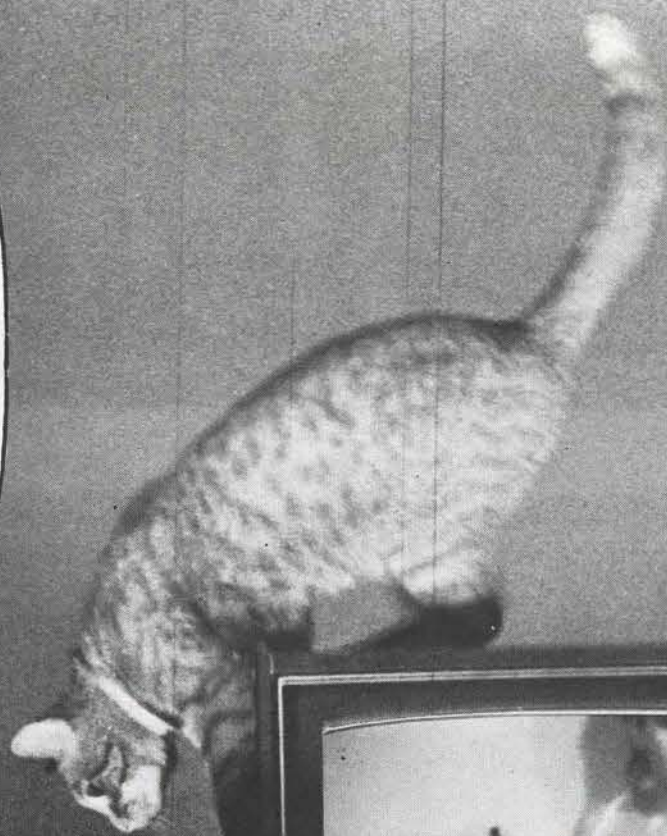


VIDEO GUIDE

Vol. 3, No. 2 \$1



TATTLETAPES

SUMMERS OVER AND IT'S FALL REALITY... LOTS OF VACATED POSITIONS, FIRINGS AND HIRINGS. SHAKEUP/SHAKEDOWN HAVE PREVAILED THROUGHOUT THE YEAR AT ART METRO POLE, FIRST OFF WITH 5 OF THE MORE HIGH PROFILE ARTIST ABANDONING SHIP TO START UP THEIR OWN DISTRIBUTION AGENCY CALLED V-TAPES WHICH INCLUDES RODNEY WERDEN, CLIVE ROBERTSON, LISA STEELE, SUSAN BRITTON AND COLIN CAMPBELL. SHE QUIT/ SHE WAS FIRED, IT WAS MUTUAL, IT WAS MARTHA FLEMING MOVING ON TO PURSUE MORE WRITING..... REPLACING HER IS ELKE TOWNE FORMERLY OF THE ART GALLERY OF ONTARIO, FORMERLY OF A SPACE, JOYCE MASON ASSISTANT FILM OFFICER AT THE CANADA COUNCIL CALLED IT QUILTS OVER IRRECONCILIBLE DIFFERENCES OF STYLE WITH FRANCOIS PICARD. S.S. GIRL JEANETTE REINHARDT, MANAGING EDITOR OF VIDEO GUIDE TAKES OVER AS COORDINATOR AT THE VIDEO INN. NOT EXACTLY A COUP D' ETAT MORE LIKE DEMOCRATIC ROTATION? VIDEO INN MEMBER, CINEWORKS MEMBER, PRODUCER AT LARGE, RECENTLY APPOINTED DISTRIBUTION ASSISTANT AT CANADIAN FILMMAKERS DISTRIBUTION CENTER IN VANCOUVER, PEG CAMPBELL RECIEVED A 'GOLD CINDY AWARD' FOR HER PRODUCTION

"A COMMON ASSAULT". SHE WILL FLY DOWN NEXT MONTH TO RECIEVE THIS AWARD FROM INFORMATION FILM PRODUCERS OF AMERICA. BACK TO BACK, BACK AND FORTH, COMING AND GOING AND GONE. NOT ALL HOPE IS GONE FOR VIDEO INN'S PROJECT: STATION 2. CITY COUNCIL IS DRAGGING IT'S HEELS IN MAKING A DECISIVE DECISION. THEY WERE JUST GETTING A LITTLE BORED COMMITTEE HAS BEEN REVITALIZED WITH LOBBIEST JUST BACK FROM EUROPE CHARLIE KEAST (OLYMPIC ROWING TEAM), BACK FROM EVERYWHERE MICHAEL GOLDBERG AND SOON TO BE GOING EVERYWHERE CRISTA HAUKE DAHL..... JUST MOVED TO MORE ACCESSIBLE AND PRESTIGIOUS LOCATION HAS BEEN VANCOUVER'S PIONEER VIDEO CENTER METRO-MEDIA.....A BIG OPENING PARTY IS BEING PLANNED.... VIDEOGUIDE WILL BE THERE AND SO WILL YOU. REPORT IN NEXT ISSUE..... GOING PLACES, GETTING TO BE KNOWN FACES IS COVER GIRL ELIZABETH CHITTY, OUR FEATURE KIM TOMCZAK ARE OFF TO ATTEND THE PARIS BIENNALE. NO DOUBT THEY WILL RUN AMUCK WITH KATHY HUFFMAN WHO CURATED THE AMERICAN VIDEO ENTRIES AND WITH THE SUPERCHARGED JOE REES OF THE INFAMOUS TARGET VIDEO IN BOHEMIAN SAN FRANCISCO.

SAN FRANCISCO VIDEO 80 JUDGES WERE KATHY HUFFMAN (CURATOR, LONG BEACH MUSEUM

THE SLANDERED IN FUSE MAGAZINE DAVID ROSS (FORMER CURATOR AT LONG BEACH AND NOW AT UNIVERSITY MUSEUM, BERKELEY) AND PAUL WONG (ARTIST/ADMINISTRATOR) MADE DECISIVE DECISIONS. 22 TAPES WERE SELECTED FROM 189 ENTRIES. THE JOB OF AJUDICATING WAS MADE THAT MUCH EASIER BY FESTIVAL DIRECTOR STEVE AGETSTEIN WHO PROVIDED COMFORT, ATMOSPHERE, AND STIMULANTS TO INSURE THAT THE JUDGES WERE ALERT AND RIVETED TO THE ADVENT BEAM. THESE TAPES WILL BE FEATURED IN LATE OCTOBER IN GALLERIES, CABARETS AND LUNCH COUNTERS.

SCENE IN TOWN HAS BEEN JORGE ZONTAL OF GENERAL IDEA ENROUTE TO VISIT GLENN LEWIS AT THE FAVORITE OF FAVE RETREATS STORM BAY.....ARDELE LISTER (NEW YORK GAVE PRIVATE SCREENINGS OF HER NEW TAPE 'SUGAR DADDY', WHICH IS ONE PART OF A TRILOGY. VERA FRENKEL (TORONTO) GAVE PRIVATE SCREENINGS OF HER NEW TAPE "AND NOW THE TRUTH". THE VERY DISCREET COOSJIE VAN BRUGGEN OLDENBURG CAME NOT TO SHOW AND TELL BUT TO LOOK N' COMMENT. SHE'S OUT SCOUTING ABOUT FOR THE 1982 DOCUMENTA EXHIBITION WHICH IS STAGED EVERY FIVE YEARS IN KASSEL, GERMANY.

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EDIT

SEPT. 80

VIDEO GUIDE WELCOMES OUR TWO NEW CONTRIBUTING EDITORS. SHEILA SMYTH HAS BEEN ACTIVE IN VANCOUVER COMMUNITY MEDIA THROUGHOUT THE PAST DECADE AS AN ADVOCATE, PRODUCER, WRITER AND AN ADMINISTRATOR. IN THIS ISSUE SHE USES THE INTERVIEW FORMAT TO PORTRAY DIFFERENT ASPECTS OF COMMUNITY TELEVISION HERE IN VANCOUVER. ELIZABETH CHITTY WHO IS FEATURED ON THE COVER AND IN AN INTERVIEW WILL BE A REGULAR CONTRIBUTOR IN THE NEXT 5 ISSUES. HER SPECIFIC AREA OF CONCERN WILL BE THAT OF ARTISTS' VIDEO. MICHAEL GOLDBERG WILL CONTINUE TO PRODUCE ARTICLES FROM HIS INTERNATIONAL TRAVELS. HE WILL GUEST EDIT THE NEXT ISSUE WITH ARTICLES FROM AND ABOUT JAPAN WHERE HE HAS LIVED AND WORKED FOR THE PAST YEAR. ALSO IN THE NEXT ISSUE WILL BE ARTICLES ON THE SAN FRANCISCO VIDEO FESTIVAL. IN THIS ISSUE WE HAVE ATTEMPTED TO PROVIDE COVERAGE ON REGIONAL AND GEOGRAPHIC AREAS 'SEATTLE GUIDE' BY PAUL WONG AND 'MONTREAL GUIDE' BY OUR MONTREAL EDITOR BARBARA STEINMAN USE DIFFERENT APPROACHES, WE HOPE TO CONTINUE IN THIS MODE AND WOULD LIKE TO FEATURE OTHER PLACES, FACES AND SPACES. LET US KNOW, SEND US YOUR COMMENTS. THE MANAGING EDITORS

Vancouver Video Magazine



October 1980 Vol. 3 No. 2

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Elizabeth Chitty
Styled by Support Modelling.
Photographed by Chick Rice

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VANCOUVER GUIDE

ELIZABETH CHITTY IS A PERFORMANCE AND VIDEO ARTIST WHO HAS JUST MOVED TO VANCOUVER FROM TORONTO. THIS INTERVIEW WAS RECORDED 9/1/80 AT THE VIDEO INN BY PAUL WONG.

