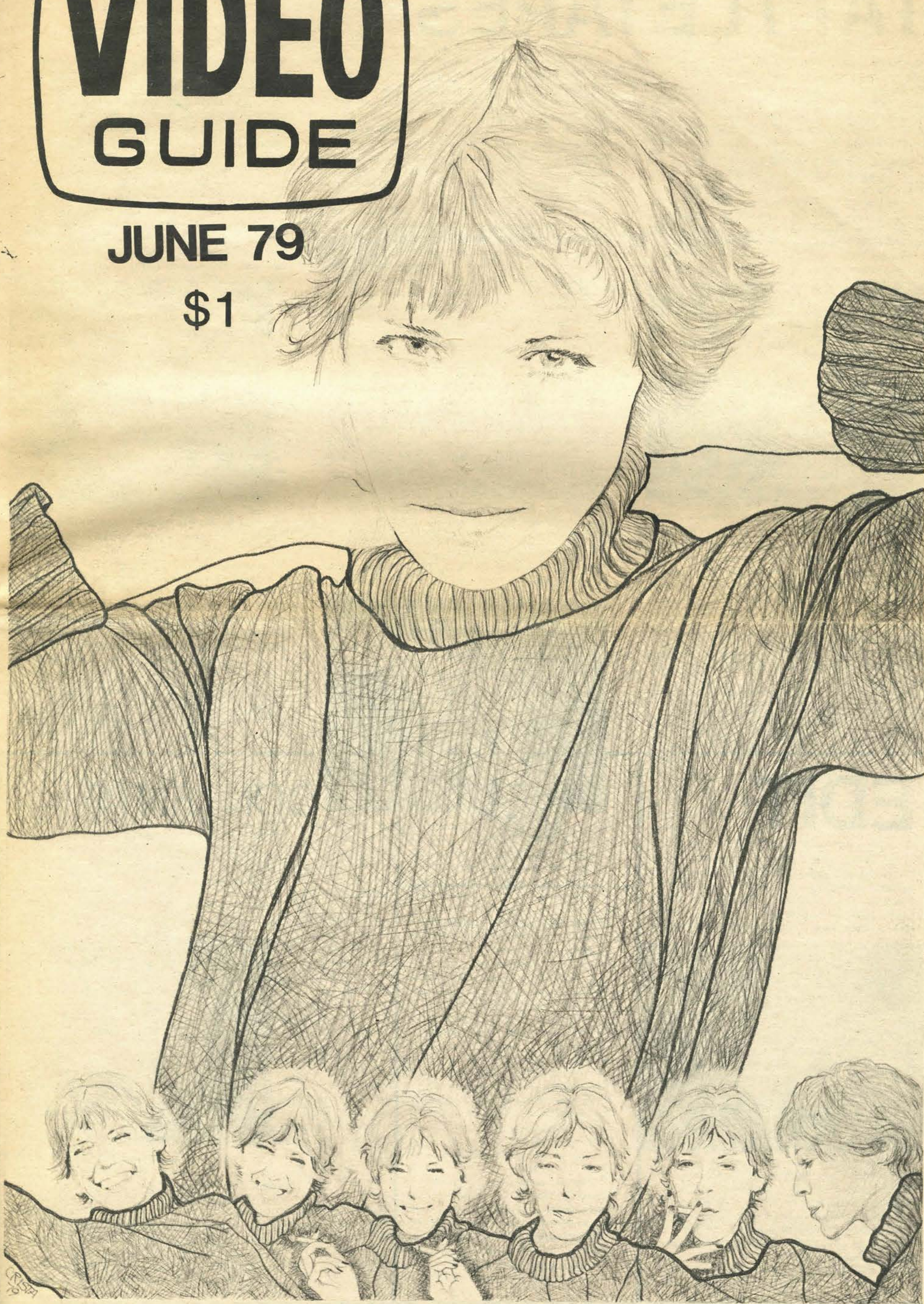


VIDEO GUIDE

JUNE 79

\$1



SEATTLE KINGSTON TORONTO NYC ST. JOHNS VANCO TATTLETAPES

Yet another edition of TATTLETAPES, another rewrite, one more revision, old news no matter how interesting is just no good when completely out of date. VIDEOGUIDE having taken forever and ever getting out this last issue..... Springs here and the weather's been divine... the suns made me melancholy and has cooled any potentially hot dirt and spicy items.....its get on those short shorts in bright clashing colors, hop on your ten speeds and peddle your little asses off....off with that winter fat..... get out of your television pattern and into the sun for some ultra-violet rays.....torontonian ELIZABETH CHITTY a performance artist completed TELLING TALES during a month long residency at the Western Front, boyfriend painter HUGH POOLE came west for the last week of boogie woogie creating havoc throughout lush city, shaking up the town, stirring up the parties and just plain get down raging..... meanwhile Western Front Video Director KATE CRAIG was busily drinking rum, fighting off the elements and producing "CLAY COVE" during her 3 week artist in residency at the MEMORIAL UNIVERSITY in Newfoundland - this special project also included PIERRE FALARDEAU of PEA SOUP PRODUCTIONS in Montreal, NORMAN COHN from Prince Edward Island, TERRY McGLADE of Toronto and BRIAN McNEVIN of THE CENTRE FOR ART TAPES in Halifax.....MICHAEL GOLDBERG, COLIN CAMPBELL & PEGGY GALE are all off representing canadian interest at the international VIDEO 79 festival & symposium in Rome. GOLDBERG will again continue his sorta here, sorta there lifestyle having just re-settled his Ottawa girlfriend back into Ottawa where he plans to spend half his time when not here or his planned extensive travel over the next year. most recently RODNEY WERDEN presented his tapes at both Pumps and Western Front, all was leisurely and lovely as he enjoyed 10 days of relaxation and a west-coast heart-throb, that is threatening to burn through the telephone wires, by special delivery mail and more than likely an airplane journey for Video Inner (last years model) JEANNETTE REINHARDT. Although they were not present a selection of DANIEL DION & DANIEL GUIMOND videotapes were publicly screened at the VIDEO INN, a

video producer really couldn't ask for more than the cream of the crop audience which turned out to view the tapes. The tapes all in all were well recieved and highly acclaimed. A unique sensibility from Montreal.....some good news for the audio crowd - Yes, despite some controversy, much indecisive decision making, the Audio Production and Publication Program will continue at the Canada Council, although somewhat modified and streamlined the program will be administered by the Video Office..... Both HANK BULL and CLIVE ROBERTSON have been invited by HEIDI GRUNDMANN to attend and participate in an Audio Arts Exhibition & Symposium to take place in Austria.....the party circuits been less than desirable with the exception of the RELICAN WEDDING for GARY & GINA (of The Gina Show) MIDDLECLASS was a complete zany affair orchestrated by the REVEREND HANK BULL. The for-the-camera ceremony commenced at midnite with a cast/ audience of hundreds. Hank is still attempting to salvage the varied documentary formats into a product.....The not so recent VIDEO INN/CO-OP RADIO joint benefit raffle was a smashing success with money made and money lost, a good percentage of Video Inn profits was stolen as part of a weekend break-in robbery in the chinatown home of CHARLIE KEAST GINA SHOW producer JOHN ANDERSON is in glee having received a C.C. grant to further produce the cable show.....The VANCOUVER VIDEOWORKS exhibition organized by JO ANNE BIRNIE DANZKER of the Vancouver Art Gallery was recently shown at the PORTLAND MUSEUM, museum curator was not exactly overwhelmed by the quality of work, nevertheless parts of the package are to be shown at San Francisco's VIDEO FREE AMERICA, some of those titles were also included in a WESTERN FRONT VIDEO pkg. selected by BARBARA LONDON video curator, the Museum of Modern Art in n.y.c. the pkg. contained works by HP, GIONI CARPI, DRAGU/ KATE CRAIG, KENNETH FLETCHER/PAUL WONG and STEVE PAXTON.....

RICK WARD has finally packed it in for Vancouver and has moved on to, you guessed it Toronto, he'll be missed at the Video Inn/ Pumps & Western Front events. The triangle

is considering giving Rick a special award for having been an outstanding member of the audience.....KIM TOMCZAK'S recent photo portrait exhibition at Pumps contained some 16 subjects, many of whom are prominent in video society, the subjects were hardly beautiful in the traditional sense of beauty, not exactly the beautiful people but definitely an interesting crowd ??????....keep your eye on cable 10, the new wave/punk music showcase CHAOS every Saturday night... ..the new wave music show houses keep getting the shuffle, everything is short-lived not unlike life which always seems to be short-changed here in broke city - action central for new wave headquartered on and off at the SMILIN BUDDHA located on sleaz strip on east Hastings St, a real social mixer if you don't mind the aroma of local low-life and punks.... more music and video ventures -VIDEO CAB/ THE GOVERNMENT are currently working on their new production of "1984" adapted by playwright MICHAEL HOLLINGSWORTH. ANDY PATTERSON lead guitarist for The Government created the music for "WHITE" a song commissioned by RODNEY WERDEN.. just completed is the videotape "3 MUSICIANS" a performance piece created by ERIC METCALFE and ROBERT YOUNG as part of their recent joint exhibition at Pumps. A special hello to ANNE EUGENE VOLKES, keep those letters coming keep those subscriptions coming, the unfunded VIDEOGUIDE has been liberally soaking up VIDEO INN monies since the papers inception, they keep threatening to cut us off but they wouldn't dare..or would they ?????WE NEED YOUR SUBSCRIPTIONS, A quick addendum.....VIDEO 79 was Chaos... ..ripped off in Rome ...both the cars of LIZA BEAR and SANJA IVEKOVIC/DALIBOR MARTINIS were broken into outside Video 79..... the bandits scored well, cameras, tape recorders and original videotapes.....never, never travel with your masters.....Do you think their is a black market for hot videotapes ??? I would be so flattered.....

It is rumored that NORA HUTCHINSON who is currently exhibiting in Videospace, Vancouver Art Gallery is planning a move from Guelph, Ontario to become a resident of our lush city.

EDIT

The times are a changing, a getting back to the basics are upon us. Big business is back in power both provincially here in British Columbia with the Social Credit "Bennett" Regime, and federally with "Go Joe" Progressive Conservative threatening to give more monies and power to the provinces. Lord, help us should the cultural dollar be divided up and administered by the provinces:

The municipal police have a mandate for the continued harassment and break-up of punk gatherings. A relatively mild mannered evening at the Smilin Buddha Club was invaded by scores of the puppet slaves in blue uniform. Jaded minds of upholding public safety and public moral some 20 patrons of the club were arrested and detained overnight in the drunk tank. What gives? Apparently few of the arrested could be considered drunk or disorderly. More were arrested outside the police garrison as they attempted to keep vigil until the release of their friends. Open your eyes, look around you and see the oppression.

Vancouver Video Magazine



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VIDEO EVENTS

SUSAN BRITTON

During Susan Britton's stay in Vancouver she produced, with the assistance of the Western Front Video program, two excellent video tapes, MESSAGE TO CHINA and THE CASTING CALL. I have chosen to transcribe Casting Call because I consider it to be an outstanding example of the high quality video art we have become accustomed to expect from Susan.

Susan comments on 'Casting Call'..."mainly about the tyranny of production in this society on one level, it's about time in a big way—testing, testing 1 2 3 4 time, time that is no time, you know time lost, upholstery, that kind of thing, it's about making art and exploitation victims and the labour theory of value, form and content vis-a-vis anti form and anti content, fear and loathing in the editing room, the problem of making art on demand, it's about a sulking camera, a non-existent plot, oh yeah, narrative, — lifts you up, lets you down, I try to get beyond irony there..."



