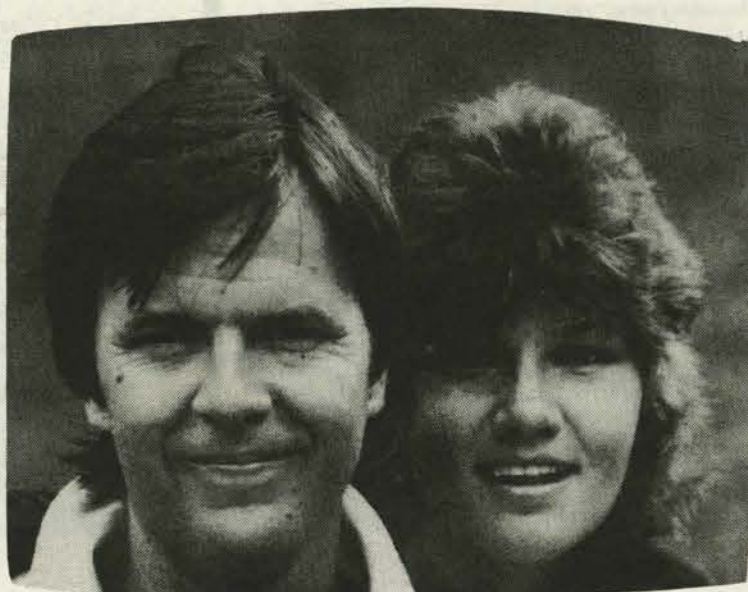


VIDEO GUIDE

Vol. 3, No. 4 \$1

A Video Documentary
by
ALAN RAYMOND
and
SUSAN RAYMOND



TATTLETAPES

SO MANY MONTHS AGO.....in fact a whole season has come and gone since the last column, where exactly to start in is the problem.....quite frankly not a hell of a lot has occurred in recent weeks, at least not a lot that's worth rehashing.....as usual there's been an endless stream of visitors... the biggest hit of the season in VIDEOLAND has to be THE RAYMONDS, setting record attendance for an intensive week of screenings discussions and workshops held at the Video Inn. The dressed-to-the-hilt, is-she-or isn't she, out-of-control SUSAN RAYMOND, the bad Raymond as opposed to the responsible ALAN RAYMOND overwhelmed her public not only with her talent but equally with charm and style. She not being able to cope with the record setting rain (it poured for weeks on end) nor being allowed to hop onto the next plane home to N.Y.C., she reclined in her suite at the Sylvia Hotel amongst the vases and proceeded to hold court for an endless stream of new friends & fans.....she had such a good (wild) time that she had to be hospitalized upon return home (?).....currently they are settling contracts with ABC and then its off to INPUT (International Public Television Festival) being held in Venice, Italy in March. NIELS LOMHOLT (Holland) via an artist in residency at Vehicule Art in Montreal gave one terrible performance here.....DANIEL GUIMOND (Montreal) as artist in residence at the Western Front gave ELIZABETH CHITTY a hard time and a reported mediocre performance, his tapes are better, most recently winning a cash award from the TOKYO VIDEO FESTIVAL.....CLIVE ROBERTSON (Toronto) gave a preview of his upcoming album in a questionable

(?)performance(?).....everyone adored the very shy COLIN CAMPBELL and just absolutely everyone loved the superstar of the performance art world LAURIE ANDERSON (New York) who astounded her capacity crowds. Imagine the quasi high art crowd gravelling for autographs.....The overated ANTONIO MUNTADAS (Barcelona/New York) gave a no response lecture/screening at the Vancouver Art Gallery followed later that evening by a slightly more interesting lecture about art activity in Latin America by BARBARA LONDON the video curator at the Museum of Modern Art.. DAVID ROSS lectured and had a heckler.....

