

VIDEO GUIDE

SUMMER '80

\$1



TATTLETAPES

IT'S THE NEW AGE BABY-BOOM, EVERYONE'S TALKING ABOUT HAVING ONE, CONCEIVING OR IS HAVING ONE: TAKI BLUESINGER & THE LOVELY LYNN BENNETT MOST RECENTLY PRODUCED A BABY GIRL.....LISA STEELE & CLIVE ROBERTSON THE WORK-A-HOLIC VIDEO PRODUCERS AND FUSE MAGAZINE EDITORS ARE EXPECTING MOMENTARILY..... EXPECTING SOMETIME IN EARLY WINTER IS JEANNE CELOWNA OF OPEN SPACE IN VICTORIA, B.C.....THE I'M NOT GETTING YOUNGER ANNASTACIA McDONALD AND PAUL WONG OF VIDEO INN WANT ONE TOO AND AS OF LATE ARE BUSY BABY-TALKING AND HOUSE HUNTING...

WESTERN FRONT'S TRES MODERNE CORRY WYNGAARDEN IS KEEPING MOTHERHOOD AT A COMFORTABLE DISTANCE WANTING ONLY FOSTER CHILDREN IN WAR TORN, FAMISHED COUNTRIES IN POLITICAL HAVOC..... LOTS OF SETTLING DOWN, LOTS OF PERMANENT RESIDENCY WITH THE RAPIDLY ESCALATING REAL ESTATE.....RECENT HOMEOWNERS INCLUDE TORONTO'S TERRY McGLADE AND SALLY DUNDAS, OUR VERY 'EDITOR THIS ISSUE' SHAWN PREUS HAS PURCHASED THE HOUSE SHE HAS RENTED FOR YEARS, OUTBIDDING EVEN THE MAINSTREETERS FOR OWNING PROPERTY IN AND AROUND THE UPCOMING AND TRENDY

NEIGHBOURHOOD.

SORT OF LIKE LOSING AN OLD FRIEND, A DEAR AUNT. AFTER FIVE YEARS OF GRINDING OUT AND CREATING A VITAL DOWNTOWN EASTSIDE CONTEMPORARY ART SCENCE AND UNIQUE SPACE, PUMPS CENTER FOR THE ARTS HAS CALLED IT QUITTS TO FURTHER PUBLIC PRESENTATIONS. THE DIRECTORS ISSUED A STATEMENT VIA TORONTO'S GLOBE AND MAIL ART CRITIC JOHN BENTLEY MAYS, THAT THEY WERE NOT THAT INTERESTED IN PURSUING CAREERS IN ART MANAGEMENT, ALSO THAT SOME OF THE DIRECTORS INTEND TO RE-LOCATE IN TORONTO LATER ON THIS YEAR.....TO THE DIRECTORS: "THANKS FOR THE MEMORIES", THE DAZE OF CULTURE, THE NIGHTS OF ROCK N RULE.....ALREADY THERE IS TALK AMONG VARIED SECTORS OF THE COMMUNITY CONCERNED ABOUT FILLING IN THE VOID.....PERHAPS NEW ZEST, NEW ENERGY, NEWER, BIGGER, BETTER ???????? BIGGER AND BETTER THINGS WILL COME TO POWELL STREET, IF AND WHEN THE VIDEO INN OUTBIDS THE COMPETITORS IN THE STIFF AND FIERCE FIGHT TO OBTAIN THE LEASE OF CITY OWNED FIREHALL #3 WHICH IS CONVENIENTLY LOCATED DIRECTLY

ACROSS THE STREET FROM CURRENT HOMEBASE. SHOULD THEY SUCCEED, IT WILL BE RENAMED STATION 2, THE STATION 2 COMMITTEE OFFICES ARE STREWN WITH BLUEPRINTS, CONCEPTUAL RENDERINGS, CONTRACTS, CONTRACTING AND CONSULTANCY DOSSIERS, NAMES, NUMBERS AND PRICE TAGS.....

ON THE MOVE.....NORA HUTCHINSON HAS RETURNED TO GUELPH TO TAKE UP A SHORT-TERM TEACHING ENGAGEMENT AT THE LOCAL UNIVERSITY. SHE INTENDS TO RETURN IN EARLY 81.....VIDEO/PERFORMANCE ARTIST ELIZABETH CHITTY WILL TAKE OVER AS VIDEO DIRECTOR AT THE WESTERN FRONT FOR THE 80-81 SEASON, THIS WILL ENABLE KATE CRAIG & HANK BULL BOTH RECENT RECIPIENTS OF A CANADA COUNCIL "B" GRANT TO CARRY OUT INTERNATIONAL TRAVELLING. ON TOUR THIS SUMMER WILL BE JAPAN'S KEIGO YAMAMOTO, WHO WILL BE ACCOMPANIED ACROSS THE COUNTRY BY MICHAEL GOLDBERG WHO HAS BEEN IN RESIDENCY THROUGHOUT JAPAN OVER THE PAST NINE MONTHS.....

A RECENT BENEFIT FOR THE GINA SHOW WAS HOSTED AT LE CHATEAU WAREHOUSE FEATURING A VARIETY OF MUSICAL ENTERTAINMENT INCLUDING THE BRAINEATERS AND JOHN-ANDERSON.

RECENT VISITORS INCLUDE MICHELLE BAUDSON OF THE PALAIS DES BEAUX-ARTS IN BRUSSELS WHO CRUISED THE COUNTRY LOOKING AT VIDEO

EDIT

FIRST OFF, I WISH TO THANK ALL THE CONTRIBUTORS WHO MADE THIS ISSUE POSSIBLE WITH ARTICLES AND IN PRODUCTION ASSISTANCE. THIS ISSUE FOCUSES ON SOME OF THE CONTINUING USES OF VIDEO BY FEMINIST INDIVIDUALS AND COLLECTIVE EFFORTS. VIDEO HAS AND CONTINUES TO PLAY AN IMPORTANT ROLE FOR THE FEMINIST CAUSE. IT IS UTILIZED AS A PROCESS TOOL FOR ANALYSIS OF EXISTING MEDIA, FOR MAKING STATEMENTS ABOUT THE CONDITIONS OF WOMEN IN OUR SOCIETY, FOR THE EDUCATION AND STIMULATION OF IDEAS, FOR THE CREATION OF DIALOGUE AND COMMUNICATIONS. AS FEMINIST, AS ARTIST, AS CULTURAL WORKERS WE WILL CONTINUE TO BE INSTRUMENTAL AND ACTIVE IN THE DEVELOPMENT OF INDEPENDENT VIDEO AND MEDIA ACTIVITIES.

SHAWN PREUS

VIDEOGUIDE IS AND WILL ONLY CONTINUE TO BE AS INTERESTING AS IT'S CONTRIBUTORS. WE URGE OUR READERS TO SUBMIT ARTICLES, LET US KNOW YOUR VIEWS, NEWS FROM YOUR AREAS OF INTEREST. THE NEXT ISSUE WILL FEATURE ARTICLES ABOUT PRODUCTION CENTRES, PRODUCING PERSONALITIES AND INFORMATION ABOUT "SATELLITE DISHES" AND THE RECENT CRTC HEARINGS HELD HERE IN VANCOUVER.

TO OUR SUBSCRIBERS: EXCUSE THE DELAYS IN PRODUCTION, YOU WILL RECEIVE ALL ISSUES, WE NOW HAVE A PROPERLY ORGANIZED CIRCULATION DEPARTMENT.

Vancouver's Video Magazine



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NOTE: Outside of Canada and the U.S., please add \$3 for subscriptions.



VANCOUVER GUIDE



WOMEN IN FOCUS

WOMEN IN FOCUS is a women's media group which has worked to produce and distribute feminist video and film since 1974. We are presently engaged in expanding our distribution library and would like to invite interested feminist producers to contact us regarding the distribution of their tapes.

We are a women's artist controlled centre surviving on sporadic grants and volunteer labour. Our work includes, over and above production and distribution, a monthly gallery display of women's art, workshops on technical and theoretical media production, organizing our own presentations and those of visiting women artists both within the centre and in the community.

Through our work within the women's movement we have become aware that our experience of the world has by and large not been represented in video and film. Images of women portrayed in this media are male-defined. They reinforce an ideology that represses women by restricting us to the traditional roles of nurturer and sex object. The messages in these images are no longer acceptable to women with a feminist consciousness. We want to see our own interpretation of our life experience.

When women have managed to produce feminist video and film, they have been unable to find distribution for their work. It would be naive of us to wait for the system that benefits by our repression to distribute and promote women's productions that start from a feminist analysis and explores viable alternatives to patriarchy. Clearly, it is up to feminists to create such a system of distribution.

WOMEN IN FOCUS is such an alternative. If you have a videotape that you would like distributed by Women In Focus,

please contact us for further details. At this time we are only able to consider video tape, not film, due to our restricted budget. Please include credits and a brief description of the content of the tape. If you know of other women who might be interested in our distribution, please pass the message along. The producer, i.e. the person responsible for the implementation of the production, its ideas, concepts and the content, must be female. We are also interested in distributing productions which although not necessarily of a feminist perspective, are non-sexist and of interest and value to women.

We have recently acquired 16 new additions to our videotape library and we are planning to hold a series of presentations of these tapes in April-

May. Contact us for further information.
WOMEN IN FOCUS-PRODUCTION AND DISTRIBUTION
#6-45 KINGSWAY, VANCOUVER V5T 3H7
872-2250

VANCOUVER WOMEN IN FOCUS SOCIETY
Women Against Violence Against Women
Production Price List

BIBLIOGRAPHY: (Approx. 30 pages)

An annotated bibliography on violence against women.

Topics covered are:

- Pornography
- Rape
- Sexual Harassment in the workforce
- Violence Against Women in the Home

Cost (inc. postage & Handling) \$ 3.00



LEAFLETS:

1. Violence in the Home

Available in Chinese, French, German, Italian, Japanese, Punjabi & English.

This leaflet attempts to break down the myths that home violence is a purely physical act by a man against his wife and urges women to change their situations.

Agencies for help and information in the Vancouver/Lower Mainland areas of B.C. are listed.

Cost (inc. postage & handling per 100).....\$ 5.00

2. Sexual Harassment in the Workforce Available in English

This leaflet identifies sexual harassment as a legitimate problem and encourages women to deal with the issue according to their specific situation (student, unionized, non-unionized etc.)
Resources listed cover B.C.

