/78 at #213-131 Water St., Gaslight Square, Vancouver, B.C. Their purpose is to serve as a nerve center to stimulate interest and development in the literary arts and to promote interaction and support between writers and the writer and community. The Storefront offers membership, a monthly newsletter, special events, films, readings, tapes, workshops, exhibits, literary information, and is in the process of building a special collections library. The first year is funded by Explorations Canada Council which pays for basic overhead and one full time salary. Volunteers are an important part of the Storefront, if you are interested in this area give us a ring. 688-9737. Our regular hours are 10:00-5:30 p.m. Tuesday to Saturday. Closed Sunday and Monday.

Also, the Writer's Union of Canada has set up their first regional office at the Storefront. Their hours are Tues. and Thurs., 1:30 to 5:30. Information on contracts, copyright, taxation, the Writer's Union, etc., is available. 688-9737.

VANCOUVER VIDEO REVIEWS



Vancouver Video Works is an exhibition of recent local video and is organized by the Vancouver Art Gallery. There are rumours that it may travel down the coast to one or three other cities after the show is closed here.

The Gallery received twenty submissions and selected six pieces for continuous display in the Videospace. A list of the other works is provided and those videotapes will be played when requested. This 'on demand' alternative is an intelligent way to accomodate those works which were not selected by the jury. However, I chose to spend my viewing time with the jury's selection.

The jury's six were on display at two viewing stations, with three pieces being played in succession on each monitor. The manner of presentation suited the gallery space well but a viewer wishing to see a particular videotape in the cycle might have to wait fifty minutes for it. Luckily, adjacent waiting rooms were filled with plenty of wall art and sculpture to occupy those with time to spend. The neighbouring rooms were also considerably warmer than Videospace and provided good relief from the cod droughts.

The show itself is varied and enjoyable; it is not powerful but has within it some good work and excellent moments. Most of the work is technically simple and straightforward; attention was given to keeping the sound and image clean and free of interference.

The only piece within the exhibition which was not shot with a camera is 'Not Fiction' by Elizabeth van der Zaag. It is a three minute computer generated piece centering on perception and simple forms in motion. Its synthetic sound track, bold white dancing scars and brevity make it enjoyable. Within the context of the other works the abstractions are welcome even if overall this work looks very much like early animation excercise.

The other three minute piece is 'Contact Lens' by Shawn Diana Preus. It is a short simple celebration of sight, specifically her own. To a pop music sound track she goes quick cycle through the day's ins and outs. It is a straightforward, almost rough production with some humour and some charm.

Both '60 unit bruise' and 'siguso k.k.' convey a more serious tone and some tight visual units. The first is by Paul Wong and Kenneth Fletcher and presents a soundless and psychologically cool hypodermic blood brother ritual for the camera. It is stark and and at moments grim. It is an unusual work with an eerie visual metaphor for the pains of intimacy which over time reach the surface.

'Signed K.K.' by Ken Kuramoto is a complex one camera piece with only some simple editing The fast pace and often striking colour dwell on the symbiotic relationship between individual artist and mass culture icons. The complicated projections and superimpositions press the viewer physiologically and intellectually.

Does--can--the artist succeed in re-ordering the images or is he/she consumed by the giant Mechogodzilla. The piece maintains itself well over its full fifteen minutes.

The two longer pieces 'Back-up' and the 'H.P. Video Show' were both built around small segments of three to ten minutes in length. Both were shot at the Western Front Lodge and displayed similar styles in staging, scripting and shooting.

'Back-up' by Kate Craig and Margaret Dragu is an awkward work suggesting a narrative in five loosely related sections or 'modes'. These segments include some very fine set preparation, costuming, lighting and sound recording. The varied scenes, a pool hall, an academy for women, a banquet, below stairs, challenge the viewer to provide unity to the presentation which seems intent on disunity or randomness, and well-established order: visual order, social order--yet the overall piece seems to have only chanced into its sequence. There is the suggestion that parts of the story have gone untold and are left for the viewer to fill in, but in all, the piece is quite illusive.

'H.P. Video Show' by Hank Bull and Patrick Ready is introduced as a fanciful pilot for a TV series. In six small independent sections they provide humour and information in their own peculiar fashion. The simple fun and plain staging are quite like early live television and some children's TV. In outer space, in the laboratory and in thin air they maintain a 'live' or theatrical presence on screen. They obviously have a good time in front of the camera, and, from the laughter of some of the viewers they succeeded in passing it on.

Overall I felt the show was well worth seeing and that it reflected well on Vancouver's video scene. Many moments within the tapes commanded my attention and many others rewarded it quite satisfactorily.

by ROSS GENTLEMAN

VIDEO INN HOURS CHANGE

HOURS CHANGE

SUNDAY	11 AM TO 5 PM	PUBLIC
MONDAY	"	"
		"
TUESDAY	"	"
WENDSDAY	BY APPOINTMENT FOR GROUPS	
THURSDAY	3 PM TO 10 PM	PRODUCERS



the GINA Show Contact: John F. Anderson
(Producer)
40 E. Cordova 688-7405

the GINA Show is a weekly program dedicated to making artists visible. On ten at nine on Tuesdays (Cable Ten Vancouver). Set aside time each week to decide what you want to do for the next seven days.
the GINA Show guests are artists, musicians, or just interesting people you may meet soon. Often the tapes which are shown have been created specifically by them for showing on GINA, or they are tapes which may be shown at PUMPS the Vancouver Art Gallery, the Video Inn, Western Front, etc., in the near future.

Guests have included H.P., Byron Black, DOA, Peter Lipski, Liza Bear, Ken Kuramoto, Mike MacDonald, Sonja Ivekovic, Dalibor Martinis, Digit, Ephemerealities Ltd., Roy Arden, Kate Craig, Fabio Mauri, The Government, the Hummers, E. Vanderzagg, Magerate Dragu, John F. Anderson, Cris Reid & the Enemy band.

If there is anything wrong with the GINA Show or if you have any tapes or suggestions to make it more exciting please write to the GINA Show 40 E. Cordova, Vancouver, V6A IK2. As a reward you will receive a membership in the GINA Club plus regular information on programming.

If you watch the GINA Show once you can be sure you'll want to watch it again and again, & you'll wonder why you never did it before.

the GINA Show, you can't watch just once.

DISTRIBUTION

"Distribution" is an idea everyone is talking about, a goal we are all working towards and a topic of great frustration. Distribution is also the theme of this column which, with your help, will be a regular feature of Videoguide.

Our Society was formed six years ago by members of the Vancouver media community over our frustrations around the lack of disbution for what we thought were important media materials. This included both our own productions and those made in other geographic areas. Since that time consciousness has come a long way and so has our knowledge. It is our hope to be able to use this space (thanks to Video Inn) to share our knowledge and research with you. The structure will be kept loose in order to accomodate your ideas and experiences. We will also feature certain guest writers to provide insight into specialized areas and particular topics of concern. Lastly, we hope to use this column as a co-ordinating mechanism. If we could discuss the same distribution issues across the country perhaps action could be taken once a consensus reached.

Some of the problems that could stand careful analysis are 'pay television', 'community channels', 'lack of payment', 'NFB policy towards the private sector' and 'lack of video and/or film in libraries'. A committee to discuss and study these problems is being organized in Vancouver and we urge you to do the same in your city.

It is our opinion that a first step in understanding the problems accompanying distribution is to figure out to what extent our problems are held in common. Secondly, it is important to look at the way independent producers have tried to deal with these problems in the past. One excellent book on the subject providing a good overview is "Sixteen MM Film Distribution" Covert & Trojan, Educational Film Librarians Ass. 43 West 61 St. N.Y., N.Y. $6.00. This book is a collection of essays covering such topics as the economics of distribution; co-operatives; contracts; and a brief history; as well as a number of case studies and personal experiences. Although the book was written with filmmakers in mind, much of what it covers holds true for videomakers. Of course special problems confronted by videomakers and the Canadian situation are not discussed.

It is our feeling that this process can best be started by getting together and discussing our common problems in our own areas.

In Vancouver, where we are based, we have organized a meeting to discuss the question of distribution in general and share recent history in conjunction with Elvira Lount of "Vancouver People's Law School." Both film and videomakers have been invited as we feel that our problems are basically the same and that we have much to to gain by sharing and working together. Our first meeting which we hope will form into a working distribution committee is scheduled for Monday, the 27th of November, 8 p.m. We'll have a report for you in our next column.

A Report on the Montreal Meetings-Michael Goodman

At the Fifth Network Conference I volunteered to co-ordinate the video distribution committee..Directly after the conference, I travelled to Montreal to meet with various video and film producers to do some reasearch; I had a number of conversations with a cross-section of media people. Some of the people I talked with were David Rahn--Vehicule; Robert Laplante--Videographe; Robert Forget--NFB and formerly director Videographe; Tanya Tree--independent; Adam Symansky--Challenge for Change, NFB; Pierre Falardeau-Pea Soup Films; Gilbert Lachapelle-Coop de Production Video; Daniel Gimou, Gwen Basen-Parallel Institute. What was interesting is that these people had never sat down together to talk before about their common problems.

Everyone, however was quite enthusiastic about increasing distribution. How to go about

(Cont. on next page)

it was very unclear although organizations like Pea Soup Films and Videographe are developing their own methods. There seemed to me to be a definite split among the video people with regards to selling their material. Those people with some form of income like grants and NFB salaries, etc., did not seem to be in a hurry to find a paying market; while people like Pierre Falardeau who do want to make independent productions not based on grants are anxious to develop a paying distribution system based on a demand for his groups productions. We have heard this same polarity of views expressed in Vancouver over the question of selling and renting productions. A number of people in Montreal assured me that they would continue to meet around the question of distribution and development of markets.

Next column we hope to be able to present views on "should we charge for our productions and traditional 16mm markets"? Please send us your views, harangues and friendly greetings on this subject or any other subject relevant to distribution. If you just want to become involved in a distribution committee please send us a card so we can put you in touch with other people in your area. We also welcome all those who would be interested in working at Essential Idea.

Sincerely,
Michael Goodman
Essential Idea Society

Essential Idea Society

1815 West Fourth Avenue, Vancouver
British Columbia V6J 1M4
Telephone: (604) 734-1105

VIDEO

MAKARA

What is now the MAKARA PUBLISHING & DESIGN CO-OPERATIVE was started in January, 1973 by a group of women who wanted to help each other develop and learn skills in the graphic arts. In December, 1975, the first issue of MAKARA Magazine appeared. The group had decided to create their own product, as well as do graphic preparation work for others.

One of their uppermost goals is to give much needed exposure to new Canadian artists and writers... an ever-changing entity, implied by the name: a composite beast. MAKARA takes a chance on people whose work and point of view are experimental and innovative, and has made deliberate efforts to provide its readers with information in the familiar form of a magazine.

It is a beautiful publication, but without grant funding, it is badly in debt, and needs your support. Vol.3 No.3 is now available in most bookstores & newsstands in the Lower Mainland. Back issues can be ordered on the enclosed form.

VIDEO

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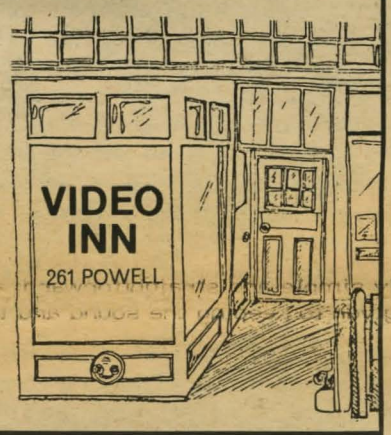


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VIDEO GUIDE TAPE SHELF

HEALTH

PREVENTATIVE MEDICINE by Ben Fairless, Ann Gillespie, & Maureen Hildebrand
Capilano College; North Vancouver, B.C.

This is a documentary on the Preventative Medicine Center in Vancouver. Includes interviews with the Director and clients of the centre. Philosophy of preventative care is discussed as an alternative to existing medicine.

Two tapes produced by the National College of Naturopathic Medicine in Portland, Oregon:

SUGAR An expose of sugar - where it can be found and how it affects our bodies. 12 min.b/w

HOME REMEDIES with Noel Peterson
How to prepare some basic home remedies using herbs: ie. comfrey, golden seal, slippery elm etc. For poultices, liniments and other treatments. 28 min. b/w

POLITICS

PEA SOUP

"My name is Pea Soup, my name is Frog, my name is Dishwasher..."

Pea Soup, is a dynamic Quebecois tape which looks at the profusion of outside inluences shaping Quebec society. At first glance it appears to be little more than a visual collage, reinforced by aural surprises such as the screeching of car tires and the explosion of guns. However, there is a very coherent message which gives these otherwise erratic scenes their meaning. The subtlety of expression of this political orientation is testimony to the tape's artistic importance.

It is in the juxtaposition of scenes that Pea Soup makes its very striking commentary on the situation in which many Quebecois find themselves.

Quebec's loss of cultural identity is attributed throughout the tape to the innumerable forms of economic exploitation of which it is the victim.

LAW

VANCOUVER PEOPLE'S LAW SCHOOLS
CANADIAN COURT SYSTEMS

On Thursday, Nov. 9 at the Hotel Vancouver in the Garibaldi Room the Vancouver People's Law School previewed their four part series "Canadian Court Systems".
These 25 minute colour videotapes cost about $3700 each to make. They were produced by Elvira Lount and assessed by Dianna Cook. Video Production was by Creative Video Ltd.

Part 1 - The Role of the Judiciary

This program outlines the legal system in Canada with the main emphasis on the role of the Judiciary. It traces the history of the Canadian Court System through the story of Judge Begbie, the first judge of British Columbia.

Part 1 also discusses the division of law making powers and responsibilities between the Federal and Provincial governments, and through some scenes from the House of Commons in session, illustrates one of the problems caused by this division -- in the administration of criminal justice.

Diana Davidson, Peter Leask and George MacIntosh - members of a panel - talk about the distinction between civil and criminal law, and the independence and impartiality of the judiciary.

Part 2 - The Civil Court Process

This process outlines the civil court structure and process through the presentation of an automobile accident damages case. It includes scenes from lawyer-client interviews, the Court Registry, the discovery and the trial. Winton Derby acts as the lawyer for the plaintiff; Jerry Lecovin, the lawyer for the defendant and Judge Greer presides as the judge.

Part 3 - The Criminal Court Process

This program outlines the criminal court structure and process through the presentation of a case of "impaired driving while under the influence of drugs". It includes scenes from the arrest, breathalyser test, booking and fingerprinting and the trial. Garry Green acts as lawyer for the defendant, Jean Connors as Prosecutor. Judge Wong presides as Judge.

Part 4 - The Future of Our Courts

This program outlines problems in the Canadian judicial process and solutions that are being implemented or suggested to overcome them. It discusses the "rule of law" and equality before the courts. It includes scenes from an administrative tribunal, a Small Claims Court action, Family Court, a diversion and legal aid application. Members of a panel- Diana Davidson, Peter Leask and George MacIntosh - discuss these different areas.

These video programs are available to schools, universities, community groups, individuals, etc. on a lona basis. They are also aired on 16 cable stations throughout the province. They can be viewed at Video Inn after Jan.3/79.



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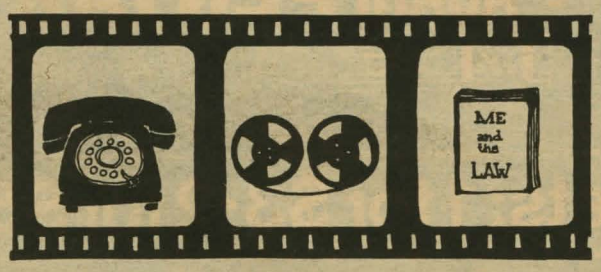
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No's 2 & 3 January 1978 $1
'The Propositions and Principles of Robert Filliou - Part One'; **'General Idea and the Metaphive** (one beyond the metaphor)', Clive Robertson; **'Le-La'**, Brian Dyson. **'Brian Dyson - Looking Both Ways at Once'**, Paul Woodrow; **'Medical Opinion Once Held'**, Steve MacCaffery; **'Western Front Video - Kate Craig'** Interview; **'Dennis Tourbin'** Interview; **'HP/RELICAN - Getting the Rite Right'; Carl Loeffler - La Mamelle Inc.** Interview; **'Getting the Art Right No. 2' - CRITERIA; 'Our condition is post-preemption'**, Marcella Bienvenue; **Reviews.**

No. 4 April 1978 $2
'The 1978 Canadian Video Open'; 'Catching a Hearing-Aid to the Airport - Michael Snow' - Interview; **'Towards an Allusive Referential'**, Dick Higgins; **'Retention of the Audial Form - AUDIO ARTS'** - Interview; 'Videoview 1: **Susan Britton'**, Peggy Gale; 'Videoview 2: **Rodney Werden'**, Peggy Gale; **'Art and Social Transformation'**, Kenneth Coutts-Smith; **'Robert Filliou,** Part Two: **The Gong Show Transcript'; 'Cloning Closes The Gap Between Clones'**, Clive Robertson; **'John Oswald: In Between the Stations'** - Interview; **Reviews.**

No. 5 June 1978 $2
Discussion: **The Penultimate Perspective;** Review: **'The New ArtsSpeak Conference";** Interview: **Linda Covit, POWERHOUSE, Montreal;** Videoview 3: **Paul Wong** talks with Michael Goldberg; **The Photographer's Ball** performance document and scripts by Margaret Dragu; **Reviews:** Performance: **Chevrolet Training: The Remake; As the World Burns;** Film: **Theatre for Strangers;** Books: **Wie Alles Anfing, Re-Visons, The Ballad of Dan Peoples, The Woman from Malibu;** Discs: **33/3, Hot Property** and more.....