You've been coming out to Vancouver the past few seasons, you've been involved in various activities as a performer, as video artist in residence at the Western Front, social calls as well as stage manager for the Living Art Performance Festival last year. What makes you want to leave Toronto at this particular time in your career?

I like the boys here. (snicker) The reason I came was because I was asked.

I'm here to replace Kate Craig as the Video Director at the Western Front, she will be travelling for the next 12 months with Hank Bull. I will also be teaching a course at the Emily Carr College of Art called 'Video, Performance and Publications'.

What does being Video Director at the Western Front entail?

It entails administrative, curatorial and technical doo dahs. Curatorial because there are X number of video productions per season. I choose the 'artists to be in residence', I work with them and I'm their slave.

Why you?

Well you better ask Kate that and not me. I do know that I was basically her only choice, the only person who was totally 100% sure of wanting to take over her position while she was gone. But you should ask her why. I assume it has something to do with myself as an artist and ability to work hard and to get along with people that sort of thing. Why I came is that I've always like it here, I've always found that Toronto and Vancouver each have qualities which the other lacked and that the best possible situation is to get the two together therefore, the best you can do is to go back and forth. When Kate offered me the job I had no reason to leave Toronto, so obviously that was the best reason to leave Toronto.

Who have you selected to be 'video artist in residence'?

I haven't made all the selections yet, some but not all, because I did not want to come here with a tidy package all sewn up. This fall and winter, there is COLIN CAMPBELL in September, ROBIN COLLYER and SHIRLEY WITASALO in November and DANIEL GUIMOND in October which is one person that I did not choose until I arrived here. MARSHALORE is coming at some point but I forget exactly when, then I want a 'German' for February 81 because A Space in Toronto has organized a whole series of events in collaboration with The Goethe Institute and some of those artists will be available to travel. I would like one of those people out for a 3 week period to do a production, all of that is less than tentative at this time.

How do you perceive the program being different or say even similar to that of Kate's?

Well similar in as much as there is a structure which I am filling in. It's not like I'm starting from scratch, like there is X number of productions, there is a fixed budget for showings and such. I would like to raise the profile of the 'showings' more than I think they have been in the past.

How do you intend to do that?

By having... actually I don't really know, my impression is that the showings have not been a really important part of the programming. I would like to take the effort to make some



Photo: Chick Rice

ELIZABETH CHITTY

curatorial decisions about the tapes that are shown and to publicize them well. The tapes will be a combination of local and out of town work. Also I would like to do a small publishing project which is a completely new concept. I still have to work that one out, not only budgetary but also how the other directors feel about it. What I would like to do is publish a combination artist book/document at the end of the year. Each artist that produced a work during that period will give me something on paper, either documentation or hopefully more from the artist book sort of concept, material that is somehow related to the content of the finished tape. Also while I'm here I will interview each of these artists for Video Guide. I think that will be quite useful - a good adjunct to boost the program as well as give access to that artist in an interview context. That will be a series that will give a pretty complete view of the activities of Western Front Video over that period of time.

You divide your time between the creation of your own work and the fostering or organization and administration of contemporary art activity?

Actually in recent years I've been involved less in administration that perhaps I was at one point I've done some administration but only in 'series', like I've never been an administrator of a space, however I have organized and curated 'new dance' events for A Space. Oh yeah there's board things like being on the board of A Space and for a new space opening in Toronto called GAP. I've always been a hardcore believer in artist-run ideology.

What is GAP?

GAP is the bottom floor of a noodle factory in which Martin Heath and Chris Ann live in the upstairs. Martin had this idea that there ought to be a space in Toronto that literally filled the gap between the artist spaces already existing,

in as much as there is no permanent performance facility at all. It will be quite exciting, first off because it fills a very necessary and needed function, because there is enough activity to necessitate permanence, also it's going to be quite low-key, non-bureaucratic and not even likely to receive funding for at least awhile. I think that the GAP will have real exciting energy and be advantageous to the scene.

I would like to get sort of an overview of your own work. I believe that you are a dancer?

Ah hah! Aren't you mean. Paul you know perfectly well that I am not a dancer. I was a dancer, that's my past, my sordid past. I'm a Performance and Video Artist.

Which means what?

If you want to know how I sort of felt when I made the distinction between being a choreographer and a performance artist, there is something I will refer for you to read in Parralleogramme Retrospective 3, the one that is not yet published, the one that is a year late. It's quite a theoretical article which was more or less masking my own personal thoughts about my work.

When did you first interface performance with video?

At the very very beginning when I first started working. The first piece that I ever did was while I was a student at York University in the Dance Department, I had my first show at 15 DANCE LAB, in that was a piece with video and since then I have worked with video consistently I recently did a piece called HANDICAP without video and one several years ago without video, besides that all my work has included video.

CONTINUED ON PAGE 14

VANCOUVER COMMUNITY TELEVISION ASSOCIATION

VCTA

INTERVIEW BY SHEILA SYMTH

PENNY, AS THE CURRENT PRESIDENT OF THE VANCOUVER COMMUNITY TELEVISION ASSOCIATION, COULD YOU GIVE ME A BRIEF SUMMARY OF THE HISTORY?

Yes. The V.C.T.A. is an umbrella group of individuals and community groups interested in the politics of broadcasting with particular reference to the community channel. It was formed in 1976 and continues to grow. At present, I think the count is 300 individual memberships and 70 groups, some of those groups being considerable in size, such as the Consumers Association which numbers many thousands. Initially, the V.C.T.A. was formed with the aim of working to improve and contribute to the betterment of the community channel, specifically Channel 10 here in Vancouver with an ultimate interest in community control of the community channel. One of the first functions was to provide a citizens advisory board to Channel 10. We met on a monthly basis with the staff at Channel 10 and brought many suggestions, some critiques of programming and some ideas for future programming. So, the V.C.T.A. is quite a unique organization inasmuch as it is principally a lobbying group interested in seeing community programming improve and develop.

DO YOU THINK CABLE 10 HAS IMPROVED AS A RESULT OF V.C.T.A.'S OUTPUT?

Well, our history since we've been the advisory board has been fairly

checkered. There have, certainly, been some improvements and I think it's fair to say that some of the improvements that have been made have been partially as a result of suggestions we've made. On the other hand, it has been quite a frustrating experience in many ways because we are continually severely limited in the ways that we are permitted to make any contribution to the station. We feel that there should be a real community presence in the running of the station, and Premier and Vancouver Cablevision's idea is that an advisory board should simply be advising in the area of programming. . . so that was a real basic difference we had from the very beginning and actually led to a hiatus of the whole advisory board function which came to be in November of last year. We convened a meeting and we invited representatives of the C.R.T.C. It was very apparent that Premier had no intention of sanctioning our advisory board role any further and simply considered us on the same standing as anybody that might come into their office and offer suggestions and/or criticisms. . .

WHERE DOES THE V.C.T.A. STAND AT THE MOMENT?

Our aims continue to be the same. They have never wavered despite the fact that the C.R.T.C. has not looked kindly on our ideas of community control of the community channel. . . and we're not averse to the possibility of operating a UHF broadcast licence. In many ways it might serve a lot of our interests. . . but we would clearly have to go into it very, very carefully and be absolutely sure what, if any, strings there were attached and where that would place us in our stance as a community lobby in the broadcast area.

HOW DOES THIS TIE UP WITH TED ROGERS AND HIS APPLICATION TO MERGE CANADIAN CABLESYSTEMS AND PREMIER?

Well it's with Ted that we have been discussing the whole area of a UHF broadcast licence. . . we intervened very strongly against the merger, but if the C.R.T.C. in its wisdom does approve it then again the whole geography will shift and we may well be able to discuss that possibility further.

THEY ARE NOW DELIBERATING THE PROPOSED MERGER. WHEN WILL THEY BE MAKING THEIR ANNOUNCEMENT?

I don't know. I don't think anybody knows for sure at this point in time. I suspect three or four months. . . but I don't think there has been any official date given.

COULD YOU SUMMARIZE BRIEFLY THE MAIN ISSUES FOR THOSE WHO ARE NOT FAMILIAR WITH THE HEARINGS? MANY PEOPLE WERE NOT AWARE OF THEM UNTIL THEY WERE OVER.

I would say that our platform or our argument is much the same as we have delivered at the last three attempts of Premier to sell its shares to other interests. We disagree with the premise of large media monopolies. Large mergers . . . are not in the best interests of the citizens particularly because it leaves less and less control in the hands of the community--less and less ability for input, more and more paternalistic control not only of the television medium but also of the radio and print media these consortiums own.

DO YOU SEE A COMMUNITY CONTROLLED STATION AS HAVING SIGNIFICANTLY DIFFERENT PROGRAMMING FROM WHAT IS CURRENTLY DONE ON CABLE 10 OR WOULD IT BE A QUESTION OF MONEY GIVEN TO PRODUCERS?