Cost (inc. postage & handling, per 100).....\$ 5.00

SLIDE/TAPE PRESENTATION

RECLAIMING OURSELVES - Feminist Perspective of Pornography

Available in three taped formats - please specify the one you require when ordering.

(a) Recorded with an audible 'beep' for use with any cassette tape player and one Kodak Carousel slide projector, operated manually.

(b) Recorded on a Wallensak 2548 with inaudible beep for use with one Kodak Carousel slide projector, and, compatible cassette tape play back unit.

(c) Recorded with an inaudible whistle for use with an Electrosonic lapse dissolve unit, two Kodak Carousel slide projectors with automatic focus and any cassette tape player compatible with the Electrosonic unit.

A 30 minute slide/tape presentation examining the connections that exist between the objectification of women as shown in sexist advertising, magazines, movies, etc. through to its logical conclusion - the glorifying of rape, mutilation and death of women for male titillation.

Costs: Rental.....\$25.00
plus Postage & Handling \$10.00

or For workshop presentation (including rental of presentation and equipment).....\$50.00

*Plus travelling expenses for one woman from the Vancouver area.

FILM

A 16 mm colour film on Sexual Harassment of Women in the Workforce. This film is in mid-production, expected completion date late spring, 1980. The film will be approx. 20 minutes long and will be available with a facilitator for a workshop presentation or on a rental basis.

Costs: To be arranged

Special prices can be arranged for women's groups and individuals operating on a limited or non-existent budget. Please write and tell us about your group, the audience, location and state of your finances.

Purchase prices for the film and slide/tape available upon request.

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Women in Focus
#6 - 45 Kingsway
Vancouver, B.C.
V5T 3H7
604 - 872-2250



A black and white photograph showing a person walking away from the camera through a very deep snowdrift. The person is wearing a dark, heavy coat and a hat. The snow is piled high on either side of a narrow path. In the background, there are snow-covered houses, bare trees, and utility poles under a pale sky. The overall scene is a winter landscape with significant snow accumulation.

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NOMI KAPLAN

PHOTOGRAPHY

Nomi Kaplan recently had a show of sixty-seven photographs at the UBC Fine Arts Gallery. Each black and white photo was hand-painted with water-colour or oils, beautifully and carefully done.

I went to see the pictures twice. The first time, on opening night, was noisy; I looked briefly at nearly every one, and was inspired by their prettiness. A week later, in the peace of the empty gallery, I had time to look at each one and think.

Kaplan uses texture and light in her work to tell us about elements that would dominate or destroy each other. Her work contains delicacy and violence together: a feminine experience of the world.

Kaplan takes a bleak black and white world of simple objects and gives them light and grace. The subtle paints bring the covert image up to the surface. She has taken scenes that would be ordinary and created something that feeds the mind, stimulates.

The pictures were of things that are a little bit mysterious, things not seen directly, but from the corner of the eye.

It was thrilling to see my surreal perceptions recorded on paper by someone else. Later, walking in the grey winter woods, I saw those colours I had just seen in the photos, more clearly in the real world. I was charged with the ability to see extraordinary beauty, reminded of other dimensions.

The photographs were arranged in sequences of three or four, with one long story sequence of eighteen. I preferred to look at them as single pictures; each one evoked personal emotions and journeys of the mind.

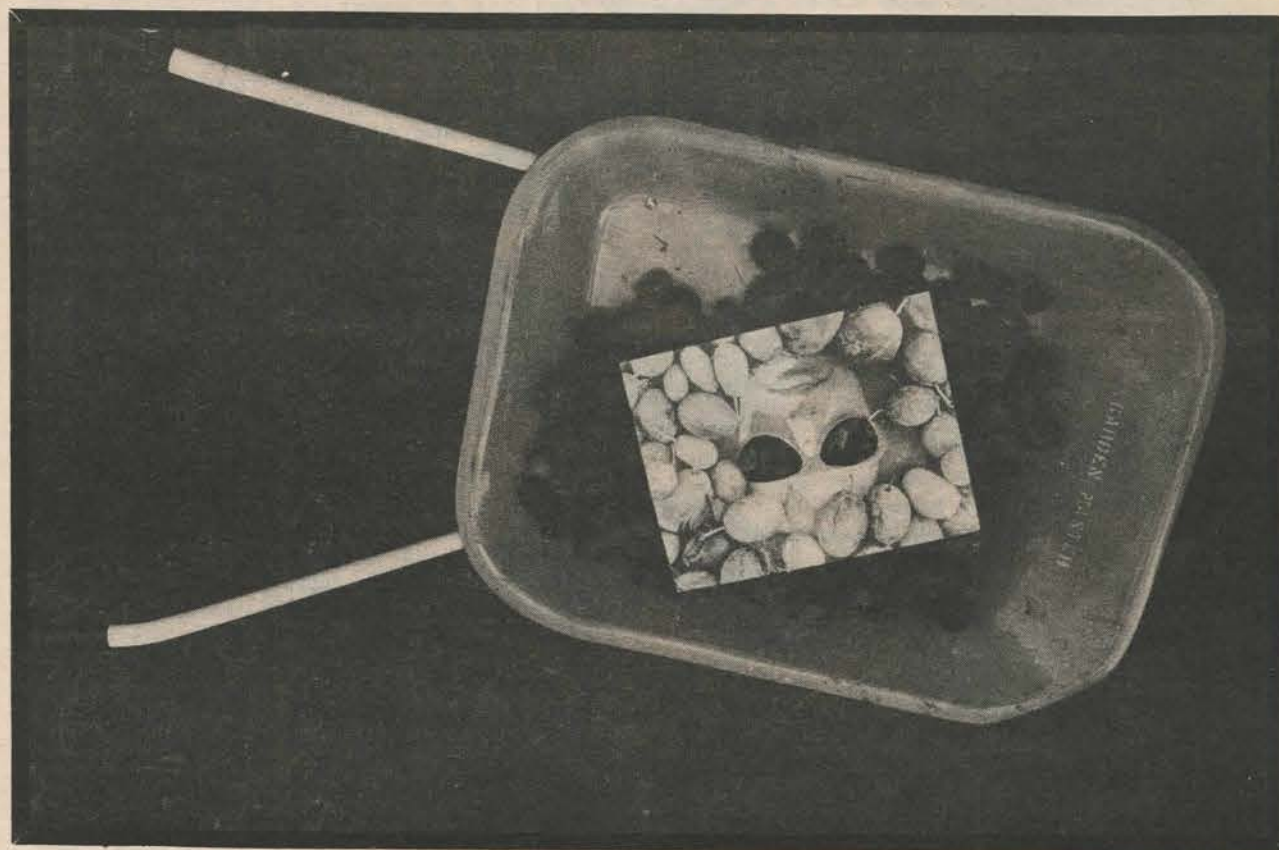
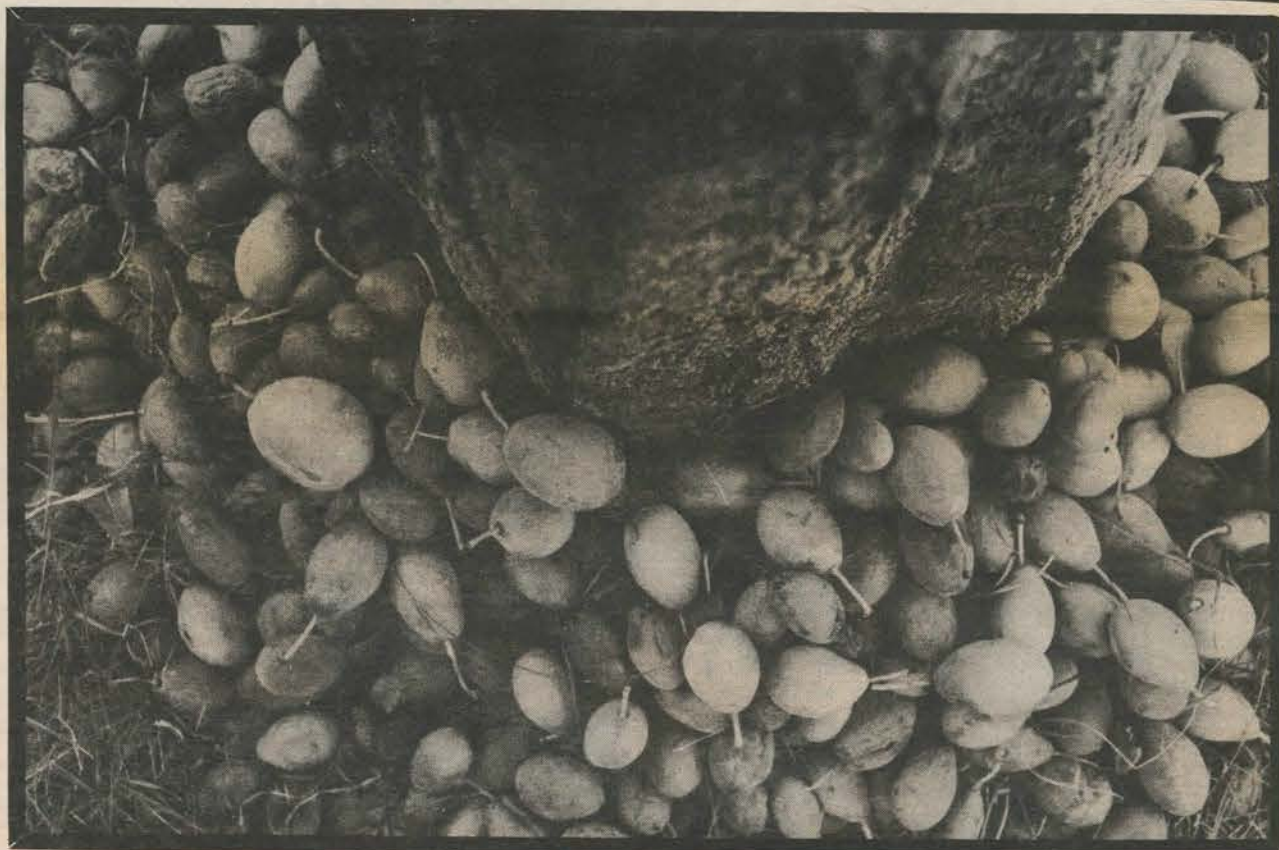
Some brief descriptions of the photos would give you an idea of what stimulated my feelings. One of my favourites was an image of a crystal box, filled with soft dandelion puffs. The dry puffs had a clear look, as if seen under water, yet they were not matted or drowned. The crystal box containing them had been touched with pink, to make one aware of beams of light passing. Kaplan points out that light moves like flowing water.