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VIDEOCABARET - THE RAUNCHY INTELLIGENT HUMMERS AND THE THREE PIECE NEW WAVE BAND THE GOVERNMENT PRESENTED TO SOLD OUT VANCOUVER AUDIENCES MICHAEL HOLLINGWORTH'S "ELECTRIC EYE" AND THE HUMMER SISTER'S NEW PIECE "NYMPHO WARRIORS" A POST -FEMINIST NEO- TERRORIST, RADICAL BACKRUB CLIT-POWER RENDERING OF THE TIDAL PIROUETTE IN THE IMAGE WAR..... "VIDEOCABARET is a delicatessen of music hall turns, live videoed, in a sensory overkill meant to counteract the straight media gang bang" TOM SHANDEL, GEORGIA STRAIGHT .....HOT/LIVE in Vancouver was hosted by the BERMUDA TRIANGLE (PUMPS, WESTERN FRONT, VIDEO INN)..SET DESIGN AND VIDEO WIZ: CHRIS CLIFFORD, LITES BY TOM LEGRADY, SOUND BY ANDY GRAFFITI..... "I brought my kid to see this SMART ROCK not Punk Rock." GRETCHEN PERKS

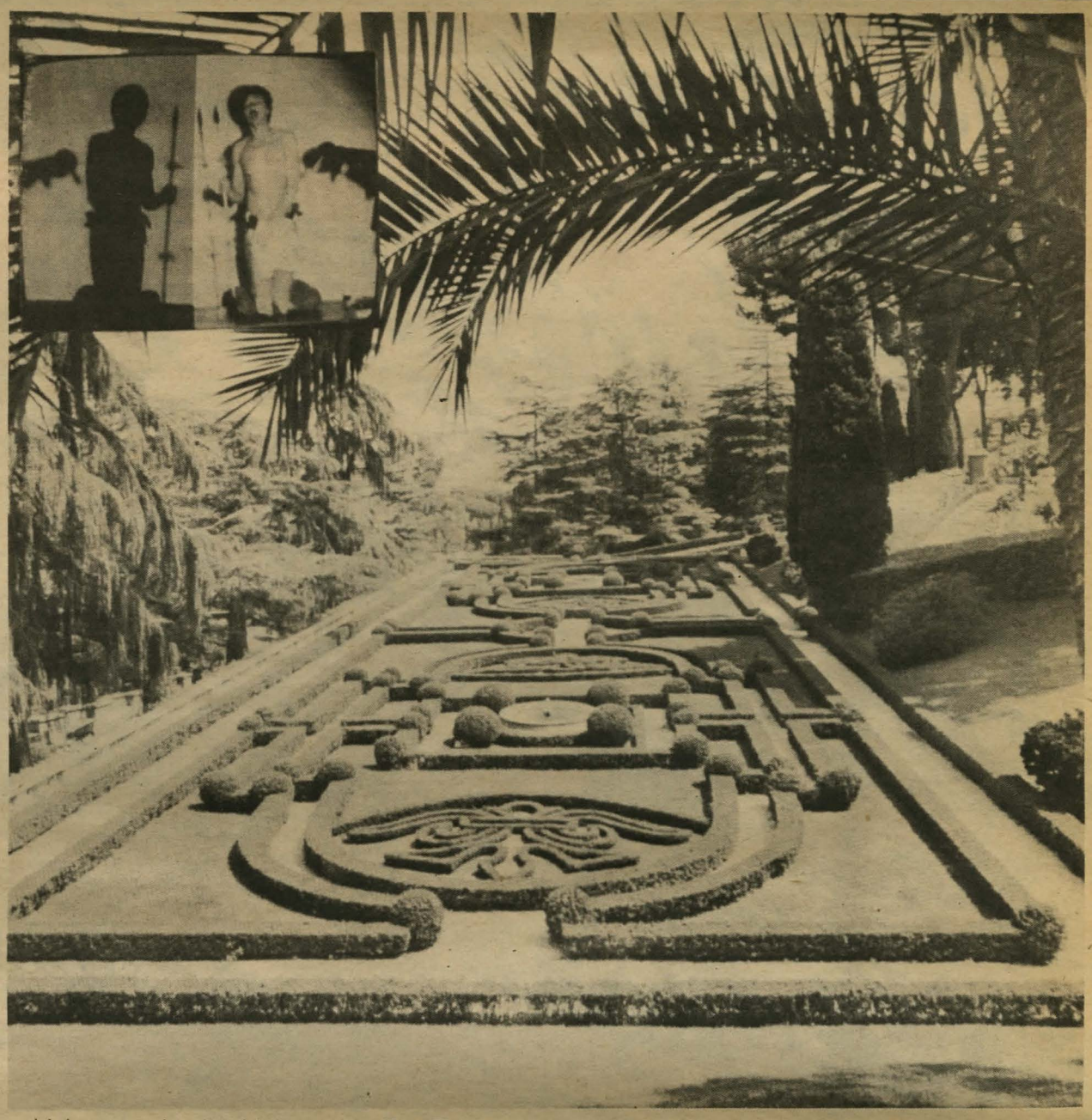
PHOTOGS : KIM TOMCZAK

KIM TOMCZAK

GLENN LEWIS

We all sing the same song

WE ALL SING THE SAME SONG is a 30 min. color videotape by GLENN LEWIS which is currently on exhibition at the Vancouver Art Gallery, the videotape is one aspect of a mixed media exhibition titled "BEWILDERNESS - THE ORIGINS OF PARADISE". The exhibition by Lewis showcases some 7 years of research into topiary gardens and the mythologys surrounding created paradise....the show includes a "talking tree" which plays back audio record ed messages as well as lights that respond to sounds generated in the room, much like that of a color organ synced to music, the environment also includes rear view slide projections, scrubs, leaves, plants, rocks, a painting by EMILY CARR titled "Young Tree" and two series of 16X20 b/w photographs which are push pinned onto the unpainted plywood walls, below these appear, biographic photos of Lewis as a young boy through to the present. The exhibition coincided with two handsome publications. the first a special issue of IMPRESSIONS MAGAZINE out of Toronto titled Glenn Lewis - "JOURNEY THROUGH AN EARTHLY PARADISE" with commentary by Lewis and photos by TAKI BLUESINGER, this issue is an informative document of Lewis's/Bluesinger's travels to Europe, Iran, Italy, Turkey and India in 1976-77. The other publication Bewilderness - The Origins of Paradise includes both photos by Lewis and Bluesinger and text by Lewis covers a much longer and broader period of image collecting and research, some 64 pages it serves it's purposes well beyond that of an exhibition catalogue, not unlike each aspect of the project each segment is informative and is very much a work on it's own, each piece re-inforces the varied works. This report will focus on the videotape "WE ALL SING THE SAME SONG", here we see Lewis in a performance especially created for the camera, Lewis utilizes the symbol of man in harmony with his surroundings, man before agricultural developments, Lewis as "PYGMY" of opera like stylizations comprised of "international words" a vocabulary put together by Lewis and friends, words in various languages on his knees and in pygmy costume and spear in hand he sings the same song, a performance which are understood internationally. The video picture is a real time 2 camera production using split screen technique, on the right is Lewis as pygmy performing in front of the screen, the left side is the exact same image in revearse which was shot simutaneously from behind and Lewis appears as a black silouette shadow against a brilliant green back ground, the performance is accompanied by cello and piano, this piece was also part of a much larger work called "VIS A VIS" which toured this spring created by the CANADIAN SHADOW THEATRE. "WE ALL SING THE SAME SONG" is available for screening at VIDEO INN or by appointment at WESTERN FRONT. The exhibition continues through to January at the Vancouver Art Gallery, the publications can be ordered through the GALLERY SHOP.



Vatican gardens, Rome, Italy TAKI BLUESINGER

GLENN LEWIS is a Vancouver based artist in his early forties, he is a co-founder and director of the Western Front Society and is a programmer of The Living Museums Network.

VIDEO GUIDE

CARDENA
warming up etc. etc. etc.
company

Michel Cardena is a 44 year old media artist originally from Columbia who has been based in Amsterdam, Holland over the past 16 years. He works in video, performance, audio visual installations and photography. He made a 3 day stop-over in Vancouver as part of his first whirl wind visit to North America which included New York, Toronto, San Francisco and Los Angeles. In Vancouver he presented a 40 min. program of color videotapes of five short pieces. The tapes were of a conceptual nature, suggestively erotic and sensuous, they often bordered on humour. He utilized split screen techniques, 2 to 3 camera productions with super imposed images. The tapes were of technical excellence. CARDENA plans to make a more extensive visit sometime next year and hopes to be able to present more elaborate and ambitious installations and performance pieces.



still from "MY NAME IS BEAUTIFUL" live video performance by CARDENA - WARMING UP ETC.ETC.ETC. COMPANY. Fodor Museum Amsterdam 15-6-1978.

VIDEO GUIDE





ROBERT KEZIERE, VIDEO SPACE, Vancouver Art Gallery

"in ten sity is a physical & mental state of being. intensity reflects a certain vein of thought energy, of existence of tolerance. dedicated to kenneth fletcher."

PAUL WONG

VIDEOGUIDE INTERVIEWS PAUL WONG

HOW LONG DID THE PIECE TAKE ?

in ten sity was bascially conceived during a nite drinking out on the town late last winter..... previously to that JO ANNE BIRNIE DANZKER from the Vancouver Art Gallery had asked me to present a solo show of videotapes in Video Space for the month of December. I very much wanted to create a new work in and for that space, a work that would be ambitious, direct and immediate.... the piece in ten sity stuck to the basic premises outlined that evening. The actual realization of the piece was put together over an intensive 10 day working period prior to the performance of Dec 2nd which was a blending of my interest in movement, emotion, behaviour, music, real -time and multi - channel video.

I WAS WONDERING IN WHAT YOU MEANT IN APPLYING THE METAPHORE OF THE CUBE ?

The idea was very basic, I have over the years, in fact in a lot of my previous installations and multi-channel videotapes I have approached them with mathematical chic utilizing grids, 2's, 4's, 16's in devising pieces. The 8'X8' enclosed space which constituted my actions space developed out of two concerns: the kind of camera positions the kinds of visual perspectives I wanted attained and the kinds of interior surveillances I wanted to relay to the exterior viewer, the design and size was also determined by building time and cost and of course within which this space was to be located

WHAT WAS THE BOX MADE OUT OF ?

I'll start from the inside and work out. The interior was covered in stretched blue vinyl which covered 1/2" foam, under that, your usual type construction, a layer of plywood, 2X4 studs, another layer of 1/4" ply. I attempted to baffle the sound as much as possible by insulating the air space between the layers of plywood. From there we drilled holes through the walls where the cameras were to be positioned looking into the space. The openings were covered over with small panes of clear plexi-glass used to separate and protect the lenses of the cameras. Although the production was in black n white, the interior color was given much consideration, I wanted a certain color density that I could inter act with, also a color I could re-use after. The range of colors to choose from was fabulous, the red was too hot, the florescent orange too reflective, the passionate pink a bit too feminine for the desired effect. Anyway the electric blue was perfect and will become my bathroom wall paper afterwards,

WHAT WAS SCRIPTED AND HOW MUCH LEEWAY WAS LEFT FOR SPONTANAIETY ?

The basic structure very much influenced if not pre-determining alot of what was to happen. The running time 20 mins. was placed for these reasons: "in ten sity" was meant to be an exhausting endurance for performer, 20 min. was long and short enough to make the piece work, also 20 min. fits perfectly 3 times in a 60 min. cassette and made the technical maintenance for the month long installation alot easier to deal with. The music and sound (SEX PISTOLS, PATTI SMITH, AVENGERS, AL MATTES) was another important aspect, the perticular songs used reflected a certain time period, in ten sity for me has been long and in coming a reality. The almost cliche punk-rocks songs I used is the music I have a great affinity for, music that i have raged and listened for hours to and so naturally they were developed strongly into the work. After that, everything else including the actions were improvised and spontaneous.

WHY DIDN'T YOU SHOOT IN COLOR ?

The project was conceived for B/W, I felt that color was too chic and would not be condusive to the piece.

HOW AWARE WERE YOU OF THE AUDIENCE AND HOW DID IT DIFFER FROM CONCEPTION ?

I very much expected the audience to arrive at their own conclusions, I didn't want the audience to be laid back and to intellectualize the piece while it was happening. I intended to assault the senses and wanted them to be more than passive, to either get off or not to get off, I expected the room to be jam-packed and uncomfortable and it was.

I expected the sound to be really loud and it wasn't. I knew the audience would comprise a severe blend of tastes, there were people who primarily came to attend the other two exhibition openings: WAYNE NGAN'S Pottery Show and GLENN LEWIS'S Bewilderness-The Origins of Paradise, a show about gardens, of course those that came for my show and the usual out of curiousity gallery membership. I mis-calculated the audience but not badly, it didn't matter, it changed the nature of the performance but not too severely. I did not expect portions of the audience to be that alive and enthusiatic, they were vocal, they were supportive, abusive, they cheered and they applauded, they responded well beyond expectations.

I had to be pysched up in order to perform, certain things changed, I had intended to rage with my pals right up to performance time and that the performance would be a continuation of that energy, rather I ended up isolating myself just prior to the performance and entered a different headspace. Also the intake of drugs and alcohol was different, I was amazingly subdued compared to the one run through the nite before, in fact I was more swift and brutish in the run through than in the live performance. The presence of an audience didn't bother me at all, when I was ready, I zipped into the room up and over the wall into my space without acknowledging the presence of the audience, the lites dimmed, the performance started, I didn't demolish myself, I didn't break any bones, the performance was internal.

WHAT DID IT FEEL LIKE INSIDE ?

I was aware of the camera positions and aware of the square structure which I tryed to use to the fullest. The square was small enough to enable me to spring off one wall and to bounce off the opposite wall, there was enough room so I could build momemtum, to run, to jump and really move. It was impossible to tell direction, it was confusing especially in sections where I would in rapid sucession be literally bouncing off the walls, onto the floors, off the floor off the wall again - your destroyed sense of up or down was interesting even for that split second. The biggest problem was in reserving energy and of course to continue battering, it hurt and so go ahead and bang it even harder.

(Continued on page 23 PAUL WONG)

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Conditions - It is important that the tapes submitted should demand no translation they should be understandable without any verbal com mentary. Only the expression of the pictures, the observation of the people and of the behaviour should transmit the impressions. It is the intention of the project to co-ordinate tapes from many coun tries to an international video show - a "Family of People in Video" Final Goal is a continued video exhibition in many parts of the world.

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The tapes will be adjudicated by an independent international jury.
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DETAILS AND VISUALS
NEXT VIDEO GUIDE ISSUE

THE 1979 CANADIAN VIDEO OPEN

CONSIDERATIONS:
Following last year's Open in Calgary, we have attempted to correct and improve certain aspects of the competition and its follow-through. The purpose of the Open is still clear and simple – we want the vehicle of socially creative video to be recognized as an important and consequential product.

ELIGIBILITY:
The competition is open to all Canadian residents.

ENTRIES:
A maximum of two tapes may be entered. Tapes eligible must have been produced between February 1978 and January 1979.

SELECTION:
Of the tapes that are entered 30 will be selected to be shown. 25 of these tapes will receive a single showing fee of $50. Five tapes will be selected by a jury to receive purchase awards of $1000.

JURY:
(To be announced.)

SITE:
The 1979 Canadian Video Open will be held in Kingston, Ontario with acting host St. Lawrence College. The Open has been planned to coincide with the Video Symposium at the Agnes-Etherington Centre.

DATE:
5th, 6th and 7th March 1979. Deadline for entries: February 10th 1979.

EXHIBITION:
All tapes selected will be shown through Kingston Cable TV. Negotiations are being made for the five award tapes to be shown in Vancouver and Europe immediately following their presentation in Kingston. (In total 3 selective showings.)

OCCASION:
An award reception will take place on Monday, March 6th 1979 at St. Lawrence College. The wire services will be ceremoniously telexed.

CATALOGUE:
An illustrated catalogue of 30 video artists works will be produced and published by Arton's Publishing Inc.

INFORMATION:
Updated information can be directly obtained by writing to Tobey Anderson, St. Lawrence College, Creative Arts Dept., Portsmouth Avenue, Kingston, Ontario, K7L 5A6.



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for further information contact : PEGGY GALE
ART METROPOLE
217 Richmond Street West
Toronto, Ontario M5V 1W2

Scheduled panelist include: CANADA-Pierre Falardeau, Paul Wong, Susan Britton, Ian Murray, Rodney Werden, Kate Craig, David Rahn, Clive Robertson, Michael Goldberg JAPAN - Fujiko Nakaya ENGLAND - David Hall ITALY- Maria Gloria Bicocchi U.S.A.- Carlota Schoolman

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THE NATIONAL VIDEO GUIDE

FIFTH NETWORK

5th NETWORK

CINQUIÈME RÉSEAU

INDEPENDENT VIDEO CONFERENCE
CONFÉRENCE POUR LE VIDÉO INDÉPENDENT

October 13, 1978.

Dear Friends and Adversaries,

The conference and festival are over but the ghosts linger on. There have been responses from participants from across the country - across the board. Most views were quite positive- from encouragement to passion, from awareness to stubborness. All thought the seminars, etc. were informative, important confrontations and were glad of the opportunity of meeting one another.

On looking back over the last six months, Terry McGlade and myself see certain aspects and situations that we would have handled differently, were we to do it again. But on the whole (and without much of a template to start off with) we feel the aims and objectives originally outlined were not only realised, but activated in a continuing framework.

Many contacts were made for the first time. That was a basic highlight of the whole affair. And for that reason the conference didn't come up with any immediate clearly defined arrangements. However, the enthusiasm of the plenary session and the task forces set up by the delegates point to a greater usefulness that will show itself later. The momentum has started and we can keep it sustained. To help these energies along, you'll find enclosed a list of the names and addresses of the delegates and the panelists. Many other necessary listings can be found in the Video Inn's publication ' Video Satellite Exchange Directory'.