No, I don't see any great change in the programming per se. What would change is the sense of involvement and also I think when you have a real feeling of something being your station you start to identify with it and it begins to have a life that has a character and a personality and I think that's lacking in Channel 10 at the moment. Not that it doesn't have really good facilities, because it does in many ways and can produce and help people to produce interesting material, but the station itself doesn't have a personality that connects with people and this is reflected, I believe in the fact that very few people watch it. I don't think the reason people principally don't watch it is because the quality of the programs is not as slick and professional as the other stations, I think it's because they don't still quite know what it is and don't feel identified with it. If it was very clear it was their station and it was being run by them then I think there would be a change in the ambience.

CRTC PREVIEWES AND REVIEWS

APRIL 1980- Statement by Minister of Communications Francis Fox in respect of a request by the CBC to set aside the CRTC decision to issue a temporary network licence to "Cable Satellite Network" for distribution of the proceedings of the House of Commons.

April 1980 statement issued both CBC and CSN temporary network licences. The commission also announced that it was prepared to issue a temporary network licence to any group of licensees wishing to form a network to carry the house proceedings.

Since March 1979, CBC has had temporary network licences issued by CRTC to provide live satellite distribution to cable systems across the country, to televise proceedings of the House of Commons.

The CBC president requested that the Governor in Council set aside the decision of April 1980 which related to the issue of the licence to CSN. GOVERNOR GENERAL IN COUNCIL

decided not to set aside or refer back to the CRTC announcement.

However the general policy concerning these licences are considered of great importance. Does the CBC have a special role? What relationship does the new National Satellite Cable Network have?

Undoubtedly, these questions and more will soon come up at a CRTC public hearing.

May 1980 Montreal - The federal government is putting 1.2 million towards the development of a very sophisticated multi-service two way cable tv system. Telecable Videotron, a major Montreal cable tv firm is prime mover behind this 4.5 million project.

June 1980 Ottawa- The ANIK B communications satellite is in the picture again and will host an experimental video conference between Yellowknife and Baker Lake with

one way video and two way audio. The purpose is to assist Northwest Territories Legislative Assembly while working in Baker Lake for an eight day session 1,000 miles away from Yellowknife. The idea is that this will save on travel and accommodation costs and keep legislators in touch with the advice of their officials, while enabling these public servants to remain at their duties at Government headquarters.

June 1980 Ottawa- Teledon, the Canadian videotex/teletex technology has been selected for the first United States consumer trial of teletext, to be conducted at PBS station WETA in Washington D.C., starting in late 1980.

Teledon is a two way tv system which allows users to retrieve information stored in computer data bases by means of a keypad. The information, either text or graphics, is displayed on a slightly modified tv set.

Various field trials using about 2,000 Telidon terminals are either planned or in operation in Canada.

CROSSING THE LINE

Michael Goldberg

There's no question about it, the line's gotten fuzzy, or moved or something. I mean, VT is not TV, and not slide/sound, and certainly not movies. I wrote series of articles on the differences. Some people still believe that electronic video is the essence of video-art.

The VIDEO INN maintains a medium-centred philosophy. That is, the library does not take in films transferred to video, no matter how well-done. Otherwise, it might be swamped with film-makers' work, much of which is (unfortunately) sitting on shelves, waiting for distribution or recognition: Video is still young, compared to the backlog of interesting 16mm and super-8 stuff already in the can, and it is the aim of the INN to promote and help independent video only. The one exception is the few films which have been censored for political reasons, too hot to handle.

More artists have been using multiple techniques in the recording process, part of which is film. I don't mean work like Al Razutis', which flips back and forth from photo-chemical film processes to electronic image manipulation, and ends up as a tape or a film. I am referring to those who insert segments of film: a dream, a memory, a document not otherwise available. There's no percentage-point system that makes it "video" as opposed to a dub of a film, like the Canadian-content regulations of the CRTC. Perhaps we could cop out and say it's video if it's available only on tape. That does not remove judgemental criticism - is it good video, or good art, or a relevant social document?

Video or un-video considerations aside, some images work on that small screen and some don't. Certain styles of working are more appropriate for video. The process is quite different, and this can show in the results, sometimes in subtle ways that many people couldn't care less about. Film-makers are justifiably upset to see some of their expansive imagery reduced to parallel dots on a TV... even for money to make their next flick.

The National Film Board of Canada realized, like independent Quebec film-makers, that rentals of their films had dropped off. School systems were renting them once, making a copy on video, then using the tape. Copyright becomes a real issue with copy technologies like video, although Hollywood lost its suit against Sony for infringement. Now there's "Copy-Guard", which makes it almost impossible to make a dub of a tape with this protection in the recording. The NFB uses Copy-Guard on its videocassettes, which it dubs from its own films, to prevent illegal copying, and to cash in on the growing video market. Unfortunately, BVU decks (Sony 3/4" broadcast) wouldn't even play the guarded tapes.

Le VIDEOGRAPHE, Montréal, worked out a deal with the Québec CINEMATHEQUE, to dub classic films for their video library. This became very popular with their viewers. It would be impossible otherwise to preview the priceless flicks for just 2 or 3 interested viewers. In truth, here video served as cheap film.

"Pea Soup" and other social commentary tapes of merit have been blown up to 16mm film. The NFB will sometimes do this at low cost for non-commercial work, and their transfers' quality have been improving. It makes sense to do this (if you can afford it), if you are concerned with getting your stuff seen by the largest number of people in the shortest possible time. It's like broadcasting, I guess. We are still developing a

Peter Lipskis

FILM & VIDEO

How important is the distinction between film and video? They're two closely related, different ways of achieving moving pictures with sound. I'm sure that academic-formalist filmmakers and conceptual video-artists will disagree, to try and maintain separation and purity. But in this age of innovation and multi-media hybrids, there aren't any rules except the ones we decide to make and break.

FILM - a thin skin or membrane
- a thin coating or layer
- a motion picture
- a flexible strip of chemically treated material used in taking pictures

MOTION PICTURE - a series of still pictures thrown on a screen so rapidly that they produce a continuous picture, in which persons and objects appear to move

VIDEO - relating to or used in the transmission or reception of the television image

TELEVISION - transmission and reproduction of a rapid series of images by a device that converts light waves into radio waves and then converts these back into visible light rays

MEDIUM - a condition in which something may function or flourish
- something in a middle position
- a means of effecting or conveying something
- a channel of communication
- an individual held to be a channel of communication between the earthly world and a world of spirits
- material or technical means of artistic expression

TECHNIQUE - the manner in which technical details are treated or used in accomplishing a desired aim

TECHNOLOGY - applied science
- a technical method of achieving a practical purpose

I've found that working in both film and video has been more beneficial to me as an artist than if I'd worked exclusively in one or the other. The process of film-making tends to make one extremely conscious of shot composition and duration, because every second is selected and costly. Video, on the other hand, gives instant results with sync-sound for longer periods of time, and is invaluable as a learning tool for practise. Both use the same optical and sound mechanisms for interpreting and translating the physical world into audio-visual information.

The advantage of film is being able to take a camera almost anywhere without transporting a lot of equipment, or dealing with wires and electricity. Video is much more direct during the editing stage because film sound involves numerous transfer processes. In terms of playback, there are more video facilities than motion picture projectors available, so it's usually easier to show work on a television.

What's the essential film experience? If it's sitting in a dark room watching projected moving images, what do you call seeing a movie on TV? If the essential television experience is an electron cathode-ray tube, what's a video projection screen? It's cheaper and a lot easier to buy 1/2" videocassettes of some films than to rent them from a distributor. Nothing will be the same once video-discs hit the scene. It's predicted that 40 million players will be sold in the coming decade.

What will people be watching 10 years from now? Unless there's an extreme economic depression or restrictions by government bureaucracies, many of us will have improved quality, large projection screens, hooked up with hi-fi sound systems, to watch an increased variety of "video-film" albums.

VIDEO

rapport with off-air TV and cable, whereas film festivals abound. There are fewer technical impediments to world-wide presentation on film, and so many incompatible TV standards and video playback formats. Nevertheless, many film-makers find it more convenient to travel with 3/4" dubs of their work, at least those coming from here and heading for Europe. It would serve our interests better, in the long run, if audiences got used to hearing: "Hey, did you see that great video?", rather than seeing the stronger work boosted to film. Video can make for a quicker, more efficient alternative - communications system. When the War Measures Act (martial law in Québec) was invoked, real-time, instant video could have let us know what that meant to artists, intellectuals, workers, and people in the streets there.

CEAC, the ex-Toronto group, got grants from the Canada Council and Wintario to purchase a European standards VTR and camera. In order to solve the costly computer-assisted transfer process to and from the NTSC norm, they planned to make film copies of tapes (kinescope), then do another video dub (telecine) on the other standard. It was a risky proposal, which never got off the ground... although it did slip across the border, as far as I heard.

Crossing the line, that was the title of this article. For years after I first started in video (1968), I was a purist. I did feedback; played with target and beam; set up a 30 sec. live delay; I colourized... sure had a good time. Whenever someone picks up the camera, they discover feedback again. Seriously, I tried to use video in ways that were unique to the medium. Now when people ask how my work is different from film, or TV, I don't have the patience to explain, once again. It's like the "distinction" between art and politics, or artists and administrators. Once in a while a new question arises, but usually it's back to the basics or nit-picky conservatism.

When acrylic paint was first discovered, I remember some people touting it as a "quick drying oil paint". Certainly, you could imitate some oil techniques, particularly impasto. It became evident that plastic paint had potential which also made it quite different from oil. So it is with video and related media. There is indeed an area of overlap, which some people sanctimoniously avoid. It is this ground that now interests me. I have no fears of being sucked into commercial or mass-audience trickery, nor am I afraid of being seduced by "the big screen". The line is fuzzy, true enough; that's what makes it exciting!