Casting Call opens with Susan seating herself and saying "Casting, ok."
to- a wandering camera, a boom mike looming with the camera exploring it and the floor, a woman's voice (narrator) begins, "The casting call, the mirage of production, just do what I tell you to do. Introducing the cast of characters script, morose and uncooperative, the hardware sinister, menacing, a wrench in the assembly line. Can I see that again, can you run that by me again."
to- the same boom mike, this time shot off of a monitor. The narration continues. "The plot, dead, bulk erased, set, introverted, catatonic, makes you think about metaphysics. The camera, paranoiac, schizophrenic, occasional delusions of grandeur, requires constant tranquilization. The producers, pawns in a power play, confused and confusing. OK, I think that's about enough of that. OK, rolling." the camera finishes its wandering and Eric appears on the screen stating, "Financing never has been a problem, I'm on the fiscal calendar, those details are incidental. Of course I don't, oh shit, sorry, the card's not up, I mean..." chatter about cue cards, laughter etc. They resume with Kim "OK, what do we do, where do we start."
Eric, "The first step is the casting call. We can begin today, I have arranged everything,

compromise." Kim, "There is a certain virtue in singlemindedness but I'm concerned about motivation in the larger sense." Eric, "Well, certainly I agree, I won't tolerate competence on any level."
to- Laughter about the slip (competence) and the camera explores the desk top, we hear music and dialogue between the two men about film. The screen is filled with colour as the prepared and out of focus camera continues its wanderings.
to- Another prepared camera shot through a blind over the lens of the video camera, obscuring everything except the centre of the screen.
to- Video shot off a monitor, blue light, the dialogue continues in the background as a drama scene is revealed. The degenerative video continues as our narrator reads, we assume from a text book, "The piece's characteristics in this respect can be measured with as much exactitude as in the most elementary case of by the ruler measurement in metrical montage, but the units of measurement differ and the amount to be measured are different, for example, the degree of light vibration in the piece cannot only be gauged by a selenium light element but every gradation of this vibration is perceptible to the naked eye. If we give the comparative and emotional designation of 'more gloomy' to a piece for example, we can also find for a piece a mathematical coefficient for its degree of illumination. This is the case of light tonality, or if the piece is described as having a shrill sound it is possible to find behind this description, the many acutely angled elements within the frame in comparison with other shaped elements. This is the case of graphic tonality, or even with combinations of

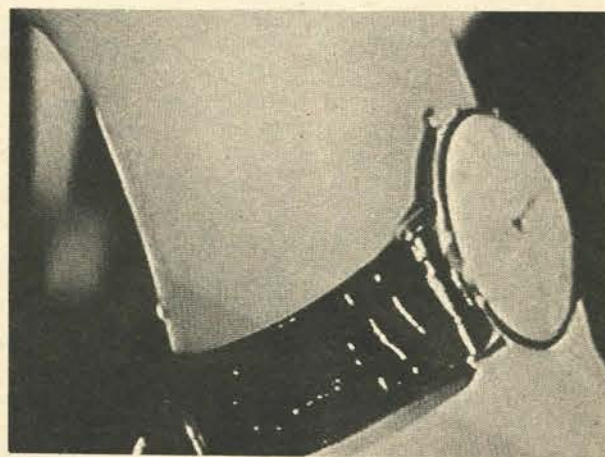


varying degrees of soft focus or varying degrees of shrillness would be a typical use of tonal montage. Strictly speaking, the organization of the vibration reveals complete identity with a major harmony in music. Moreover, this example furnishes a demonstration of consonants in combining movement as change, movement as light vibration. Emotive structures applied to non-emotive material, the stimulus is transferred from its usual use of situation, for example, as eroticism is usually used in films...two structures, paradoxical in tone...when the pillar of industry, for example, is finally discovered..."
to- audio fade, the drama scene changes to a wandering camera again exploring the immediate setting with the narrator reciting "Scene 1, night of expectation, devastating consequences, vacant lot, insurrection failed (to a close-up of Susan), love-triangle (smoking)".
to- Eric and Kim screaming "No! no! no!"
to- Four sets of couples, one after the other, in the same positions as Eric and Kim, namely conducting the casting call, no dialogue.
to- A young woman, strangely and without reason, saying, "I can't accept that, it's not ah, it's not working."
to- Shots off the monitor, with chatter again about film (very surface).
to- Scene of Susan with headphones (hardware) at the editing console. We can assume Susan believes video is an editor's medium. The juxtaposition of these two images continues (video about video). The narration resumes with music in the background "The set is reluc-

tant, the script asleep, the hardware protests, the ghost of plot terrorizes the camera, but we race ahead, undaunted production, tragedy and pathos, unforgettable romance, merciless brutality, the bondage of destiny, a magnificent battle continues throughout the day."
to- The looming boom mike in three-quarter erection is seen first shot off a monitor, then in first generation.
to- A lipsticked woman reciting "Scene two, dawn of retribution, quiet, too quiet, surreptitious alliances, danger in hesitation, nobody dies."



to- More shots of the four couples, casting, being cast, some of it shot off a monitor, most of the dialogue makes no sense in itself. One memorable line comes from a man in sunglasses who says to his partner, "Also a weak chin."
to- The two main characters, ranting, (we can almost expect to see foam from their mouths) "NO! no! no!", repeating "The pool, the pool, what's happened to the pool?" Their ranting continues.
to- The young woman shaking her head.
to- Kim and Eric continuing their ranting, it is painful by this time. The dialogue in itself is unimportant, they drink, yell at some imaginary victims with perhaps a little too much enthusiasm.
to- The editing room, the functions of the console are revealed as the scenes are played back for us in slow and fast forward functions. Editor's disease, the torture of electronic manipulation.
to- Street scene through a window, music in the background, pedestrians, cars, buses pass the camera, very blue, again the camera has been prepared in a very specific manner. The drama scenes are interspersed during this segment and we hear the sounds of the editing functions, feedback and distortion. The narration conti-



this is very..." Sound fades to distortion as the camera zooms to Eric's watch. Discussion about retake between Eric and Kim, manipulated sound with shots of the two men at a desk conducting business.
to- Kim stating, "power demands money, money demands efficiency, I'm aware of all that". Eric, "The division of authority will have to begin, immediately, budgeting, props, location...You understand I simply refuse to

nues, "Scene three, the third and final scene, a day like any other, a street, a city, a time. Nothing matters, nothing changes. The mirage of production glows blue in the darkness." The juxtaposition of images continues, the sound is being manipulated and becomes heavily distorted.
The tape ends with Susan reading acknowledgements and credits.

NO MASTERS YET

TRANSCRIBED FROM RICK WARDS VIDEO-
TAPE INTERVIEW OF DON DRUICK, DAVE
RIMMER AND KATE CRAIG.

Tape available for viewing at the Video Inn.



(The first interview took place at Don Druick's home. I wanted to distinguish between video art and other video.)

DRUICK: I don't think video as an art form really came together until about the middle of the seventies, which makes it about ten years after the first artist got hold of the first portapak. Nam June Paik is the rumour for that one.

WARD: Well, okay then, so from 75. In 76 there's a tape at the Western Front of you and Gregg Simpson.....

DRUICK: Doing some music. Yeah.

WARD: You're being documented again.

DRUICK: That's right. That's not part of my video oeuvre. That's just a video document of something else that I did. Video's a complicated medium for me. It's used in a lot of different ways by a lot of different people, and in very valid ways. I mean, if the Indian Centre or the Crisis Centre uses video, I don't consider that a non-valid use of the medium; but it's certainly not art.

WARD: I'm strictly concerned with art.

DRUICK: If General Idea makes what I consider to be television prototype tapes, or the Western Front for that matter, I consider them either document tapes or working off the television format. But then there's a whole other area of video which I seem to be involved in, which not all that many people are involved in, which uses video as an art medium. I make art with my video. It's like paint. You can do a lot of things with paint, including paint a house, but there's a limited region which is actually considered artistic: people who paint on canvas or paper and put it in galleries. A lot of my video is geared towards galleries. I'm not geared towards broadcast at this point. First of all there isn't any access to broadcast, except Cable Ten.

WARD: Strictly speaking that's not broadcast either.

DRUICK: That's right.

WARD: In terms of the audience it's certainly not a mass medium.

DRUICK: No, it's a very minimal medium. So I'm geared toward art galleries primarily right now. Video installations. Living sculptures.....

WARD: So it's a performance, it's more like a play than a tape.....

DRUICK: I'm not geared towards audiences. I'm geared towards an installation where people wander through a gallery, they look at a painting, they look at a video tape, that's just..... A lot of my work is non-developmental. It exists and it unfolds, but it's a continuous unfolding.

WARD: How about a tape that would stand alone?

DRUICK: I have some of those too, more audience-oriented tapes. In that sense my tapes aren't any different from my music. It's just another type of audience situation and so it's another use of temporal architecture, which I'm really big on these days.

WARD: So these all stand on their own. They aren't installations.

DRUICK: Well, I think the installation ones stand on their own. They just stand on their own when they're presented in the right way. Some of them also stand on their own in audience situations, cause like for each tape here there may be two or three versions of some of those, some of which are shorter, some of which are more succinct and are designed for an audience situation like the showing I had at the Video Inn, summer of 77. I designed that for an audience situation. A lot of the work I'm doing now doesn't necessarily have to be shown that way. Most of my work is quite flexible. That's what I like about video -- it's real flexible. You can take a tape and take the same information and put it into several different formats very easily just because of the electronicity of it. You just re-edit it for audience, or re-edit it for installation.

WARD: Why video rather than film?

DRUICK: It's cheaper, and it's easier to work in; but more essentially, it's electronic. It's digital. I like the feeling of the image I get off video monitors rather than film. Film has a very mechanical type of feeling to it. Video -- I kind of feel that it's going directly into the circuit-central nervous system. It's like it's the same type of electricity that we work on, that our nervous system works on.

WARD: You mean the way we glow in the dark?

DRUICK: The way we glow in the dark, exactly; and video's got the same thing. It's wired right in, so that it seems to bypass a lot of the rational process, a lot of the sense of self that people are in effect, and get right into their central nervous system, kind of get wired into it in a very direct way. I like it. I like the feeling of the image as opposed to film. It's much more succinct and much more powerful. It's also much more intimate.

WARD: I meant to make a point of asking every one about politics and religion. What about religion?

DRUICK: I don't know if I've finished expressing everything I have to say about politics. But in terms of religion, I consider video to be a shamanistic form. That goes back to what I said about the central nervous system. It wires right into the form and it tends to affect us in a very direct way, and therefore it has the potential for very intense personal experience.

WARD: That was the pre-European religion here ----- shamanism.

DRUICK: Well, right. It's actually the post-European religion too, (Laughs), back to that sensibility. But when you say religion that's the only kind of sense that I can make out of that word. Otherwise it doesn't make much sense in my life. I don't go to church.

WARD: Politically you said you didn't finish either.

DRUICK: Actually the two tie together very directly. I am involved with the politics of shamanism. To me that is what is required in the culture right now, that sort of intense ecstasy. Ecstatic experience is what is missing in the culture and certainly in Canada, which is one of the most unecstatic countries in the world.

WARD: Do you watch tapes much? Do you know people making tapes?

DRUICK: I pretty much know everybody making tapes over the age of twenty-five.

WARD: And under.

DRUICK: Well, I don't know too many people under twenty-five. To me that's already another generation and I haven't ---- I don't follow it very much, I'm not a critic or a curator, I don't really watch other people's tapes a hell of a lot, just like I don't listen to other people's music a hell of a lot either. Just the masters. I just search out the people who've used the medium brilliantly, glory in the experience.

WARD: Well, okay, give me some masters. Video masters.

DRUICK: Video masters. There aren't any.

WARD: Give me some promising beginners.

DRUICK: Promising I think there's some thing in between the beginner and the master. There's a lot of journey persons. If you take the format as being the apprentice, the journey-person and the master I don't think there are any video masters yet.



(The second interview was at Dave Rimmer's office in Fine Arts at the University of B.C. I began by asking about Intermedia.)

RIMMER: We weren't so much into making video tapes, the same way as people are now, and keeping them. We'd do something and then we'd get excited. We didn't have any more tapes so we'd erase the first one and make another one. I did a couple of things. I did a thing at the Vancouver Art Gallery in 69 which was the video sculpture piece.

WARD: The pile of TV sets that's mentioned in the tape?