Michael Goldberg (Video Inn) chaired the plenary session and put together some information regarding the task forces. This is what we got via telephone from him:

The task force or work group model was put forward as a means of developing concerted efforts to face issues of importance to us as independent producers, and to spearhead projects that involve video artists and centres across the country. Thus, an information paper which may propose a position to adopt, or a plan of action to take (regarding, for example, spectrum allocation or artist fees) could lead to regional activity or even a common front- if enough people were concerned. Or a project such as the proposed simulcast would receive attention in a like manner. In essence, it was agreed by all to look closely at proposals coming out of these task forces. Interested persons may get in touch with the following groups:

TASK FORCES

1) SIMULCAST - John Anderson, PUMPS, 40 East Cordova, Van. Andy Harvey, VIDEO INN, 261 Powel St., Vancouver.

2) INTERNATIONAL ARTS SATELLITE Bill Bartlett, DIRECT MEDIA ASSOC., R.R.1, Port Washington, B.C. Willoughby Sharp, WORLDPOOL, 720 Queen St., W. Toronto.

3) ARTISTS FEES & GALLERY POLICIES ED. VIDEO, 27 Wyndham St. #4, Guelph, Ont.

4) DISTRIBUTION - Mike Goodman, ESSENTIAL IDEA, 1815 W. 4th Ave. #2, Van.

5) STANDARDIZATION OF EQUIPMENT Gregg Allen, MEDIA CENTRE, Univ. of Toronto, 121 George St., Toronto.

6) COPYRIGHT & INTELLECTUAL PROPERTY Vera Frenkel, 228 Maplewood Ave., Toronto.

7) CHILDREN AND VIDEO - Penny Joy, CHILDREN'S TV ASSOC., 3255 Heather St. Van.

8) HEALTH HAZARDS- Marien Lewis, VIDEO CABARET, 14 Soho St. Toronto.

9) C.R.T.C. REGULATIONS & REVISIONS - Paul Lepage, 1038 Ledore, Haute-Rive P.Q.

(Cont.'on page 22 FIFTH NETWORK)



SHAWN PREUS

ANNPAC

ANNPAC, the Association of Non Profit Artist run centers held its annual general meeting at A Space in Toronto early September. A substructure of five regional representatives (one of whom would be the national spokesperson) was elected. About a month later I heard the spokesperson had resigned and withdrawn from ANNPAC altogether. In an open letter to ANNPAC members in September - October issue of Parallelogram, Clive Robertson states"...I am tired of representing a service organization which is enveloped into yet another questionable service organization... Whilst I support the mechanisms of artists organizations, I am finally able to stand behind my belief that galleries are irrelevent, unnecessary and literally counter - productive. Obviously even membership in ANNPAC would compromise this stance". As a director of an ANNPAC member gallery, a parallel gallery, funded by the Canada Council, up to my eyes in bureaucracy extremely underpaid, I am beginning to wonder about priorities. The parallel structure has not been directly or indirectly responsible to the individual artists. I really would like to know the percentage of funds reaching people as ' artists ' fees through the even minimal bureaucracy of the parallel galleries. I know ours is 20%, a figure I'm not proud of, I'm sure its higher than most. Are we going to improve on these figures by extending the organization to a further level of officialdom? Will we than be even more reluctant to jeopardize the tiny piece of pie we now find our cavity ridden teeth rotting around? The future of ANNPAC rests for me on the issue of choosing ideological and political direction, one that I can agree or disagree with.

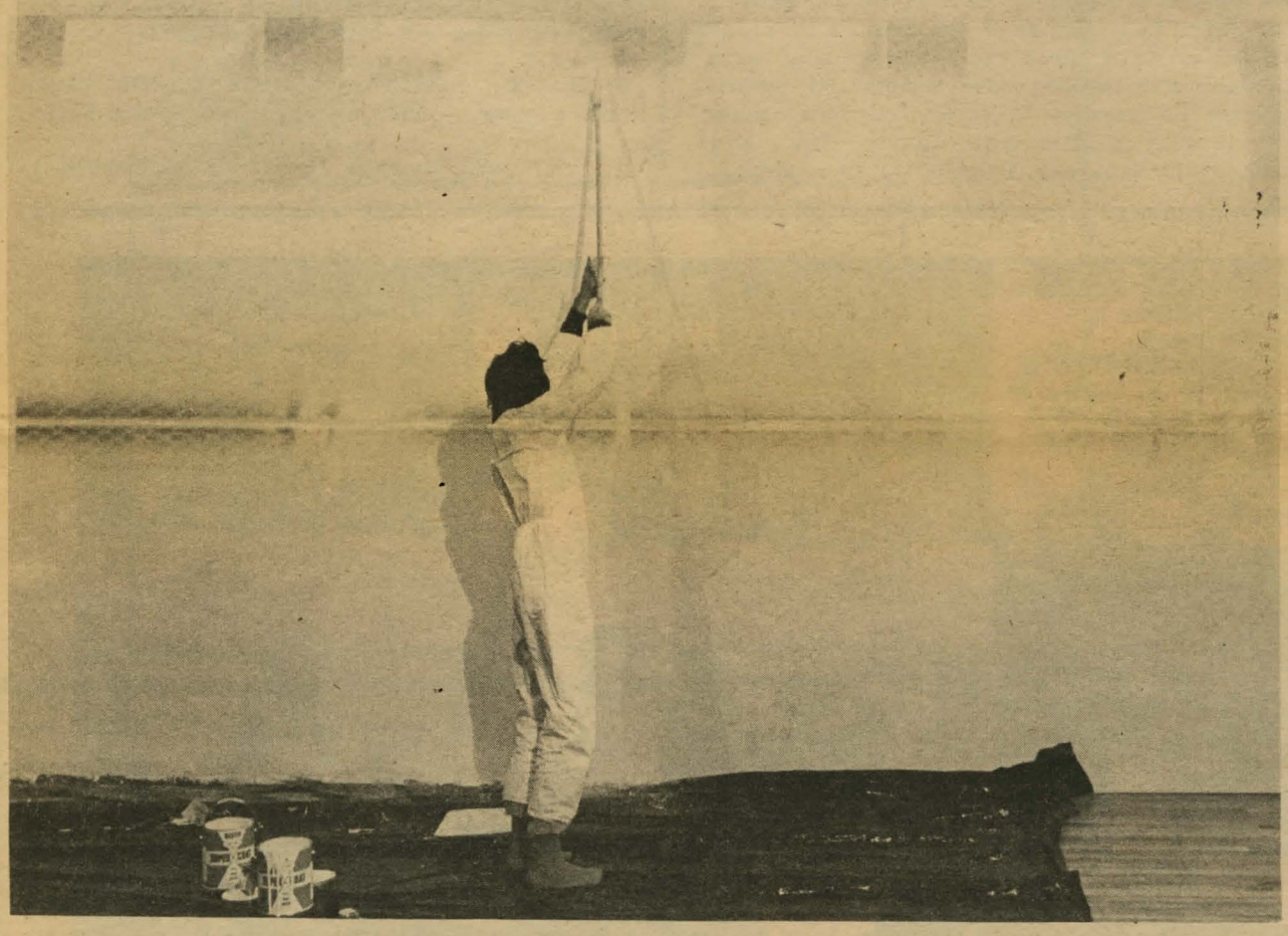
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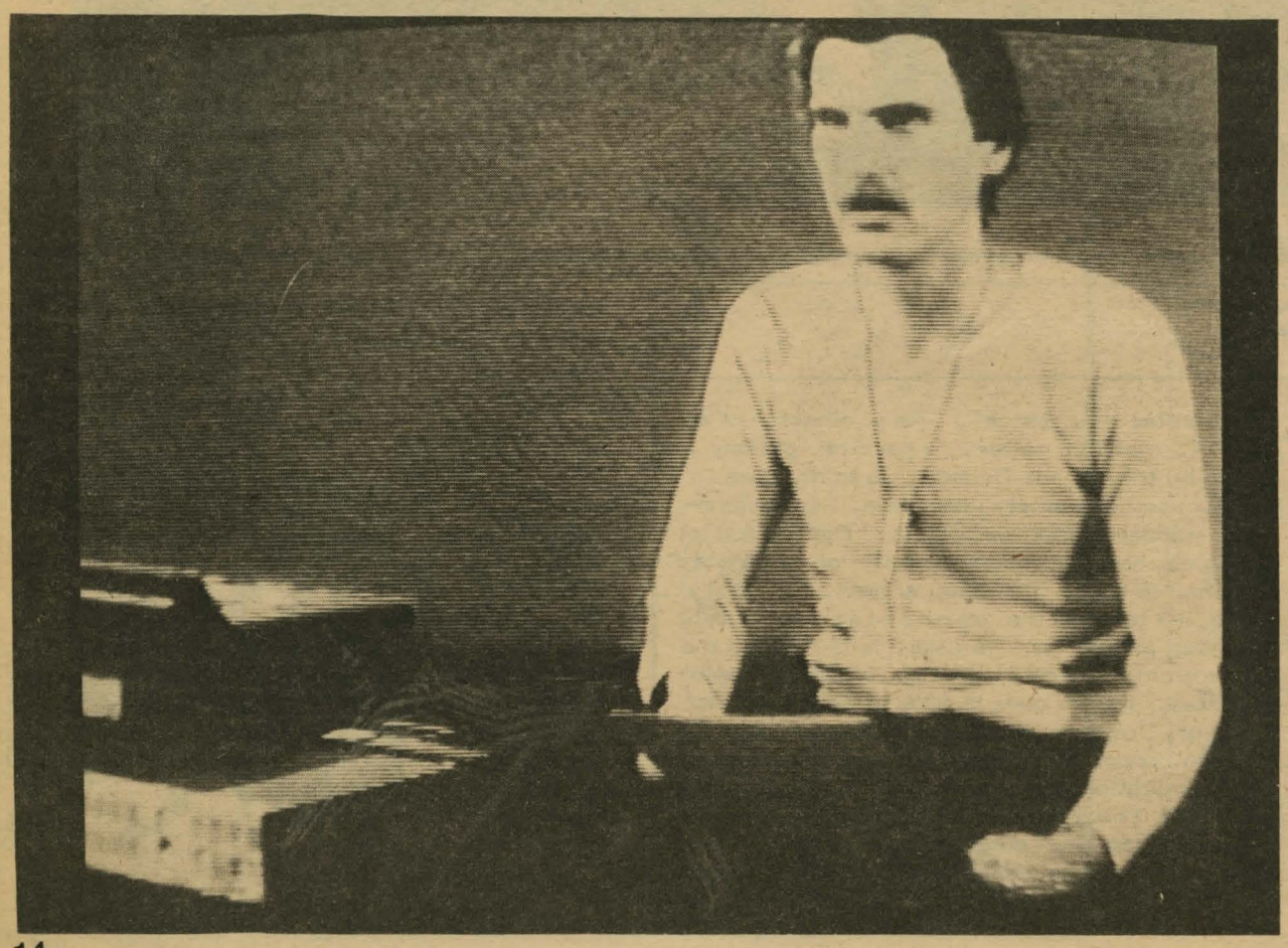
by KIM TOMCZAK



KIM TOMCZAK

■...1977 European Tour--SHAWN PREUS and ANDY HARVEY visited SANJA IVEKOVIC and DALIBOR MARTINIS, two interdisciplinary artists in ZAGREB, YUGOSLAVIA...Spring 1978 THE SATELLITE VIDEO EXCHANGE SOCIETY applies for Canada Council funding in order to sponsor visit of S.I. & D.M... Spring 1978--VIDEO INN has simultaneous exchange of tapes with Zagreb video artists, the Vancouver tapes were shown at the MULTIMEDIA CENTER in Zagreb....via special fund from External Affairs the CANADA COUNCIL allocates a grant that will sponsor one artist... both S.I. & D.M. will come we'll balance out the finances later, thus "TWO FOR THE PRICE OF ONE"..... Summer--PAUL WONG meets up with SANJA and DALIBOR during ARTE FIERA in Bologna, Italy...thereafter followed up with a visit to their home in Zagreb in order to orientate him self with their work and to finalize some details in regards to the planned six month visit to North America.....ANDY HARVEY sends off urgent telegrams to various offices at External Affairs, problems with obtaining visas, several calls later, D.M. & S.I. drive down to Belgrad to get visas.....then it's off to the Yugoslavian seaside to prepare and pkg. work.....they arrive in Toronto in late August and stay with various artists whom they have met there or in Europe.....they met KATE CRAIG Video Director of the WESTERN FRONT who arrived early in Toronto to help out with organization of the FIFTH NETWORK VIDEO CONFERENCE/FESTIVAL.....KATE sets up tentative dates for S.I. & D.M. for gigs at the WESTERN FRONT....PAUL WONG shortly thereafter arrives in Toronto for the same purposes and immediately heads off to the Immigration Office with D.M. & S.I. as they were only issued visas good for a few weeks... D.M. & S.I. are put to work for the FIFTH NETWORK where they utilize some of their graphic skills.....SHAWN and ANDY arrive for FIFTH NETWORK, old friends are reunited .....S.I. & D.M. busily transfer and prepare tapes for scheduled screening at NETWORK, they meet just about everyone and race around to the screenings and performances....
JO ANNE BIRNIE DANZKER , curator for the VANCOUVER ART GALLERY, says no budget left for possible gig....KIM TOMCZAK of PUMPS is interested....it's onto the ANNPAC NATIONAL MEETING (Association of National Non Profit Artistrun Centers).....arrangements are made with other centers....TOM DEAN lines up lecture date for ONTARIO COLLEGE OF ART.....S.I. & D.M. head south for an overdose of North American culture being in N.Y.C.....RENE BLOUIN new on the board of directors of A SPACE will try to line up something for Toronto. ...S.I. & D.M. several weeks later arrive exhausted and sore in Vancouver after a grueling, thankyouverymuchand leavethedrivingtous, greyhoundbusride across the country.....ameeting is set up with the BERMUDA TRIANGLE (KATE CRAIG, PAUL WONG, KIM TOMCZAK) representatives of





SANJA/DALIBOR

WESTERN FRONT, VIDEO INN AND PUMPS, everyone readily agrees to sharing, programming and co-hosting the visit, more than enough accomodation is available for the expected two month residency.....dates, a provocative poster is designed and an extensive BERMUDA TRIANGLE mailing campaign is mounted..... everyone thinks S.I. is cute and D.M. handsome, the most beautiful new faces in town.....a varied program of old and new ideas and works: exhibitions, performances, new video productions and videotapes....Oct. 17 Dalibor, assisted by KIM spent the week repainting the PUMPS GALLERY, new white on old white, the entire process is documented in still photographs and video, the floors are washed and waxed, an unusual crowd of people are on hand for the opening, the exhibition is titled WORK FOR PUMPS GALLERY and consists of b/w photographs of D.M. painting PUMPS.....

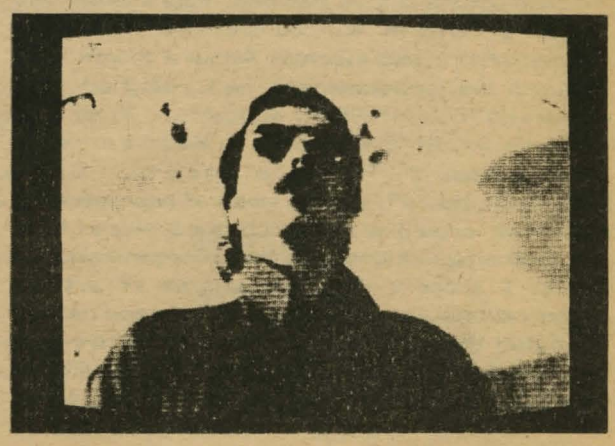
D.M.: When Kim Tomczak proposed to me to have an exhibition at Pumps he mentioned that first the walls of the gallery must be repainted. It is obvious that in the gallery context the whiteness of the wall is as important as the art piece itself. So, to paint the gallery (in white) is an artistic work in the same way as it was the work that Michelangelo did in Sistine Chapel. The photographs shown at the exhibition direct the audience to look to the walls on which they are mounted; total reduction but still surprisingly aesthetic, especially if you look at the videotape of action.

.....from there onto B.J.'s disco for more drinking and dancing.....Oct. 19 VIDEO INN manages to obtain a 3/4" cassette recorder from SONY which is capable of playing back European standard videotapes....S.I. & D.M. show a varied range of color and b/w tapes, all individual works....it is obvious they each have different concerns and don't work as a collaborative team, very much solo artists....the screening is followed by an informal discussion.

S.I. & D.M.: We tried to put together a program that could represent our interests and specific approach to medium of each of us. The tapes shown were produced mostly in Zagreb and Venice in the last 4 to 5 years.

MICHAEL GOLDBERG is somewhat disappointed because the tapes are not that different from, say North American artists' concerns, he was expecting something Yugoslavian????? whatever that is....GLEN LEWIS discusses the concepts of a LIVING MUSEUM NETWORK ....the other usual questions were asked: How do you survive? How are the arts supported? Where do you get access? What's the weather like?...Oct. 24 SANJA IVEKOVIC opening of "TRAGEDY OF VENUS" and "DOUBLE LIFE" at PUMPS....damn the mail strike, her work is stuck somewhere, it's a good thing she has the complete show in slide form, it's off to the art school for some color photocopying.....

S.I.: The work is a series of 50 pairs of advertisements which are contrasted with my personal photographs (1959 to 1976). Thus, the PRIVATE is opposed to the PUBLIC, the fictional to the factual. The ambiguity of the work lies in the obvious correspondence between the two: ie in a process of a double imitation: the imitation of the



WERE HERE...

reality in advertising images and on the other hand the imitation of such "reality" in a person's everyday life.

S.I. & D.M. move into the WESTERN FRONT.. KATE is amazed at their daily intake of white sugar and white bread....dessert fanatics, especially DALIBOR..... Oct. 27--the grotty, scratched demo-model video projector is hauled up from VIDEO INN to the WESTERN FRONT for DALIBOR'S performance which is part of his current video artist in residence at the FRONT....the piece is titled DALIBOR MARTINIS TALKS TO DALIBOR MARTINIS....