VIDEO

VIDEO GUIDE

SCANNING

the Independent
february 80

THE INDEPENDENT is for and about independent film and video makers. It publishes a wide range of media related articles; community television, cable, production, broadcasting, festivals, reviews and more.

This 24 page b/w magazine is published 10 times yearly by the Foundation for Independent Video and film, Inc., 99 Prince St., N.Y.C., N.Y. 10012. Subscription is included in membership to the organization.

VIDEO NETWORKS

Bay Area Video Coalition
2940 16th Street, Room 200
San Francisco, CA 94103

A 12 page monthly newsletter which publishes information on grants, distribution workshops, exhibitions, festivals, hardware and more.

Vol. 4 No. 1 includes a Bay Area facilities Guide.

Subscriptions included in the BAVC membership. \$10. for one year.

SYNAPSE

The first video tape catalogue published by Synapse Video Center. The catalogue lists independent video works available for purchase to exhibit and broadcast. 33 glossy pages with b/w photos for each of the producers listed. send \$3 to:

Synapse Video Center, 103 College Place,
Syracuse, New York, 13210. (315) 423-3100

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Prepared for the course team by Simon Nicholson

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VIDEO ETC...is a 24 page b/w magazine designed to initiate tape exchange information by compiling an international directory of groups and people actively involved with community access of radio, film, and video, via print, software, hardware, etc.....

AM

ART METROPOLE
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ART METROPOLE is an archive/distribution agency established to document, collect, publish and disseminate information on the activities of artists working in new contexts and multiple media formats, including publications, recordings, and video tapes.

The videotapes listed in this catalogue comprise our tapes for rental or sale, for broadcast and for archival use. There is a separate listing for all installations involving video and film. Those tapes which are archived cannot be rented or bought, and are for viewing at ART METROPOLE at the discretion of the artists and ART METROPOLE.

Publications

CALIFORNIA VIDEO

CALIFORNIA VIDEO was organized to present the newest ideas expressed by young artists living on the West coast. These works are evidence of a strong commitment to television as an obvious step in the accelerating evolution of artistic development within a mass communication technology. In these single channel video art works, individual ideologies are explored, the complexities of life are examined, and contemporary social issues are exposed using TV's style of fast paced editing, sophisticated color, lighting and sound. The interest and general direction of these artists towards broadcasting their ideas is close to becoming a reality. Recent technical advancements in small format video equipment and the growing social concerns that video artists share combine to challenge commercial television's powerful influence on society.

A black and white glossy catalogue with a listing of eighteen video artists and their works.

available through:
LONG BEACH MUSEUM OF ART
2300 East Ocean Boulevard,
Long Beach, California,
U.S.A. 90803
Tel. (213) 439-2119

VIDEO

ACCESS VIDEO is an Australian publication which covers video in its various aspects, such as art, women's issues, festivals, community tv, politics, equipment, technology, production, cable, etc.

ACCESS VIDEO is published four times a year by Open Channel. Subscription rates are: \$6 individual, \$10 institutions and \$30 overseas (postage included)
Make cheques payable to: ACCESS VIDEO
13 Victoria St.
Fitzroy 3065
Australia

Media Study/Buffalo

MEDIA STUDY/BUFFALO is a unique Western New York regional center established to encourage the creation and understanding media - especially photography, film, video and sound composition. It is also exploring the electronic and computer-generated arts, visual and aural, and is researching broadcast and cablecast, microwave and other concepts.

This 16 page tabloid covers information relating to: Access, Workshops, Exhibitions, Information and Projects, Production Projects and Management. For more information about this periodical (subscription rates, etc...) write to:

MEDIA STUDY/BUFFALO
207 Delaware Avenue
Buffalo, N.Y. 14202

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TV MAGAZINE is published by the Artists' Television Network, 152 Wooster St., NYC, NY 10012, (212) 254-4978

Fandangos

extra
on the World's First T.V. Convention

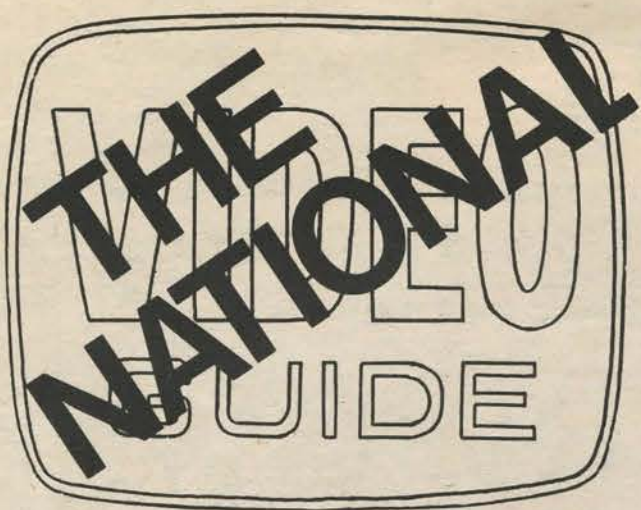


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an installation by Raul Marroquin

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This complete package includes a unique 12 page artist publication, poster and "The Sets" - a 45rpm with Vinyl Man and others.



MONTREAL

COMPILED BY BARBARA STEINMAN



COOP VIDEO de MONTREAL

970 est, rue Rachel
(514) 521-5541

Production company working within a cooperative structure. Documentaries about nuclear and solar energy, senior citizens, children. Also tapes of personal experimental work. Tape catalogue available. Began in 1977. Contact: Lorraine Dufour

GROUPE d'INTERVENTION VIDEO (G.I.V.)

3963 rue St. Denis, Montreal
(514) 849-4404

Non-profit company working in video. Committed to producing and distributing material for alternative education - tapes on unions, feminism, advertising. Tape catalogue available. Began 1975. Contact: Nicole Hubert, Diane Potvin

LES PRODUCTIONS COMMUNAUTAIRES MEDIA

970 est, rue Rachel, Montreal
(514) 521-9590

Non-profit organization specializing in audio-visual production with/for the community. Currently working on educational documentaries. 16 mm film, 3/4", 2" video, slide shows, print. Space available for cultural events. Evolved out of MEDIA GALLERY, began in 1971. Contact: Lucette Bouchard, Roland Degani, Denis Racine.

ART MONTREAL

This year Art Montreal has expanded to produce six one-hour colour videotapes dealing with performance artists in Quebec. The show produced by Tom Konyes will include on location shooting in Chicoutimi, the setting for the International Sculpture Symposium & Performance Festival, Summer 80. Assisted by the Canada Council Video Office.

TROMP' OEIL

1393 rue Dorchester est, Montreal
(514) 527-4888

Cafe/Bar: starting September 1980, a series of weekly 4-hour video showings of local and international source tapes ranging from post-modern video art to post-video art. Contact: Daniel Guimond

VIDEOGRAPHE

1604 rue St. Denis, Montreal
(514) 844-7619

Videographe is a production and distribution center for audio and video documentaries. There is a videotheque with 200 tapes and a video theatre for group screenings. Rental of playback equipment and 1/2" and 3/4", b/w and colour equipment. Funded by The Canada Council, begun in 1971. Contact: Norman Thibault.

PRIME VIDEO

307 ouest, rue Ste. Catherine, Montreal
(514) 844-0063

Video art center with colour, b/w equipment for shooting, editing, viewing and a growing videotheque. Also sponsors 'prime temps' screening series and special events: performance, installations, guest productions, cablecasting.

"hyprofile" publicity publication. Funded by Canada Council. Began in 1971. Contact: David Rahn

hyprofile

UNE PUBLICATION DE prime vidéo

We are revising our postal list. If you wish to receive our publications, please fill in this form and return to us with a cheque for \$2.00 to cover annual postage costs, payable to Prime Video- Vidéo Vehicule.

S.V.P. POINTEZ-UN / PLEASE CHECK ONE

☐ réalisateur(trice)/video maker
☐ spectateur(trice)/ video viewer
☐ écrivain(e)/ video writer
☐ institution / gallery

NAME _____

ADDRESS _____

DATE _____

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un prolongement de Vidéo Véhicule
307 ouest, rue Ste-Catherine
métro: Place des arts
Montréal, Québec H2X2A3

heures:
mardi - samedi:
midi à 17.00
vendredi:
midi à 18.00



PERFORMANCE-VIDÉO



Photo: David Rahn

MONTY CANTSIN
RESTRICTION
JUNE 21

MUSEE D'ART VIVANT VEHICULE/
PRIME VIDEO.

'I AM MONTY CANTSIN EXTRATERRESTRIAL
BUSINESSMAN, SPY AND NEOIST,
TEMPORARILY HAVING HUMAN BODY AND
PRODUCING DISTRESS SIGNALS IN THE
DANGER ZONE.

CLOSED CIRCUIT VIDEO/ACTION
BETWEEN MR. SUBMARINE
AND MUSEE D'ART VIVANT VEHICULE.



Photo: David Rahn

JOE BEEF
SEX-A-PHONE
MAY 10 DARWIN'S GAZEBO BAR

INTERGRATED ART-ENTERTAINMENT
USING ADVANCED TECHNIQUES.
SPECIAL PERFORMANCE WITH JOE
BEEF AND HIS BROTHER GEORGE.



Photo: Michael Dubreuil

MARSHALORE
INVASION OF NEIGHBOURING SPACES
MAY 24 PRIME VIDEO

THIS PIECE IS AN EXERCISE IN FUNCTIONING
IN AN INCREASINGLY OVERPOPULATED WORLD.