In the next photo there were strands of ivy on a wall. Like a herd of caribou on the plains, they were in movement, travelling. When I looked indirectly at the photo, the tinted leaf shadows became darker, clear, like blue water moving, like air currents rippling with light.

Other photos were about textures: one I particularly responded to was a view of simple, stout, full garbage bags, olive drab, covered with frost. On a warm day, the plastic would be soft and slick; on this cold day, their skins have a slight texture of rough brittle frost. When actually touched the frost would melt, and the plastic seem smooth, cold and flexible. Inside the protecting skin bag were dry crunchy leaves, unaffected by all this. One might hear them crackly. There was an almost elusive concept about what things appear to be and what they are.

One photograph which upset me was a picture of a tree trunk: the blue steamy aura around the skin of the tree seemed helplessly insulted by the pink foreground. It looked as if someone had whimsically spray-painted with this artificial colour, and sealed off the earth. It suggested a sense of danger to delicate things, life choked.

In some of Kaplan's photos I got a sense of a parallel world, just behind the air. The photo called "Quarantine" is about a big, glassed-in room, like a verandah. The air is calm, there are many chairs for guests. On looking closer, the windows have small panes, thick metal panes like the cage/windows of a jail or mental hospital. Behind the glass on the far side of the Quarantine Room, there is another atmosphere. The air is purple, the heat and light of another world that exists on the skin of this one.



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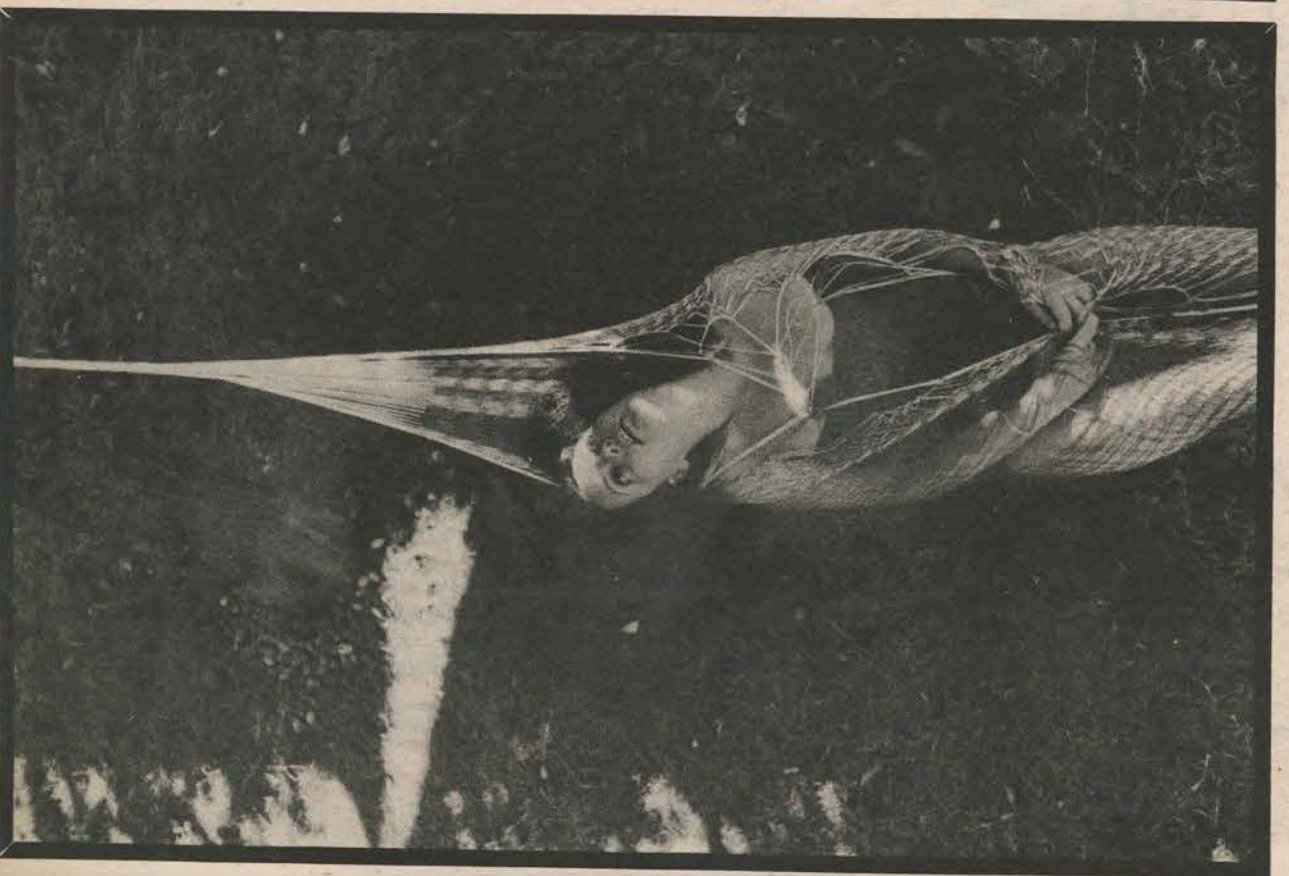
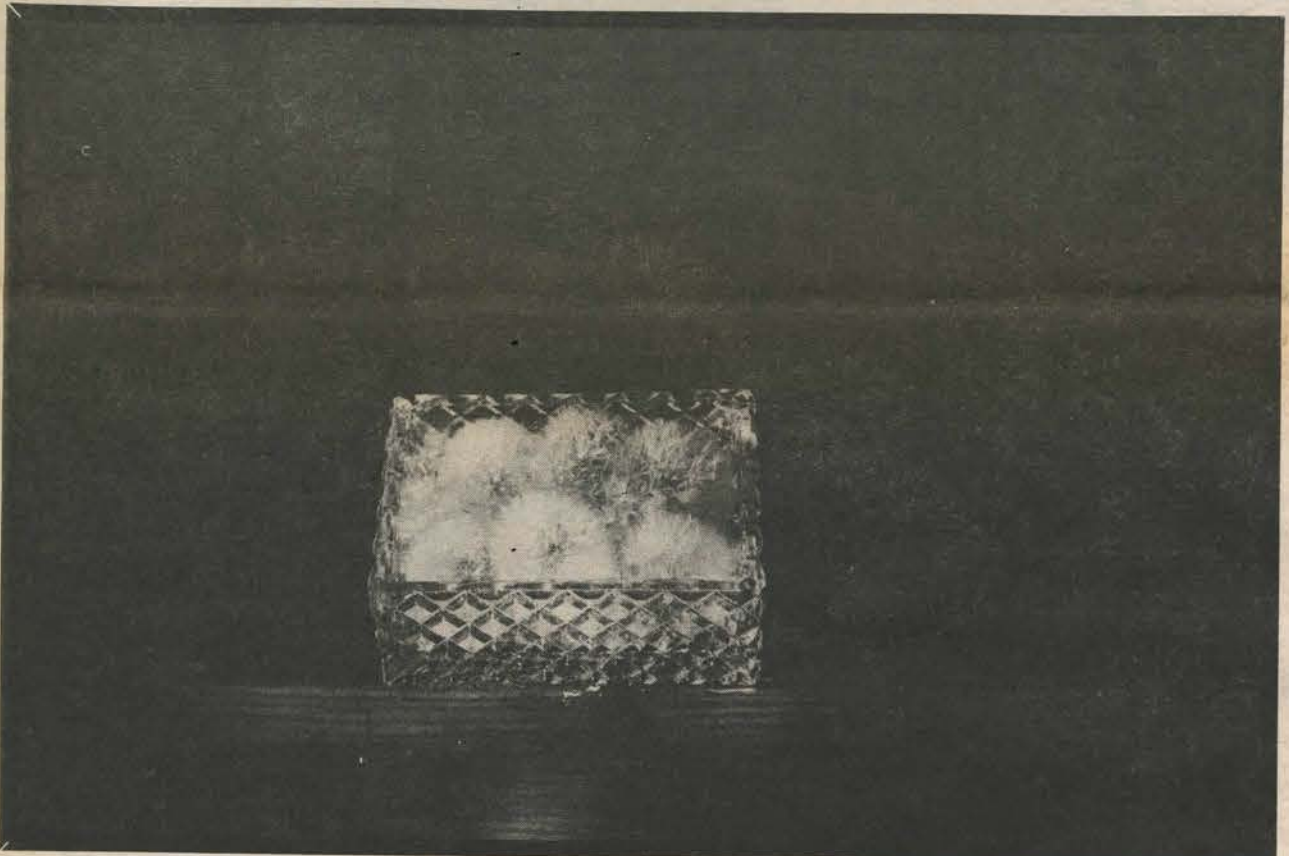
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I liked the show because it transported me out of my everyday state of mind. There are no specific political messages in these pictures but instead, more abstract statements about life force. In seeing the show twice and studying it, a point I was left thinking about was its validity in regard to feminist art. The fact that these statements are abstract and beautifully surreal makes their political attitude more subtle. The artist knows about bleak and oppressive scenes, but brings to light extraordinary ways of experiencing them. This freshens one, inspires us with energy to go on.

VIDEOGRAPHY

This is a tape about seven severely retarded adults who've been living communally together for eight years. They all came from Woodlands, an institution for the severely handicapped. Now, they manage with the aid of a sort of house-parent, June Fedorchuck, who lives with them.

The tape portrays the retarded as a group of individuals, extremely different in personality and attitude. They live in a place, a family-like group-home, where human qualities are incubated and nurtured. The house-parent manages the harsher aspects of life, like rent paying, grocery buying, arranging outings (church) and being a liaison between the people in the home and their relatives.

The world inside the house is safe and interesting. Each one plays a useful role in helping or being helped; they express care for each other.

The people themselves deal with everything they can about daily life; preparing food, feeding each other, housework, entertainment, learning to speak or use their bodies better, having discussions about religion, life aspirations and themselves.

The people in the home seem relaxed and spontaneous before her lens. The camera's eye is intimate; sitting at the table, squatting on the floor or walking around the kitchen. It sees with the eye of a participant, it moves gently through the scenes.

Where one has at first seen a funny face and clumsy body, the camera dwells on a kindly, spunky personality. One who seemed shapeless is seen dancing easily, with graceful rolling movements, smoothing and shaping the music. The soft emotional voices seem so close; this brings out the very sensitive natures of the people.