D.M.: The piece executed at Western Front is the first part of a 22 year long interview project. It is about all the differences/similarities between me from that particular evening of Oct. 27, 1978, and me from the year 2000. How can I meet or confront myself. I consider this piece as very important to me because it forces me to face my future/past. It is like travelling through time or my own time capsule. As I mentioned during the realisation, we took all the precautions we could or considered necessary to enable the second part of the project to happen. I am concerned a little bit with all the quick changes in standard of video equipment.

S.I. & D.M. are running out of money, no one can pay them, everyone is waiting for their installments from CANADA COUNCIL..... SANJA prepares for her video production/ performance for Nov. 1 at WESTERN FRONT.. the lightweights PAUL and KIM lug all the equipment down to the first floor gallery..... an elaborate display of hardware, even for video heaven.....lights and a camera is suspended from the ceiling, no one's sure about the old shaky wooden ladder, camera is on its side, monitors are on their side, a wide enough lens is found.....

S.I.: "Meeting Points" deals with the relationship between the artist's idea and the "finished product", with the relationship between the premise of the work and the the process of realization of that work, it is concerned with the filters of interferences through which the work is developed in reality.
Thus, the performance consists of two parts: "a private performance"(action in the empty space on 31 Oct.) and "a public performance" (the same action in the same space on Nov.1 in the presence of the audience).
As in the other performances I have realized in the last three years, in "Meeting points" I continue to research the rules of everyday communication between the individual and the group, specifically between the artist and the audience which becomes the only "content" of the performances.
In other words, I am interested in creating the situation that leads the public and me to reconsider our everyday existence and the rules of our ordinary behaviour.



Amongst numerous other WESTERN FRONT productions and events D.M. & S.I. manage to finish their tapes for the scheduled Nov. 14th screening at VIDEO INN. Quite appropriate considering that this is their last official presentation and the monies from CANADA COUNCIL have arrived...VIDEO INN'S run-down cassette machines are not conducive for SANJA'S two-channel video piece, the decks are borrowed from the FRONT.....the evening begins with everyone watching the inaugural "GINA SHOW", weekly art show produced for Cable T.V. by JOHN ANDERSON of PUMPS, the show featured works by both SANJA and DALIBOR as well as KATE CRAIG.. S.I. & D.M. present the three new videotapes produced here in Vancouver.....

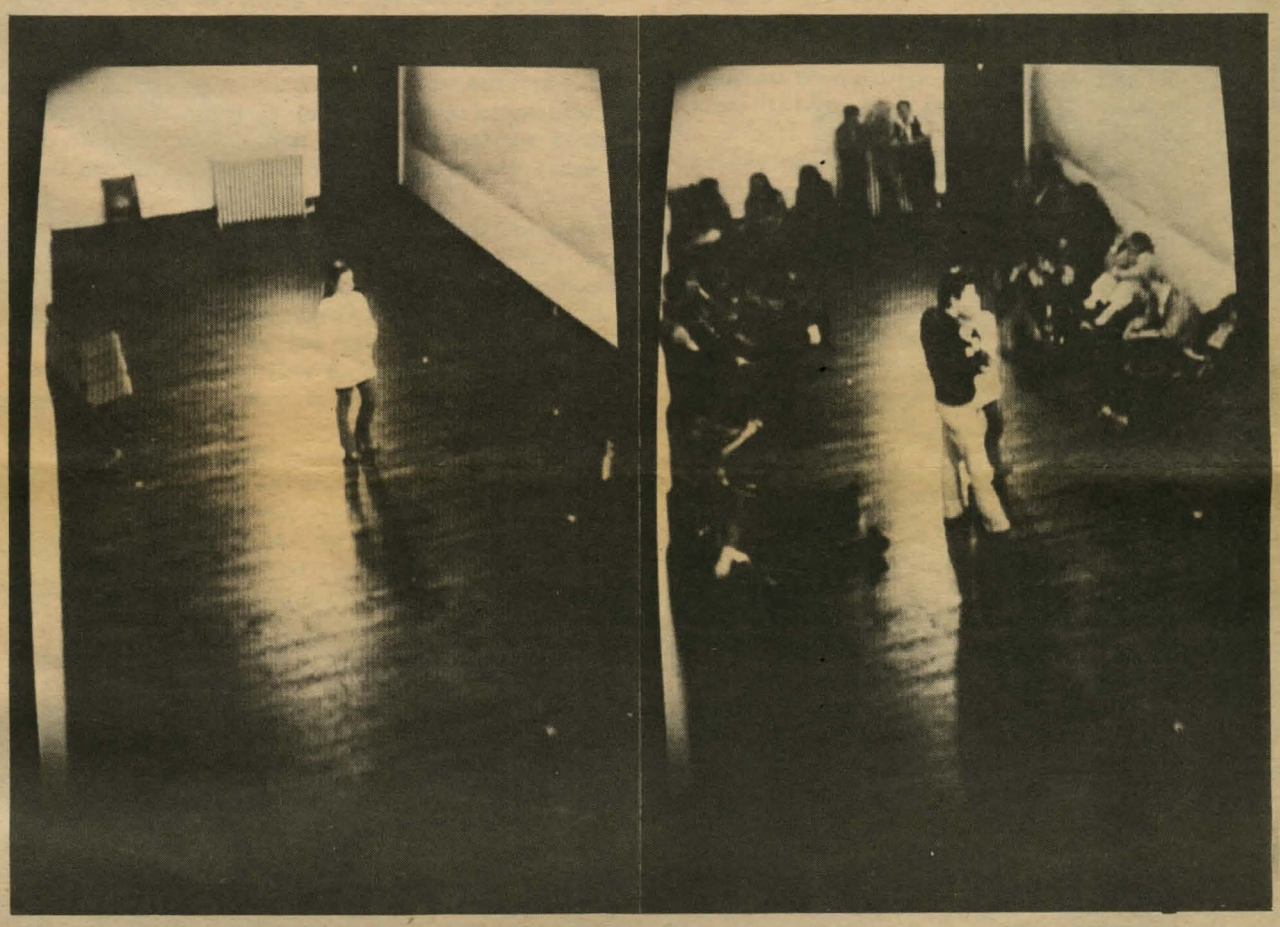
D.M.: JUMBO JOKE DIAGRAM deals with destruction of our notion of time as if it is a linear structure. Common joke structured as a diagram offers many new meanings and messages on different levels. it reconstructs the dialogue between mother and son while falling from the airplane, and goes on by repeating the first word and adding the following one and then repeating them both etc.

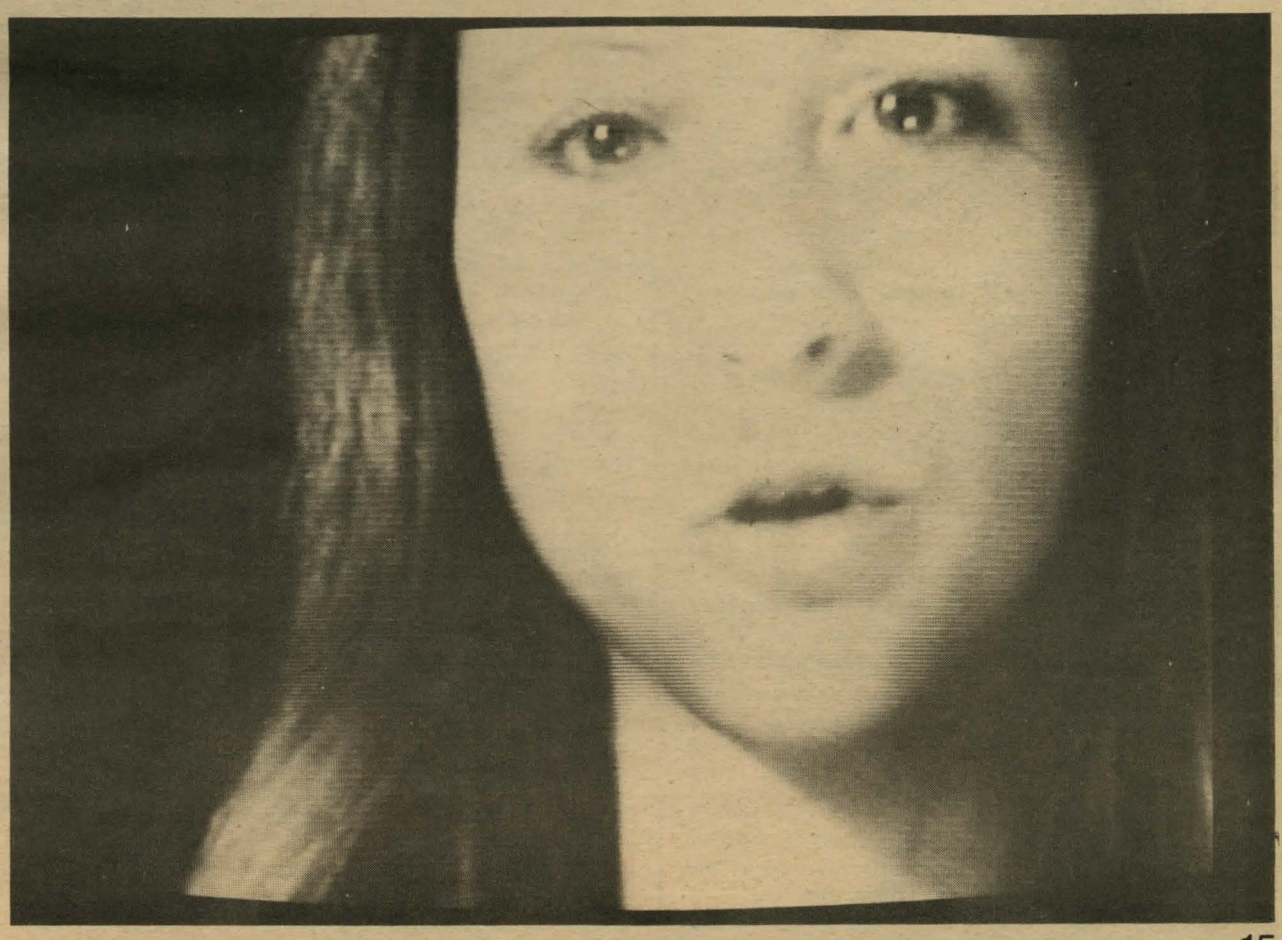
S.I.: I/JA deals with the ambiguious relationship between sender and receiver of a TV message, i.e. the artist's intention to "speak" the same language with the masses" as well as retaining a "distance". Thus, the dualistic structure of the tape is preserved: english language and my native language, good image and bad image, close-up and long shot, as well as two meanings of a verbal message (I want you to understand me--I don't want you to understand me).

....a certain someone found S.I.'s tape very sexy (?) and invites her to go out with him..... S.I. declines and the party ends uptown at SHAWN and ANDY'S with everyone drinking Yugoslavian brandy....lectures at UBC and then S.I. & D.M. will visit California and then will continue their tour to other centers across Canada.....

S.I. & D.M.: We would like to say how much we appreciate all the efforts that have been made by friends from VIDEO INN, WESTERN FRONT and PUMPS in order to help us and make us feel at home. They did it so successfully that it will be really hard for us to leave Vancouver.

Videotapes are available at WESTERN FRONT, VIDEO INN & PUMPS/Vancouver.





VIDEO GLOBAL GUIDE

4th WORLD

A REPORT

THE FORMATION OF THE WORLD COUNCIL OF INDIGENOUS PEOPLES.

Once European sovereignty had been established over various parts of the world, each colonial power regarded the affairs of the colonized area as "domestic" or "internal". The rights of indigenous populations, by this logic, were to be governed solely by the political and legal system of the particular colonial power. Colonialism was an international experience for indigenous peoples, yet it grouped various indigenous nations within new political boundaries.

Indigenous political activity thus began within particular colonial systems. It expanded to the sphere of international organizations with the creation of the League of Nations and the Unitec Nations. In the last decade it has led to the formation of an international representative organization, the World Council of Indigenous Peoples.

THE EARLY EXPERIMENTS

After a visit to New Zealand and Australia, George Manuel wrote of the recognition of common experience with Maoris and Aborigines. He said "I hope that the common history and shared values that we discovered in each other are only the seeds from which some kind of lasting frame - work can grow for a common alliance of Native Peoples". The idea was already clear in his mind that an international conference of indigenous peoples should be held. George Manuel is a member of the Shuswap Tribe from the interior of British Columbia. He grew up in an area with a strong tradition of Indian political activity.

The first preparatory meeting for the world conference was held in Georgetown, Guyana, April 8th to 11th, 1974. Representatives from Australia, Canada, Colombia, Greenland, Guyana, New Zealand, Norway and the United States attended.

A definition of " Indigenous Peoples" was developed for the purposes of delegate status at the proposed conference: The term Indigenous People refers to people living in countries which have a population composed of differing ethnic or racial groups who are descendants of the earliest populations living in the area and who do not as a group control the national government of the countries within which they live.

A second meeting in Copenhagen, dealt with funding and accreditation of delegates to the international conference. Contacts had been established with about twenty - four countries. Asia and Africa were omitted for practical organizational reasons (although attempts had been made to contact population in Asia, the U.S.S.R. and China).

THE FOUNDING CONFERENCE

The 1st international conference was held in Port Alberni, British Columbia, October 27th to 31st, 1975. Port Alberni is a small industrial town located at the head of Alberni Inlet, which opens onto the Pacific Ocean on the west coast of Vancouver Island. The meeting was hosted by the Sheshaht Band of Nootka Indians, one of the most prosperous Canadian Indian bands.

The Nootka Indian people were the first coastal tribe to be contacted by English explorers. Captain Cook made a landing in their territory in 1778. Traditionally, the Nootka lived from the sea. In 1975 they provided a lavish sea food banquet for the Sami, Inuit, Maori, Aborigine and Indian people who attended the international conference in an Indian community, on Indian land. That was achieved.

The following countries were represented. Argentina, Australia, Bolivia, Canada, Columbia, Ecuador Finland, Greenland (Denmark), Guatemala, Mexico, New Zealand, Nicaragua, Norway, Panama, Paraguay, Peru, Sweden, the United States and Venezuela. Two hundered and sixty people participated in the conference of which 52 were accredited delegates. At the last meeting, the Kurdish people enquired about membership.

A dramatic "Solemn Declaration" was adopted:

" We, the Indigenous Peoples of the world, united in this corner of our Mother the Earth in a great assembly of men of wisdom, declare to all nations.

WE GLORY IN OUR PROUD PAST:

When the earth was our nurturing mother,
When the night sky formed our common roof,
When Sun and Moon were our parents,
When all were brothers and sisters,
When our great civilizations grew under the sun,
When our chiefs and elders were great leaders,
When justice ruled the Law and its execution .

THEN OTHER PEOPLES ARRIVED ;

Thirsting for blood, for gold, for land and all its wealth, carrying the cross and the sword, one in each hand, without knowing or waiting to learn the ways of our worlds, they considered us to be lower than the animals, they stole our lands from us and took us from our lands, they made slaves of the Sons of the Sun.

However, they have never been able to eliminate us, nor to erase our memories of what we were, because we are the culture of the earth and the sky, we are of ancient descent and we are millions, and although our whole universe may be ravaged, our people will live on, for longer than even the kingdom of death.

Now, we come from the four corners of the earth, we protest before the concert of nations that "we are the Indigenous Peoples, we who have a consciousness of culture and peoplehood on the edge of each country's borders and marginal to each country's citizenship."

And rising up after centures of oppression, evoking the greatness of our ancestors, in the memory of our Indigenous martyrs, and in homage to the council of our wise elders:
We vow to control again our own destiny and recover our complete humanity and pride in being Indigenous People.

The files of the World Council, formerly located in Ottawa in the offices of the National Indian Brotherhood, have been transferred to the University of Lethbridge, in southern Alberta.

WORK SINCE 1975

The University has agreed to provide accomodation for an office for the World Council. Marie Marule, the primary organizer of the Port Alberni Conference and former executive director of the National Indian Brotherhood is presently on the faculty of the Department of Native American Studies at the University.

A federal government core funding program enabled the National Indian Brotherhood from which international organizing activity could begin. Other delegates to the Port Alberni conference also represented organizations which had similar relationships with their national governments. The Maori delegates represented the New Zealand Maori Council, a body established by legislation and receiving an annual operating grant from the New Zealand government. The Australian Aboriginal representative was the head of the National Aborigines Consulatative committee (also called the Aboriginal Congress) which had been created by the federal government. The members of the NACC were chosen by the aborigines in elections administered by the government. Sami delegates from Finland represented the Finnish Sami Parliament, an advisory body to the Finnish Government.

The pattern of government sponsored, politically autonomous indigenous organizations is fairly common today in the western industrialized countries. In the United States, with its strong tradition of private initiative, funding tends to come from the semi-public foundations, rather than from direct government grants. These funding programs constitute a recognition by governments that indigenous populations are not adequately integrated into the political life of the nation state. Past policies aimed at political and social integration have failed.

Governments have concluded that stable patterns of political accomodation cannot be achieved without the existence of indigenous political leaders able and willing to participate in the political life of the nation. The funding programs are designed to make that leadership possible. The programs represent a recognition that indigenous populations have survived as distinct political communities and a discarding of the view that integration and assimilation are the only possible "solutions" to the "problem".

The Port Alberni conference brought together delegates from countries with policies which enable Indigenous political organizations to function with some public or semi- public money and delegates from countries where natives might be recognized by governments as peasants or workers ,but not as politically distinct groups within the nation. The divisions in the conference were clearly along those lines. The Sami, the North American Indians, the Maoris and the Aborigines could understand each others situation quite easily. But the relationships between these groups and their national governments were paradoxical perhaps incomprehensible to the delegates from most of Latin America. Correspondingly, the political tension within which Indian organizations function in Latin America was difficult for the other delegates to appreciate. Perhaps it was most graphically conveyed when it was learned that certain people who had attended the Port Alberni conference had faced inprisonment and, in at least one case, torture after their return to Latin America.