VIDEO PERFORMANCE/INSTALLATION.

EXPORT 80

EXPORT 80

A travelling exhibition of video works
produced in Montreal 1980.

EXPORT 80 is a selection of videotapes
by six artists. This selection organized
by David Rahn and Barbara Steinman is
intended to focus attention on 'video art'
pursuits in Montreal. Perhaps due to the
attention placed on the complex political
issues of Quebec this area of activity has
largely been ignored. The primary
emphasis of independent video activity in
Montreal and Quebec in general, has
centered around that of social and political
concerns in the form of documentaries.
From that, a distinct style
developed, this highly developed Quebec
form has become almost cliché, for
providing the framework for the execution
and packaging of the information.

The six tapes in this selection do not
reflect nor do they attempt to assimilate
that style. If anything these tapes are in
reaction to formal video standards. That
is not to say these tapes are not
concerned with social and political issues,
although rooted in 'art' each tape reflects
specific social conditions, attitudes and
behaviour codes.

POLONIUM (Daniel Dion, Phil Poloni),
IT WAS A SMALL SUICIDE (Daniel
Guimond) and NEW YORK TOURIST/
FILM/VIDEO (Leon Laser) all employ
similar handling of the material during

post-production. Each of these tapes
use techniques of optical transferring,
hands on manipulation of recording pro-
cedures which result in distorted pic-
ture and sound. These techniques are
inherent and possible in 1/2" editing.
1/2" editing is still the most accessible
standard available to artists in Montreal.
POLONIUM and IT WAS A SMALL SUICIDE
not only employ the same techniques
but are similar in intent and content. It is
not surprising that Dion and Guimond have
collaborated on numerous past projects,
both tapes utilize wandering hand held
camera work in which the recording of the
main subject(s) is as important as cap-
turing the environment in which the
actions are taking place. The camera
framing and the alteration of time in
editing, enhance, loosen and purposefully
fragment the works.

Both NEW YORK TOURIST/FILM/VIDEO
and SEDUCTION by Alan Sondheim are
based on footage originally shot on film.
The urban landscape provides the back-
drop for alienated strangers in new
environments, Laser in New York, Sond-
heim in Montreal. An english speaking
'American' Sondheim's often paranoid
observations of Quebec culture and poli-
tics is fascinating and very real. His
confused insights with a certain sense of
panic and urgency are based from living
and working in Montreal over the past
year. His emotional reactions reflect the

conflicting media culture, english, french,
and foreigner attitudes.

Marshalore's TROP(E)ISM and Robert
Morin's MA VIE C'EST LE RESTANT DE
MES JOURS are simplistic uses of the
medium, single camera shoots with
minimal straight forward editing. TROP
(E)ISM is staged for the camera frame,
which depicts 5 modes of animal like
behaviour with Marshalore and an
accomplice in varied states of angst. MA
VIE C'EST LE RESTANT DE MES JOURS
basically translates as 'this is my life so
let me live it.' Again we observe human
behaviour but unlike the other tapes this
takes place in a rural setting. The unstaged
observations reveal people interacting in
a bar, first being sexually teased by a
male then followed by a female stripper.
The tape is uncomfortable because of it's
honesty, disturbing because it's so every
day, it's subjects slightly banal and silly.

If these tapes are indicative of videowork
being produced in Montreal, then there
is definitely a 'Montreal school' of
thought'. All the tapes deal with a cer-
tain disturbance level, in content and in
the handling of the imagery. The tapes
are about alienation, they confront and
are personal statements in which the
camera acts as the catalyst for recording
the surveillances conveyed to the viewers
who are given the privilege of being
voyeurs.

Perhaps not all the tapes would prove
interesting outside the context of EXPORT
80, but in this context each has it's place
in this exhibition, creatively expressing
on video a statement from and/or about
Montreal.

PAUL WONG



1980 ATHENS

video festival

call for entries

OCTOBER 23-25

Welcome to the 1980 Athens Video Festival! The Video Competition is an integral part of the Festival, and this year we have added a new category, 'Performance', to try and better accommodate the broad range of tapes being produced. While the festival will maintain the same entry fee structure, the awards have been increased to \$1500.

The goal of the Video Competition is to encourage new, creative uses of the video medium by providing visibility through cable and public screenings and to establish an annual forum where works can be discussed. In addition, the Festival will provide a meeting place for producers, artists, scholars, writers and others who share a common interest in independent video. Please join us for the 1980 Athens Video Festival..David Burke

ELIGIBILITY:

Open to all original video works submitted on 1/2" reel to reel and 3/4" cassette by video artist, producer or distributor. All entries must have been completed during 1979-80 and not have been entered in previous Athens Video Festival competitions. Film transfers not eligible for competition.

COMPETITIVE CATEGORIES:

- 1) VIDEO ART/EXPERIMENTAL
- 2) VIDEO DRAMA
- 3) DOCUMENTARY
- 4) EDUCATIONAL VIDEO
- 5) PERFORMANCE

ENTRY PROCEDURE:

Entry forms and fees must accompany each tape entered. The running time determines the entry fee as indicated below:

Running time	3/4 & 1/2
20 min or less.....	\$10.00
40 min or less.....	\$20.00
60 min or less.....	\$30.00
over 60 minutes.....	\$45.00

The Festival reserves the right to decide if a series of work on one individual tape constitutes a single entry: if not, each segment will be considered as a single entry (requiring separate entry fees).

Entry fees are not refundable. Fees cover registration, screening, judging and return shipping costs (insured for \$100).

Note: All entries give cable transmission rights to the 1980 Athens Video Festival (for competitive screening) for the duration of the Festival's activities (Sept.-Oct. 25).

The official deadline for all entries is Sept. 26/80. All entry forms, fees and tapes with

their publicity must be mailed or shipped to reach Athens by Sept. 26/80.

Checks or moneyorders are to be made payable (U.S.\$) to: ATHENS VIDEO FESTIVAL. Entries forwarded by mail should be addressed to: ATHENS VIDEO FESTIVAL, BOX 388, ATHENS, OH, 45701 USA. Entries shipped by UPS or other carriers should be addressed to: ATHENS VIDEO FESTIVAL, LINDLEY HALL, Rm 384, OHIO UNIVERSITY, ATHENS, OHIO, 45701 USA.

All entries must be technically fit for cable transmission and compatible with US standards.

Tapes are to be shipped in an appropriate mailing container marked "Contents-Video Tape" and include a label with return address. All reels, cassettes and containers should be marked with the title of the tape. When more than one tape has been entered, each tape should have its own reel or cassette and container.

Note: All entrants are advised to follow entry procedure to minimize delays in the return of entries.

FESTIVAL PROCEDURE:

All entries will be pre-screened by a Festival Selection Committee which will decide which entries will be cablecast on Athens Cable Television. These entries will be judged by a panel of local judges who will determine the finalists in each category. The finalists will then be publicly screened and judged by invited Festival guests during the Festival (Oct. 23-25).

Awards totaling \$1,500. will be made at the discretion of the Judges and the Festival Director to winning entries. Only independent video artists will be eligible for these awards.

Note: The Festival reserves the right to broadcast all winning entries. Please indicate on the entry form if special permission is required for broadcast of tape.

All tapes submitted to the Festival are returned following the Festival-postpaid and insured. All tapes are handled with great care during the festival and are played on tested equipment by experienced operators. The Festival thus resumes no responsibility to any entry or loss of entry during screening or shipping.

For further information write to:

ATHENS VIDEO FESTIVAL
P.O. BOX 388
ATHENS, OHIO 45701
614-594-6888

The Athens Video Festival is a program of the Athens Center for Film and Video and is supported by grants from the National Endowment for the Arts, the Ohio Arts Council, and the Ohio University College of Fine Arts.

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alternative television activity
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RATES (HEIGHT x WIDTH)

2" x 3 1/2" (BUSINESS CARD).....	\$ 25
3 5/16" x 3 5/16" (1 COLUMN SQUARE)	\$ 40
2" x 7 13/16" (2 BUSINESS CARDS).....	\$ 45
3 11/16" x 3 5/16".....	\$ 45
5 5/8" x 3 5/16".....	\$ 65
5 5/8" x 6 3/4".....	\$120
5 5/8" x 10 5/16".....	\$175
7 9/16" x 10 5/16" (HALF PAGE).....	\$225
15 5/16" x 10 5/16" (FULL PAGE).....	\$350

VIDEOGUIDE IS EDITED BY THE PUBLISHERS OF
THE ACCESSIBLE PORTAPACK MANUAL AND THE
INTERNATIONAL VIDEO EXCHANGE DIRECTORY

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SEATTLE WASHINGTON

SEATTLE VIDEO WEEKEND
July 25, 26, 27, 1980

A synopsis of what's what, an extract
of a visit to Seattle by PAUL WONG.



VIDEOSPACE 1980 advertised as the
northwest's first video exposition included
displays and demonstrations by 50 exhibi-
tors as well as a series of special events.
The main emphasis of this exposition was
in the promotion and sales of consumer
electronics, of pre-recorded programs
(predominantly Hollywood movies) and



the promotion of major brand VHS and
BETA tapes for off air recording. This
'sales pitch' also included an inkling of
'video art' with displays by the AND/OR
GALLERY and scheduled showings of the
award winning tapes in the VIDEOSHORTS
National Competition.