RIMMER: Yeah. That was done with Tom Shandel and Bill Fix.

WARD: What was the responsibility of each of you in the exhibition?

RIMMER: There was no clear-cut responsibility. We just kind of all did it together. It was the 60's and we'd all been working together for a number of years, collaborating on various things, so we found it very easy to collaborate on this thing. I ended up doing certain things, just because I did them, and Tom would do other things. We spent

a lot of time, we spent about a month, going around to TV repair stores with Gerry Nairn's truck and picking up old monitors, whether ones that worked or ones that didn't work, and accumulated all of these. We went to Eaton's and we borrowed free fifteen or twenty working television sets.....

WARD: That was nice of them.

RIMMER: And we prerecorded some tapes. I can't remember what they were now. Probably the walk to the Art Gallery was one of them. Probably some poets reading were some others. In this gallery show I guess there were 60 or 70 monitors involved in this show. Some of them were working TVs, some were broken, some had mirrors instead of a screen, some had little scenarios inside the box, some were smashed with sledgehammers so their guts were spilling out onto the floor, one had a telephone in it. I think we had two decks feeding prerecorded tapes into the working sets and we had three or four closed circuit cameras which were in other parts of the gallery and one was looking out from the piece itself at the audience and the others were bringing information in from the rest of the gallery and putting it onto the screens.

WARD: Was there any time delay on that?

RIMMER: No, there was no time delay because we didn't have the equipment.

WARD: I heard that Micheal deCoursey had life-size photographs. Is that the same exhibition?

RIMMER: That's one right there behind you. I think that was the same exhibition, yeah, yeah, it was, I'm pretty sure it was.

WARD: This was called The Electrical Connection.

RIMMER: The Electrical Connection. We had to get a huge wire, that was I guess about an inch diameter wire, specially coming from the outside into the Art Gallery to run all this stuff.

WARD: Just for the sheer power that was required.

RIMMER: For the power that was required; and the whole thing was jerry-rigged because we didn't know what we were doing, we didn't have all the adaptors you need to divide a video signal into two or three, you know, to make it go on a number of different monitors; so what we'd do is we'd just get a knife and we'd cut the wires, and we'd just put them together and we'd put some tape around them, just like we were wiring up a lamp or something. Surprisingly it worked. But what would happen was that the signal started jumping through the air, and you'd get something appearing on a television monitor up in one corner, whereas the information that was appearing on that was the information coming from a camera that was wired up to another set. Just because there was so much electrical energy going on, and electrons jumping back and forth. They'd jump all over the place. Some of the screens would get double images on them.

WARD: When is the first time that you edited video?

RIMMER: When did I edit video? I guess at Metro Media. I've rarely edited. Usually when I work with video I do it in one take somehow, or I edit in the camera as I'm going along. I remember once I was doing a tape---; it was something to do with the Western Front --- and I had to edit that and I ended up at Metro Media editing that, and hating it.

WARD: Why?

RIMMER: Just hating to work... To edit video is a lot different than editing film. The difference is that with film you can touch it, you can see it, you can hold the film up and you can see the image right there, whereas if you're editing video the system has to be in operation, has to be moving, in order to see it so you're working in real time.

WARD: It's a more athletic operation certainly.

RIMMER: The images just aren't there the same way a film image is there. They are only there when the machine's on. When the machine's off

they're not there, whereas with film they're always there. You can pick the film up and you can count the frames, and you can look at each one and you can cut them with a pair of scissors and you can stick them back together again. Video is a whole different system.



(Kate Craig talked to me at Pumps and the Western Front.)

WARD: Were you in Intermedia?

CRAIG: Um, well..... My involvement with Intermedia came at the very end of the history of Intermedia, and by that time Intermedia existed as an organization that was used by umbrella groups to do their own projects, so it had become very decentralized by the time I got on the scene. I actually worked on a project with Image Bank through funding from Intermedia. Remember the LIP grants a long time ago?

WARD: I remember them well.

CRAIG: Well, we put together a proposal: Inter-media. I typed the whole thing out actually. We were asking for hundreds of thousands of dollars and we were going to employ eighty-seven artists. It was this incredible proposal. It ended up providing salaries for twelve people and there were different projects. One of the projects was putting out the first video guide.

WARD: This was the Video Exchange Directory.

CRAIG: I mean the Video Exchange Directory, which I worked on, and I also worked on the colour bars. We got money to do that, to paint the colour bars, which was an Image Bank project.

WARD: Were you doing any video before that?

CRAIG: I wasn't even doing video at that time. The first involvement that I had with video was working on the exchange directory. That was my first experience with video. I didn't become involved in video, in video production, I didn't become involved as a producer, well I made my first video tape in seventy-five I guess.

WARD: Is that the leopard wardrobe?

CRAIG: Skins.

WARD: That was at the Art Gallery. What's the title of that?

CRAIG: Skins.

WARD: There's a tape I've been looking for that was recommended to me, Still Life. Could you describe it to me?

CRAIG: The reason Still Life ever got made was because Michael Goldberg was accessing the colour camera to Vancouver and asked me ---I was running the (Western Front) video programme at the time ---- and he asked me if I would be willing to organize the access for local artists.

WARD: This is the Hitachi camera?

CRAIG: No, it was the Sony. And we hadn't bought our colour cameras by then. They were coming in three weeks and so I said " Sure " and so I organized access for six weeks with artists in Vancouver. I contacted all the video people I thought would be interested in just finding out

what the equipment could do; but in order to do that I had to learn how to use it, right? And so I decided, well, I would make this tape of my room because I'd been sort of wanting to do it anyway, and I was getting proficient enough with the camera that I thought I could pull it off, and so I just moved all of that equipment up to my room one afternoon and took a couple of quartz lights up and rearranged all my furniture. My room has a lot of colour in it so I thought it would be a good test of what the camera was capable of in terms of colour.

WARD: Is being a video artist dangerous?

CRAIG: It's certainly dangerous. Well, in my role as an artist, in my experience of the world as an artist is one of somewhat removing myself from the main stream of life, particularly at the corner of Broadway and Kingsway here where I live and, particularly working in a space like the Western Front, you tend to get removed from reality. Now I've done that intentionally. I've made a very conscious choice about not wanting to be involved in a certain world and so in that way it is dangerous because you can lose contact.

WARD: On the wall at the Front wasn't there something from the Sun attacking Hermann Nitsch?

CRAIG: It was Art Perry from the Vancouver Province who wrote a review which was wire clipped by Robert Wenmen who's the Conservative MP for Richmond South, or Fraser Valley South, and because Robert Wenmen was on a committee that was out to attack the Canada Council it became a very hot issue and that was the kind of possible censorship that we were undergoing. It never came to anything.

WARD: The same MP was attacking Pulp Press for publishing the Minimanual of the Urban Guerilla.

CRAIG: And they were attacking bill bissett and Talonbooks as well.

WARD: How would you describe the Herman Nitsch tape?

CRAIG: From a censorship point of view?

WARD: From an art point of view. Its value as art.

CRAIG: Hermann's work deals, it deals with, I think some people could see it dealing with violence and it certainly dealt with violence for me in some ways. It's also a very spiritual kind of thing. He's very much involved in a religious concern, and his work and his video tape portray a very very strong sense of that.

WARD: Where have you shown tapes?

CRAIG: I've shown two tapes at the Vancouver Art Gallery. Publicly that's the only place...oh, I've shown tapes at the Video Inn. I showed Skins at the Video Inn a long time ago. That must have been, oh, 75 or 76.

WARD: And then you showed Skins at the Vancouver Art Gallery again.

CRAIG: But that's been shown in a lot of other places as well.

WARD: That was in 77.

CRAIG: It's been shown in Toronto, It's been shown in Montreal, in Oregon, in California. I haven't had any full tapes shown in Europe but I've had excerpts from tapes shown in Europe. Backup has been shown in a lot of different places since it was made in May. Still Life is being shown right now at the Ontario Art Galley. It's never been shown anywhere else besides here. I show my own tapes here all the time.

WARD: Is personality important in video?

CRAIG: If you are a video artist and you're not very good technically, if you have the character and the personality to attract technicians who will work for you, then that's fine; but if you are the type of personality that's hopeless with things technically and can't persuade the sort of people who can do that sort of thing to work with you then you're in a lot of trouble.

cont'd Page 14

Cindy Warhol

Interviews TBA/TV

CINDY: What's TBA / TV ?

TBA#5: Many things, but not too many. #3: Actually our incorporation documents were destroyed in the Hope slide. #9: The truth is that we're a caustic, warty appendage protruding from the side of the UBC fine arts dept. #1: Yeah, a dozen alter egos to a dying art school. #8: The anachronists are trying to kill it. #11: It's the revenge of the nineteenth century.

C. When did you start thinking about video ?

TBA#4: We never really started, it came to us. I remember Gerry Gilbert and Don Druick showing tapes on seccessive wednesday evenings ### at UBC. That was two years ago, January '77. #2: That primed our curiosity, but by that April only TBA#1: was actually getting any hands - on experience with the medium. #3: Yeah, those were the original 'Montreal' tapes. ## at that time our equipment consisted of a B&W portapak that had seen three years surveillance work with the Middle East peace keeping force. #8: We called it 'Sandy'. #2: Right, it was known as the ' Superintendent ' ; by design it was intended to transfer clear images to video tape. It never worked.

C. When did TBA become TBA ?

TBA#2: Well, there was an intermediate phase, during the summer of '77 we decided to become a collective, a media company. #4: It was a survival manoeuvre. We were depressed and dismayed by the absence of dialogue, I mean, although we were naive, there were changes in the air and the structure of the fine arts dept. Was unable to accommodate our point of view. #10: The gap between the pre-camera person and media addicts is immense, often larger than the imagination required to bridge the gap.

C. So you were working together before becoming TBA ?

TBA#3: Not working, there was lots of talking. ##### #1: At the end of August we formalized the relationship. This sounds boring, and I'm unsure about what it means. Lets have more questions and fewer answers.

CINDY: Who was generating the energy at the beginning?

TBA#2: Barrie Jones and Micheal Decourcy were instrumental in pointing out the need for an association. #9: But Barrie had the good sense to keep some distance between himself and TBA. #7: And Micheal; Well Micheal not only stuck with us, but he's consistently given his time and energy, even now after almost two years.

CINDY: What does TBA do, specifically I mean?

#5: The individuals involved 'make tapes' among other things. #10: We use cable 10 as an outlet for some of our work.

C: For how long now?

#1: Since November '77.

C. Is TBA an acronym?

#11: Television by artists.

C. What time is the show on?

Chorus: 11:00 on Tuesday night.

C. Who watches?

#4: Important people. Jack Volrich watches. Actually our audience is an unknown, but we've always

been more excited by the average viewer's living room than the Art Gallery. #1: Exposure in the art world is an illusion. Its a wierd, incestuous kind of recognition that will always be of questionable value. Especially with video but I guess its an historical process, like this is video's compulsory art phase. #8: I like being in people's homes, rather than in an art gallery; really its absurd not to broadcast. Broadcasting cuts across ideological and class boundaries, so why not do it?

C. Do you have a source of funds?

#3: We buy lottery tickets. They're less time consuming than grants and yield a bigger return when you score. #2: We (artists) should all buy lofo to support canadian culture. #6: We have our TBA lottery every week. TBA#11 always wins.

C. Do you like money?

#8: We want to open an artists bank called TBA/trust or banco de TBA. #5: The profits from the bank will fund the TBA foundation which will replace the canada council by 1983. TBA#10: occasionally people give us money even though we don't apply for any.

CINDY: Does TBA like Vancouver?

#2: Its fabulous, but we are stuck with inadequate distribution, as is everyone. If the CBC would wake up and discover its sense of place, its uniqueness and its potential as a cultural force perhaps things would improve. #8: The people are crying for a choice and the CBC insists on wasting its prime time broadcasting american imitations. Its all been said before. If they can't see it, artists will eventually take to the streets again, I mean the culture will choke if effective expression is continually stifled.