The attitude of one verbally articulate retarded person comes across in this little interview at the end of the tape:

Nomi: "What does handicapped mean?"

Alice: "You can't do your hands."

Nomi: "Why are people in wheelchairs?"

Alice: "Can't help themselves. Gonna teach em walk though, and get em out of wheelchair. Break em in half! No--not break it --throw em out, so you with me -- I teach you a walk."

Alice has sympathy for people more retarded than herself; those who cannot walk or talk.

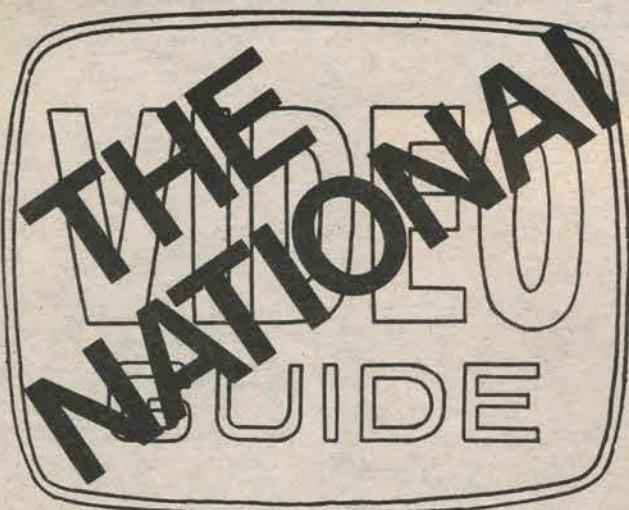
While this interview is heard, there is a series of stills of each group member, stating the name and age of each person. Again, this makes individuals of people who are normally thought of as non-personalities.

The idea of this tape is to portray the human qualities of some severely retarded people in a way that the non-retarded can identify with. As it says in the tape, non-handicapped people are afraid of those who are.

"Their tongues protrude, their eyes slant differently. They look different on the outside, people think they are different on the inside too".

VIDEO

by Anne Knowlson
written Spring 1980 7



VIDEO FEMMES

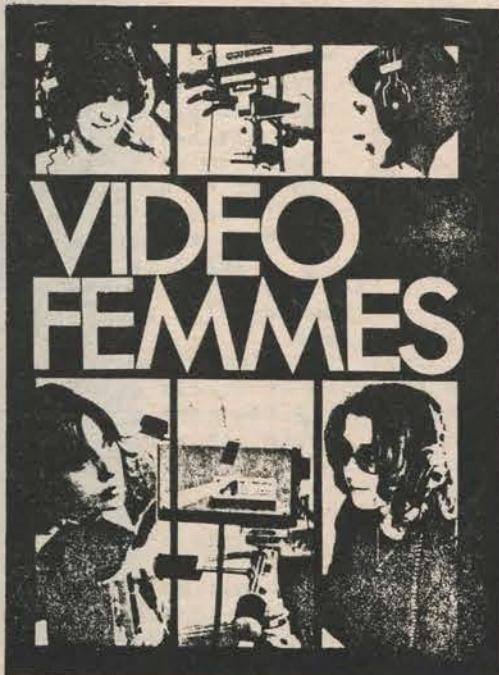
de Québec est un centre de production et de diffusion de vidéos réalisés par/ pour les femmes. La centre a maintenant cinq ans d'existence et de multiples réalisations à son crédit. Nos objectifs sont de produire et de diffuser des documents vidéo sur la condition de la femme et sur l'amélioration de la qualité de la vie en général, de répertorier les documents vidéo traitant de ces questions et constitue une vidéo - thèque accessible à population, d'utiliser ces documents comme instruments d'animation et comme déclencheurs et dispenser de l'information sur les techniques magnétoscopiques.

Les vidéo réalisés par les member du centre Vidéo Femmes sont répertoriés dans le catalogue Vidéo Femmes et dans cette annexe.

De plus, nous travaillons présentement à la production de bandes vidéo sur les thèmes suivants: la femme et la folie, la prostitution, les maisons, et centres de femmes ainsi qu'une série intitulée "Violence et sexualité". Ces documents seront disponibles au cours de l'hiver ou au début du printemps 80.

On peut obtenir le catalogue Vidéo Femmes pour \$2.00

VIDEO FEMMES
10 Rue McMahon
Québec G1R 3S1
(418) 692 - 3090



Barbara Steinman

LE COUPLE DORMANT

One eye giving, the other receiving. Two video entities forming a composite consciousness, separate but aligned - like a couple used to sleeping together or more poignantly, like the myriad parts of ourselves co-habiting the same body, the same bed.

One eye is delta waves, the deep sleep state preceding rapid-eye-movement; graphic patterns on the verge of dream.

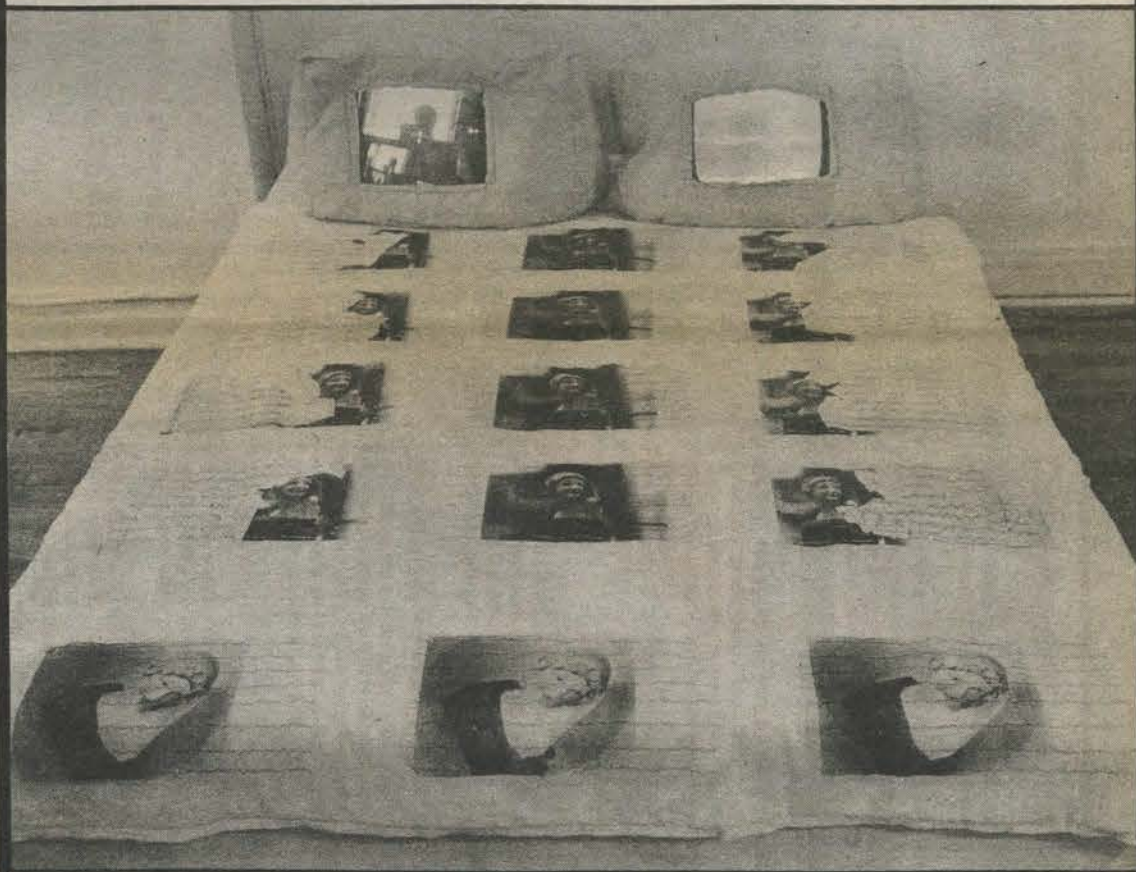
One eye is dreams, irregularly placed images; actions and sounds forming the frame of symbology.

Completing the anthropomorphism, the body is a bed covered by a soft quilt. Impressed onto the fabric, the two eyes incorporate; delta waves superimposed over a central figure of the dreams.

The colors of the quilt, like the colors in the dreams, are as muted and clear as sleep itself.

Can one accept the mood of this unreal logic? A mood so sound and restful. Where are the nightmares, the incubi and succubi? Are they submerged in the fabric of the symbols? If misery acquaints one with strange bedfellows, does release lie within one's own bedclothes?

BY MARSHALORE, Marshalore is a co-founder of Video Vehicule (now Prime Video). A multi-disciplinary artists, she spends much of her time living and working in Europe.



Barbara Steinman's 'LE COUPLE DORMANT' was part of a recent non-thematic sculpture show at Powerhouse Gallery. Barbara prefers the term 'video construction' and explains how in fact the bed serves as an extended context or directed viewing situation for the principal component: her previously realized video production 'THIRD HALF OF THE TIME'. The construction consists of a real-size double bed with two monitors visible through cut-outs in the pillows. Seen from the sleeping position: the left screen displays three traces of electrical brain wave, recorded at a local sleep research centre the right screen is the mute version of 'The Third Half Of The Time' repeated continually. The bed cover, stretched over 1/2 generous inches of foam, is a series of xerox color transfer prints on cloth: a figurine with various arrangements of electrical brain wave signal/pattern: a progression, around the border, towards the sleep-dream state. Disjointed and broken the zig zag traces conflict with the appearance of the two elements in the central row of prints however is one of repose. Rather than interpret it succinctly Barbara finds the observations of viewers stimulating in her ongoing involvement with the completed work. 'Third Half Of The Time' itself is a color tape of 11 minutes - a dream mise en scene void of conscious narrative (surrealism). The basis of the images/symbols stems from a long time awareness/involvement with dreams, the study of mythology and a highly subjective mode of expression. Beyond the aesthetic or psychological aspects there are the scientific facts of the cerebral detectable in the left right positioning of the two contrasting video imagery representing the physical location of rational thought. The bed is the static complement to the linear tape - a catalyst in experiencing the evocative unfolding plans.

DAVID RAHN is a co-ordinator of Prime Video in Montreal.

VIDEO



4

1980 TOUR DE '4'
Ottawa, Montreal, Kingston, Toronto, New York
New York, Peterborough, Regina, Vancouver.

AN AUTO/BIOGRAPHIC PERFORMANCE FOR
FOUR WOMEN UTILIZING QUAD SOUND,
TEXT, ACTIONS, VIDEO AND SLIDE PRO-
JECTIONS.