The United Nations and its members always refused in the past to discuss any question which was classified as "domestic" or "internal". That strict rule has now been modified. The U.N. sanctions against South Africa and Rhodesia treat certain "domestic" policies as a proper subject for international action. Currently, as a result of the Helsinki agreements and the new United States administration, we have seen strong statements from both the United States and Great Britain that human rights questions are not to be seen as simply " domestic " concerns. While the United States has directed these declarations mainly at the U.S.S.R., it has also picked out examples of abuse of human rights in Latin America, particularly Chile. There has already been a defensive reaction in Latin America to this shift in U.S. policy. Whatever the precise developments will be on these questions, we are in a period when the concerns of international organizations are directed to "internal" or "domestic" human rights questions. This means that there is scope for an international body such as the World Council of Indigenous Peoples. The formation of the World Council will, of course, not lead to automatic victories, not it has developed a sense of political relatedness among groups scattered across much of the World.

From a report by Douglas Sanders

HARD FACTS

FACT

Japan's indigenous Caucasian tribe, the Ainu, recently sent a delegation to reserves here in B.C. They have little land of their own, since the Japanese expanded onto the Northern island of Hokkaido. They have recently won two court cases over ownership of specific land.

FACT

In the interior of South America, two regions are rapidly being developed - Amazonia ("shared" by Bolivia, Paraguay and Argentina). "Outward" expansion into these areas in closing in on hinterland previously left to native peoples. "A few stray Indian tribes should not be allowed to stand in the way of new ranching, settlements, agrobusiness and oil extraction."

FACT

Hard pressure for Uranium mining in Northern Australia is undermining the new native government's effectiveness.

(Cont. on next page)

FACT

In Panama, the huge Guyami Indian Reserve has already lost its fertile coastal lands to European settlersand to banana plantations owned by multi-national corporations. They have been pushed into the least productive lands, in mountainous terrain. Now a huge Copper mine has been discovered in Cerro Colorado, right in the centre of the reserve. Its development is being done by Texas Gulf, controlling interest of which is owned by the Canadian Development Corporation.

Fact

Hydro electric development is endangering Reindeer herding in northern Scandinavia. The Sami people, (Lapps' word for themselves), depend on the wet lands by rivers and lakes, which is best for grazing. In northern Quebec, James Bay flooded "only a small percentage of the land", but it was the best land for the northern Cree and Inuit (Eskimo). From their perspective, nuclear plants in the south would be an advantage.

FACT

The Canadian Broadcasting Corporation sends prime time southern (and mostly American) TV all over the North, via the Anik satellite, (Inuit for "brother"). While Igloolik, in the North West Territories, and most of northern Quebec have refused ground stations, most of the North is hooked. White people "developing" the Arctic thrive on hours of real-time baseball, "Police Story", and "Happy Days". "Sesame Street" sells Inuit the alphabet and numerals with the same patterning as commercial TV. The CBC has invested heavily in one-way hardware, and has no money for programming in Inuktitut by the natives.

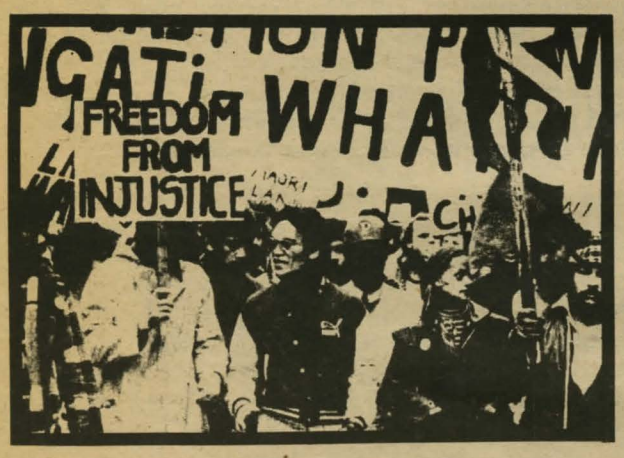
FACT

The National Indian Association of Argentina requested that the most recent Executive Committee meeting of the World Council be held in their country. It hoped to bolster its credibility, in a political climate under which highways and resources development in leading to the rapid displacement of long isolated indigenous tribes, and to outcries of Genocide against The government.

Initial reaction to the conference seemed positive. After a 20 hour bus ride north to the "resettlement" area, the local military decided that the international delegation would not be allowed to attend an outdoor Bar - B - Q to which they had been invited in the native Barrio (suburb). They were warned not to speak to any Indians they might meet. Plainclothes police followed them at all times. The bus returning to Buenos Aries was stopped by authorities, and was thoroughly searched at gunpoint for two hours.

A CASE IN POINT

ENVIRONMENT AND CONSERVATION AS THEY AFFECT THE MAORI PEOPLE OF NEW ZEALAND.



1/. The vast majority of the Maori people are, for all intents and purposes, divorced from actual involvement in the day to day administration of their lands.

2/. The ' traditional ' Maori attitudes towards land remains as that of any society that held ' use value concepts ' as a basis for social and economic organisation.

3/. With the advent of the European colonist society last century, Maori use value concepts relating to land were displaced by European attitudes toward land as being a ' commodity '.

4/. As a result, indiginous Maori social and economic land administering systems were replaced by European concept oriented land laws, land courts and government bureaucracy that have stultified right up to the present day Maori grass- root involvement in land matters.

5/. Processes above have led to decrease in Maori lands to less than 3 million acres - mostly poorer quality - much of this containing significant areas of native forest and bush.

6/. Maori social and economic disorganisation is being exploited by commercial interests who are obtaining vast areas of remnent Maori lands for forestry purposes. With the increasing pressures by various conservation organisation on government to halt native logging in state forests, Maori lands will come under even more pressure. Lack of effective Maori contrd exacerbates this situation.

7/. Maoris need to be made aware that they are being ripped - off and what the alternatives are. Government land courts, bureaucracies and commercial interests exploit Maori ignorance and disorganisation to pursue narrow, short term, business oriented goals. The physical consequences for the land and the social consequences the Maori people are given scant regard.

8/. It should be kept in mind that there is no one single viewpoint amongst Maoris on this whole question. Given the situation that the majority of Maoris are not actively involved in land administration, the views of those that are range from an attitude of support for the status quo from some, right through to that of total opposition to the present processes and the bureaucratic structures that perpetuate the situation.

9/. The question of Maori land cannot be treated in isolation as has too often been done in the past. There are inter - relationships between Maori land abuse, native forest despoilation, industrial misplanning, abuse of energy resources, pollution of the environment plus the inevitable social problems that will result (and have already resulted) from bureaucratic, business oriented ' administration ' and 'management' of Maori lands.

John Miller
Box 6117,
Wellesley Street,
Auckland, New Zealand

VIDEO TAPES

One of the strengths of video is its personalism, or particular point of view. It is not a classical medium, "objective" or second hand in its approach. Produced by and with people involved in situations recorded, it shares with us a perspective not possible on mass-audience television. At its best, we can gain an understanding of the issues behind occasional news-seeking sensational events. Tapes by, for and about native people have much to teach us in this light.

The Video Inn is fortunate to have a good depository of tapes on indigenous peoples' experiences and needs around the world. It is not a systematic overview of the situation, but does give an idea of the global nature and complexity of questions that need answering.

All tapes marked E are available on a tape for tape exchange basis between community - media groups, producers and the Video Inn. Listed are all the producers' addresses we have, so that you may contact them directly. Also, if you have tape you would consider adding to the library, please write Video Inn, 261 Powell St. Vancouver, B.C. Canada V6A 1G3

MICHAEL GOLDBERG

BLACK STUMP
Anna Maria Soares
25-75 42nd St. Long Island City, N.Y. 11103
A tape about the natural Australian ways and rights.
10 min. b/w 1/2"

MAORI LAND PROBLEMS
Darcy Lange
c/o Montevideo; 137 Singel, Amsterdam, Holland
About some Maori Natives of New Zealand, who, like Native people everywhere, are having their ancient lands taken over. (A broadcast standard version will be available summer 1979.)
60 min. b/w 1/2" (colour available)



ETHNOCIDE
National Film Board and Cine Difusion Sep
(contact NFB)
A videotape of a film that was a collaborative effort between the N.F.B. and some Mexican filmakers. The film is about the oppression of the OTOMI Indians living in Mexico. The N.F.B. has refused to release the film because of its highly political content which tends to be Marxist oriented. (Spanish with English subtitles.)
2 hrs. 3/4" col. E

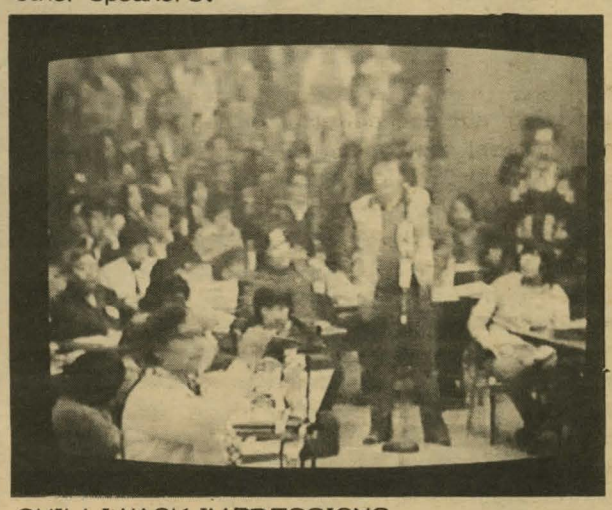


LES DROITS DES INDIENS
Ginette Benoit
Videographe, 1604 St. Denis; Montreal, Quebec
A fast-paced documentary of the Quebec Indians' struggle for native rights. (In French)
28 min. b/w 1/2" E

439 ANS APRES
Videographe
1604 rue St. Denis; Montreal, Quebec
A documentary about an Indian reservation in Quebec: the social problems facing the people, their culture, and their place in Quebec society. (In French)
62 min. b/w 1/2" E

NATIVE LAND CLAIMS IN B.C. - AN INTRODUCTION
Target Canada - Research and Project Group
193 E. Hastings, Vancouver, B.C.
A general view of "Aboriginal Rights, the native Indians' claim to the land and the moral and legal basis behind the claim put in a historical as well as contemporary perspective.
30 min. col. 1/2" 1976

PEOPLE SPEAKING
No producer information.
Native land claims dominate the twelfth day of a meeting of the B.C. Council of Indian Chiefs. World War I veteran Harry Dick gives a humourous, but meaningful speech and Chief Dan George and A.I.M. spokesman Ken Basil are among the other speakers.



MICHAEL GOLDBERG

CHILLIWACK IMPRESSIONS
LOUISE ROBERTS & TILL GATARIS
BC Association of Non-Status Indians
(contact: Ben Prest, 733-5905)

(Cont, on page 23 FOURTH WORLD)

Frauen in China



中国妇女

Women Travelling in China is excerpted from an article in Medienarbeit 76. It was translated from the original German by Maria Jedding, Harold von Heimburg and Sybille Stegmueller. Edited and revised by Daryl Lacey, who takes the blame for all errors and ommissions. A videotape, Frau in China, and a book of photos are both available by writing to:

MEDIENPEDAGOGIK ZENTRUM
Hamburg E.V.
Thadenstr. 130a
2000 Hamburg 50
West Germany

In June 1977 twentythree women from Hamburg, Berlin and Amsterdam travelled to the People's Republic of China. It was three-quarters of a year after the fall of the so - called "Gang of Four". Among our group were a school principal, teachers, one doctor, two architects, clerks and several students, all between the ages of 25 and 38. Through a contact in East Berlin we received permission from Peking for a women's group to go to China. The first women's group from West Germany!

Our goal during the two and one-half weeks we would be in China was to learn more about women's liberation and the changes in the role of women in the thirty years since the revolution.

We were all agreed through women's groups on the problems with which women had to come to grips and we shared common political interests. During the trip on the Trans-Siberian Railway we divided up into interest groups.

One group specialized in the theme women and the family, another women and sexuality, another medicine and psychiatry, one with wage scales in the workplace, another with People's Committees and street committees, and others with the question of education. Those of us from Hamburg were interested in women in media and the representation of women in the arts. We were also interested in Video and in photography, and planned to document our trip with this media.

In all we visited five cities: Peking, Shanghai, Hangzhou, Nanshang and Canton. We saw Chinese women working in metal and silk factories, visited a women's hospital, several schools, a kindergarten and public kitchens. But for the most part we had discussions with the leaders of women's groups, factories and the Communist Party.

Everything was made as comfortable as possible. We lived in deluxe hotels and had a bus service and several interpreters. But all this luxury was more of a handicap than a help. Wasn't this a trip to a socialist country which treated everyone as equals?

The first view of our luxurious hotel room showed us that we were in a more privileged position. It was built by the French in 1958. The walls were furnished with golden reliefs, the floors were marble and expensive gold chandeliers lit the lobby. We were not only tourists, but we were living in a mansion!

From our room we could literally look down on the people living in their simple houses below. We could watch them riding their bicycles or walking to work, the children going to school. During the weekends we could see families sitting outside their houses playing chess and talking.

China has made a great many advances in the thirty years since the revolution. Starvation and epidemics are a thing of the past. Living conditions are quite good now with the addition of such improvements as Peking's modern sewage system. But the waste of luxury to which we were treated seemed to us contradictory since we hadn't come to China to get more privileges.

After several days we became used to the delicious food, servants carrying our luggage and offering us cold washcloths to cool our faces. We were pampered into a state of complete dependence.

Our unfamiliarity with the Chinese language made us totally dependent on our interpreters. Our video and photography was limited by prearranged travel routes which included such things as sightseeing tour into the Lushang Mountains. Most meeting with the Chinese women were arranged in advance which gave them a formal character. We didn't meet the women in the course of their daily work and their statements about their living conditions were mediated by the interpreters. Every piece of information was filtered in translation, making it difficult for us to really know if we were being correctly informed. Sometimes we noticed that our observations differed from what we were told, an example being one factory where the men had more qualified jobs than the women.

Touring with a large group created problems for us in taking photographs and shooting video. Because we were constantly on the move and the situations we encountered from day to day seldom recurred, it was impossible for us to make exact plans for our video. We never knew what to expect with the interviews. We learned to be very flexible and to handle our cameras spontaneously.

We had our still cameras with us constantly so we could record every impression. But it was difficult to shoot photos or tape while walking through the streets with an interpreter. Our western clothing was conspicous and between the Chinese and ourselves there was mutual astonishment. On the other hand the Chinese mistrusted our cameras. Often we would be surrounded by a large crowd but as soon as we tried to take pictures the people would leave or jump to one side. Families sitting in front of their houses would allow only their children to be photographed.

During my first attempt at picture taking I automatically approached two Chinese women, indicating that I wanted to take their picture by pointing to the Chinese word for photography in my English-Chinese dictionary. They laughed I'm sure they felt quite odd to have their picture taken by someone they didn't know. But they stood in front of me and smiled into the lens.

However we didn't want our photo-documentary to consist solely of carefully posed pictures of friendly, smiling Chinese. We wanted to show them in their daily work. After this experience I realized that I would have to shoot my pictures quickly and spontaneously. Often we shot "from the hip" without looking through the lens, in order to capture the natural behaviour of the people without them feeling they were being observed.

Often this was not even possible. In the intimate atmosphere of a communal kitchen it is more absurd and embarrassing to take pictures than from a moving bus or in a crowded street where anyone can take pictures without inhibition provided they are prepared to behave like an American tourist.

Because of the necessity of taking pictures like a hunter we took a Polaroid camera along with us on our walks. One morning we were sitting on the curb of a main street in Lushan. A baker who had been watching us brought out two stools which he placed before us in the middle of the street. Like dolls on display we sat to one side, raised up on stools and obviously strangers, surrounded by a row of observers.

From this absurd position we took a picture of a curious older woman with our Polaroid and gave her the picture a minute later. At first she was speechless and then so happy over the portrait that she showed it to everyone in the street until told to leave by a younger man.

Our experiences with video in the street were very similar to the Polaroid incident.

Shanghai at six o'clock in the morning: Two of us went down to the river where many Chinese practised a form of gymnastics called shadow-boxing. It was exciting to watch and we concentrated upon one woman and tried to capture her slow and careful movements with our camera. Again a crowd quickly formed around us. We rewound the tape and gave the woman the camera so she could see her own movements through the built-in monitor. She looked at us in surprise as though we were magicians. Afterwards she laughed and carefully followed her own movements in the monitor. The people around us participated with interest. They brought even more people and in order that everyone could see we had to rewind the tape again and again.

The bystanders were so fascinated with the medium that they made suggestions as to other subjects for taping. They pointed to another woman practising gymnatics and told us to shoot from a certain place. They then found a spot from which they could observe us closely while we taped their chosen shadowboxer.

On the street we could establish our own rhythm of taping without feeling rushed. But touring through factories, workshops and schools was hectic as we had to tape on the move. We hadn't even time to think about what we were taping. One woman had the audio recorder, another the microphone and a third carried the camera and heavy portapack. On top of this was the heat, the haste and the stress of the thought that this would be the only chance to capture this impression. For the most part of our travels we saw details of China only through the lens of our camera.

The only chance to work with the camera in peace and quiet was during the endless rounds of official discussions during our tours. There the difficulty of our discussion style became apparent.

We often asked questions without any seeming connection and through the very common, stereotyped answers of the Chinese we became aware of the senselessness of any further recording of the conversations.

In addition to this we couldn't participate in the conversations while we were taping because of the energy it took. We were always very exhausted and it was difficult to capture the contents of the discussions. While the other women in our group told us about the discussions we were thinking about ways of using the zoom lens.