VIDEOSHORTS sponsored by Videospace
Inc. and was intended to coincide with
Videospace 1980. Videospace Inc. the pre-
dominant company at the fair has pro-
claimed itself as the 'nation's largest
videotape store' and evidently the slickest
with staff, volunteers and expositions
organizers all sporting yellow videospace
t-shirts.



photos P Wong

The glossiest catalogue was from the
Hollywood based VCX (Video Cassette
X-Rated Film), boasted the 'finest in adult
entertainment' and that 'the future is VCX.'
The representative from VCX was by far the
most outgoing and more than willing to
assist us Canadians in anyway possible. He
pointed out that the Canadian market was
starved for materials and that if we could
manage to get the tapes into the country, he
would offer us a very good deal.

The most interesting new piece of hardware
was the just released HVC 2000 color
camera, although we did not actually get
to test this camera, we have received good
reports on it, that it is very good quality
for it's price, lightweight 2.9 kg (6lb. 6oz.)
with 2/3 inch MF Tricon tube. Worth
checking out for around \$1300.

Most everything else in passing is not worth
noting with the exception of the really tacky
items: AMBIENCE was a display of so-
called 'video furniture', CARTER LIMOU-
SINE displayed a "VCR equipped limousine"
with dressed chauffeur to match. VCR
equipped consisted of a playback unit
plunked onto the front seat and wired to a
television receiver in the passenger area.
The busiest booths at this exposition were
those that displayed video games.

THE SPECIAL EVENTS SECTION included
workshops 'MUSIC IMAGES' by pioneer
special effects designer and director RON
HAYS, a panel discussion 'THE VIDEO
ENVIRONMENT OF THE 80's' moderated
by WESTIN NISHIMURA the sponsor of
this exposition. B. PARKER LINDNER of
the AND/OR GALLERY and HIGH HOPES
gave a lecture on 'GENRES OF VIDEOART'.

VIDEO



VIDEOSHORTS

"THE INTENT OF THE FESTIVAL IS TO
DEMONSTRATE TO THE PUBLIC THE
WIDE VARIETY OF STYLES AND
APPROACHES POSSIBLE IN VIDEO
PRODUCTION, AND TO ENCOURAGE
PUBLIC INVOLVEMENT IN THIS MOST
POTENT COMMUNICATIONS MEDIUM."
HIGH HOPES a Seattle based production
and consultative team organized the VIDEO
SHORTS competition on behalf of Video-
space Inc. Tapes were judged in 3 cate-
gories: experimental/art, documentary
and professional/industrial. Criteria on
entertaining, informative or innovative
content. Suggested length, 5 minutes or
under. 10 works were selected from total
entries of 78. Each winning tape received
an award of \$100. Most of the entries as
well as the sinning tapes were submitted
from either the east or the west coast of
the United States.

6 of the 10 selected works were of a
synaesthetic nature, the combining of
numerous special effects (usually the more
the better), computer graphics, keying and
colorizing. To be honest I have a difficult
time with this genre of expression at the
best of times. In this particular case I was
actually embarrassed by Bill Swenson's
LOTUS AND SEVENS, delicate feedback of
pulsating mandalas in mellow pastel colors
with just as insipid a soundtrack. 7 of the
10 soundtracks were music, most were
processed or regenerated sound. The most
successful interface was John Rauh's
L'OISEAU DE FEU (The Firebird), the
longest work in the festival was a tribute

VIDEO SHORTS



THE FIRST NATIONAL VIDEO SHORTS FESTIVAL

and montage sketch of Igor Stravinsky. An
adaptation which combined two recorded
'off the air' programs on Stravinsky, one
program a biography the other with Stra-
vinsky conducting the Philadelphia Orches-
tra. Rauh layered the visuals with fire,
water, smoke, still photo's into a work
that revealed the intensity of the man and
his work.

3 of the 10 were dance/movement related.
Interestingly enough 2 of these involved
women who have been involved in
experimental film and video for well over
a decade. CHANGE by Doris Chase was
a figure of a dancer multiplied and altered
with an outline generator combined with
a spectrum analyzer reading of the music.
Shirley Clarke was given special credits
in Brian Roberts STORY OF ARA, a
futuristic parody on 'Star Wars', a
spoof on life in the future, the choreo-

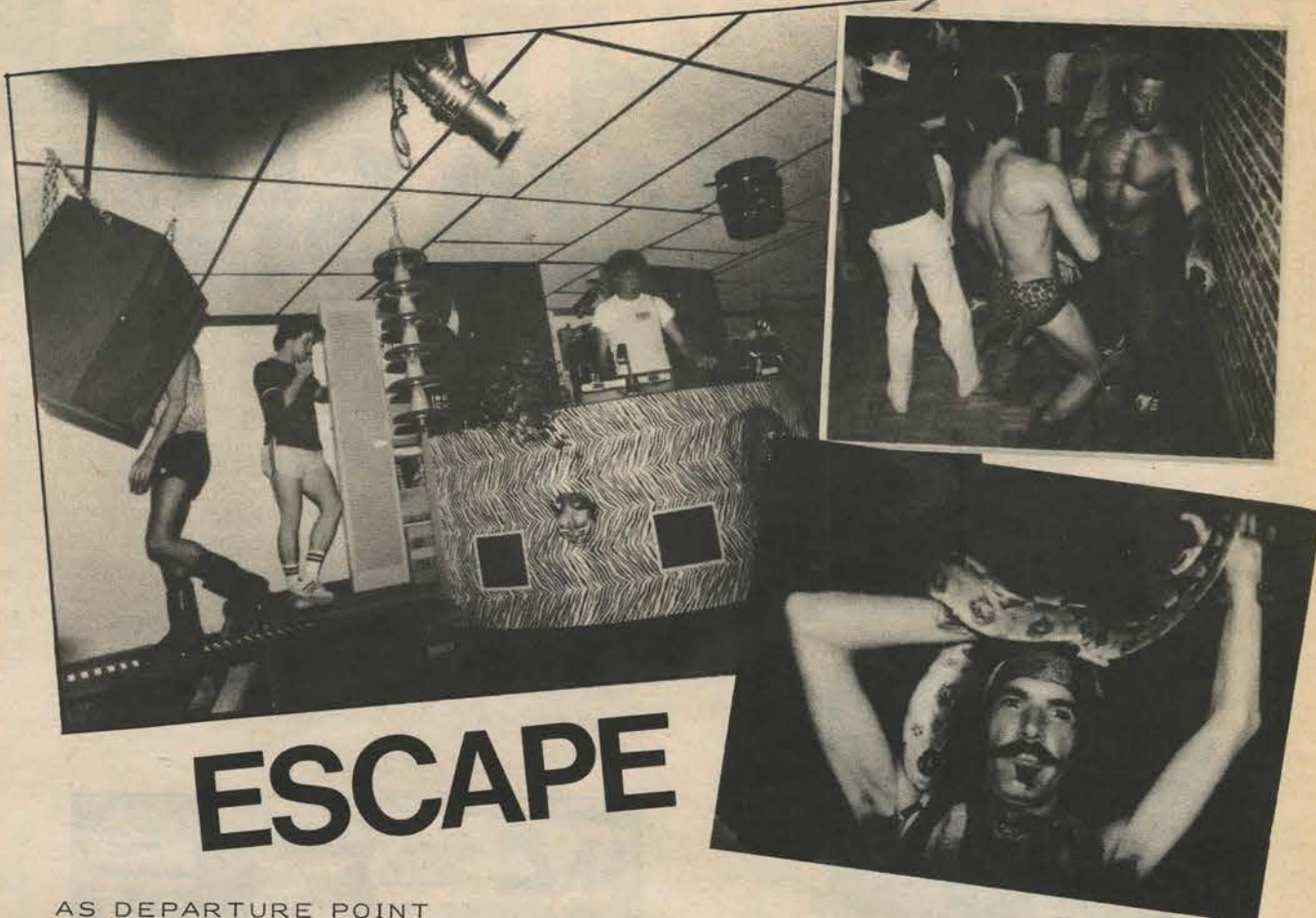
graphy by Ted Tin was fortunately saved
by the special effects and fast edits.
3 of the 10 tapes dealt with humour:
INSTANT THIS - INSTANT THAT by
Twin Art was a day in the life of Ellen
and twin Lynda Kahn, a parody on
commercialism and consumerism in
America today, simply produced and an
effective means in which to look at the
fast food, instant services, short-cut
living standards of the modern western
world. The other 2 humour works were
collaborative efforts by Peter Keenan and
Teddy Dibble of which THE COUGH, the
most comprehensive view of the subject
to date was definitely the public favourite
in the festival. My own favourite was the
only narrative work THE TRUTH ABOUT
MY LOVE by Diane C. Mikuls, a highly
complex, potent and melodramatic
story about a love triangle. The use of
various locations and costumes helped
depict the many personality conflicts and
emotional modes. The almost monotone,
exhausted voice-over punctuated the
concern, the loss of self-respect, the
falling out of love which ends in suicide.
Despite the 'you may be offended warning'
given about THE TRUTH ABOUT MY
LOVE and LANDING ON LAKES UNKNOWN,
Tom DeWitt and Vibeke Sorenson, Video-
shots is entertaining, non-offensive and an
easy to grasp selection of short works.
Sponsor Weston Nishimura thinks that
the hour package is an excellent "vehicle
to introduce people to creative uses of
video". He is considering possible distri-
bution of VIDEOSHORTS through Video-
space Inc.