MUSIC: GARY MIDDLECLASS
PRODUCED BY PAUL WONG IN COLLABORA-
TION WITH THE SS GIRLS: DEBORAH FONG,
ANNASTACIA McDONALD, CAROL HACKETT
AND JEANETTE REINHARDT.

Mainstreet arrives in Montreal in mid winter.
An invasion of orange fluff earmuffs, green
boots, turquoise purses, pink cases. It's good
to see them again.

Late night, equipment is set-up. Paul coaxes
the girls into rehearsal. Pushes them past
fatigue. Professional. "We've got to act pro-
fessional". Booze too much the night before.
An old boyfriend of Jeanette's bring flowers.
Name calling and insults, cheap pussy, snob.
I get called a few names through the microphone,
testing the sound and friendship. I feel myself
loosening up, tact is insulting.

Pre-performance nerves. The crowd arrives
early, 200 people. The preview in LeDevoir
has stimulated curiosity - who is this Cana-
dian superstar (an oxymoron?) The girls

make-up and loosen up with scotch. "I don't
like scotch, but the show has to be authentic".
Paul seems drunk: low profile, high tech.
On stage.

It is though there are parentheses around the
set; thin lines between reality/illusion. Slides
of Vancouver houses. We partake of the history.
"Carol moves into Mainstreet with Charlie...
Ann marries Hiro and moves into Quebec St...
Ken dies." Experience pared down to news
clipped sentences. Lives overlapping.
Tolerance/intolerance. Honesty/gossip.
Anarchy/morality. Confusion. Life. We relate
to the details. Some find it trivial. Others
acknowledge the importance of the personal;
the root of the general and the trend. A
videotape intrudes; realities back home.

The girls are set at the 4 poles of the stage.
We eavesdrop. Glean information through their
gossip. "She says she'll be right over and you
always have to wait an hour"...."She'll never
call or come around when she has a man"....
"She's so vain"...."just another pretty face
with an ever-widening ass"...."as usual she's
at home in domestic bliss"...."what a suck".

Why is it always "she is" and never "I am"?
Each girl acts out what the others think of her.
Does this make it more believable? Is it always
this easy to imbibe gossip? The audience
feels safe in its anonymity; I'm glad they're
not talking about me. Somehow it all seems a
tamer version of what Mainstreets been putting
out for the past 24 hours. They get bitchy.
Stop before it becomes attack. "C'mon girls,
leave her alone." Round it goes. Old grudges
revealed. Jealousies. Tenderness. Body image.
Home. Men. A sore point. Men, a point of
separation between them - and then - a point
of sharing. Female bonding - who needs men
anyways. They just drain you. And when its
over, your friends are still there. Why do we
leave our friends for men? The question isn't
answered.

The need to be self sufficient emotionally. The
need not to need men. In general,
specifically, the man who controls them at the
moment. Paul, whose understated role still
manages star billing. He has organized the tour,

written the lines from their input, had the final
say. Spoon-fed the girls their anger, sensitive
to their rebellion, but not to the resolution of
it. When awareness threatens to become action/
resolution the girls go partying/raging "have
a good time", dance and drink out the frustration.
Having shared the honesty, they will share the
lie. End of performance. We wonder about our
own friendships, lovers, honesty - how far do we
we go?

The girls are wound up, need release. We go
to Cleopatra's on the Main. Carol doesn't hold
her liquor, Jeanette is a cheap pussy, Deb
rages quietly, Annastacia is drunk and
philosophical. "It's always like this after a
performance, it's really hard on the girls".

The SS GIRLS, outraged the Vancouver feminist
community with a name tag. Intolerant of
rhetoric. This performance reveals an emerging
feminism, personal, from the guts of experience,
not the brain cells of ideology. Strong women,
closet individualist, caught in a group. Strong
women building a support system for men-lovers,
and now recognizing their own female support
system. Being the back-up for the man - artist,
Paul, who has pushed the limits of the group
with this performance, projected his own
rebellion, involved the group in his own need
for change.

Tested the reality of the Mainstreeters by
putting it on stage, transplanting it to other
cities, would it survive? The reality is strong,
it is hard to break in, be one of them, one is
aware of the history, the bonds of habit and
pattern. I am carried by their energy. Effected
by these people. Seen through the hard edges.
Seen them intensely caring and just. Not wanting
to be judges. Restless and guilty. Kind. Used
to sharing experience, now bringing it on tour.
One cannot help but be effected by the sincerity.

BARBARA STEINMAN is a video artist currently
living in Montreal.



SCANNING SCANNING

VIDEO NEWS FROM MINNEAPOLIS.....

IRIS VIDEO is a women's video collective which grew out of the media task group of Women Against Violence Against Women last summer. We are in the midst of making two videotapes. The first is a 20-30 minute documentary of the August 4th Minneapolis-St. Paul Take Back the Night March. It should be finished by early spring and premiered on International Women's Day.

The second tape, which has been partially funded by the Minnesota Humanities Commission, will be titled "The Fear That Binds Us: Violence Against Women," and will be ready for distribution by October, 1980. This tape will ask questions such as: What is violence against women? Where does it come from? Who, if anyone, benefits from it? How does society promote or discourage it? How are women fighting back?

The format will be a collage of interviews, as well as footage of the march, WAVAW direct actions, a self defence class, and stills of pornography, advertising and historical examples such as corsets, foot binding and genital mutilation.

The video crew has conducted a broad range of interviews: rape and incest survivors, battered women, a lesbian, a therapist who works with battering men, an advocate in a battered women's shelter, convicted rapists, a police officer, an historian, a theologian, a philosopher, and a Native American activist. We have scheduled many other interviews, including ones with a group of children, exprostitutes, an older woman, several members of Women of Color, women from a rural woman's shelter and a Vietnam veteran. For more information about either tape, write:

Iris Video
c/o W.A.V.A.W.
2104 Stevens Ave. S
Minneapolis, MN 55404

INDEX/DIRECTORY OF WOMEN'S MEDIA, 1979, 3306 Ross Place, N.W. Washington, DC 20008, (202)966-7783. The annual annotated 'Index' of media activities and research indexes the pages of Media Report to Women. There are over 100 subject matter categories. This 'Index' records for history the progress of women in increasing communication both with each other and with the general public. The story of women's building a communication system is and will continue to be an exciting one. Here is a place to follow this progress. The annual 'Directory of Women's Media' is a listing of over 500 women's groups (periodicals, presses, film, video, music, multi-media, art, etc.) and over 800 media women and media-concerned women. Entries include address, phone numbers, contact people, and descriptions written by the groups or individuals themselves.

MEDIA REPORT TO WOMEN Another publication of the Women's Institute for Freedom of the Press: 3306 Ross Place N.W. Washington D.C. 20008

A year's subscription is \$20.00. A good publication but again mainly U.S. news. It covers what women are doing and thinking about communications media. It deals more with how to relate and do things in traditional media than alternative forms. But list publication and feminist media happenings.

"SOJOURNER" SPECIAL ISSUE ON WOMEN AND MEDIA

Issue covers-Advertising, Pornography, Profiles of Several Women in Television, Alternative Media by and for People and more.

Dec. 1979 Issue

Sojourner is available for \$5.00 per year. (\$10.00 overseas)

From 143 Albany St., Cambridge, MA 02139

MESSAGE FROM WOMEN'S VIDEO STUDIO IN JAPAN

At first, one of us started taking a video record of women's movement, for example, the 1977 "MAJO concert" (Witch concert). When these tapes were shown at HOKIBOSHI (one of the space for all women in Shinjuku, Tokyo) some women there became interested in video. Then, we formed the group "Women & Video". Last year we recorded "Onna no Matsuri" (Women's festival in Kyoto), and early in this year we recorded "Katarou Onnatachi" (Women's Speakout). This May three of us set up women's video studio "KARAKURI-EBAKO". We intend to take many video tapes of women's movement, and to show them from women everywhere. We hope to develop a communication system among women through women's eyes. We want to make contact with women's video groups in other countries. Please write to us at:

Women's Video Studio
"KARAKURI-EBAKO"
2-5-16, Narita-nishi, Suginami,
Tokyo, JAPAN.

FEMINIST, a Japanese journal on women's independence, invites you to share its second International Issue. Asian women confront themselves and assess their situations in the feminist struggle: important documentation for English readers.

Contents include articles on:
Japanese Women: The Life Cycle
Women in Asia: A Feminist Perspective
India, China, Korea, Singapore,
Philippines, Asian-American Women
Women and Japanese Culture
Japanese Feminism: Theory and Practice
and Poetry, Fiction, and Book Reviews

Order Information:

Japan

FEMINIST INTERNATIONAL #2, WOMEN IN ASIA is available from Feminist, Inc., Seien Bldg. 5th Floor 1-3-2 Kita Aoyama Minato-ku, Tokyo 107 (03-402-4028) Postal money transfers in the amount of ¥1200 made to Feminist, Inc. Tokyo 4-51570 or cash in the same amount sent by registered mail are accepted. Price includes postage fee.

United States

Available by order from the Honolulu Office for \$5, postage included. Please send your check payable to Feminist Japan to Feminist, P.O. Box 2535, Honolulu, Hawaii 96804

Europe

Available by order from the Netherlands Office for 10 Dutch guilders. Please send your postal payment to J.A. Taudin Chabot, Postal giro: 140264, Celciusstraat 43, 3817 XE Amersfoort, The Netherlands.

WOMEN'S FILMS

A selection of women's film:
Our women's films have been selected to aid discussion around the crucial issue of women's role in society. The films examine: The history of women's work, The stereotyping of women in mass media, The conflicts between family and self fulfillment relationships between women and men, women's health. For more information write or phone:

Liberation Films
2 Chichele Road
London NW2 3Da
01-450-7855

MOON FORCE MEDIA Films by and about women. Non-Profit Collective of Five Women. Dedicated to building a strong, self-sustaining feminist media. The main project is "National Women's Film Circuit" which makes films by and about women more easily available to a wide audience. Write MOONFORCE MEDIA, P.O. Box 2934, Main.

WOMEN'S AUDIO EXCHANGE

THE WOMEN'S AUDIO EXCHANGE catalogue... organized in 1976 for the purpose of producing and distributing recordings by, for and about women. Now, available from one source, is the most definitive collection of recorded poetry, prose, plays, speeches, letters, interviews, discussions, folk music and children's materials related to the women's studies area.