We were allowed to tape everywhere. In that respect we had no problems. Our practical work was determined by the wish to come into the closest possible contact with the Chinese women during the time we had available to us. Because we were occupied to a great extent with handling the equipment and consequently were able to devote less time to the Chinese we often questioned the usefulness of taking along our camera. At times the little contact we had, be it a friendly smile or an acknowledging nod was lost through the work with the camera.

Even so the use of media for the travelling women's group was in several aspects quite purposeful. The mere fact that we were in China meant that we had to capture many new impressions. First of all we had to store them in our minds because we didn't have the time to think back or rework ideas in this hectic atmosphere. The problem was to find room for all the impressions.

We returned with the feeling that we had been travelling for years with a head full odd impressions of China. Only after working with the tapes and photographs weeks afterwards were we able to thoughtfully examine what we had blindly shot. Working with the visual impressions we realized that they were much more valuable than the tapes of discussions.

The production figures, the numbers of students, the empty words about women's liberation we had noted, didn't tell us anymore about China than we had already read in books. On the other hand our visual material enables us even afterwards to see China from another point of view.



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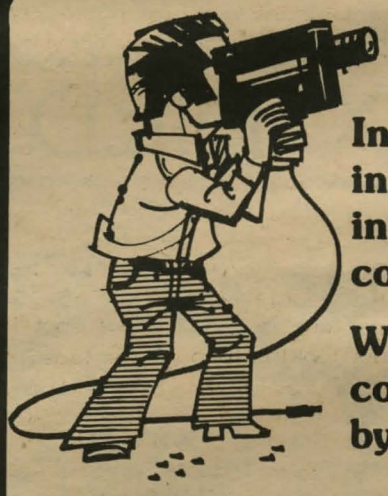
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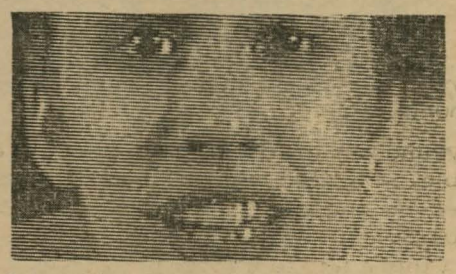
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GRAZ BARCELONA

Two video conferences were recently held in Europe - MEDIART (Art Artist and the Media) in Graz, Austria organized by Richard Kriesche (October 23-25) and VIDEO BETWEEN ART AND COMMUNICATION held at the College of Architects, Barcelona organized by Antoni Mercader (October 26-31). As well as being quite distinct from one another, they were also very different from Toronto's FIFTH NETWORK CINQUIEME RESEAU.

The MEDIART conference was the second such one organized by Kriesche at the AVZ (Audio-Visuelles Zentrum) in Graz. The catalogues from both conferences (VIDEOEND, 1976 and ART ARTIST AND THE MEDIA, 1978) are particularly useful to both video producers and video theorists.

Considerable interest in the Canadian Video situation was shown both in the catalogue and during the conference. Although not all could attend the conference, Canadians such as Ernie Gusella did present tapes and Charlie Fox Peggy Gale, General Idea, myself - even Marshall McLuhan had texts published in the catalogue. I had been invited to discuss the situation in Canada generally, and to give a brief history of the Vancouver Art Gallery video programme. This I did on the opening morning of the conference, when I also presented exerpts from PEA SOUP (Flardeau/Poulin), SPOTS BEFORE YOUR EYES (Metcalfe, Atchley), HP VIDEO SHOW (Bull/Ready), RUN (Terri Chmilar) and a slow-scan sampler prepared by Bill Bartlett. One of the problems which plagued my presentation (and one which dogged the entire conference) was an absence of simultaneous translation. This made communication ponderous, especially when attempting explanations (in German, French, Italian, even Yugoslavian) of technical systems such as slow-scan. Nevertheless, under a large headline "Glance at Pioneer Land Canada," the opening of the conference was reviewed by the Press the next morning, along with a fairly detailed account of the discussion.

In Austria in particular, but also in general, great interest was expressed in two aspects of the Canadian Video Community-(a) the development of parallel galleries and their fundamentally important role in the production and exhibition of video by independent producers and (b) the fact that a daily video programme existed at a public museum such as the VAG.

The conference certainly clarified for me the comparitive wealth of our video community and the radically different perspective we have with regard to media and television. Almost all the tapes from North America had a technical control-come-slickness that started to generate almost resentment from the Europeans, some of whom saw it as essentially all surface and technical manipulation without "content." There is no doubt that our contents are different. Nevertheless certain European tapes presented at the conference were superb. One Italian tape, VTR and I by Michel Sambin (presented by Paolo Cardazz0, Venice) even received an ovation from the audience. Yugoslavian Ivan Galeta also attracted considerable attention.

Each day of the conference was organized around different topics. One of the first sessions was on GALLERIES, MUSEUMS AND THE MEDIA. Presentations were made by Paolo Cardazzo (Venice), Zdenek Felix (Essen Museum), Werner Fenz (Neue Galerie, Graz), Stampa (Galerie Stampa, Rasel), Marjan Susovski (Museum of Contemporary Art, Zagreb), Hans Backes (a video collector from Aachen) as well as Peggy Gale and myself from Canada.

Another session on television and cable included presentations by Alberto Pirelli (Florence), Jean Paul Trefois (Belgian Television), Umberto Boserman (Rome), and Ira Schneider(New York) The final session was on the politics of Austrian television and a future proposal for cable.

In the afternoons and evenings numerous presentations were made by producers. Some of these included Herve Fischer (France), Ira Schneider (USA), Alexander Gherban (France), Peter Weibel (Austria), Siepmann (Germany), Allione/Garossi (Italy), Maurizio Nannucci (Italy), Arcangelo Mazzoleni (Italy), Raoul Marroguin (Holland) Bruszewski (Lodz,Poland), Miroslav Klivar (Czechoslovakia), Sarmento (Portugal), Fred Forest (France), Arnulf Fanier (Austria), Ivan Galeta (Yugoslavia), Muntadas (Spain), and Gusella (Canada).

The diversity and quality of these presentations was one of the most rewarding aspectsof the conference. Ironically the only producers present who were not allowed to present tapes were those from the AVZ (including Kriesche himself) who wished to avoid any charges of conflict of interest. While this was probably a "correct" decision, it was unfortunate that the many visitors to Graz were unable to view local production.

The Barcelona conference was strikingly different in terms of its intent, its scope, the few "video" participients, and a large public audience. The conference was in fact a series of seminars on video organized through the Catalan College of Architects, but jointly financed by the Goethe Society and the Institute of Theatre(Department of Video/Communication) The conference lasted four days and was held during the evenings, so the general public could attend. Press coverage, prior to the seminars and after, was considerable with the result that attendance went beyond the normal academic or video community.

Essentially six people were invited to lecture and present tapes: Jaime Davidovich (Soho TV, New York), Muntadas (Barcelona and M.I.T., Boston), Wulf Herzogenrath (Documentax, 1977), Ulrike Rosenbach (Germany) and myself. Each day consisted of presentations of four to five tapes, a short lecture (with simultaneous translation) and a discussion. As the evening sometimes started with tape showings at 5p.m. and didn't finish until 1 a.m. in the morning, I was constantly surprised to see the audience not only polite but genuinely interested throughout the whole evening.

I had been invited to discuss the "Canadian situation and specifically to present PEA SOUP (Falardeau/Poulin). Given the current Spanish situation, with strong regional demands from Basque and Catalan areas for cultural and political autonomy, the interest in PEA SOUP was considerable.

Again a fundamental difference existed between the participants (all of whom had ready accessibility to extensive and sophisticated equipment resources) and those of local producers. The discussions therefore, including constant reference to satellites were probably more abstract than practical but the exchange between the audience and the panel of guests (as well as between the guests themselves) was - in all its abstraction - very valuable.

by JOANNE BIRNIE DANZKER

VIDEO GUIDE LETTERS

Dear Puzzled Reader,

In regards to my article in the Sept/Oct. issue of Video Guide, "There's A Mutant in the Garden", while realizing that the staff of this paper is both overworked and unpaid, I wouldn't want them to build my house. I'd hate to open the front door, walk up the stairs and find myself in the basement.

Two omissions I could figure out from the Dada like collage presented were:

1. the end of the 3rd paragraph should have read: "Indeed, it seems more likely that they (small scale video workers) are perfecting a technology which enables Philips, Sony, Panasonic, governments and commercial television to do more and more business as usual. To say this is not necessarily to discount small scale video work, but it certainly puts an end to the idea that video is an alternative in itself."

2. later in the article where I talk about the divergence between artistic and political video, the sentence should have read:
"At the other extreme, political video, which has never easily found funds, can degenerate into talking heads".

Peter Tate

Dear Friends,

Please send me about 8 more postcards for the Video Exchange Directory; we can really use them around here.

That directory is a fabulous idea, and you've all done such a great job on it over the years. I have made many friends through this book, all over the world. And it's very interesting to read about others working in the field.

Also, I've read the last 3 or 4 issues of the Video Guide and I love it. I must admit that the gossip column really amuses me and I always read that first. But the whole thing is super; very topical, very interesting. Good communication tools are coming out of Vancouver.

Regards to you all from New York.

Sincerely,

Ann Eugenia Volkes
N.Y., N.Y.

REX DIED WE MISS HIM



ESPECIALLY CRISTA THINKS ABOUT HIM

SHAWN PREUS

CRTC previews/reviews

The 1977-78 annual report of the CRTC, tabled in the House of Commons on June 30, reviews the Canadian broadcasting system and the elements of the country's telecommunications that are regulated federally, describes the CRTC's structure and function, and includes as an appendix a list of CRTC publications and relevant government documents.

Also available are...

"An appraisal by Canadians of the information broadcast by the CBC", Centre de recherche sur l'opinion publique (C.R.O.P.)

"L'information a Radio-Canada: Perception des Canadiens," Centre de recherche sur l'opinion publique. (C.R.O.P.)

"A content analysis: The CBC - Similarities and differences of French and English news"/ "Une analyse de contenu: Similitudes et differences dans les nouvelles en anglais et en francaise a la Societe Radio-Canada,"Arthur Siegel

"TV in Canada: What Canadians choose to watch," CRTC staff

"Analyse clinique des plaintes specifiques formulees par le public sur la programmation de la Societe Radio-Canada," CRTC staff.

"CBC Television: Programming and audiences - the English language service"/"Analyse de la programmation et du contenu canadien," CRTC staff.

As well, the CRTC has printed the proceedings of a seminar on advocacy advertising held on April 4,1977 in Toronto. The Media and Communications Law Section of the Canadian Bar Association, the Communications Law Program of the Faculty of Law University of Toronto and the Task Force on Freedom of Broadcast Information of the CRTC organized this seminar.

All are available free from:
CRTC Information Services
Ottawa, Ontario K1A 0N2 Tel. (819) 997-0313

The new address of the Vancouver office is:
CRTC
Ste. 1130, 701 W. Georgia St.
Vancouver, B.C. V7Y 1E4 Tel. (604) 666-2111

Proposed CRTC Procedures And Practices Relating to Broadcasting Matters

The Commission has undertaken a comprehensive review of its procedures and practices relating to braodcasting matters.

The results of such studies, and proposals arising therefrom, are set forth in a working paper entitled "Proposed CRTC Procedure and Practices Relating to Broadcasting Matters," which is available on request at the offices of the CRTC in Ottawa-Hull and at its regional office in Vancouver. This working paper discusses procedures under the following headings:

- Public Awareness and Notice
- Access to Information
- Procedures to Facilitate Access and Decision Making
- Summary Application Process for Certain Applications Relating to Cable
- Applications for New AM licences
- Procedures Relating to the Renewal of a Licence
- Procedures Relating to the Transfer of Ownership or Control of Licensees

Public comment on this paper is invited. "The Commission will hold a public hearing in Ottawa at the Government Conference Center, 2 Rideau St. Ottawa, Ontario commencing November 21, 1978 at which time briefs and submissions will be considered.

JARGON

by MICHAEL GOLDBERG

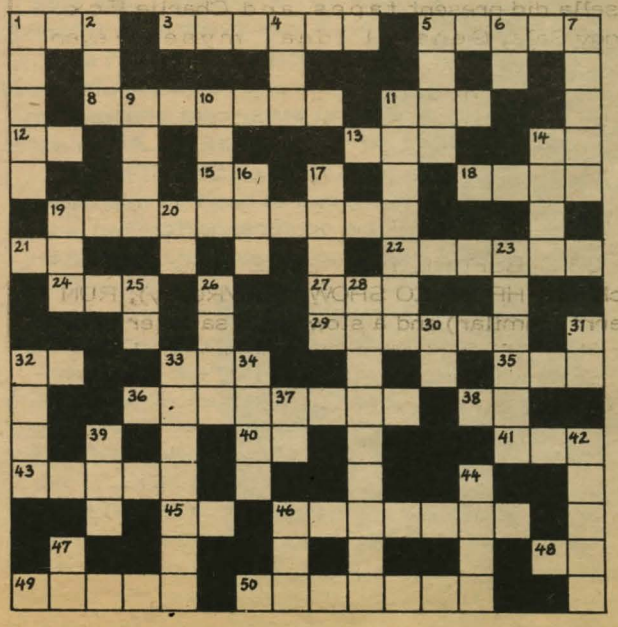
ACROSS

1) Electronic field production (Abbv.) -T.V. stations' use of portable video for work out on location.
3) Power stored in a battery, or replenishment of power to the battery.
5) Coaxial -----.
8) Worn or mishandled tape leads to ...
11) A chemical for extinguishing fires and which won't harm videotapes (Abbv.)
12) Ratio of recorded signal to undesirable signal added in processing.
13) Trail left by moving image.
14) Oh, by the way...(Abbv.)
15) Audio-visual (Abbv.)
18) The signal is being processed by the VTR, but the heads aren't spinning. It is in _ __ _mode.
19) Why is the image covered with snow? I hope it's only ...(two words).
21) The __ meter indicates audio level (Abbv.)
22) Multimeter, probe, et al.
24) European design lock-in video cable ending (Abbv.)
27) To be announced (Abbv.)
29) If the camera mike is picking up a creaking sound, try tightening the...
32) Frequency modulation (Abbv.)
33) Switches that can be operated onto one common line.
35) At the bottom of the screen, the vertical blanking shows up as a wide...
36) If you have recurring horizontal noise lines floating across the screen, adjust the ...
38) Fluid (Abbv.)
40) Wall current (Abbv.)
41) TV news recording using video rather than film (Abbv.)
43) Unit of magnetic strength (as in de _ _ _ _ _ing).
45) Hertz (Abbv.)
46) Random dots that occasionally fly across the screen are caused by (same as 8 across).
48) Cycles per second (Abbv.)
49) You're too close to the camera; you're out of ...
50) The tape is pulled forward by the ...(see also 11 down).

DOWN

1) Four headed Helical Scan VTRs have two ----- heads.
2) Foot
4)To change channels, change the ---.(abbv.)
5) Old tapes or lots of dust will cause the video heads to ---.
6) Black and white (abbv.)
7)If at first you don't succed,-----(same as 1 down)
9)The notch in the Sony portapacks' external power plug points to the ...
10) Forward, or ---- mode.
11)This mechanism is regulated to turn at a constant speed.(same as 50 across)
14) Terminal
16) Channels 2-13 (abbv.)
17) British word for 'ground'.
19) Copy
20) Who said: "VT is not --. "?
23) The opposite of bass.
25) The first ½" video decks.
26) Don't clean your heads with ....
28) Adjust the lit area of your floodlights with their....
30) Decibels (abbv.)
31) Silicone diode camera tubes are sensitive to --.(abbv.)
32) Adjust the Horizontal and Skew if the top of the picture does this.
33) If it looks like poor tracking, but head cleaning doesn't help, try cleaning the ....
34) Motion of electron beam
37) Kylocycles (abbv.)
39) Electrons in a tube are propelled from the....
42) An unexpected image beside the one being played.
44) If you point the camera at a bright light, you can expect a ----.
46) Diameter (abbv.)
47) Would I like to do another crossword puzzle like this?

ANSWERS? Why in the next Video Guide! And by the way, the first person to send in the correct answers gets a FREE VIDEO GUIDE SUBSCRIPTION.





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

One sony cvm 1225 colour receiver/monitor with eight pin cable, excellent condition $650 firm. Charlie Keast 688-8827

Miller Super 8 (plus video) Fluid Head Tripod also Sony Mic. Peter Tate 873-2282

PUBLIC BROADCASTING

The Canadian & U.S. Experience

A workshop organized jointly by KCTS, the Seattle PBS station, and the Center for Continuing Education, U.B.C., Nov. 17 - 18.

Of interest to our readers were comments related to independent video by Len Lauk, director of CBC/BC and Charles Dalfin, Vice-Chairman of the CRTC, and Richie Myers, Station Manager of KCTS.

Asked by Mike Goodman whether KCTS' Canadian Film-makers' programme not in fact a mandate of the CBC, Mr. Lauk suggested that it is a National Film Board responsibility to represent Canada abroad. John Taylor, NFB rep., pointed out that in spite of an agreement to first offer locally produced NFB films to the CBC, these usually are inappropriate because they are not produced or edited for commercial interruptions.

Dr. Myers added that KCTS has begun producing programmes in/for/about British Columbia, using its new van. This is in response to a high percentage of Canadian subscribers, and' its interest in representing Canadians through the PBS network.

Michael Goldberg asked whether independent Productions could become source material for public television as it is for CBC radio. Mr. Lauk answered that the CBC, as a conduit for public money into programme production, is now aware of the growth of such material. But the CBC does not want to go into a "buy" situation now (it is in a "make" situation) if it merely increases stockholders' value in commercial subsidiaries of other licensees.

L.L.: "The independent maker of TV productions ought now to be considered as another area that the Corporation ought to include. What kind of formula might that mean?...the total package programme is purchased for an umbrella programme called 'The best of independent makers', a programme to fit an existent series, or an existent umbrella/omnibus programme (where anything could be put).