VIDEO

X RATED

X-RATED VIDEO, PORN STOP, PORN SHOP: Consumer merchandise, objects, accessories, magazines, films and video cassettes available on VHS and BETA. Seattle's district for hookers, strippers, and adult movie theatres and shops is ideally located just off central downtown, near the waterfront, alongside the very popular 'Public Market' and sandwiched between historical 'Pioneer Square' and the rapidly developing Belltown the artsie district.

Strictly enforced canadian legislation has prohibited the size and selection of pornographic merchandise available in Canada. Porn shop hopping, peep show viewing is a favourite american past-time if not an indigenous culture. These often sleazy and foul smelling premises attract a wide range of male clientele, from avid practicioners to the weekend novelist, the out of town businessmen to the suburban gawker. It is not surprising that an estimated 60-70% of the home video market is directly attributed to the sale of x-rated materials. Much of this business is transacted through mail orders with discretion assured through unmarked brown envelopes. With or without legislation, the canadian market is big. Pricing of the materials on video is slightly more expensive than the same materials on film. The ease of operating video playback equipment more than compensates for the extra few bucks spent. X-Rated videotapes are the highest priced software on the home consumer market. Prices fluctuate between \$40-\$100. Most distributors of 'entertainment video' include an adult section. Many claim they would be out of business without this selection and that business cannot afford to ignore this market or deny what the consumer wants.



ESCAPE

AS DEPARTURE POINT
AS AN ESCAPE MECHANISM.

The availability of the video projection system quickly became a fixture in most high profile taverns and drinking establishments. What can be a better attraction than rounding up the boys, to sip on beer and to watch the favourite seasonal sports broadcast on a really big screen? It's where the boys can be boys, in comfort, safe from nagging wives and screaming kids. The viewing of live broadcast merged with the playback of pre-recorded broadcast, movies and of course x-rated films. Popular culture if we like or dislike it, is ultimately responsible for the acceptance or rejection of new technology. Without this market the development and availability of 'video tools' utilized in our adventurous and refined work would be at a minimum and at highly inflated costs. You may hate popular culture but it does have it's place.

The emergence of the 'new wave' has included video in more sophisticated surroundings than the tavern, places such as disco's, cabarets and the night club atmosphere. The so called sanctions of 'hip' (bored) are also the places constantly in need of facelifts. The current rage has everyone that is anyone installing closed

circuit video systems, the more progressive clubs such as 'Hurrahs' in N.Y.C. has inhouse recording as well as playback. In most instances video is treated and presented as a 'non-focal point' visual aid. It doesn't much matter that the visuals do not correlate with the music, the content usually consists of record company demo tapes of popular rock bands, snippets of old cliché films and in some instances tapes created specifically for the nightclub climate.

We visited two such clubs in Seattle, TUGS and WREX, both gay and mostly male. Both clubs promoted and encouraged participation in theme evenings. The evening we visited TUGS was 'jungle panic nite', the decor included sand on the floors, plants galore, makeshift exploding volcanoes (Mt. St. Helen's), scads of leopard and zebra patterned tablecloths and loinclothes. Film and video projections were meant to further enhance this theme, lots of jungle animal cartoons, raging elephants and swinging baboons. The viewer can either take it or leave it, tired of the dancing or watching the dance, the video can be a social device as a departure point for conversation or as an escape mechanism.



SEATTLE PUBLIC LIBRARY MEDIA AND PROGRAMME SERVICES

The program originally began in 1973 as part of the Continuing Adult Education Programs. It operated with a minimal collection of slides, film, audio, print and video services. The video section currently has 4 standards: minimal maintenance of the 1/2" b/w reel-to-reel equipment acquired in 1973; two 3/4" players; two VHS players, purchased in 1979; and a Magnavox Video Disk Player, introduced this past May. The library operates 6 days a week, providing in-house and out-of-house services. Programming is available to anyone with a valid library card. Materials can be borrowed for out-of-house viewing, a maximum of 3 tapes, for two days at a time.

The permanent collection consists of approx. 200 3/4" titles and 100 on video disk. The 1000 title VHS collection is part of a rotating videocassette circuit shared between 24 California libraries and the Seattle Public Library. Unfortunately there is seldom more than 50 titles at a time to choose from. Time-Life is the major source for both the



.....family watching "JAWS".....



permanent and rotating collections. A high percentage of the other tapes are from previously broadcasted shows. Magnavox still is the only disk system on the market. Consequently, it is the sole source of disk programming, most of which are second-run or old movies. The disk system has proven popular with library patrons.

Seating can comfortably accomodate 15 on headphones. Advance booking of tapes and players is highly recommended. Playback hardware is presently limited to the two VHS, one U-matic and one 1/2". There is no in-house screening of films; projectors and films are loaned out. Filmstrips are available, 20 programmes to date. It is possible to play audio cassettes, but there are no tapes on hand. Approx. 100 slide programmes are available.

10 part-time and full-time staff members administer the Media & Program Services department. A major overhaul of the facilities is currently underway:

- a VHS distribution system throughout the building;
- in-house rearview projection system for 16 mm film;
- and... a more aggressive acquisitions policy.



KAREN HELMERSON



Karen Helmersen and Andrew Keating in production at KING 5 for and/or G: PHOTO: Rolon Bert Garner

The hated '30 second television commercial is a highly developed art form. This most loathed of 20th century crafts which so rudely interrupts our viewing pleasure develops and utilizes the latest technology, employs the best graphic designers in the industry and pays for most of the programming which reaches our television sets. The 30 second television commercial is the highest profile marketing device available to advertisers and is an expensive proposition. The creation of a commercial is a very serious business and takes numerous man hours and months of consultation and script development.

KAREN HELMERSON is a 26 year old artist who creates PSA's (Public Service Announcements) for broadcast over KING TV an NBC affiliate station which provides programming throughout the Pacific Northwest including British Columbia. Trained in commercial advertising, window dressing, graphic design and video, Helmersen started producing PSA's in 1977 and has created 15 to date. She has never 'sold' a commercial product and prefers to "make and deliver non-profit statements". She is clearly not interested in commercial products because "it's less of a pure form, less experimental, very restrictive and confining, and works within rigid already codified structures." Because of FCC regulations the independent production of PSA's is becoming a lucrative means of income in the United States. In Canada the CRTC has not developed as rigid a policy concerning television PSA's. Although stations provide broadcast time they only provide nominal assistance towards the actual production. Clients contact Karen directly or are referred to her by KING TV.

Karen was first introduced to the video medium in 1973 where she was a student of 'Contemporary Arts History' at the Cornish School of Applied Arts. The following season she took advantage of the 'Artist Television Workshop' at KCTS-9, a local PBS affiliate. Under the direction of RON CIRO resident programmer and ANNE FOLKE a co-founding member of the And/Or Gallery she was trained in the use of 2" b/w studio production. This once a week workshop operated from 1973-1975 and was a vital spawning ground for artist use of television in the Seattle area. This includes the like of ALAN LANDE, KEN LEBACK, another instrumental force behind the And/Or Gallery BERT GARNER, PAUL LENTI who is currently art critique in Mexico City. From there Karen continued her training at a cable outlet learning to use 3/4" color equipment. Access to this facility was available at a nominal rate between \$5 & \$10 an hour. Throughout this period she continued her interests in commercial design, graphics, with regular visits to Vancouver and indulging in performance art activity, assuming an alias as 'Superwoman' as a work of living art.

Asked why her fascination with producing PSA's she replied: "30 seconds is wonderfully short and a concise time frame within which to apply all her skills in video and commercial design." She further stated that she has now developed a method and structure of working: "Understanding 30 seconds as a musical structure - presenting a statement or effect over time. 30 seconds is not unlike a phrase or 2 or 3 in music." (As a child she had received some formal musical training.) A PSA requires an

introductory technique which for her is now a distinct trademark in the form of a 2 or 3 second 'pause' at the beginning, which sets the tone and is designed to recall the attention of the viewer. Criteria for a PSA is to have a logo at the end which requires 5 or 6 seconds for comprehension, this combined with another 4 seconds for transitional time she works with approx. 17 seconds. She uses two approaches with a shot formula of 4 to 5 edits:

- the use of dissolves with live studio activity activity combined with special effects such as keying, wipes and colorizing.
- the second approach "straight video animation" is a continuous shot of choreographed special effects on a single or flat field.

Most of her preferred contracts are with cultural organizations. Most of these organizations are just beginning to realize the importance of the Public Service Announcement as the "most valuable resource and access to public broadcast". Part of this realization is the growing commitment to quality promotion and the budgeting for such production.

Having developed a workable method has allowed Karen more time for the conception and production of her own work which she describes as "starting a new period of work, video as poetic imagery, writing for video as one writes for music". Not unlike her PSA's her personal work is short and concise. MORNING, 1980 a 3 minute tape was one of the award winners in VIDEOSHORTS.

She is currently working on a long term contract developing and producing a series of PSA's on bicycle safety.

PAUL WONG 

SIGGRAPH '80 7TH ANNUAL CONFERENCE ON COMPUTER GRAPHICS & INTERACTIVE TECHNIQUES JULY 14 - 18

DIGITAL OVERVIEW

By ELIZABETH VANDER ZAGG

This SIGGRAPH 80 CONFERENCE on computer graphics held in Seattle this summer showed the latest digital graphic and animation developments. The major problems which are constantly being made less by the competitive companies are 'color and resolution'. Color has become so complex that some systems generate up to 10,000 variations of grey scale. The Bally people who produce digital 'ping pong' have taken the guts of the arcade machine and hired TONY DEFANTI (whose programs for interpolation and accessible user language have eased the industry's software lag) to write an animation program for it. This machine is available for a mere \$3000, but the images displayed have that characteristic squared-off pixel resolution seen on the video game displays. The resolution is 320X204X2 bits/pixels, not all the systems that appear to be low budget are compatible to video. The

Apple computer by Video Associates Labs of Texas has no NTSC out. This option has to be purchased for another \$1000.