The catalogue contains titles which have been chosen for both content and performance. In many cases, the authors themselves read their works while some recordings contain performances by well-known actors or are discussions led by authorities in a particular field. A carefully selected number of paperback books, many directly related to the recordings, have been included in THE WOMEN'S AUDIO EXCHANGE 1979-80 catalogue which further expands it as a resource for classroom, library study group and individual use.

THE WOMEN'S AUDIO EXCHANGE is a department of Natalie Slohm Associates Inc., a woman-owned and staffed company started in 1975. The company produces multi-media materials and is planning the release of a series of recordings and books of contemporary American women poets reading from their works as OFFERED BY OWNER, Lyn Lifshin Reading Her Poems (P.137). Also planned is a selected number of one-woman shows and plays written and performed by women in the same mode as I AM A WOMAN, Viveca Lindfors-Journey of One Woman and Many Women (DR-2108).

The catalogue includes audio tapes under these topics:

INTRODUCTION
POETRY
PROSE
DRAMA
LETTERS/SPEECHES
MUSIC
CHILDREN

For copy of catalogue write:

Women's Audio Exchange
47 West Main Street
Cambridge, New York 12816

WANTED DISTRIBUTORS FOR WOMEN'S RECORDS

Olivia Records and other women's record companies are looking for distributors in Ohio, Indiana, Florida and Georgia. The job involves selling and promoting women's music. Interested women write:

Olivia Records
4400 Market Street
Oakland, Ca. 94608

WOMEN ARTISTS NEWS - SPECIAL ISSUE ON WOMEN IN PHOTOGRAPHY Dec. 1979-Jan. 1980- Regular Subscription \$7.00 per year
Womens Artists News - Box 3304/Grand Central Station
New York, N.Y. 10017

This issue covers Pioneers of the 19th century, The Male Nude Photography's Grandes Dames, Kat Harris: An Odyssey, Interview with Betty Hahn, Job Opportunities, Photography Book Reviews, Interview with Maria Karras, Networking for Photographers

GUIDE TO WOMEN'S ART ORGANIZATIONS

Groups/Activities/Networks/Publications This publication covers painting sculpture, drawings, photography, architecture, design, film and video, dance music, theatre, writing as well it has a good bibliography and resource list. It covers the U.S. very well and has a few Canadian listings. Its worth having for \$4.50. Write:

Womens Artists News
Box 3304
Grand Central Station
New York, N.Y. 10017

SCANNING SCANNING

VIDEO GUIDE

International Festival of Women Artists

July 14 - 30, 1980 COPENHAGEN, DENMARK

The Coalition of Women's Art Organizations (CWAOW) is sponsoring a delegation to the First International Festival of Women Artists, to be held in conjunction with the United Nations Mid Decade Conference for Women. The festival is conceived as a multi-disciplinary project with international participation involving visual artists, writers, performers and musicians, the festival will focus on events at the Ny Carlsberg Gyptotek Museum.

The festival will co-ordinate the principal art events in Copenhagen during the conference and foster a supportive climate for interchange among women artists of all nations, with the goal of establishing an international network of women in the arts. Invitations are being extended to international women's art groups to request their active participation.

The CWAOW, a non-profit organization founded in 1977 for the purpose of increasing communications among women in art, works to achieve full equality for women artists through a national educational network and represents artists to governmental branches involved in the arts. It is comprised of 95 members groups representing more than 65,000 women.

A delegation of 15 women will present the work of United States women artists at the festival. NELL TENHAFF the new director of programming of POWERHOUSE GALLERY, Montreal will be representing the gallery as well as other women's art groups and activities in Canada.

HKW

video workshop

27-10 3-Chome, Matsunoki Suginami-ku, Tokyo 166
Phone (03) 311-7674
〒166 東京都杉並区松ノ木3-27-10 電話 (03) 311-7674



THE INTERNATIONAL WOMEN'S VIDEO COMMUNICATION FORUM COPENHAGEN JULY 16 - 18, 1980

Video Journalism, the cross-over medium will be the topic of the INTERNATIONAL WOMEN'S VIDEO COMMUNICATION FORUM at the U.N.'S Conference of Non-Governmental Organization in consultation with the United Nations and the Government of Denmark.

Haruko Kojima Watanabe, president and founder of HKW Video Workshop, Tokyo, will conduct the Video Communications Forum held in conjunction with the World Conference of the U.N. Decade for Women.

Watanabe heads Japan's first and only women's media research and video production institute. Established in 1973, HKW Workshop is a non-profit organization to study video taping and

tape cassette production, exploring the possibilities of utilizing easily transportable video as a medium for an international exchange of views. The media studies are presented to academic and professional associations.

A BIBLIOGRAPHY OF AUDIOVISUAL MATERIAL

BY AND ABOUT WOMEN... is being compiled for publication. send information on your own or other materials (films, film strips, slides, recordings, art prints) to Joan Nordquist, 511 Lincoln St., Santa Cruz, CA 95060.

WOMEN ARTISTS NEWS, Box 3304 Grand Central Station, New York, NY 10017. (212) 669-6690. Focus-women artists: exhibitions, opportunities, events, opinion, statements. General art coverage: panel discussions, news, book reviews, etc. Circulated in 42 states, 15 countries-artists, universities, libraries. Contact: Cynthia Navaretta.

"UNDERCURRENT"

An independent feminist movement if interested in finding out your opinions on the pros and cons of the macho male image. The results will be published in a book entitled:

"TO THE MACHO PS WOMEN"

If you are interested in the topic and are willing to take time out to submit your opinion about the man in your life of how you see the macho male image in general... then submit a letter, a poem, and or a picture of what you consider the classic example of macho. Also indicate if you are pro or con to this type of image and why. Best response wins \$50.00. Deadline Sept. 1980.

Undercurrent P.C.

767 Succ A.

Mtl. Que. H3C 2V2

All responses become sole property of "Undercurrent".

THE 3rd TOKYO VIDEO FESTIVAL

PRIZES

- Video Grand Prize (one): \$1,200, Trophy and Citation
Additional: Trip to Japan
The winner will be invited to attend the announcement and presentation of winners which will be held in Tokyo and to stay in Japan for 15 days for travelling. A round-trip plane ticket and accommodations are part of the prize.
- Works of Excellence (two): \$800, Trophy and Citation
Additional: Color video camera
- Works of Special Distinction (five): \$400 and Citation
- Works Deserving Honorable Mention (five): \$200 and Citation
- Selected Works (fifteen): \$40 and Citation
- All entrants: A participation souvenir

PANEL OF JUDGES

- Executive Judge
 - Hiroshi Minami
(President of Japan Society of Image Arts and Science, Professor Emeritus of Hitotsubashi Univ.)
- Judges
 - Nobuhiko Ohbayashi, (Film director)
 - Masahiro Ogi, (Movie & Audio Critic)
 - Hakudo Kobayashi, (Video Producer, Lecturer of Tsukuba Univ.)
 - Osamu Tezuka, (President of Japan Animation Association)
 - Katsuhiko Yamaguchi, (Video Producer, Professor of Tsukuba Univ.)
 - Keiichi Sakai, (Manager of Advertising and Public Relations at Victor Co. of Japan, Ltd.)

ENTRY REQUIREMENTS

Composition

- A composition produced using a video camera (Pictures transferred from a movie film are allowable, however, a composition entirely of such will not be accepted.)
- Any video work publicly or privately shown is acceptable.
- Theme: No limitations
- Length: Not to exceed 20 minutes (short programmes of even 30 seconds, or 5-minutes are welcomed.)
- Video Tape: Either 1/2" or 3/4"
- Both color and B/W programs are acceptable. Any video tape format such as VHS or Beta, etc. will be accepted.

- There is no limitation on the number of works that one person can enter, but any given person will be eligible for only one prize.

Qualification

- No limitations (Amateurs, professionals, individuals or groups)

Mailing

- Each video composition should be at-

tached with an application form filled with the necessary information.

- In case more than one video work is submitted, each work should be recorded on a separate video tape.
- Each video tape should be carefully packed to avoid any possible damage during transportation. Registered mail is recommendable to avoid risks.
- Any violation above regulations will be followed by disqualification.

Handling of submitted compositions

- All works will be returned to the entrants.
- The works that received awards will be returned after a period of one year following the announcement of winners; all other works will be returned following judging.
- We will be most careful about handling the submitted video works, but we cannot be responsible for any unexpected damages of the tapes.

Rights

- Victor Company of Japan, Ltd. is hereby authorized to reproduce, screen, dis-

tribute, broadcast or wire-broadcast the video composition(s) which was (were) submitted for the contest at the 1980 Tokyo Video Festival.

Deadline

- Post dated by September 15th, 1980

Announcement of Winners

- December, 1980
Announcement and presentation of winners will be held in Tokyo, Japan. All winners will be notified directly in advance.

Send to:

US JVC CORP.
58-75 Queens Midtown Expressway
Maspeth, New York, N. Y. 11378
U. S. A.
(212) 476-8300
Attn: THE 3RD TOKYO VIDEO FESTIVAL

- For further information:
Write to US JVC CORP.

JVC

Music used in video composition:

1. Title
2. Artist
3. Record or Music tape serial number
4. Record company
5. Label

Title		Date	
Name (Name of the representative)		Age	
Signature			
Name of the group			
The number of years that you have used a VTR			
Address			
Phone number (home)			
Business address/School address			
Phone number (business)			
Video composition submitted	length:	minutes	seconds
	color	☐ color	☐ black/white
Broadcast Color System	☐ monaural	☐ stereo	☐ without audio
Video camera used	1. brand name	2. type	
VTR/VCR used	1. brand name	2. type	

Please print in block letters.

Please write a brief description of the contents of the video composition.



A CRIME AGAINST WOMEN

A CRIME AGAINST WOMEN

a videotape by Martha Gever

"A Crime Against Women" recounts the story of a group of women who protested against "The Slasher", a "snuff movie" being shown in a Rochester movie house in October, 1977. Ads outside the theatre depicted a woman being slashed with scissors. The film showed a dagger plunging into a pregnant belly while blood poured out and over the woman's body. The women had a confrontation with the manager and got the film shut down.

The tape confronts the basic inequality between the powerful and the powerless in American law, and addresses the stupidity of regulations about "obscenity". Under Canadian law the same thing could conceivably happen. Section 159(8) of the Canadian Criminal Code states:

any publication a dominant characteristic of which is the undue exploitation of sex, or of sex and any one of the following subjects, namely, crime, horror, cruelty and violence shall be deemed to be obscene.