C. What about Vancouver?

#4: It's a home. And things here are taking on an international flavor, but there's a money gap between business and the arts, unlike New York where the two flirt on occasion.

C. What are TBA's ambitions?

#4: Staying unencumbered. We're lousy administrators. #1: We dream of remaining anonymous, lowering our profile until we achieve total invisibility. #3: Some artists see themselves as media armies well, we're a media navy if you know what I mean.

C. To what end?

#5: Effectiveness, its like #12 said last week; art disease is a hardening of the categories. #10: The point of art in the 80's will be to remain unknown, like ad-people, avoiding influences, making images from nowhere, providing fast, fast fast relief.

C. What's TBA's motto?

#12: Mystery with clarity.

C. Does TBA watch TV?

#9: Its very canadian to say that you don't watch TV, but we watch sometimes. #10: Never together though.

C. What about the future?

#1: Continue working to the best of our ability. #4: Is there one that you know of? #6: Not really.

Cindy Warhol is a third year student in UBC's fine arts dept. TBA#4 edited the interview.

ELIZABETH CHITTY



Photos: Cory Wyngaarden

"TELLING TALES"

by JANE ELLISON

The story speaks for itself - everyone loves news, dirt, the goods. Watching E. Chitty's videotape "TELLING TALES", produced at the Western Front during her recent residency, is like watching TV with someone working the remote control - enough information from each channel to be provoked or satisfied with curious connections linking newscast, variety shows, man-on-the-street and Our Miss Brooks. But the videotapes deal with more than videotape; beginning with the written word, using song richly and including many of the implements of information storage and communication available in our culture. It shows us chapters of herstory, history and ourstory in hot bright colours, then backs away for a long shot through the dark set. Chitty is seated at a table dressed in black, blue light coming off the monitors behind her and glinting off the microphone and the camera beside her, video-cassette recorder within fingertip reach. Surrounded by this technology, she reads a series of cause and effect equations, ranging from superstitions to scientifically-supported evidence, and poses twenty questions, ranging from current events to the confidential. Thus presented, all the axioms and questions take on equal weight, the context equalizes their impact. Through the radio songs and telephone recordings, optically in and out of the black and white monitor, taping the colour tape, the stories intertwine through each other and through the media layers. They draw us through that small video monitor by the details of narrative, lush color and sound, and not least by Chitty's polished performance skills. At one point she demands, "let's get the story straight", but of course the story never is straight - it's never even one story. Each re-telling, re-setting, recording is a manipulation that transforms it. "TELLING TALES" illuminates that process and enables us to receive the abundance of narrative information in our lives with heightened awareness.



THE NATIONAL VIDEO GUIDE

KINGSTON SYMPOSIUM

by Paul Wong



Linda Milrod



David Hall
Kate Craig
Peggy Gale
Willoughby Sharp



Andre Duchesne &
Rodney Wenden



Rene Baert



Jan Murray



Jaime Davidovitch



Kate Craig



Cookie Break



Marien Lewis

INTERNATIONAL VIDEO ART SYMPOSIUM March 5, 6, 7, 1979

The International Video Art Symposium organized by Linda Milrod of the Agnes Etherington Art Centre in Kingston, Ontario was not as anticipated but, what I suppose one is use to getting. The before, during and after low-profile affair was organized with the assistance of Art Metropole Video Director Peggy Gale. The symposium with more than its fair share of ups and downs, kicked off on the wrong footing with most of the non-Canadian delegates cancelling out for one good reason or another. This included the keynote speaker Dr. Wulf Herzogenrath the director of Kolnischer Kunstverein, Germany who was laid up in bed with a dangerously high temperature, Maria Gloria Bicchocchi remained air strike bound in Italy and Fujika Nakaya's appearance which was a bad rumor to start with. That left the symposium with only two outside points of view; Jaime Davidovitch representing The Artist Television Network/Soho Cable from New York and David Hall of the London Video Arts Project, England. The symposium being somewhat smallish was semi-formal, semi-casual. The panel discussions were varied with most of the panelist having prepared their remarks in advance. The written papers are to be reproduced in the post-symposium catalogue. A great emphasis was

placed on the reoccurring subject of 'distribution' and specifically in the area of broadcast. No outstanding items or issues come to mind. No great debates were recorded. Michael Goldberg unable to attend appeared via videotapes in the final panel 'Video Art and TV: Art In Your Home, Unable to contest his point of view, Clive Robertson and Jaime Davidovitch continued the discussion, two very different points of view. Most rewarding were the screening of videotapes prior to each panel discussion. The tapes were revealing of individual sensibilities, that of a centers or that of a region. Western Front Video Productions were high profile at the symposium both in the showing of tapes and in the discussions, a sampler showed us tid-bits of various productions, a vast array and diversity of methods were employed by different artist who utilized the same facility. Rodney Wenden shows two short works MAY I/CAN I and his most recent production BABY DOLLS, the audience does not raise any questions, perhaps they are intimidated. Susan Britton introduces her work with a speech about 'burning issues on the beaurocratic front', the 'corporate mentality', 'control' and her dislike of 'semiology'. She shows us three recent works, being somewhat more demanding, the audience is not as attentive and dwindles. Jaime Davidovitch shows us several Soho Cable programs which tend to

be more artist use of cable broadcasting than what I consider to be Video Art, his own tape BASEBOARD is shown in a blackened room, the monitor is placed against the wall on the floor, a more sculptural use of the medium. Julien Poulin of Pea Soup Productions are clearly the most political of the tapes shown, Poulin shows LA MAGRA and PEA SOUP and expounds on the cultural and political situation in Quebec. A discussion on the implications of 'media' follows. Video from Japan - a selection compiled by Fujiko Nakaya contains no new surprises, two distinct patterns are evident, very basic b/w tapes of the conceptual kind and several high tech color sensations. David Hall presents a selection of tapes from England - they are again of a different sensibility, all b/w and more structuralist than what we have so far seen. Most interesting about seeing so much tape within a few days is one is able to ascertain regional/geographic/political similarities and differences in content and approach to the medium. Also how support for the art in each situation is an important factor in determining the final product. Judging by these tapes, Canada is in a healthier situation. No attempts were made for an overall conclusion to the proceeding. Just more information, tapes and perhaps having broadened a wider audience in Kingston.

VIDEO GLOBAL GUIDE

VENI VIDI VENEZIA VIDEO

by Hank Bull

Ah, Venice!..... And right in the heart of Venice, literally two steps from the fabled Piazza San Marco, we find the Galeria del Cavallino. Founded in 1942, it is the second oldest private gallery in Italy. Jackson Pollock showed there in 1947 at fifty dollars a painting. Nothing sold. The gallery has nevertheless continued to support new developments in art and today, under the direction of Paolo Cardazzo, sponsors an annual video workshop, during which time the space is given over entirely to production, on its own equipment—black & white, colour and a small mixer. This gallery is the only one in Italy that sponsors video production.

The Vancouver Art Gallery hosted an exhibition of "Videotapes del Cavallino" in January and Paolo Cardazzo paid us a visit. As well as making his own tapes, he has produced with, among others, Dalibor Martinis and Sanja Ivekovic. We saw tapes by various artists and, all too briefly, here they are:

Michele Sambin plays bass, piano and saxophone, and blows this musical sensibility into his video. In "Sax" for example, he plays the saxophone in front of a monitor screen which repeats his playing twenty seconds later. Each time the loop passes, we have another layer of sound and image, another generation of decay, until eventually the signal allowed to rerecord itself into a completely unrecognizable, delirious melting, machine-like and at the same time very organic, like a prehistoric echo. Sambin plays with variations of the loop set-up in his live performances and installations. Another of his tapes was called, "Time Consumes Images; Time Consumes Words."

Claudio Ambrosini also has a musical background. His tapes, like Sambin's, explore the formal possibilities unique to the medium, sometimes twisting them into unusual relations with quite minimal means. In "Video Sonata" an overhead shot of a piano keyboard sits along the bottom of the screen. The rest of the screen is filled with changing slides of the sky, all taken from the same window. One hand scans the keyboard repeatedly while the other translates the changing events in the sky—birds, moon, clouds—into musical events at points on the keyboard directly below them. This tapes makes it possible to hear seeing.

Piccolo Sillani, from multi-lingual Trieste, produced some very funny vignettes on the border-line between still photography and video..... He fops and poses in front of a blank monitor and then his image appears on the screen and takes his picture. Or the reverse—he polaroids his (live) video image, then holds up the developed print in front of the monitor as the camera zooms in on the photograph of him, on video, taking a picture. Fade to black. He reappears, this time trying to focus his still camera on the events on the screen—shots of people strolling around the Piazza San Marco—but no sooner does he find something he likes then the video pans and he has to wait for another steady shot. At the moment he finally gets to snap the shutter, the video image freezes. Is Venice sync-ing?

Luigi Viola's piece in colour, "Do you remember this Movie?" is an elusive and beautiful elegy in which a home movie flickers in and out of focus

over various patterned wallpapers as a woman's voice speaks fragments of childhood memory. In no definable way this gels into a wistful and immediately lovely moment, intuitive, magical, like fairies in the garden.

At first I thought that some of these tapes were out of date, that I had seen these problems explored before, but thinking about it, they were all clearly thought out, subtle and definitely in the "well made category." And besides that, the Italian media landscape is simply very different from North America's.

Several years ago the Italian law courts ruled that the constitution could have little control in the area of cable and broadcasting. This has resulted in an explosion in the number of private broadcasting stations. Some of the radio stations (there appear to be hundreds) are quite political, even anarchist, but the TV concentrates more heavily on porno. There are many stations with no more equipment than a deck, a monitor and a transmitter. All of this activity is having its effect, forcing the big stations to adapt. For example, when Moro's corpse was found in the trunk of an abandoned car, the Network mobile truck was stopped by a police barricade, but a lone video agent with a portapak was able to penetrate behind the lines and get shots of the opening of the trunk and everything. A complete scoop. At the same time, many of these stations, hard up for material, are having trouble staying on the air. When the Galeria del Cavallino aired some artists tapes at midnight one night (after the Play boy Show) phone calls and letters poured in at such a great rate that now they're going to prime time. So if you have tapes you'd like the Italian public to see, now is the time to send them over. As the broadcast scene sorts itself out and audiences start to identify themselves, the government will no doubt move to establish more careful control.

Paolo Cardazzo mentioned one other thing that makes a difference. In some areas, and especially in Venice, it is extremely difficult to establish a cable system because the buildings are all so old.

FREE EXPRESSION

As you hopefully know, our group (SatelliteVideo Exchange) is based on the principle of the free circulation of videotapes around the globe, and on availability to the public of the fruits of this exchange. This in turn is founded on a number of premises, not the least of which is the democratic right to freedom of expression. Unfortunately there are times and places where such rights are eroded, or even eradicated; and yes, this may be one of them.

The Western world, and indeed this country are witnessing a conservative swing in Poe's political pendulum. I do not refer here exclusively to partisan politics, for any party that wishes to stay in power in times of economic hardship must bend with the wind from the Right. Yet we are witnessing questions in parliament regarding governmental support of certain artists and intellectuals. Cutbacks to the arts are being directed at specific grants programs. And with demands regarding politicians' "rights" to look into Canada Council files, we are certainly witnessing an encroachment of the Political sphere into the artistic. The line between art and "politics", or art and religion, or art and economics (be it classes or sources of income) has fluctuated historically. When some federal politicians complain, as they consistently have, that the Canada Council should not support separatist artists, the line is being pushed. When certain artists claim that their art is apolitical, this may or may not be true. But when they suggest that all art is intrinsically apolitical, they are ignoring a major segment of the artistic community, and they are toeing the line. When a provincial government or a temporary-job funding programme has politicians vetoing projects on the basis of political expediency (in the name of safeguarding public funds), the line is drawn further back. In summary, when government decides what is and what is not "political", and circumvents the autonomous mechanism where by the artistic community judges the artistic merit of its peers, that government is removing its endorsement of free expression.