Digitizing Tablets and Styluses are changing. Hold it a foot away from the surface and the line drawn by the light pen still registers in some systems. The drawings of the pseudo face in the accompanying graphics were produced on an 'Evans & Sutherland Picture System' using the grax program created by JERRY BARRENHOLTZ at Simon Fraser University. The E&S Picture System has come out with colour display 64 hue and 7 saturation values. Since the graphic data is converted to line segments for the display, the colour display doesn't show the 4K bump that would occur if the entire screen were to have refreshed for color information. Mega-tech puts out a raster scan animation system of high resolution, speed and cost. B.C.I.T. bought Control Data's moderately priced system on which the accompanying digit graphic was

produced on. Fantasy conversions depend on high pixel count. State of the art conscious is applied aesthetically to tidy little business graphs, structural analysis, tool design and sometimes to 3-D semi Mondrian urban landscapes.

The techoid look is definitely pale for summer. Some of the hybrid analog digital systems provide economic advantages to video in that the image processor or effects generator can be programmed and the video signal digitized for quick retrieval and low noise. This probably the most practical application of digital technology to today's electronic making industry.

Generally it is difficult to apply 'soap opera' ideas to economic reality.



LIZ VANDERZAGG is an artist and is currently employed as a technical assistant in the Media Department at the Emily Carr College of Art in Vancouver.



ELIZABETH CHITTY INTERVIEW

continued from page 3

Why?

I think at the time it was a less articulated need which I can articulate now. At that time it had to do with the availability of the equipment just sitting there and that I started out with an attitude that was one of innovation. I came from an art form entrenched in incredible anachronism and because my attitude was one of relevance, contemporary sort of relevance and by that I don't mean running around making stories about Canadian content but a relevance in terms of what living in this world is. Obviously technology has its place, I've always believed in artist uses resources available to them and video was a resource that was available to me. Both from a more theoretical point of view of technology in our society and from the point of view of it sitting in front of my nose, I picked it up. Also my dance work was very oriented against my dance training, therefore it was quite simple, even if I didn't approach it in those terms at that time, to look at video and to realize it was a language that I could interface with my dance ideas. I did eventually reach the point in disgust where I gave up on the dance language all together. It's fairly logical that I would turn to 'performance', a different language which I knew absolutely nothing about and which has its excitement.

So you went from using video in a live performance context to creating work specifically for the camera?

Right, that's just a very recent jump. It's some thing that I have thought about for the past year or two, that I would like to produce just videotapes as opposed to videowork in context of a performance. TELLING TALES produced last year at the Western Front was the first tape, but even that had a performance sensibility, the work was conceived with both a live performance and video views in mind. Although it was only ever performed once, it still maintains for me a performance edge. I've just recently pro-

duced a tape, which is still waiting to be edited that has no performance manifestation in it at all. (working title: DO THE DOGMA)

What do you think of your first tape TELLING TALES being exhibited at the PARIS BIENNALE

Well, it seems a bit odd to presented as a video artist seeing that I've only produced one tape, when I've been performing since '75'. It's a bit odd but no big deal, I'm not going to look a gift horse in the mouth.

So what are your immediate plans?

I'm assisting Colin Campbell in the production of PEACHLAND. I'm giving 2 performances at the Vancouver Gallery, HANDICAP which I presented last year at The Art Gallery of Ontario and the premiere of HISTORY, COLOR T.V. AND YOU. Directly after that I'm going to the opening of the Paris Biennale. In October I will perform at the opening of GAP in Toronto. In November I will attend the Performance Symposium in Montreal being organized by Parachute Magazine. I think that will be extremely exciting because of the international atmosphere. The symposium is split into two sections, panels at the beginning and performances at the end.....



TATTLETAPES CONTINUED FROM PAGE 3

COLIN CAMPBELL (ROBIN OF TORONTO) JUST COMPLETED THE PRODUCTION OF 'PEACHLAND' AT THE WESTERN FRONT. SCORES OF JAPANESE INCLUDED THE RETURN OF KEIGO YAMAMOTO, FUSAO TAKAMURA AND THE VERY BEAUTIFUL MAKO IDEMITSU WHO WILL BE REVIEWED IN THE NEXT 'GUIDE'. VIDEO FESTIVALS, VIDEO COMPETITIONS AND



The second Roman Video Festival will be held in Rome from November 4th through 22nd, 1980.

This year's Festival will include:

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VIDEO IN PSYCHOTHERAPY, a workshop. SALON OF INDEPENDENT VIDEO PRODUCERS, where we expect representatives of RAI (public television) and some of the 150 private Italian TV stations, as well as other European broadcasters.

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V/tape distribution

136 Simcoe Street third floor
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V/tape is a recent collaboration between five independent video producers to self-distribute their works. The five artists constituting V/tape want to provide a direct service between prospective programmers and themselves. Installations, performances, commissioned productions and lectures are also available in addition to individual tapes.

Rental Rates

Single play
up to 1/2 hour
up to 1 hour

\$50
\$100

Multiple play

up to 1/2 hour for one week
up to 1 hour for one week

\$100
\$200

(no more than 3 tapes per hour)

Purchase Price

All tapes are priced individually. Contact the artist through V/tape. Purchasers will be charged for raw tape costs plus transfer fees.

All tapes purchased or rented are subject to copyright and may not be reproduced or shown under any circumstances except those outlined in accompanying contracts.

videospace

Vancouver Art Gallery 1145 West Georgia Street, Vancouver, B.C., Canada, V6E 3H2. (604) 682-5621 September - December, 1980

TV/ART

September 26 - October 26

Gerry Schum (1938-1973)

The North American premiere of an exhibition organized by the Stedelijk Museum, Amsterdam of landmark films and videotapes produced in 1969/70 for German television.

Productions by Schum in collaboration with major European/American artists including Giovanni Anselmo, Keith Arnatt, John Baldessari, Joseph Beuys, Alighiero Boetti, Marinus Boezem, Stanley Brouwn, Daniel Buren, Pierpaolo Calzolari, Jan Dibbets, Gino de Dominicis, Ger van Elk, Barry Flanagan, Gilbert & George, Wolf Koenig, Gary Kuehn, Richard Long, Walter de Maria, Mario Merz, Dennis Oppenheim, Klaus Rinke, Ulrich Rückriem, Reiner Ruthenbeck, Richard Serra, Robert Smithson, Franz Erhard Walther, Lawrence Weiner and Gilberto Zorio.

November 1 - December 7

The Best of Gina

A selection of videotapes produced by Vancouver artists for *The Gina Show*, Cable 10, Tuesdays, 11.00 p.m.

The public is invited to participate in a production at the Vancouver Art Gallery, Sunday, November 16, 1980, 2-5 p.m.

December 13 - January 11

The Best of TBA/TV

A selection of videotapes produced by Vancouver artists for *TBA/TV*, Cable 10.

The exhibition will include a special video installation and photographic works.

TV/ART EVENTS

Wednesday, October 22, 8.00 p.m.

David Ross Berkeley, CA.

David Ross is presently Chief Curator at the University Art Museum, Berkeley and on staff at the Video/Performance department of the San Francisco Art Institute. A former curator of video at Everson Museum, Syracuse (1971-1974) and Long Beach Museum of Art (1974-1978), Ross will lecture on the early history of video in Europe and North America, especially that related to artists' use of television.

Wednesday, November 5, 8.00 p.m.

Alan and Susan Raymond New York

The Raymonds, artist-producers of the award-winning P.B.S. programmes *Bad Boys* (1978), *Police Tapes* (1977) and *An American Family* (1973), will premiere a new tape and discuss access to broadcast television for the independent producer. Co-sponsored by videospace and Video Inn.

Sunday, November 16, 2.00 p.m.

The Gina Show Vancouver

Production of *The Gina Show* in videospace, courtesy of Cable 10's mobile van. The public is invited to participate.

Wednesday, November 19, 8.00 p.m.

Muntadas Barcelona/Boston

Currently a Fellow at the Center for Advanced Visual Studies, M.I.T. Boston, Muntadas has, for the past decade, produced videotapes which analyse mass media. He will give an audio-visual presentation and discuss *The Artist and Media Reality*.

Wednesday, December 10, 3.00 p.m.

Jean-Paul Trefois Liege, Belgium

Trefois is presently Director of *Videographie*, a highly regarded programme of artists' productions for Belgian Television. He will present selected *Videographie* programmes and lecture on access possibilities for video artists in Europe.

SPECIAL EVENTS

Wednesday, September 17, 8.00 p.m.

Elizabeth Chitty Vancouver

Toronto performance artist Elizabeth Chitty, presently Video Director at The Western Front, will present *Handicap* (slides, recorded and spoken text plus song "Arbeitverbot" by Andy Paterson of *The Government*). This will be followed by the premiere of a new videotape.

Co-sponsored by videospace and The Western Front.

Wednesday, December 10, 8.00 p.m.

Barbara London Museum of Modern Art, N.Y.

Ms. London, curator of the video programme for MOMA, has recently returned from an extensive Latin American tour. She will present tapes from South America as well as discuss the past and future video programme at MOMA.