Violence by itself is not considered to be obscene. Sex by itself is. Despite numerous briefs, and several aborted amendment attempts, the criminal code retains this definition.

No charges were laid against the producers or distributors of the film nor against the theatre manager. The film was "not obscene" in the eyes of the law because no genitalia were exposed. The women were charged with "criminal mischief of the third degree" for spray painting on the theatre building and breaking a window and slashing a poster. The police stated, "We can't condone violence under any circumstances."

"A Crime Against Women" also forces us to confront another important issue: How far do we fight? Once we have taken a stand, crossed a line we can't retreat over, do we fight until we have no more money, no more energy, no resources left to fight other battles, to work on other fronts? These women did their best. They organized defense committees. They got good, strong, feminist lawyers. They aroused public support. They knew their issue was valid, that the film represented the kind of pornography that contained pornography full of the most extremely degrading and abusive images of women that pervade our society. In a sense, to allow it to continue would have meant backing away from the confrontation its makers had engendered. To allow it to stay on would have been to say, "Yes, pornographers, violators of women -- you have the power and we admit our powerlessness." The demonstration had to happen. But beyond that, how far could they take it?

The tape allows us to get to know and understand the women who are "the accused". Martha Gever, who made the tape, is one of them. She takes us back to before the demonstration to see the women becoming aware, being confronted with violence against women, becoming feminists, becoming involved to the point where their presence at the demonstration seemed mandatory. We see them find greater strength working together in their own defense. Then we watch - painfully - as we see their strength and resources sapped by the long judicial process, the endless delays, the ongoing need for funds. We regret that in the end they decide to plead guilty to a reduced charge and to pay a \$100 fine rather than to keep fighting the charges, appealing, carrying it as far as possible, trying to establish new precedents. We regret, but we understand. To continue would have persecuted and prosecuted them, murdered

their spirits slowly but as surely as the knife sundered the belly in the film. In this system, they could not have won. The power to win was not theirs.

This realization made me incredibly angry. The feelings of victimization, of overwhelming vulnerability, that I had faced when researching pornography last year filled my mind and my body again. That research had made me understand in a very deep and frightening way that pornography is a means of social control. It is intended to remind women that they are victims in this society, and that women who are not protected (read controlled) by a male owner are fair game and must be taught a lesson. The videotape tells of other women confronting those same realisations. The understanding is an important one, for it gives the knowledge that women and men who do not want to exist in a society where those of the opposite sex are by definition enemy aliens, must work together to radically and completely change the power structure. That knowledge goes beyond class differences, differences of opinion about dogma or strategy, to a place where there is only one line--the one between victim and victimizer.

"A Crime Against Women" is an important document. It should be seen by women's studies students, and by anyone who seeks to understand the real impact of pornography--which should be all of us. Because it was obviously done on a very limited budget, the film is technically imperfect. That is part of its message; it is a scream from the dark slit that is all that the powerless are allowed.

A Crime Against Women. Black and white videotape by Martha Gever. Rochester, New York, 1979. 54 minutes. Reviewed by Jillian Ridington.



HIGH PERFORMANCE

the performance art quarterly

HIGH PERFORMANCE

Linda Burnham, editor
240 S. Broadway
5th floor
Los Angeles, CA 90012
USA

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Four issues/one year:
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In 1975 the "MEDIENLADEN" was founded in Hamburg West Germany by about 10 people with the intention of making political interventions ("Bürgerinitiative") through media-video, print and photography

As a non-profit group, "MEDIENLADEN" supported its activities by renting equipment, printing books and pamphlets and by publishing VIDEOMAGAZIN.

After four years most of the old members (mainly men) got tired of this type of work and in the fall 1979 we founded "BILDWECHSEL", the only women's media centre in Germany. In some ways we had an easy start - the space, the equipment (video, printing press) and the reputation were all there. In another way it was easy to take on the heritage that went with it. We however don't want to be compared to the old 'MEDIENLADENLADEN'. WE DO WHAT WE WANT TO DO NOW!

Our central idea is "Bildwechsel" which means exchanging images. We try to do this by providing a "frauen-kino" (cinema for women). Once a week we show films in our centre. Twice a week we show videotapes (our own productions and others) both in our centre and in the women's bookshop here in Hamburg.

We have a videotheque with about 200 tapes and 40 women's films. Women's groups can take out tapes plus playback equipment for about 50DM.

We plan to give workshops in photography, video, printing and graphics. So far we have started with photography. There are six different groups working in such areas as: everyday-life, self-portraits and printing techniques (developing, enlarging, etc.) We first met with all the

women who were interested to discuss their different wishes and work out how many groups were needed. It seems to be a good way of doing such workshops. The starting times for the other workshops will depend on how much time and energy is left - and on how the photography workshops work out.

But....we are not a resource centre. We like to think of ourselves as a production group of 10 women with special and different media interests who want to do our own productions.

Like Medienladen, Bildwechsel is a non-profit organization. Our operating costs are about 2000DM/month which we pay out of our own pockets. We are hopeful that it will be possible to raise enough money from tape rentals, workshops and film and video showings to cover the costs.

die bildwechslainner
Bildwechsel
Rostochastrasse 25
2 Hamburg 1
West Germany



WOMEN'S COMMUNITY VIDEO, INC.



**WOMEN'S
COMMUNITY VIDEO, INC.**

VIDEO IS FOR EVERYONE
If you or your group have a use for video,
contact us c/o 30 Bellwood Ave.
Mt. Eden, Auckland
New Zealand
Ph. 606-429 & 763-098 evenings

WHO WE ARE:

Women's Community Video, Inc. is a community orientated society seeking to democratize the medium of T.V. and simultaneously develop women's communication skills. Begun in 1975 we are a non-profit making society.

We use video in diverse ways:-

- * recording conferences and political meetings, so that those who do not attend can share in them.
- * demonstrate the use of the equipment to children in schools.
- * hold workshops in the use of video.
- * make tapes, documentaries and drama for our own interest and on request.
- * are building a library of video tapes for hire.

CONDITIONS OF HIRE

Prices are listed with tapes. Applications for tape hire should be accompanied by a \$5 deposit. Return postage must be paid by hirer.

All tapes are 1/2 inch. A cartridge playback machine is required for cartridges, although they can also be played on open-reel equipment. Tapes listed as open-reel can only be played on open-reel equipment.

Note: ♀ means for women only groups

TAPES FOR HIRE

DRAMA & ENTERTAINMENT:

HERSTORY — Contains the Backstreet Theatre singing 'Our Choice' Montage — skip this! The Committee — a satirical look at how the story of Adam and Eve came into being. The Rape Trial — Social satire by the Women's Drama Group.

This tape was made for the Herstory production performed on Womens Suffrage Day 1976 at Auckland University. 30 min; 1/2 inch cartridge; colour; \$10.

THE GAME OF LIFE — Complements the Herstory tape. Sounds Pathetic Television presents this T.V. panel show with abortion as an illusive prize. 30 min; colour; 1/2 inch cartridge; \$10.

CONVENTION CONCERT — Wimmis music from the Hamilton United Womens Convention. 30 min; B & W; 1/2 inch cartridge; \$10.

SEXUALITY & HEALTH:

LOVING SOLO? — Women's health group discussion of masturbation. 30 min; B & W; 1/2 inch cartridge; \$10.

MENOPAUSE & AGING? — A discussion of post-menstrual zest. 30 min; B & W; 1/2 inch cartridge; \$10.

SHERE HITE AT THE LEWIS THEATRE — Shere Hite lecturing about women and sexuality at the Auckland Medical School. Highly suitable for women's study courses. 30 min; B & W; 1/2 inch cartridge; \$10.

SHERE HITE TALKS TO 'BROADSHEET' — An interview with the feminist magazine 'Broadsheet'. 30 min; B & W; 1/2 inch cartridge; \$10.

The Shere Hite tapes complement each other but will stand on their own.

FROM OUR END OF THE SPECULUM — About women's health, from the U.S. Begins with women talking about the failings of the health service and ends on a high note at a women's health clinic. 30 min; B & W; 1/2 inch cartridge; \$10.

VIOLENCE AGAINST WOMEN:

WOMEN OF HALFWAY HOUSE — Auckland's Women's Refuge discusses violence with battered women. 30 min; B & W; 1/2 inch cartridge; \$10.

ERIN PIZZEY — Answering questions about the London Women's Refuge. 30 min; B & W; 1/2 inch cartridge; \$5.

ECT — On women's experience with electro-convulsive therapy. 30 min; B & W; 1/2 inch cartridge; \$10.

SINGLE MOTHERS SPEAK OUT — Women from the Council for the Single Mother and her Child talk about experiences with the medical profession. 50 min; B & W; 1/2 inch cartridge; \$20.

IN MORAL DANGER — Made in a Sydney girls remand home talking with girls who have been charged with 'Being exposed to moral danger'. 20 min; B & W; 1/2 inch open-reel; \$10.

SANDRA WILSON: NOT GUILTY NOT INSANE — The longest serving Australian woman prisoner held at the Governor's pleasure for 18 years. Declared insane then re-imprisoned when pronounced sane.

Sandra is a lesbian. The tape is largely about the group of women who organized a very efficient lobby to obtain her release. Some impressive demonstrations. 30 min; B & W; 1/2 inch open-reel; \$10.

WOMEN'S MOVEMENT:

UNITED WOMEN'S CONVENTION 1979♀ — Video impressions of the Hamilton Convention. 45 min; B & W; 1/2 inch cartridge; \$10.

CHARLOTTE BUNCH — American lesbian-feminist talks to an Auckland Gay Liberation Meeting. 30 min; B & W; 1/2 inch cartridge; \$10.

FLO KENNEDY — A black American, radical women lawyer talks about herself, the media, her super-dyke sweatshirt and jock-ocracy. Varying quality. 20 min; B & W; 1/2 inch open-reel; \$5.

WOMEN IN THE WORKFORCE:

I BROUGHT MY DAUGHTER UP TO BE A LADY — Graduates of a women's pilot apprenticeship course in radio and TV servicing discuss on the job experiences. 30 min; B & W; 1/2 inch cartridge; \$10.

WOMEN IN NON-TRADITIONAL JOBS — Broadening career horizons. Suitable for schools. 30 min; B & W; 1/2 inch cartridge; \$10.