But is expression ever truly free, free to be supported financially, free from influence of the support structure? Recognized Canadian artists can

THE GIRL WHO LOVED THE SWASTIKA



COMMENTARY

by Michael Goldberg

expect some years of patronage from a succession of Canada Council juries, a time in which they are free to do as they please. But this is inevitably cut off one year, and it is a gruelling experience to find other sources of sustenance in this country. Artists from most other countries are cynical about the freedom and vitality of Canadian expression, while at the same time wishful they had a similar support structure. Meanwhile, the Standing Committee on Film, Broadcasting, and the Arts, to which the Council answers, has been trying to put a lid on the amount that any artist may be given in a lifetime. So even established artists, as apolitical as they may be, are being threatened by the government that has supported them in the past. Get a job. Let us not delude ourselves; the fat years are past. More people, more often, will have to express themselves "for free". Suffer the myth that starvation makes for a better artist, and that quality (and its rewards) should only be considered once an artist is dead! Support the shrines of glorious arts past; limit support for artists speaking about the present, with ideals about the future and desires to better society. After all, the Pied Piper took the children off to the crusades, and left the rats behind. Artists who are "subversive" or "in poor taste" had better be exposed, when the public is uptight about the economic climate...not that they really have any effect on the masses. Feeding Christians to the lions is an entertaining diversion.

Fiscal restraint may help, but everyone is afraid it will affect them (except the private sector). Nazis successfully intimidated many people into following them on the right path, by publicly harassing Jews. Watch your step; do you want to be next? The artist as scapegoat is a difficult scenario to work with in this light. Even our protests can act to our detriment.

Let us leave finances aside for now, and examine the nature of free expression as it affects video artists and producers. What may be our fate or role in the changing political climate?

I shall assume that you, my reader, are interested in video as an alternative to mass-consump-

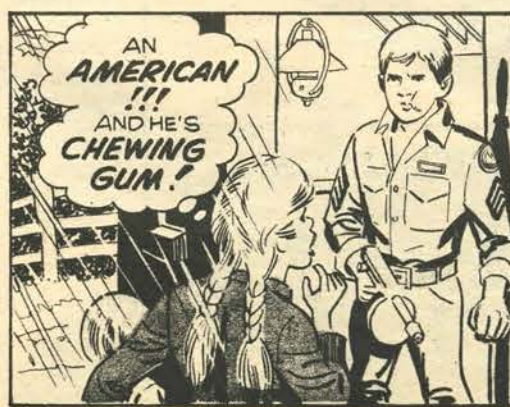
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THE SWASTIKA



SPIRE CHRISTIAN COMICS

How many have you read?



tion television. Further, I hope you are concerned with bringing about changes in personal perception, social relationships, and the inequities of our society and of the world at large. No, I don't imagine you relentlessly devoting yourself to changing the world; but I do suspect that you are working in such directions individually and in groups. Of course, change in and of itself is not necessarily an improvement. Someone left me with a marvelous definition of Progressive Conservative (already a juxtaposition): "If things are going to stay the same, there'll have to be some changes made". Joking aside, the aim of VIDEOGUIDE is to support the alternative nature and creative use of small-format video. We do not see it as a training ground, or stepping stone to prime - audience TV or mass distribution film. "Small but effective", might be our motto; or - quality vs. quantity, effect vs. affection, self - expression vs. network hierarchy and ratings.....

The video community is part of a network of artist-controlled facilities across Canada. For the moment, our audience is palpable - the relationship with our viewers direct and often interactive. Distribution of our work is limited but growing, as the "quantity of quality" work and equipment accrues. We are marginal, and there is some comfort in that.

But video is growing in visibility. International art fairs, major art galleries, video centres and parallel galleries, and community cable are presenting video art and documentaries in the public eye. The "general public" has demonstrated sufficient interest in such work, when it is well done, for small - format video to begin to establish itself. The public is curious (sign of a healthy society, I hope), but reactions vary.

Ah, reaction! Certain politicians are realizing there is mileage to be gained in playing the role of public conscience. The media is making performers of them all; watch them on cross-country TV. Don't expect too many more votes like the one on capital punishment; the abortion issue is more a sign of the times. Parliamentarians' attempt to censure the CBC on national unity grounds skirted the question of subversion. After all, broadcast media in this country are self - censoring. The War Measures Act, still on the books, has been invoked only once in peacetime. Film is censored, under provincial jurisdiction; but closed membership in film societies allows

for some latitude. When skinflck cinemas started to import blue movies on videotape, they thought they would get around the film censors. No such luck. Police still have the authority to instigate morality charges, which they did last summer in spite of "Realm of the Senses" being approved by the censor on artistic grounds.

The Vancouver Art Gallery once bought a copy of Les Levine's videotape "John & Mimi's Book of Love" from the artist in New York. Its title attracted attention at Customs, where it was impounded. But not before the border guards got ahold of a VTR of the right standard to view it, and labelled it pornographic. Fittingly, it was to be burned. The law was written before the electromagnetic revolution, so they couldn't even consider erasing it. True, it is an hour of explicit sex... but a suitcase of such tapes had just been cleared for a psychologist to show at a university convention. That was considered to have redeeming value. The same customs officers decided that Les Levine's tape was not art. Unfortunately, gallery staff at the time decided not to press the issue, fearing complications with exhibition material they import regularly. Lest you think that public showing was the question behind the seizure, home video cassette copies of American sex films are also held at the border (although 19 out of 20 sold to Canadians make it across, according to a CBC report). An ounce of prevention.....

This winter, a tape on an American lesbian conference was held up by Customs, and almost missed an international Women's Video & Film Festival here.....After screening some art tapes in Toronto, the Ontario film censors decided not to formally get involved. At \$5 screening fee for every copy of any tape, plus paperwork, censorship bureaucracy could put the lid on video distribution..... The art gallery of Ontario removed a print from a major exhibition by now video artist Rodney Werden, because it offended a Board member of the Gallery....Noel Harding's multi-media installation at Canada House in London, England was taken down hastily after one complaint about nudity in it. Stay away from the Tate, my dear.... and who can forget Jean Drapeau's crews dismantling Corridart, the eve of the Olympics.. The Civil Liberties Union defended the American Nazi Party in its appeal to the Supreme Court, which upheld their right to hold a rally in a pre-

dominantly Jewish suburb of Chicago. I may not agree with what you have to say, but I will defend your right... and of course you will do the same for me. In order to safeguard freedom of speech, should we defend any and every artist whose work is attacked? Vancouver Co-operative Radio has a poster in its on-air studio, describing libel and pornography. It ends with: "You can get into a political battle over using the word fuck. Is that really where your politics are at?" Broadcasters reach people at home, and controls are stringent. They are liable for every word said - but does that apply to poet Bill Bissett? or to closed - circuit video? In France, videocassette distribution is officially a State monopoly, like cable and TV.

The line between art and politics was never so blurred as it was with the Centre for Art and Communication in Toronto. Led by an Italian expatriate, their newspaper (Strike) began to explore the edges of politicised art, without a clearly formulated position. The group was accepted neither by the arts community (because of the alienating way they personally dealt with fellow artists) nor by the activist/political community (for lack of a political framework). Far out! An avant-garde so outstanding that no - one would ever catch up. But the shock value of CEAC's attitude seemed to align it with the Punk movement. So a statement was made in Strike entitled "Playing Idiots, Plain Hideous", condemning the stylishness of Punk, and supporting "shooting/knee capping to accelerate the demise of the old system" in the manner of the Red Brigades. A text by Mao Tse Tung on self-serving liberalism took up most of the page, seeming to associate the unsigned manifesto with Marxist-Leninism. Interestingly enough, Mao's criticism of opportunism could well be levelled at CEAC.

The government of Ontario hastily cancelled CEAC's core funding, and after months of deliberation, the Canada Council followed suit. Mr. Marras never was a polite negotiator. No-one defended the artistic merit of the paper or the gallery, and some artists openly repudiated the group. The considerable stock of video hardware acquired for use by the artistic community, a promise I fell for which never bore fruit, has disappeared almost completely, in spite of the possibility of such an access facility being funded.

(con'd pg. 13)

MUNTADAS: PERSONAL/PUBLIC CONVERSATION

with Anne Bray and Ferol Breyman

Muntadas show: Personal/Public Information was at the Vancouver Art Gallery from March 15 through April 15, 1979. The installation, "Between the Lines" was shown at the Alberta College of Art Gallery in Calgary at the end of March. During this time Muntadas was in Vancouver giving informal lectures and seminars at the Emily Carr College of Art Gallery, Western Front and Video Inn.

Why did you use the title Personal/Public Information for the presentation at the Vancouver Art Gallery?

The relation personal/public has been a constant in my work. Here it relates direct/mass media information to close/distant information. An example of direct would be our conversation now. In the Vancouver exhibit the title covers three works done between '77 and '79: the video installation, "The Last Ten Minutes" (Washington, Kassel, Moscow) the project "On Subjectivity" a video tape and a publication, and the tape Between the Lines. Besides that, the title refers to a specific installation made in Vancouver. It concerns the juxtaposition of mass media (press, radio, t.v.) and messages and ideas in different media that I and other individuals provided. Both relate to time (March 15---April 15) and to space (Vancouver). The edge between personal/private and public information interests me, especially in relation to objectivity/subjectivity. I think these relations are overlapping. The context, the information itself, and the media are some things which define the edge.

How do you see the relation of form and content in your work?

I am more interested in the discourse of the content than the style of the form. Even though one piece should work alone, I don't think in one piece but in the discourse which occurs between pieces. The interaction of the works (discourse) can describe the concerns of the total work. A single work has to do with the moment and context in which it was made and how you see things in that precise situation. We see things differently through the years. To understand the work one needs to follow the evolution from previous work, which is inevitably related to the evolution of the person who made it.

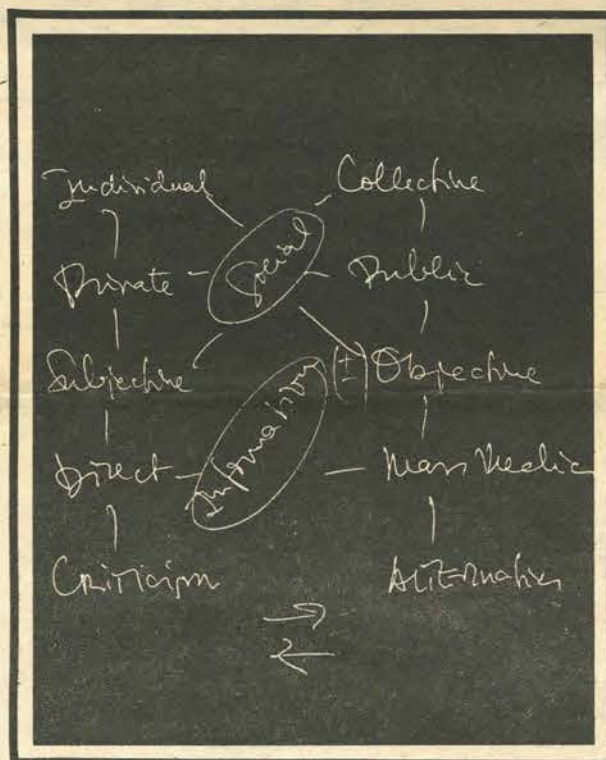
Do you see yourself always working in dichotomies, for example, personal/public, objective/subjective, visible/invisible?

Not always, I use juxtapositions, confrontations, ... when they provide a working structure. I am interested in the range between two extremes. I want the audience to see the spectrum and to locate themselves within it. I certainly think everything has different perspectives. You can see this in my tapes. I use different screens and split screens and so different view points. In "Confrontations", "The Last Ten Minutes" and "On Subjectivity" I use three screens. In "Between the Lines" you can see the same scene twice earlier and later, plus various scenes happen simultaneously. Sometimes these juxtapositions are related to time, as in "Yesterday, Today, Tomorrow" and some times related to space, as in "The Last Ten Minutes".

How has your work evolved?