What kinds of co-production could we get into? Can we say: 'Here is a talent, a craft ability with some artistic ability, with a need for independence...so how about our resources and your talent, perhaps better put together, with your concept realized? Or can you feed in and work on a series?'

"Chris Pinney was asking about the Drama Department in Vancouver which is almost non-existent right now. We are considering how productions could become source material for we ought to produce dramas for TV...

"The CBC will have to start bringing people in from the theatre, from the film community, and train them in the craft skills and constraints, opportunities and potentials of TV as a medium and then have a pool of people available who could work anywhere. They could perhaps book their year--a play at the Playhouse, one at Tamanhouse, a TV production, perhaps even a radio show. The CBC Drama Department would consist of perhaps an Executive Producer and a Producer to handle all the logistical and Micky Mouse things that have to be done, leaving these freelance people to come in and do their thing. That is the kind of approach that I think we're going to be heading for in the next couple of years. How fast it can happen, and how sincere everybody gets about it, I don't know."

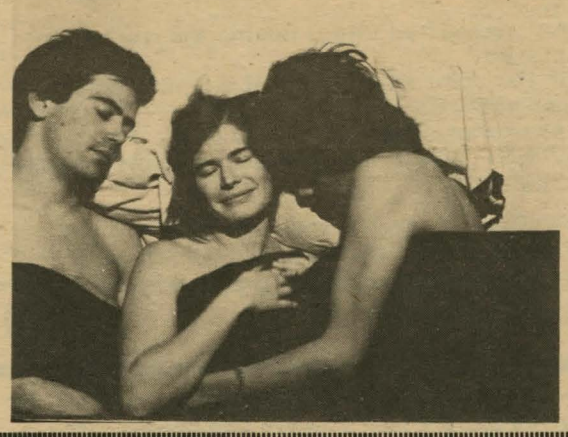
However, later pressed by Tom Shandel and Sylvia Spring about the 'red herring' of lack of trained independents (there are many CBC trained freelance journalists in the field) he acceded and suggested that perhaps we should switch to radio to survive. Nevertheless, Mr. Lauk has consistently expressed interest in small-format artists and producers, and his position on the question has evolved.

VIDEO GUIDE FAST FORWARD

TATTLETAPES

(Continued from page 2)

Montreal, missing in action was the wiz MICHAEL BROOK from A SPACE VIDEO and the band FLIVA.....the Final Plenary was not all that productive but definitely interesting,it was chaired by MICHAEL GOLDBERG and I'm an advocate LIORA SALTER, they did a great job in a difficult situation.....as usual the idea to form some type of national association was struck, which dominated most of the plenary... THE ATLANTIC REGION headed by MIKE COYLE of VideoTheatre complained of the conference being dominated by the Vancouver and Toronto contingents, he/they were feeling left out of the heavy action.....i think suffering from self-inflicted inferiority complexes...the idea of a national association was eventually dropped and decentralized task forces set up covering a variéty of concerns.....most popular wass the concept of a national simu-cast proposed by MARIEN LEWIS and PAUL WONG...ANDY HARVEY of Video Inn and JOHN ANDERSON of Pumps,Vancouver agreed to head up this task force....all in all the conference/festival was a sucess if not just another good try to go publick....a not so important toronto columnist from a not so important news daily panned the talents of video producers and the amateur attempts of the tele-performers "eat your television set"...who needs to go publick and who needs to put up with the abuse...let's keep it a closet art.....immediately following Network was the ANNPAC NATIONAL MEETING. The Association of National Non-Profit Artist Run Centers....PAUL WONG delivered the opening address that questioned the very aims and objectives, the successes & failures of the almost 3 year organization,& also suggested the agenda be altered so that more important and immediate issues be dealt with pertaining to ANNPAC, most of the 3 days were spent setting up a national/regional communications and decision making structure. KIM TOMCZAK(Pumps)was elected the Western Regional Representative... it was most certainly a week of intense meetings mere rehearsals for the A SPACE Annual General Meeting...a firey,hot & heavy performance which juxtapositioned the MOHAMMED ALI/SPINK boxing match playing on the boob tube in the corner of the room.....oh the art politics, A.A.BRONSON (General Idea,Art Metropole) performed magnificiently, it's amazing what a little homework will get you, it was a clean sweep for the new slate of directors proposed by A.A. which included himself and the likes of ex Canada Council officer RENE BLOUIN & RODNEY WERDEN, lets hope they can properly re-structure Canada's oldest and heavily financed PARRALLEL GALLERY..A.A.SPACE "A MUSEUM WITHOUT A COLLECTION" and soon to be without a space??????? A SPACE is not isolated with it's internal problems, Vancouver 3 centers (PUMPS.WESTERN FRONT, VIDEO INN) are currently all undergoing staff changes and possible new structures and directions.....on the move....VIDEO INN'S SHARON LOVETT never made it back from the east....perhaps a franchise will open, meanwhile she is keeping ample busy with the recently formed WORLDPOOL group of lets get into computer madness collective of artists which also includes WILLOUGHBY SHARP who been out of N.Y.C. for so long that he's learning who's been out of N.Y.C. for so long that he's learning to live without it.....old addictions hard to break...made the break has been ex-VIDEOGUIDE editor DARYL LACEY who went off to join SHARON LOVE IT in Toronto..... On tour has been ERIC METCALFE'S "PIRAHNA FARMS" the other fishes that swam along were girlfriend/dancer JANE ELLISON and the multi-talented HANK BULL....WILLOUGHBY SHARP also just performed at Montreal's very up and coming and gone STUDIO Z ..... an exchange show is currently underway between Z and the VIDEO INN & MAINSTREET.. STUDIO Z has more recently closed down,due to lack of rent and will continue new wave actvities utilizing already existing facilities..... STUDIO Z affliate DANIEL GUIMOND has just published his first book of writings "FAIM PLASTIQUES"....toronto's SUSAN BRITTON is slated for an artist in residency here starting mid January....A new show in town,a new face on the TV surface is THE GINA SHOW produced by JOHN ANDERSON is surprisingly well paced, and very very good which features short pieces or exerpts of videoart tapes.....LIZA BEAR of PROJECT SEND/RECIEVE out of N.Y.C. beamed through town, giving lectures at the EMILY SCARR SCHOOL OF ART and at PUMPS ...also through town has been artist/photographer JAMES COLLINS spotted at SANJA IVEKOVIC's opening, artist DAN GRAHAM visited fellow artist/teacher JEFF WALL at S.F.U..... JEFF WALL most recently exhibited two new cibachrome tramsparent pieces at the NOVA GALLERY and is currently purchasing video hardware for the fine arts department at S.F.U.....other visitors have included DARCY LANGE from New Zealand, MICHEL CARDENA from Holland and RANDY raging GLED -' HILL of Toronto.....the VIDEO INN'S 5th ANNIVERSARY door prize winner of a dinner at SID MOROZOFF'S president of the 52 CLUB finally got the treat which was well waiting for. WINNER Mainstreet's CAROL HACKETT and dates PAUL WONG & JEANETTE REINHARDT to the absolute naughty service, a cast of 5 semi-clothed he/she's serviced the fab deluxe vegetarian meal for 3 plus entertains.SIDNEY MORE MORE.....just about everyone unemployed has applied for NELSON BECKER'S audio/visual position at the VANCOUVER ART GALLERY.NELSON is planning a six month world tour with current girlfriend...the gallery has more than been tight-assed about the whole affair....."CROWN VS FRED BART" a Legal Services commission produced by TRIAD Communications - won a merit award at the ATHEN'S OHIO INTERNATIONAL VIDEO FESTIVAL, the tape concieved with the WESTERN INSTITUTE FOR THE DEAF utilized sign language,the tape has been well recieved by the deaf community.....overheard is that MS. BORING is actually a C.I.A. plant....paranoia in the ranks...also a certain someone is plotting to bulk erase the WOMEN'S MEDIA COLLECTIVE.....by the way THIS COLUMN IS HOPELESSLY DEVOTED TO YOU THE READERS....address all news to TATTLETAPES..



Vancouver's fab "BERMUDA TRIANGLE" KIM TOMCZAK, KATE CRAIG, PAUL WONG

EDIT

(Continued from page 2)

rhyme. What fuddle duddle! They wanted the Canada Council abolished and bissett remaindered. All because of a few dirty words! They objected to their tax dollars going to support him. That's rather amusing .... how can anyone call $28,000 over thirteen years a living wage? I mean really, my dear, your bills from Bloomingdale's last Christmas alone were more than.... but I digress.

Once again the question was heard in Parliament, with windy speeches made about censorship and abolition of the Canada Council and changing the Criminal Code. Evidently my boys found some pamphlets at Pulp Press about apes or guerillas or some utterly boring nonsense, and someone mentioned Hermann Nitsche and veterinarian philosophy?? ...???.. A bloodletting I think. With my pounding headache, I couldn't be bothered to understand all the babbling. Something about Talonbooks?

To make a short story tediously long, my sources in Vancouver sent me a full page ad extolling the virtues of bill bisset, Talonbooks and the need to keep Canada Council free from political pressure. How insulting! I never pressured them once! Anyway, the page was paid for and signed by 434 of the Cultural Lights of Vancouver.

I was interested enough at this point to follow up what happened next. Out there, fingers were flying on typewriters! Alan Fotheringham congratulated the signers. Then Doug Collins,(you remember him--Archie Bunker's role model), added the signers to his hate list. His page-mate Chris Dafoe, jumped into the foray and insulted Collins. Newspapers were selling well, and ordinary people became interested in reading the columnists... but then, ironically they went on strike. The best quote came from Dafoe.... if you'll permit me....

> "When times are hard, the frustrated and the feeble of mind invariably look frantically around for someone to kick. In this country the toe of the boot is usually applied to artists."

Too bad artists don't know how to kick back.... but then, if they did, they'd probably be in some other line of work.

All the best from the children.
Ever yours,
Pierre

EDIT by **NOMI KAPLAN** VIDEO GUIDE

FIFTH NETWORK

(Continued from page 13)

10) CATV AND COMMUNITY CHANNELS - Charlie Keast, B.C. COMM. MEDIA CO-OP, 851 Keefer #1 , Vancouver.

11) CENTRAL INFORMATION BANK - SOFT ARKIV , 323 Lonsdale Rd. #403, Toronto.

12) BROADCASTING -Michael Golberg, VIDEO INN , 261 Powel St. Vancouver.

13) FUND - RAISING- Michael Goldberg, VIDEO INN , 261 Powel St. Vancouver.

14) SPECTRUM ALLOCATIONS- Penny Joy, METRO MEDIA, 3255 Heather St. Vancouver.

15) TRANSLATION - Robert LaPlante, VIDEOGRAPHE , 1604 rue St Denis , Montreal Mike Macdonald, Metro - Media, 3255 Heather St., Vancouver.

16) MULTI - CULTURAL TV - George Koller, 6 Washington Ave., #3, Toronto.

17) FEMINIST TASK FORCE - Peg Campbell, MEDIA COLLECTIVE, 1133 Barclay #401, Van.

18) STEERING COMMITTEE REGARDING ASSOC. - METRO MEDIA, 3255 Heather St. Vancouver.

It always seems to be Toronto & Vancouver that have the equipment, the funding the resources, the energies and they seen to be the ones that s step forward with the initiative. Well, this time it's a bit more diverse, a bit more rounded out. I am from Montreal, and there was a good-sized body from Quebec at the conference, as well as from the Atlantic region and some from the Mid-West. We've broken through. We're no longer virgins. Now we have to learn to do it right With awareness, zest, openess, dignity and respect. Now we can talk to each other.
From the FNCR, Terry McGlade and myself thanks for the weekend. Hope to hear from you soon.

MARSHALORE,
Co - director.

VIDEO GUIDE

FOURTH WORLD

(Continued from page 17)

A number of Indian Chiefs from all over B.C. talk about why they have gotten together-- the past, present and future they strive for. In the second of these two tapes, Louise Roberts and Tilly Gataris deliver long and moving monologues.

85 min. 1/2" b/w 1975 55 min. b/w 1/2"

CHILLIWACK CONFERENCE OF B.C. INDIAN CHIEFS - DEBATE ON REJECTION OF GOV. FUNDING

B.C. Association of Non-Status Indians
(contact Ben Prest - 733-5905)

The B.C. Council of Chiefs held at Chilliwack in 1975 voted in favor of a motion to reject all government funding through the Bureau of Indian Affairs. It took a lot of time and talk but most of it was positive. Some quotes: "How do you return nothing?".....'This money isn't a gift to us, it's their rent."
70 min. 1/2" b&w

WE ARE THE EVIDENCE OF THIS WESTERN HEMISPHERE

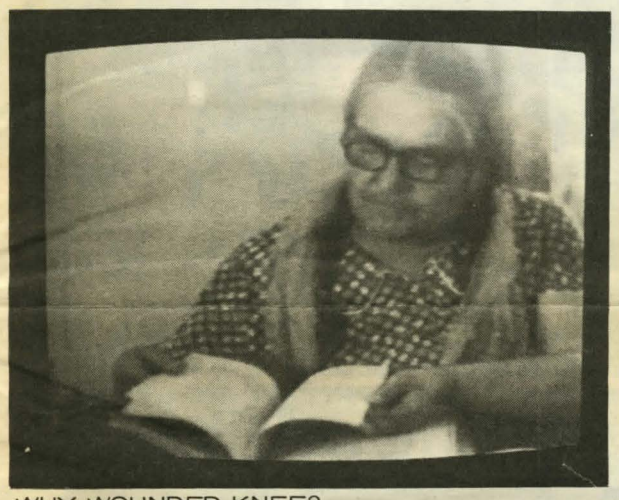
American Indian Treaty Council Video
Project 777 U.N. Plaza, #10f, New York, N.Y.

The tape helps explain what the Treaty Council is all about, what the native people are fighting with the U.S. for, and the history of their fighting for their land.
60 min. 1/2" b&w 1976

WOUNDED KNEE DISPATCH

Peter Berg/Native American Video
34 Evergreen, Mill Valley, Cal., USA.

Viewpoints of American Indian Movement spokesmen. Sales of the tape were intended to support the Indians at Wounded Knee.
29 min. 1/2" b&w 1973



WHY WOUNDED KNEE?

Miles Mogulescu, AIM, University Community Video, Studio A, Rarig Centre, University of Minnesota, Minneapolis, Minnesota.

AIM founders, including Dennis Banks and Russell Means, explain the militant stand of Indians at Wounded Knee in 1973.
28 min. 1/2" b&w 1974



WOUNDED KNEE DISCUSSION

Metro Media
3255 Heather St., Vancouver, B.C.

American Indian Movement supporters Paul Watson and Dave Garik discuss Wounded Knee in a Vancouver Interview.
60 min. 1/2" b&w

YVONNE WANROW

Daryl Lacey
c/o Video Inn, 261 Powell St., Vancouver, B.C.

Documentation of a talk given by Yvonne Wanrow at a banquet in support of Leonard Peltier. She outlines the events leading up to her conviction on murder charges and her struggles both to stay out of jail and to change the legal system that wants her imprisoned.
28 min. b&w 1/2" 1978

BURNING OF CUSTER - THE WAR IN SOUTH DAKOTA

Native America Video Newsreel
c/o Portable Channel, 8 Prince St.,
Rochester, New York, 14607, USA

A native person was killed by a white man who was then charged with 2nd degree manslaughter instead of 1st degree murder. A meeting at Crescent City led native people to a march-protest and a fight (riot) at the local courthouse.
30 min. b&w 1/2" 1973

LEONARD PELTIER

Interviews with Crowdog and Peltier. (Some instability in tape.)
20 min. 1/2" b&w 1977

LEONARD PELTIER DEMONSTRATION/ EXTRADITION PROCEEDINGS

Alma House Students and Teacher
1742 Alma Rd., Vancouver, B.C.

Modern Native Indian oratory by prominent A.I.M. spokesmen/women. Spiritual aspects of the A.I.M. movement. 49-er songs and other modern and traditional songs. Leonard Peltier demonstrations during the extradition proceedings against him. (Note: major instability throughout tape.)
55 min. b&w 1/2" 1976.

THE TRIAL OF LEONARD PELTIER

American Indian Students in Communications (Dino Butler) 104 Jones Hall, U. of Minnesota, Minneapolis, Minn., USA.

U.S. govt. vs. Leonard Peltier, AIM leader. Charged for murdering 2 FBI agents during Pine Ridge, (S.Dakota) shoot-out. Unusual amt. unspecified charges & vague, circumstantial evidence. Interviews Peltier's lawyer & Ernie Peters, his spiritual leader. Gov't agencies never responded to points in this tape although attempts were made for them to do so.
16 min. 1/2" b&w 1977

DENNIS BANKS AT PORTLAND STATE U.

Creative Outlet Inc., Video Access Project
117 NW 5th Ave., Rm. 215 Portland, Ore., 97209 USA.

Banks addresses a meeting at Portland U. prior to his trial in Oregon to determine whether he would be extradited to S. Dakota. He talks about AIM, the American Govt. & the growing struggle against injustice in the U.S.
58 min. 1/2" b&w

INTERVIEWS WITH MARGARET HERONITIS & RUSSELL MEANS

Jim Lipkovits, Metro Media
3255 Heather St., Vancouver, B.C.

Margaret Heronitis, sister of Mary Steinhauser who was shot during a hostage taking incident at the B.C. pen, talks about prison reform. Russell Means discusses native peoples' rights and the American Indian Movement, of which he is a leader. 25 min. col. 3/4" 1976

MINNESOTA CITIZEN'S REVIEW COMMISSION OF THE FBI

Documentory on the Citizen's Commission and the many improper and illegal actions of the FBI in N. Dakota, S. Dakota and Minnesota. Cases include white and native Americans and some of the stories are stunning and distressing. This is conventional in form, rough technically but well worth watching.
25 min. 1/2" b&w 1977

LIKE THE TREES

Kathleen Shannon, Studio D., National Film Board, Montreal, Que.