AH MY SISTER — Made for a 'Women and the Media' Conference. Interview with TV personalities. Caroline Jones and Anne Deveson. Made in Australia. 30 min; B & W; 1/2 inch open-reel; \$5.

GENERAL INTEREST:

IVAN ILLICH — Excerpts from his Auckland University lectures. 30 min; B & W; 1/2 inch cartridge; \$10.

USING VIDEO & EDITING — Two 30-min. training tapes in the use of portable video equipment like Women's Community Video, Inc. uses. B & W; 1/2 inch cartridge; \$10. for the two.

CRTC PREVIEW S AND REVIEWS



Everyone at this time agreed that there was a problem of sex stereotyping in the media and there were many studies, surveys, etc. to prove it. All that we needed now was a taskforce to set up guidelines to encourage elimination of sex role stereotyping in the broadcast media. Mr. MacDonald with Dr. Pierre Camu of the CRTC and both agreed it was the responsibility of the CRTC to set up such a task force.

Next another committee was set up of six broadcasters and advertisers (the wolf guarding the sheep); four CRTC members, and six women from across the country.

After several meetings, with no results other than to set up more meeting across the country, asking the general public whether there were any problems, and if so, what they were.

So, with one of the members of the CRTC visiting Canada's five major cities to relearn what they know and understand to be a problem, but to specifically to hear recommendations for guidelines.

We haven't heard from them since and don't much when we do, because the CRTC has come up with a book of guidelines for for community programing and what the cable companies responsibilities are. Guidelines are not policy, so unless we are willing to monitor all year and show up at each hearing, it is very unlikely anyone will follow them.

In anycase, the next issue will cover a follow up, listing some of the recommendations.

For over a year now we have been taking notes on the Committee to monitor stereotyping. And for three months I've been trying to write something that's concise. But there is not much to report. What can I say? Another Committee, another report. We have seen the lackness of two federal governments and the laziness of the CRTC.

We first heard of the awareness in Jan., 1979, when CRTC first noted the protest over commercial hygiene products on TV. Public complaint = 83,000. Then the Government stated that they were going to do something about it and said that in their opinion the CRTC were the ones who should do something to eliminate sex role stereotyping in the media.

Furthermore the Federal Government stated they could start their own committee and publish it's findings to inform the public.

By May/79, The Dept. of Communications had formed a task force of twelve. For the record, this was initiated by the Minister of Communications, Jeanne Sauve. The names of the twelve women appointed can be obtained from the D.O.C..

By August we had a new Minister and a new Government. The new Minister, David MacDonald quickly announced a more action-orientated plan and disbanded the task force.



BROADCASTING

a survey by
M. GOLDBERG

small-format video and audio

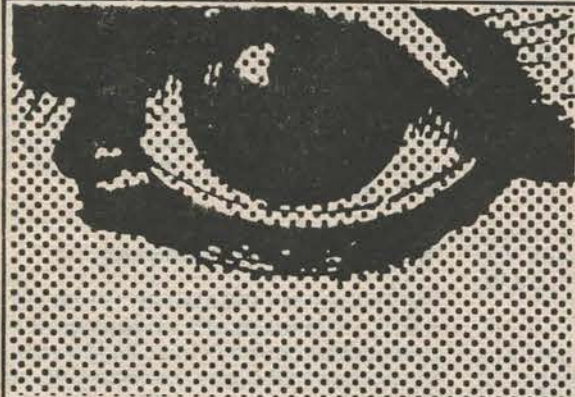


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PRIME TEMPS visionnements / screenings

1 avril	20h30	Alan Sondheim & Laura Hayes
1 - 12 avril	sur demande	
16 avril	20h30	Video Inn de Vancouver
15 - 26 avril	sur demande	
1 - 9 mai	sur demande	Pierre Rovere
3 juin	20h30	Vera Frenkel
3 - 7 juin	sur demande	
17 juin	20h30	Nora Hutchinson & Louise Gendron / G.I.V.
10 - 21 juin	sur demande	

L'Invasion des espaces avoisinants	marshalore
24 mai	20h30
24 - 31 mai	l'action
	l'installation
Le grand spectacle Joe Beef	Michael Haslam
31 mai	20h30
	performance
Export 80 l'exposition itinérante	
1 juin	date limite pour vos soumissions

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In conjunction with the Cable and the Arts Conference August 15-17 at the Atlanta College of Art. Sponsored by ACA, Access Atlanta, Inc., Cable Atlanta, Inc., Department of Cultural Affairs, City of Atlanta.

THE SIXTH ANNUAL INTERNATIONAL INVITATIONAL AUDIO VIDEO EXHIBITION

MAGNETIC IMAGE 6

August 15 - September 15, 1980

Atlanta College of Art Gallery
 Colony Square, Mall Level
 Atlanta, Georgia

ENTRY: No entry fee. We estimate all work will be aired. A selection of work will be cablecast and archived in the Atlanta College of Art Video Library with permission of producers. Please include a brief biography for inclusion in exhibition catalog. All participants will receive a catalog.

LIMITATIONS: Audio tapes should be 1/4 inch, reel to reel or cassette (records may be submitted also) in stereo or quad. Video tapes should be 1/4 inch reel to reel or 1/4 inch cassette, 1/4 inch cassette (b&w or color). Flat work (prints, photos, drawings) may be sent for display on gallery walls and inclusion in catalog as well.

SHIPPING REQUIREMENTS: Mark on tape reel or cassette: Name, title, length, speed, index numbers. On tape container: Name, address, title, length.

Mail in sturdy, reusable container with return postage. (Do not send tapes in tape boxes without wrapping).

Flat work should be mailed in returnable containers with return postage also.

Postal and hand deliveries must be received by August 7. Hand deliveries must be picked up by September 22.

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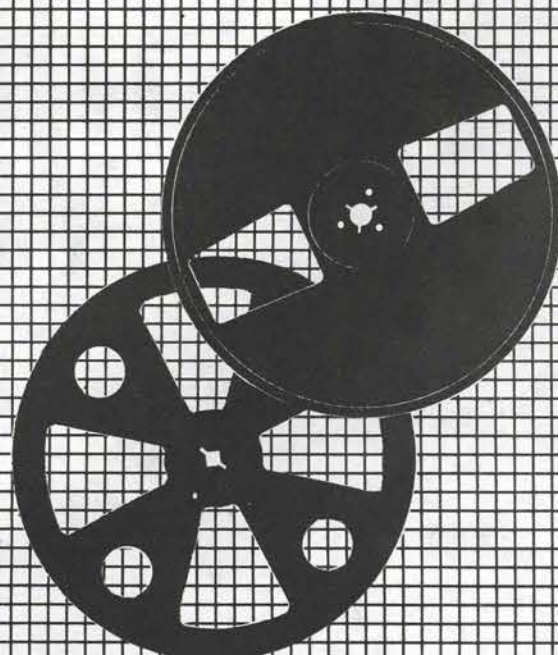
For information on the Cable and the Arts Conference
 contact: Darryl Vance, Access Atlanta,
 Inc., Box 5289, Atlanta, GA 30307.

...and in Other News...



Northwest Film & Video Festival

8TH ANNUAL
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AWARDS AND HONORARIA

This year \$1,600 in awards will be offered. The festival judge will view all entries and award six cash and lab processing prizes of \$150 and honoraria of fifty dollars to additional works selected as festival highlights. All selections will be shown August 14-17. A program of festival winners and highlights will be circulated throughout the region at the conclusion of the festival, providing additional honoraria to participants.

REGULATIONS

Each entrant may submit a maximum of two works of any length. Work must be shipped in reusable cases marked with return address. Works to be returned by mail must have return postage and instructions enclosed. Each case, can, reel and leader, or tape should bear the artist's name and title of the work. An entry form must accompany each entry. All entries will be handled with maximum care, but the festival cannot accept responsibility for damage or loss during shipment or projection. All entries to be returned promptly.

ELIGIBILITY

Work not previously entered and completed since August 1, 1979 by residents of Oregon, Washington, Idaho, Montana, Alaska and British Columbia. Entries may be in 35, 16 or 8mm film, or on 1/2" or 3/4" videotape. Apply to enter other formats.

TO ENTER

Send entry forms (one for each work entered) and works to the Northwest Film and Video Festival, Northwest Film Study Center, Portland Art Museum, 1219 S.W. Park, Portland, Oregon 97205. Deadline for receipt of entries is July 31.

SATELLITE VIDEO EXCHANGE SOCIETY



INTERNATIONALLY RECOGNIZED AS ONE OF THE FOREMOST PIONEERING CENTERS OF INDEPENDENT VIDEO ACTIVITY "THE SATELLITE VIDEO EXCHANGE SOCIETY" IS LAUNCHING ITS "STATION 2 CAMPAIGN."



After 8 years of steady growth and development we have long ago outgrown our present 3300 sq. ft. storefront located at 261 Powell Street. SATELLITE VIDEO EXCHANGE/ THE VIDEO INN LIBRARY is ready for STATION 2. Station 2 will mean a higher profile, an accessible public space that will comfortably facilitate all existing ventures and projects. Station 2 located at 280 Cordova Street is an historical building owned by the city of Vancouver, it was formerly known as the Actor's Workshop and until 1977 it housed Firehall #2. The recently renovated two storey structure is ideal and ready made for possible usage by the society. We are mentally and financially secure, we are able and willing to take immediate occupancy of the presently vacant building.

Our intentions are to make complete use of the 3,075 sq. ft. second floor which will house THE VIDEO INN LIBRARY, consisting of a 5 channel viewing room, the 1000 title tape library, the print reference library and archives. Other rooms will house graphic studio's for SATELLITE VIDEO PUBLISHING, 1/2" and 3/4" post-production studio, workshop space, special events, administration offices for in house and out house programs: VOICE Video Out In Community Education, Video Out Distribution. The ground floor which currently consists of a 2600 sq. ft. performance space and a 475 sq. ft. gallery/lounge is to remain as a versatile 'neutral space', to be refitted as a multi-disciplinary presentation outlet for dance, music, literary events, performance art, film showings, experimental theatre, audio/video installations, symposiums, festivals and conferences. There is great demand in this city for such a space. The facility will seat between 150-200 people. Future plans will include the 'neutral space' doubling as an independent video production studio of a professional caliber.

We are currently preparing a formal proposal to be presented to City Council. We are experienced professionals, we are committed to the Downtown Eastside, we know that we can administrate and make STATION 2 work. For further information contact THE STATION 2 COMMITTEE.

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