My work has changed in close relation with my thinking. Coming from a painting experience, I was working in the early 70's with what we could call sensory micro-environments. These works concerned sensory relations among bodies, objects and spaces. The performances were experienced privately and publicly, privately when they happened but made public by documentation. From '73 the environments enlarged, micro to macro environment, from

roots to streets. My interests became more social and political. Two prototypes from this period are "Cadaques Canal Local" and "Barcelona Distrito Uno", which gave information on cable TV different than what was offered on broadcast TV. At that time I wrote a short text which describes my concerns: "Toward a New Function of Art",⁽¹⁾ related to the social role of the artist, the objectivity of the work and the offering of alternatives. Around 1976 the scope enlarged again. The recent work is more concerned with what I call "media landscapes" and "invisible environments" directed toward and connected with images produced by media, how media works, and visible/invisible affect us.⁽²⁾ I see my work as an individual related with what I call critical subjectivity. I have been trying to be objective and to offer alternatives. I am still interested in these pursuits but I am now more sceptical. In order to bring about alternatives we need to be more objective, which can only be achieved by combining the approaches of different people and of different disciplines, I mean working collectively. As individuals we have a subjective approach. Research in new technology (slow scan and satellites) could be helpful in collaborative work, but not for personal, individual work. Some of these thoughts might be better understood by a written diagram.



What do you mean when you say try to make visible the invisible?

Visible/invisible pertains to interpretation: the way a message is produced, how the media transforms, what is between the lines. The audience may be conscious or unconscious of this. Their participation is important to their understanding and to the producer of the work. Without an audience there isn't a message. Somebody needs to read or watch it to close the circuit. There is always something behind what you see. An analogy with painting would be all that is not the painting, what is behind the canvas and frame.

When you present your work, how do you react to the responses of your audiences?

Well, I think interpretation is what makes the work. A percentage of the audience will understand a work to have some common meaning, but there is another percentage that will change the information. The changes will happen on every level. I believe in different levels of interpretations which grow out of social, perceptual and cultural differences. I prefer to encourage people to have their own interpretations, to raise questions and to discourage absolute values in art. I think it is totally wrong to go to museums like the Louvre to see a painting like the Mona Lisa with everyone agreeing it is a masterpiece even before they see it. Every-

one should make his own museum including things from the very personal to more sophisticated ideas and objects.

Do you see your next tape dealing with the same concerns?

I am sure it will be related to the concerns that we have already mentioned and that I consider as overlapping: Subjectivity/objectivity, personal/public, visible/invisible; but I don't even know if it will be a tape. You know that I work in different mediums and that I like to choose the appropriate one for each project. You could say that a work is about such and such but it is more complex than that. I don't like to make packages. I have been evolving from a very small context to a larger one and now I am concerned with a context that I don't thoroughly understand. It's an interesting area but difficult to relate to other people and to talk about. The work needs to communicate by itself. Conversations like this work as parallel information. They help only to explain the conditions under which the work evolved. I like to leave questions open.

How effective do you think this interview is as a communication?

FOOTNOTES

(1) TOWARD A NEW FUNCTION OF ART

Art is trespassing borders, reaching more open fields of activity in close concerns with our society. A new function of art is turning from traditional systems of representation to the use of new systems of representation [use of new technologies/new media]; from objectual to process and conceptual activities; to reach the point where art, from its research stage (like a model) joins a practical application in the sociological struggle in every day life.

The use of certain media as alternatives interacting with the necessary experimental research of art and the sociological human concerns.

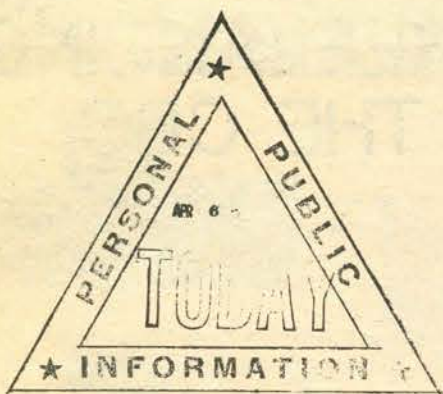
(2) ABOUT "INVISIBLE MECHANISMS" from "Art, Artist and the Media", Graz, 1978.

All artistic activities have been based on representational systems that try to give visible form to various discourses or personal perceptions. Such systems include drawing, painting, sculpture, etc. The spectrum of themes these systems represent ranges from the representation of the reality to the representation of the phenomena of irreality: from hard reality to mythic fiction: from the political pamphlet to hallucination. These traditional visible systems and techniques have been joined by other systems which have grown out of recent technical developments in world media. Media which appear physically as neutral carriers of pure discourse are manipulated by invisible systems.

Within the context of current political struggle, both dominant groups and those in opposition articulate and disseminate information through their understanding and manipulation of these "invisible mechanisms". The retention of power depends on the "seduction of the masses". Various media strategies, subliminal techniques etc. are the "perfume and flowers" of this seduction.

Via media campaigns, posters, radio and television, power is enforced not so much by the gun as by sound and image.

The way we read this information and the extent to which we are conscious of its persuasive powers has to do with our subjective and objective processing of the information as we encounter it. The nature and volume of the transmission, and of our reception, along with our cultural, historical and space/time conceptions affect our determination of the character of the message.



BETWEEN THE LINES

This project includes an installation and a tape which can work separately or together. Both are based on the concept of the visible/invisible and the mental/physical limits of television.

"Literally when we say we are 'reading between the lines' we are completing information from the text with our own process of thinking, knowledge, information, subtlety. We are looking deeper than the printed words. We do the same thing with images, drawings, photographs, etc.. With television, images and words are experienced together. Television watchers use the same process as readers but less consciously. One difference between text and television is speed: with text it is easy to stop and think; with television there is no time to stop and think while we absorb information from a moving image"---

BETWEEN THE LINES : the installation --- draws attention to the formal limits of television by emphasizing its physical limits, i.e. the four corners, image/sound separations, etc..

BETWEEN THE LINES : the tape, 25 min. col.-- deals with the information limits, i.e. selection, programs, decisions, situations, time schedules, edits, image processing...and specifically how facts (in this case 'news') are transmitted on t.v.. The role of the reporter, the person between the facts and the audience, is the focus of this tape.

MUNTADAS; Boston, February, 1979

This tape focuses on the role and responsibility of the reporter as the transmitter between the facts and the TV audience.



During a day we followed the reporter, Sharon Stevens, and the WGBH news crew, they covered the meeting of Mayor Kevin H. White with the Action for Boston Community Development.



The meeting lasted 2 hours & 10 minutes

The news crew's total tape shot 50 minutes

The viewing & script writing 1 hour & 45 minutes

The editing of the tape 45 minutes

The final news broadcast 1 minute & 40 seconds

CENTERFOLD

A NEWS MAGAZINE OF POST-TELEVISION INTELLIGENCE

TELEPERFORMANCE ISSUE. Vol. 3, No. 1, 1978. 72 pages. \$2.00. An issue focusing on the social-political actions (Performance) of artists using a combined format of Performance and Video. A document of a Tele-Performance Festival organised in Toronto, Canada, September, 1978. Analysis of works by Elizabeth C. City, Tom Sherman, General Idea, David Buchan, Marshall, Daniel Dion and Daniel Guimond, The Hummer Sisters, The Government, Dennis Tourbin, Clive Robertson, Jean-François Cantin, Randy and Berneche. Guest Editorial preface by Kenneth Coutts-Smith.

This issue also contains articles: Sociology: The New Triumvirate (Police, Artist, Broadcaster) by Tom Sherman; Literature: First Experiments in Writing and Reading Video by Scott Didlake, and others. Also book, performance and film reviews.

CENTERFOLD is written and edited outside of removed art criticism, it is researched and assembled by artists and regularly incorporates new developments of artists' social journalism. CENTERFOLD has just finished a twenty-four page report on The Body Politic Trial, a trial involving North America's leading gay journal, Body Politic and its right to publish controversial sexual information.

Subscriptions \$9 Individual, \$18 Institutional (payment must accompany orders.) All back issues available. Centerfold: 2nd Floor, 217 Richmond St. W., Toronto, Ont., Canada M5V 1W2.

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VIDEO GUIDE

for 5 issues

Your guide to
alternative television activity

Satellite Video
Exchange

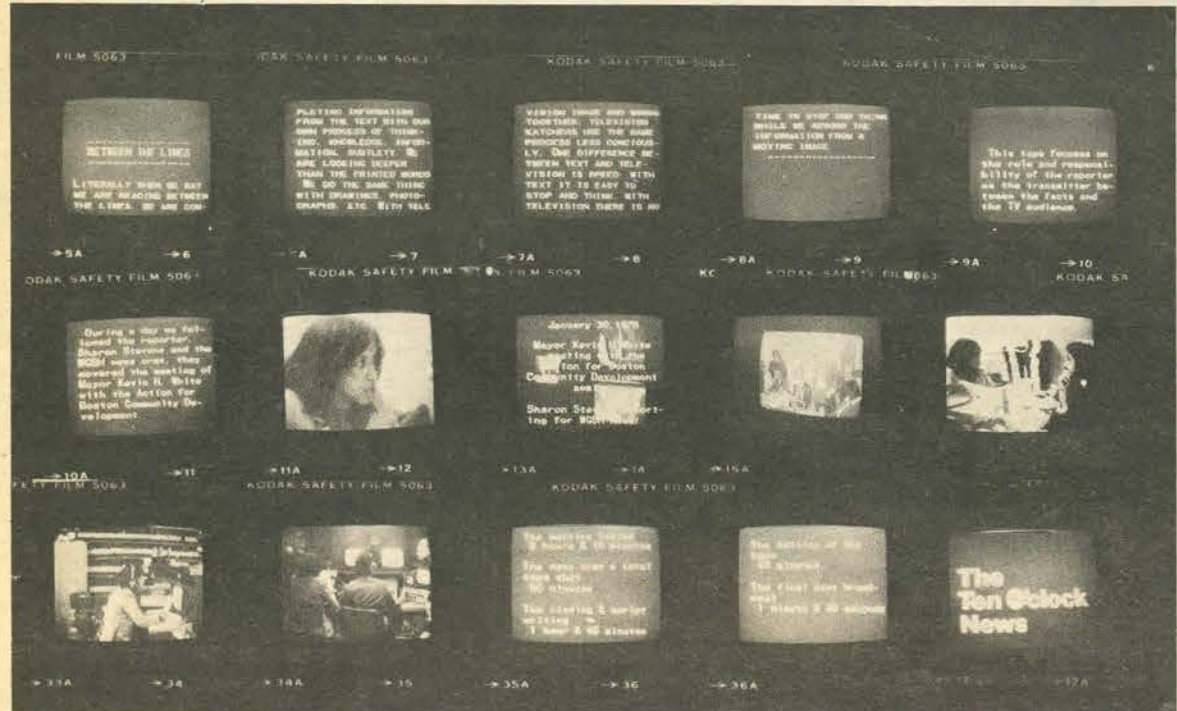
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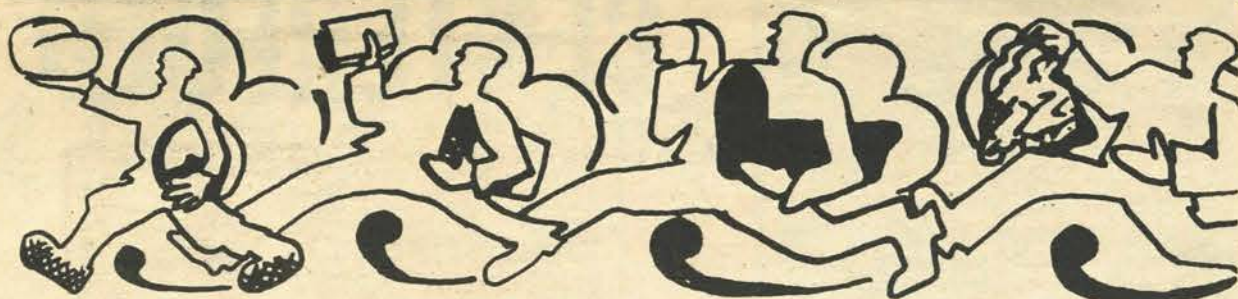
LIBRARIANS: The first four issues of VIDEO GUIDE are available on Microfiche. \$5.