A native Indian mother, abandoned by her husband, tells of her struggle to support herself. 15 min. 1/2" b&w 1973



NOTE: There are more tapes that deal with social problems as LIKE THE TREES. If interested send for a list from the Video Inn.

PAUL WONG

(Continued from page 11).



DID THE INJECTION OF FOREIGN OBJECTS BOTHER YOU ?

Yes and no.....as much as I was in my own psyche as responding and taunting the reactions of the audience.....the showers of beer felt refreshing but made areas of the vinyl slippery, the beer bottle I could handle, the porcelain cup I ejected, I heard it smash on the other side, the other litter was just fine. In the tapes the final version using the original sound track, the presence of the foreign objects actually heightens the piece, throughout my constant thrashing about the ever present beer bottle is disturbing and creates tension relation ships between bottle and performer, between performer and viewer. At one point I incorporat the bottle, throwing it against the walls, catching it and finally depositing it in a corner.

WHAT ABOUT THE INJECTION OF PEOPLE ?

During the last song PRIVELEDGE Set Me Free which is personally very sad, I had what I had thought started to generate an increased tension and attentiveness with much more concentrated and slower movements which I quess provoked members of the audience into the space....I think the first girl "Carol" was surprised at her actions, what ever had compelled her into the space and being in the space was two different things, upon arrival she seemed almost in a state of seiged shock, at that I grabbed hold of her and started to throw and bash her about, wrestling and kicking at her, from there on in a continuous flow of people were jumping into the space, it got pretty rough and it was a good thing the song was ending.

I HAD A VERY DEFINITE REACTION TO YOUR PIECE. JUST PRIOR TO THE PERFORMANCE I READ YOUR STATEMENT, THE TEXTS AND THE PHOTOGRAPHS HUNG ON THE WALL, I VERY MUCH EMPATHYSIZED WITH IT AND THE GENERATION WHICH IT REPRESENTS. I HAVE THE SAME PROBLEMS WITH MY SON WITH NO GUIDELINES IN WHICH TO DIRECT HIM.....

.....the only thing I actually created was the statement, the other texts and photographs were completely recycled from pop culture...the text was merely the transcribed lyrics of the songs I used in the soundtrack, the photographs were found, pieces of graffiti statements which I identified with and which related to the songs, each unit reinforced the others. I could have just as easily written more of my own statements but I felt that those messages being belted out by those singers were important and that because of the nature of the music many people would not listen to the lyrics and would misunderstand the intent. I wanted to make it simple and to make it direct.

HOW DID YOU FEEL AFTER THE PERFORMANCE ?

Relaxed and relieved, I had managed to release a lot out of it. Initially I felt great, a day or so later I felt foolish and wished the whole thing had never happened, now I feel good and am glad it happened just the way it happened.

intensity is a 5 camera video installation, 4 of 5 cameras have been inserted into the walls looking in, the 5th camera is suspended from the ceiling giving a topographic view. The live performance taping was relayed to the audience over 20 monitors, each of the 4 exterior walls of the cube contained a bank of 5 monitors. The continous exhibition installation consists of only 8 monitors, 2 monitors per wall - a topographic view and one other view, 5 channels of information are played back over the system.

VIDEO EVENTS...

NOV. 4-22

VANCOUVER ART GALLERY

1145 West Georgia Street
"vancouver video works" a selection of recent video productions in conjunction with "13 CAMERAS", an exhibition of camera work by Vancouver artists.

NOV. 12

Pumps 40 East Cordova Street
An evening with Liza Bear -
November 12, 1978 - 8:30 p.m.

NOV. 17-19

GETTING THE WORD OUT

a media access gathering.....
A two day event designed for people and community organizations wishing to improve their media skills and their awareness of controversial media issues.
November 17-19, 1978 - Schedule of Events
Friday Evening: the film "Battle of Chile" 7:30 p.m., Pigott Auditorium, Seattle University.
Saturday: workshops, panels, films, tapes. 9 a.m. to 5 p.m., Seattle Central Community College, Broadway and Pine.
Saturday Evening: films by Northwest filmmakers, and others, featuring AFI winner "Thorn Family Film" by David Milholland. 7:30 p.m., location to be announced (on Capitol Hill, near SCCC).
Sunday: workshops, panels, films, tapes. 10 a.m. to 5 p.m., Seattle Central Community College, Broadway and Pine.

NOV. 22-26

Pumps Gallery 40 East Cordova
Hot - Live - Performance
VIDEO CABARET
Western Front-Video Inn-Pumps-co-production.
Nov.22-26, 9p.m. nitely.

Western Front 303 East 8th Ave.
November, December, January
Artists in Residence -
Sanja Ivekovic - Video production - "Meeting Points" 23 min. Colour
Dalibor Martinis - Video production - Dalibor Martinis Talks to Dalibor Martinis - 13 min. Colour
Sanja and Dalibor have been brought to you by the Western Front, Video Inn and Pumps.
Marien Lewis and the Hummer Sisters
Video production - new footage for video cabaret.
Tom Sherman - Video production - new works.

Western Front
Video Documentation over the last month at the W.F. has included:
Rova Saxophone Quaretet - concert, b/w
Evan Parker - solo saxophone concert, b/w
Lubomyr Melnyk - solo piano concert, b/w

NOV. 22-DEC.3

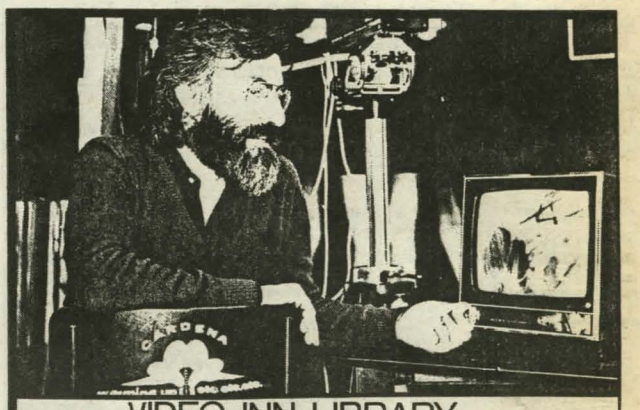
VANCOUVER ART GALLERY
Videospace closed for new installations.

DEC. 2

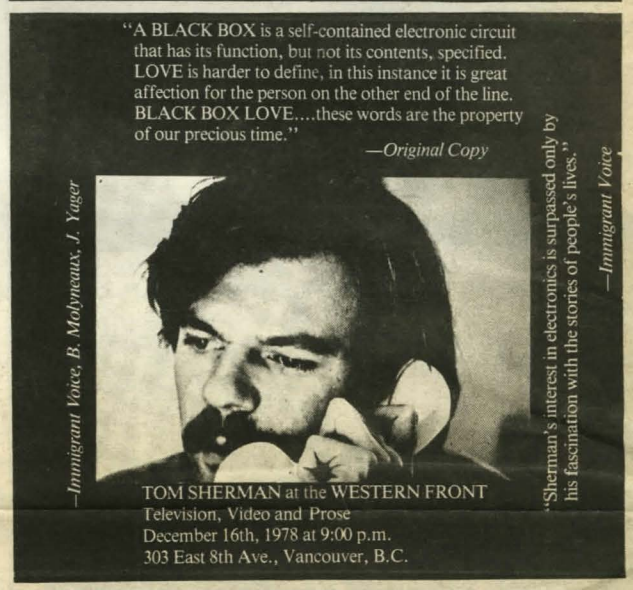
Vancouver Art Gallery
IN TEN SITY
Action performance by Paul Wong
December 2,1978 - 9 p.m..

DEC.4-JAN.6

VANCOUVER ART GALLERY
"in ten sity" - mixed media installation by PAUL WONG.



VIDEO INN LIBRARY
presents dutch artist
MICHEL CARDENA



DEC.19

VIDEO INN - 261 Powell Street
An evening of tapes (3 mins. and under, non verbal) produced by members of the Satellite Video Exchange Society. December 19, 1978 - 9 p.m., at the Video Inn.



December 1978

DEAR READERS-

For those non-subcribers and new readers, this is your introductory and complimentary issue of VIDEOGUIDE. Videoguide is a non-profit paper covering all aspects,news and reviews of independent video activity. Videoguide is generated from Vancouver,B.C.,Canada and depends on advertising revenue and subcriptions to pay the cost of printing it..... it's writers, contributors and co-ordinating staff contribute countless hours of volunteer time in order to meet the almost bi-monthly deadlines.

VIDEOGUIDE encourages the writing and viewpoint of it's readership the video community. Videoguide is published 5 times a year in an edition of 2000 each issue. Videoguide is distributed internationally by it's umbrella organization the SATELLITE VIDEO EXCHANGE SOCIETY.

thanking you for your support
& best wishes for a new year

Videoguide

the staff of VIDEOGUIDE
261 Powell Street
Vancouver,B.C.
V6A 1G3

BACK ISSUES: VIDEOGUIDE'S 1, 2, 3, 4 are available at $1 per copy.
also available the first 4 issues on microfiche at $5

Dear Friends of MAKARA,

We regret to announce that, as of Volume III, Number 3, we are forced to suspend the publication of MAKARA Magazine. The decision was not one lightly reached. The financial deficit incurred by the magazine cannot be made up by MAKARA Publishing and Design Co-operative, our graphic arts company, and it would have pulled the entire enterprise down by early next year – if not sooner. We have repeatedly applied to the Canada Council for short-term aid until the parallel companies become self-sufficient, but they have refused to make up even a portion of our deficit. Rather than run the operation into the ground, we will try, through a fundraising campaign and commercial jobs, to make up this year's projected $15,000 deficit and to be in the financially healthy position to undertake another publishing project.

A lot of people have been surprised to find out that MAKARA is in trouble for money. We think that we may have a reputation for being overrun with workers and funds – possibly because of the first-class appearance of the magazine, and/or the fact that we were once funded by the government. We'd like to dispel those myths and give you some background on our financial problems.

Like most Canadian magazines, MAKARA, in its three years of publication, has never been self-supporting. Its sales didn't pay salaries to the workers. They didn't quite cover printing costs and contributors' fees – and that at a cover price of a dollar fifty. Our advertising revenues were also limited. Long ago, MAKARA formulated an ad policy which takes the reader's intellect and consciousness into consideration: the amount of advertising space in the magazine was limited to 10%, we wouldn't take ads that are graphically incompatible with the magazine, or ads from anyone whose politics offended us or our readers. We hope it doesn't sound as if hundreds of big bucks got turned away every week, because they didn't. . . but our choices about whom to approach for ads were clearly limited.

The way we painstakingly managed to stay afloat was by operating the graphic arts business mentioned above, and in our editorial, Volume II, Number 4. We do complete graphic preparation for almost every-any or all of: consultation; layout; typesetting; design; and camera-work – for outside businesses and community groups. Because of a steady reputation for quality work at reasonable rates, MAKARA Publishing and Design has experienced increased growth at a time when the economic recession has undone many Vancouver companies.

However, every small business operates under a financial handicap, and so does every magazine. Our financial situation has been doubly hard to overcome. So, since January, 1977, it has been we, the staff of MAKARA, who have subsidized the magazine and the business in the form of salaries below the minimum wage. Added to this, we are still feeling the effects of having moved from a grant economy to a small business economy. This means that the amount of outside money we needed was decreasing, but we still needed outside money. It hasn't come; we cannot pay for the magazine.

The Co-operative does own, and has acquired the expertise to run, a typesetter, copy-camera, light table, layout tables, and the wherewithal to manage an office and produce a publication. Cash-flow is the problem. We have drawers full of press-sheets and negatives, and PMT's of the MAKARA logo in every size, colour and shape. And we have some terrific manuscripts – the ones slated for Volume III, Number 4, that we can't afford to take to press. There are all the makings for a magazine, except the money. We believe that a graphic arts company, owned and operated by a collective of women, makes its own sort of political statement. . . but we have no intention of stopping there.

If money permits, we will eventually revive the magazine. . . or we will publish a semi-annual, or an annual, or a bi-centenary. . . whatever is possible. Canadians need an alternativem feminist forum for issues. New writers and artists, people with innovative things to do and say, need exposure if we are to hear from them.

We are appealing to you to help make this happen. The more quickly the deficit is made up, the sooner a publishing project can materialize. If every MAKARA subscriber sent $10, this year's deficit would be made up. If every person who bought MAKARA sent $10, we'd all have another year's worth of magazines. If every person who reads MAKARA sent $10. . . the possibilities are too numerous and wonderful to contemplate. . .

For now we have our feet on the ground and we are aiming at a $15,000 goal to clear the year and leave room for imagination. Please send what you can, or pledge what you can.

Thank you for your continued support.

–The MAKARA Co-operative

P.S. The conclusion of our fundraising campaign will coincide with a 'We Love MAKARA' Valentine's Benefit Dance, February 10th, 1979. Plan to be in Vancouver!



MAKARA PLEDGE CARD

I would like to support MAKARA's innovative publishing activities.
My total pledge is $_____.
☐ Full payment accompanies this card.
☐ My pledge will be paid by June 30, 1979.
Signature . . . . . .

Send me the MAKARA Magazine collection:
☐ $15 individual
☐ $20 institutions
Name . . . . . .
Address . . . . . .
. . . . . .

ABOUT MAKARA MAGAZINE:

What is now the MAKARA Publishing & Design Co-operative was started in January, 1973 by a group of women who wanted to help each other develop and learn skills in the graphic arts. In December of 1975, the first issue of MAKARA Magazine appeared. The group had decided to create their own product as well as to do the graphic preparation work for others. MAKARA was the result.

MAKARA has seen a lot of new faces and points of view, and has become the ever-changing entity implied by its name: a composite beast.

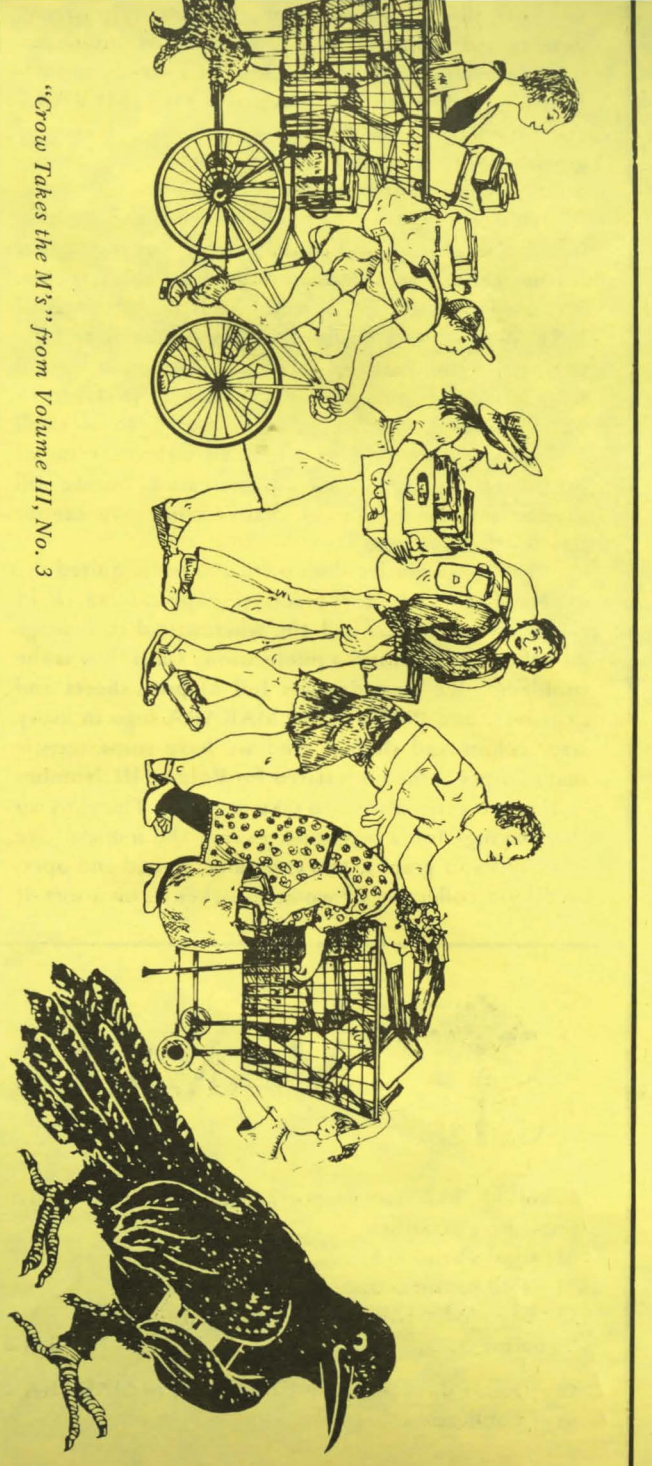
Why MAKARA? – One of our uppermost goals is to give much-needed exposure to new Canadian artists and writers. Secondly, as far as possible, we have sought to have our non-fiction articles written by people who are doing things in a particular area, rather than by feature writers. MAKARA takes a chance on people whose work and point of view are experimental and innovative. And, we have made deliberate efforts to provide readers with information in the familiar and accessible form which invites participation.

The magazine also represents, even more than our impressive commercial portfolio, the refined aesthetic sense and careful attention to detail which have become the hallmark of MAKARA Publishing and Design. The magazine deals with issues, as well as lifestyles, and as such we affect our audience in a way which is fundamentally different from other general interest magazines.

Back issues of MAKARA can be ordered on the enclosed card, and Volume III, Number 3 is available in most newsstands and bookstores in the Lower Mainland. The magazine is also distributed nationally and provincially to cooperative bookstores.

–The MAKARA Co-operative





"Crow Takes the M's" from Volume III, No. 3

MAKARA

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