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DISTRIBUTION

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One market that is somewhat open to independent Canadian video producers is what has been known up till now as the 16 mm market. This market consists primarily of libraries and schools and is supplemented by church and community groups etc. In the largest segment, the schools, independent productions now account for approx. 2% of the material on A/V shelves while foreign programs account for approx. 80%. However, it is the most logical potential market for video makers for two reasons. At present there is a great deal of pressure in the school system for Canadian content. Since most provinces are distributing on videotape there are fewer obstacles with regards to technical standards. For these reasons I am featuring Wayne Groutage, Assistant Director of the Provincial Educational Media Centre, as guest writer of this column. Although the centres across Canada vary slightly, his remarks generally hold true for all these institutions. The primary rule of distribution is define your market. Knowing what type of product that people like Wayne are looking for and then producing with that market in mind will bring positive results.

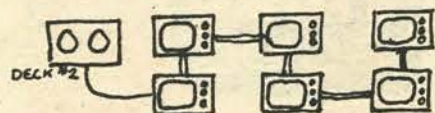
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P.E.M.C.

The Provincial Educational Media Centre is a branch within the British Columbia Ministry of Education, Science and Technology, designed to provide educational media rights to films and television programs, and it produces 16mm films, television and radio programs, and multi-media kits. Films are loaned to the schools free of charge, television and radio programs are either broadcast and/or sold on tape to the school districts.

The Media Centre acts as a "library"... acquiring and distributing media materials that complement and supplement the curriculum... as a "visual text-book branch"... producing and acquiring those materials identified by curriculum planners as important and necessary to help meet the objectives of the curriculum.



Not wanting to duplicate what has already been done elsewhere, PEMC has always given a high priority to acquisition of commercially produced educational films and television programming. The technical, educational and artistic standards for acquisitions are high. This is due in part to the quality of productions we are offered by the commercial producers... Encyclopaedia Britannica, National Geographic, B.B.C., N.F.B., etc. -- and due to the standards of excellence expected by our clients. The same standards exist for our acquisitions for broadcast and/or video duplication. That is, broadcast quality, and educationally sound productions.

All films and television programs considered for acquisition are screened by PEMC staff and by content specialists. Materials are brought in for evaluation for any one of a number of reasons. Distributors bring new products to our attention, teachers tell us about programs and films they've seen, and curriculum planners ask for productions relating to a particular educational objective.

Although PEMC, and agencies like it across Canada, represent a large market for educational media materials, the small independent producer still faces competition for this market. Competition also comes from PEMC and agencies like it, that have their own internal production capabilities.

That is not to say that PEMC is not interested in the small independent producer. Any productions that can meet the standards and fill an educational need will be previewed for purchase consideration. The procedure for getting material screened is quite simple. If it looks as though it is something we might be interested in we'll require a preview copy for a couple of weeks. If all previews are positive, and/or if it meets the needs of a particular curriculum committee, we will begin the process of acquiring prints or video duplication rights. PEMC tries to operate within standard accepted guidelines as far as payment for both 16 mm. prints and television rights. This may make it tough for the small independent, as the fees paid for duplication rights are not high in terms of production costs.

For information, contact Provincial Educational Media Centre, 7451 Elmbridge Way, Richmond, B.C. V6X 1B8

by Wayne Groutage

FREELANCING & THE CBC

Notes from an address by the Honourable John Roberts, Secretary of State to the Standing Committee on Broadcasting, Film and Assistance to the Arts, April 11, 1978.

A problem about which I hear most often from private producers of non-theatrical film is that the two publicly owned producers, CBC and NFB, hold near-monopolies in their main spheres of activity. These institutions occupy most of the space in the television and educational markets respectively. What chance has the private producer to sell his product to the CBC or radio Canada when those networks produce most of their shows themselves, using their own production staff and equipment? What chance has he with his educational films, of competing in the school and university market when the NFB, under no obligation to return a profit, sells in that market at below cost? These are real concerns; we must respond to them if we are to have a film industry outside government.

I have discussed these concerns with the President of the CBC... the Corporation must go on producing news, public affairs, serious Canadian drama, and programs of many kinds of interest to the wide range of audiences that exist in this country. In many of these endeavours private producers can help, in others probably not. So, although one solution to the private producers' problem lies in television, the CBC may never be as large a market as private producers would wish. The President has given me his assurance that he recognizes the need of private producers, and accepts the Corporation's responsibility to help. He has agreed to a review of the CBC's "make or buy" policy with the intention of increasing the amount "buying" over "making", and increasing the amount of programming made in cooperation with private producers. This is a serious undertaking which I know the corporation will honour."

Distribution means organization

Did you know that since 1973 the English network CBC has bought only 27 Canadian features and broadcast 17? And since 1974 the CBC has bought only two feature documentaries, "Portrait of Karen Kain" and the NFB's "Cry of the Wild".

One other fact that might be of interest to you is that the U.S. is the only country that sustains a film industry without legislative protection of its markets. Because of the worldwide marketing power of the American film industry, other countries have found it necessary to implement controls -- usually in the form of screen quotas for domestic production and/or taxes on foreign film revenue. We owe our entire non-American experience from Trauffaut to Bergman to such measures.

Video makers might wonder what the above facts have to do with their attempts to distribute and get paid for their video programming. Yet, as filmmakers have looked to television, short film and feature-film markets for revenue, so too must the video maker. As you begin to examine all of these you will come up with the same conclusions as the filmmakers: the Canadian cupboard is bare.

Although the ins-and-outs of exactly how we are ripped off are complex, the reasons generally fall into the following 3 categories:

1. The Canadian media market is seen as another resource ripe for the taking by American media giants.
2. These multi-national companies and their agents are allowed to plunder in Canada by our Federal government and its regulatory agencies, one of which is the CRTC.
3. We are natural prey because of our small population. Furthermore we are so colonized as a people that often American media is seen to be more interesting, no matter what kind of drek.

The point I am making is that many video makers have viewed the distribution problem as a mechanical one, when in fact, the roots of our problems lay in political structures. Broadcast laws and regulations, set up government, work in the interests of their friends in big business.

We really missed the boat at the 5th Network conference. It was tremendous to have people from all across the country gathered in one place. However, the diverse interests of the many delegates made it difficult to focus on any central question. We need another opportunity to further explore the issues raised. The central question of such a conference should be: Do we need a national association, and if so, what questions would it address?

In the meanwhile we will have to be satisfied with informal discussions, and hopefully through articles in VIDEO GUIDE. What do you think? Should we form our own association? Or should we better join the C.C.F.M. and its provincial counterparts like the B.C. Film Industry Association, to lobby together with the independent film community for what I believe to be our collective interests?

I know of two associations of independent media workers which have well-grounded understandings of how the game is played, and are working hard to do something about our collective predicament. In the U.S. the Association of Independent Film and Video Makers, 99 Prince St., N.Y., N.Y. 10012, Tel. (212) 966-0900, publishes a dynamite magazine, The Independent, ten times a year. Many of the issues covered are of relevance to the international media community and we could learn a lot by observing how they tackle certain problems. For example, they have a national association built on individual membership, an elected leadership, and a way to communicate with one another.

An organization which does excellent work in Canada is the Council of Canadian Filmmakers. As their title suggests they do not put much emphasis on video makers. I have raised this question with their president, Kerwin Cox, who assured me that if they had more video makers as members, our specific problems would get some attention. Membership is \$10.00 and that includes their newsletter. It is my belief that we are not going to get anywhere in solving our problems as individuals. We need a national organization which can start to define our problems and pose some solutions.



CRTC

Reviews & Previews

Preview: Feb. 9, 1979- POLICY HEARING
There will be a hearing at L'Auberge de la Chaudiere, in Hull, starting May 15, 79, to examine cross-ownership in broadcasting and cable. Comments are invited on the following:
1) in what circumstances and to what extent should cross-ownership of TV and CATV be permitted, and what criteria should be used?;
2) The same question, with regards to broadcasting undertakings and daily newspapers.

Note- Robers Telecommunications was allowed to buy controlling interest in Canadian Cable-systems, making it the company with the most subscribers (572,000)... 16.7% of the national market. What about the larger question of concentration of ownership?

Written comments should be sent to the Secretary-General of the C.R.T.C., Ottawa, Ont.

Review: Feb. 13, 1979- DECISION
B.C.T. was turned down in its request to set up an "educational radio station" primarily for training its students.

Review: March 20, 1979- DECISION
Along with a 5 year renewal, BCTV was held to its promise to update production facilities. It must also report back in one year on how much will be spent on local and network production.

Review: Feb. 27, 1979- STATEMENT, by Jeanne Sauve, Minister of Communications Satellite Video... Broadcasters, cable systems and common carriers are permitted to own receive-only earth stations. All common carriers can apply to the CRTC for transmit facilities. But the D.D.C. already over-ruled the CRTC, giving the major phone companies 50% ownership of Telesat... edging out CP/CN. For now there is nothing licensed on satellite but the CBC, and the CATV lobby wants the American networks up there, all over Canada. The Kline Committee, appointed by the Minister, is to make suggestions regarding ownership arrangements; the CRTC might call a policy hearing on the matter.

Review: Feb. 27, 1979- DECISION
-CKVU has had its license renewed for 18 mos. only. Not only has the station not met its promise of performance regarding local production, it had not even conformed to Canadian content regulations. The CRTC has ordered CKVU to lessen its newlink with the Ontario-based global network, to cut back on the 14 hrs. of repeats of the Vancouver Show (53.8% of local content) and decrease the percentage of sports.

Review: March 14, 1979- COMMUNIQUE from Jeanne Sauve.
The Minister has made public a letter to CRTC chairman, Dr. Pierre Camu, suggesting that it "take steps to see that guidelines and standards to encourage the elimination of Sex Role Stereotyping from the media it regulates are formulated by 1980." A Task force should be charged with developing criteria governing portrayal of women in sexist stereotypes for purposes of selling consumer goods and with the advertising of feminine hygiene products. Also the Minister will set up a committee "to monitor radio & TV advertising" and inform the public by publishing its findings.

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Photo: Thaddeus Holownia



In February/March 1978, Ben Mark Holzberg and friends, with help from the Canada Council, National Museums of Canada, Nightingale Arts Council, Ontario Arts Council, the Toronto Transit Commission, and Wintario presented a unique photography exhibition, entitled 'Rolling Landscape'. All overhead advertising was removed from one subway carriage, and replaced with 52-11x16" Cibachrome transparencies from works by thirty-four photographers. The imagery represented a broad spectrum of sensibilities from the absurd to the spectacular. The importance of this exhibition, however, lies in its token triumph of art over consumerism. The audience was a random selection of 50,000 surprised commuters, while countless art enthusiasts simply missed the train. IMAGE NATION announces the publication, in dazzling colour, of the complete catalogue of this unusual event. This limited collectors' edition is available from your bookseller for \$7.95, or direct from IMAGE NATION 1179 King St. W. #B-10, Toronto, Ontario, Canada, M6K 3C5, by adding \$1.25 for postage and handling, 52 colour plates and 8 black and white

NFLCP 2nd Annual Convention

The National Federation of Local Cable Programmers, a non-profit organization which acts as a network and support group for individuals and organizations involved in community television, has announced plans for its second Annual Convention to be held June 28 through July 1 in Austin, Texas. The Convention will be hosted by Austin Community Television, a community television center serving the Austin area.

The range of program activities at the convention will be a broad one. The primary emphasis is on workshops, seminars and panel discussions which will, for the most part, deal with issues and concerns that affect community producers daily. Some of the topics planned include video equipment, funding, publicity, access to cable, and public and private resources. Programming sessions will delve into many areas of interest to community groups and producers. This includes women and video, programming by and for Hispanics, folklife and folklore, video and social change, handicapped programming, and others.

Workshop sessions will also be devoted to exploring institutional uses of video and cable. Some of the areas to be covered are libraries and cable, municipal and educational access, and churches and cable. Convention plans also include special sessions on satellites and interconnect systems for cable television.

The NFLCP has planned to conduct organizational business prior to the convention on June 27 and 28, and at the conclusion of program activities on July 1. Convention coordinator Brian Owens noted that convention participants will have a number of opportunities to explore Austin and suggested that music buffs will be specially interested in the numerous offerings available in that city.

For additional information about the Convention contact NFLCP Convention, ACTV, Box 1076, Austin, Texas 78767.

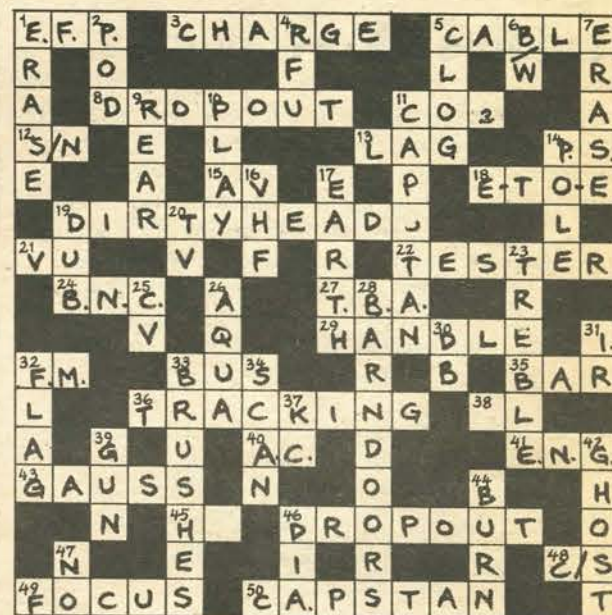


From "FACIAL LANDSCAPE" by Australian Video Artists Robert Randall and Frank Berdinelli.

-courtesy Melbourne Access Video and Media Co-operative

JARGON

by Michael Goldberg



Solution to puzzle from last edition of Video Guide.



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Vancouver Cable 10 neighbourhood TV will provide you or your group the opportunity to make television programs to communicate with others in your community.

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Shelly Reisler
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Neighbourhood television
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Our staff are available at all times to speak to your club or association about how best to use neighbourhood television.



FAST FORWARD

FREE EXPRESSION

continued from Page 9

The real problem in this story lies not with lack of support from fellow artists, which was no surprise. A Space, under fire for other reasons, found a strong community of artists to shore it up again; so did the Body Politic. What is crucial in the CEAC incident is that independent funding agencies bowed to political pressure. I would understand this better had Strike been brought to court for sedition. Perhaps then justice would have been served or would have seemed to be so. It was public criticism that condemned Strike and by implication, all the activity of CEAC's members. Had there been Vociferous support for them, as was the case with Talon Books, the criticism from the Right might have been balanced out.

I suspect that "public" pressure to tighten up political vigilance, under the guise of safeguarding democracy from the polarized extremes of totalitarian states, if heeded, will act to limit the freedoms inherent in our political system. Minorities rights, artistic freedom, political advocacy, and freedom of association are not privileges to be juggled according to the whims of our elected representatives. They are rights woven into the fabric of our society. Yet let us not be naive. There are always those who would limit other people's freedom, because they are offended by their lifestyle, language, beliefs, colour, sex, etc. The artist is not alone in having to defend the right to speak out within legal limits. I do not suggest that we align ourselves with every fight and support any one under attack merely to protect ourselves against the possibility of it happening to us. We must be sure, though, to rally to the defense of those we respect, whether or not they are working in video, or the arts in general. If not, we can be sure that eventually the freedom of expression and the support we have for video creation will be in jeopardy.

NO MASTERS

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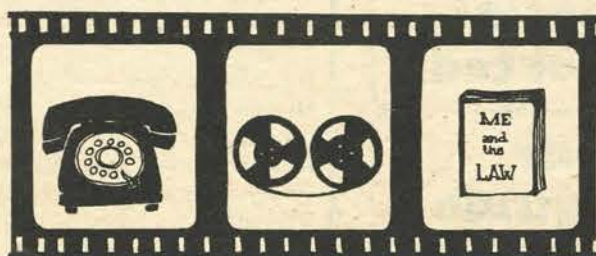
WARD: So you better be brilliant or friendly.

CRAIG: Something like that. I think that personality is certainly important in front of the camera depending on what you're looking for and what kind of an image you're trying to produce, what kind of an ambience you're trying to produce.

WARD: Don Druick was talking about shamanism. Does video make you wiser?

CRAIG: I certainly become wiser about myself because it makes it possible for me to examine and wonder about my own motives in terms of producing those images. I'm not very self-reflective when it comes to making images. When I have a tape I want to do I don't get too bogged down by any kind of intellectual pursuit. That's something that tends to follow afterwards. I get much more obsessed by the images themselves.

Law and law-related audio-visual material. Video, films, slide-tape productions available for loan or purchase.



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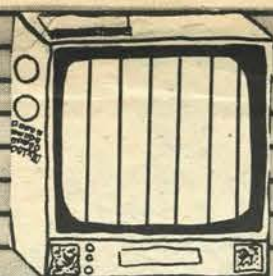
SENIOR
CITIZENS

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obsession

ZZZZ

VIDEO EVENTS



MAY 1

WESTERN FRONT - 303 East 8th
Video Showing - Rodney Werden - 9p.m., May 1st., at the Western Front.

MAY 9

PUMPS GALLERY - 40 East Cordova
Video Showing - David Enblom - 9p.m., May 9th., at Pumps Gallery.

VANCOUVER ART GALLERY - 1145 W. Georgia
A NASA satellite will be the vehicle by which Pacific Rim countries such as Canada, the United States, New Zealand, Australia, Fiji, and the Cook Islands will visually communicate with each other during a month - long series of slow-scan broadcasts originating from Videospace at the Vancouver Art Gallery. The project was conceived and co-ordinated by Bill Bartlett, former director of the Open Space Gallery in Victoria, B.C.

The public is invited to participate in the slow-scan broadcasts which will take place each Thursday and Friday from April 20 through May 21. Special Student Workshop sessions, co-ordinated by Peggy Cady, have been organized for April 26 and May 20 in which local school children will communicate with students from Pacific Rim countries.

Local artist groups as well as the public are invited by the Gallery to collaborate and produce visual material for transmission on the network, which has been allocated a total of 14 sessions and 19 hours of transmission time. As well as the broadcast sessions, there will be a daily viewing programme and an installation. The overall theme of the project is Pacific Rim Identity.

School workshops will focus on the theme of Faces and Families.
Scheduled Viewing Times of Satellite Broadcasts:

APR. 26, MAY 3, 10, 17

Thursdays, April 26, May 3, May 10, May 17
11:00a.m. - 12 noon: Slow Scan Transmission via ATS-1 satellite **

Thursday: April 26, May 10
10:00 a.m. - 11:00 a.m. - 12:00 noon
Students' Workshop Programme (ages 9-18)
1:00 p.m. - 2:00 p.m., 2:00 p.m. - 3:00 p.m.
Eye to Eye - Young People of the Pacific Rim, Peggy Cady, Co-ordinator

Thursday, May 3, May 17
3:00 - 4:00 p.m.
Slow Scan Workshop, Bill Bartlett, Co-ordinator

APR. 20, 27, MAY 4, 11, 18

Fridays, April 20, April 27, May 4, May 11, May 18
11:00 am
11:00 a.m. - 12:00 noon: Slow Scan Transmission via ATS-1 satellite**
2:00 p.m. - 4:00 p.m. Slow Scan Workshop
7:00 p.m. - 9:00 p.m. Slow Scan Transmission via ATS-1 satellite**

**following each transmission there will be a discussion session open to the public.
This Videospace exhibition has been organized by the Vancouver Art Gallery and is funded by the Canada Council.

MAY 8, 9, 21 & 22

VIDEO INN - 261 POWELL STREET
Pacific Life Community & Video Inn presents - Free anti - Nukeleer action video, May 8, 9, & May 21, 22, 8p.m. at the Video Inn.

MAY 23

VIDEO INN - 261 POWELL STREET
Video selections from Daniel Guimond & Daniel Dion - May 23, 9p.m. at the Video Inn.

JUNE 11

PUMPS GALLERY - 40 East Cordova
An evening of rock and roll tapes presented by Mike MacDonald of Metro Media - June 11 - 7:30 p.m., \$2.00 non-members, \$1.00 members.

JUNE 19

VIDEO INN - 261 POWELL STREET
Video Cabaret tapes presented by Mike MacDonald - June 19, 9 - 10p.m., at the Video Inn.

JUNE 21

VANCOUVER ART GALLERY - 1145 W. Georgia
Video critique sessions - Another critique session to which producers are invited to submit their own tapes for discussion. Please contact Judith Close at 682-5621, local 35 to register tapes in advance. June 21, 7-9p.m..

MAY 25- JUNE 24

VANCOUVER ART GALLERY - 1145 W. Georgia
Nora Hutchinson - INTERMISSION - Intermission consists of four videotapes: "Go Away Heart", "C'etait un Jeu de Memoire", "Blue Sky Dialogue" and the premiere showing of "The Stronger". May 25 - June 24
May 25 - June 24.

JUNE 26

VIDEO INN - 261 POWELL STREET
Feminist tapes - June 26, 8p.m., at the Video Inn.

HOMETOWN U.S.A.

Hometown U.S.A. is a national homegrown video and film competition and festival sponsored by the National Federation of Local Cable Programmers (NFLCP) and hosted in 1979 by the Madison Community Access Center (MCAC). Hometown U.S.A. was established in 1978 to answer three primary needs expressed over the years by independent video/filmmakers and public access programmers. They wanted a representative example of contemporary software for use on public access channels. They wanted to facilitate community use of CATV for social change and community communications. And, they wanted to illustrate the "state of the art" of independent public access programming by putting the concept to a test on a national scale. In 1978 Hometown U.S.A. received over 45 entries from access centers, independent video and filmmakers, and cable systems. Eight of those entries, totaling five and one half hours of programming, were included in the Hometown U.S.A. festival and distributed around the country through NFLCP's "First National Bicycle Tour" video/film distribution network. The entries selected for the festival and tour were considered to be the best on the basis of subject matter, technique, technical quality, and how well they represented a cross-section of materials received.

In 1979 Hometown U.S.A. entries will be judged at the Madison Community Access Center on June 22-24, announced and screened at the National Federation of Local Cable Programmers second annual convention in Austin, Texas on June 28-July 1, and then distributed through the NFLCP's "National Bicycle Tour" video/film distribution network. Any public access programmer, community organization, conference group, school, library, museum, or public broadcaster may become a host site for this year's tour by contacting Hometown U.S.A. Format: The Hometown U.S.A. competition is open to all video programmers and filmmakers working in 1/2" and 3/4" videotape and Super 8 film formats. Filmmakers are requested to transfer their Super 6 films to 3/4" videotape for entry. All works must be in good condition and clean. The Hometown U.S.A. staff will be careful with all works, however, the staff assumes no responsibility for technical difficulties or accidental damage.

Deadline: The Madison Community Access Center, 1024 Regent, Madison, WI, 53715, will host the judging for this year's competition. All entries must be at MCAC by 5:00p.m. on Thursday, June 21, 1979.

Forms: All entries must be accompanied by an entry form with the following information: title, category, original format, date produced, names and signatures of the producers, organization, address, telephone, description of content (brief paragraph), budget: source of funds for producing the entry, and type of equipment used (camera, deck, editor, etc.). We would also like to know if the producer(s) were paid to produce the tape and if they have ever been paid to produce or train others to produce tapes or films. Your signature on the form indicates the producers are willing to allow their tape, if selected, to be screened at the NFLCP national convention and distribution through the Bicycle Tour.

Send your Entry to: Hometown U.S.A., Margie Nicholson, Coordinator, c/o Madison Community Access Center, 1024 Regent Street, Madison, WI, 53715.

For more information contact: Margie Nicholson at (608) 222-7317 or (608) 256-3809.

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