Meanwhile MARSHALORE (Montreal) in production at the Western Front had everyone on the beaches, in the dikes on elaborate shoots for 30 second rushes in her upcoming tape 'DUTCH LIGHT'....throughout this ordeal ELIZABETH CHITTY was desperately attempting to salvage the going down for the last time worn out hardware.....her and just about everyone else across the country is cussing at RENE BAERT and the CANADA COUNCIL about the crisis situation and the nowhere situation with new equipment to artist centers.....??????? AND LISTEN BORERONTO.....it is not true that MICHAEL GOLDBERG wrote a letter in support of the non-policy.....get the facts straight pinheads before you let the rumors fly.....Also not true THE VIDEO INN DID NOT GO BROKE.....it merely closed all public services for a month to complete pressing projects to re-evaluate future policies....they hired JEANETTE REINHARDT to be marketing distribution director and will be launching VIDEO OUT INTERNATIONAL later on this spring.... also retaining the 'tyrant' SHAWN PREUS to kick ass and to keep the books straight.....

TERRY McGLADE recently appointed to the new board of A SPACE (Toronto) and his wife SALLY DUNDAS spent christmas week in Vancouver working out the details on a secret film project scheduled for 1982 on the up is Montreal: with a new zine geared at covering video art activity called 'CIRCUITS', a new showcase for videotapes & performances at TROMP ' OEIL and a long time in coming new board of directors for the old VEHICULE ART... It's being rumored that little big shot LUKE ROMBOUT current director at the V.A.G. has his heart set on the recently aborted director position at the sinking National Gallery..... STEVE AGETSTEIN and WENDY GARFIELD of the San Francisco VIDEO 80 have returned from New York fully recovered and only \$3000 in the hole from the festival.....BRIAN mC McNEVIN formerly director of CENTER FOR ART TAPES in Halifax is now stationed as curatorial assistant to LORNE FALK in the rocky mountains, BANFF CENTER FOR THE ARTS..

going to the chapel and we're going to Toronto to get married (good grief) ELIZABETH CHITTY and painting (panting) boyfriend HUGH POOLE....March 28th..... The back from VIDEO ROMA 80, the back from everywhere MICHAEL GOLDBERG is back into production, currently completing a commission from TERMINAL CITY DANCE, hustling further funds for the 1/4 completed production EAST IS EAST, WEST IS WEST which he started a year ago in Japan, go broad, broadcast all the way, then it's off to the Music Gallery to present his performance 'BETWEEN'.....man on the go go....No go came out of ANNPAC's meetings to come up with a response/intervention about the proposed CBC-2. It seems that no one could agree on general principals. Come on, kids...

EDIT



Bad Girl, Susan Raymond

HELLO TORONTO, they are evident and prominent throughout this issue. As Canada's largest english speaking city, it is also the hub of the cultural and entertainment industry. We wish to welcome on board writer/critic/publisher Martha Fleming who was former Video Director at Art Metropole in Toronto and now concentrates on writing about video, performance art and installation works. She is a regular contributor to numerous magazines including Vanguard, Art Forum and to FUSE which she is a co-editor. We also wish to congratulate V-tape Distribution on the release of their catalogue (centerfold) this issue and to extend our best wishes in the success of their self-distribution. All members of V-tapes were previously handled by Art Metropole but recently opted out to have more control on their work. Good Luck. As always Video Guide's main objective is to act as an informative source to the software being produced by independents.

Vancouver's Video Magazine



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All photographs by Paul Wong unless noted otherwise.

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AN AMERICAN FAMILY 1973



THE POLICE TAPES 1977



TEXAS, THE THIRD COAST 1981

THE RAYMONDS DOCUMENTARY VIDEO & FILM November 1 - 8, 1980

The VIDEO INN LIBRARY in Vancouver hosted a week long series of video & film produced by the award winning team of ALAN & SUSAN RAYMOND. THE RAYMONDS specialize in made for television documentaries. They utilize the cinema/video verite style to its fullest, ask few on air questions, shoot on the run, in havoc, in danger and use up miles of footage for each production. They have worked as a team for 12 years and first gained prominence in 1973 for the 12 hour PBS series "AN AMERICAN FAMILY" which they filmed for producer Craig Gilbert. To document the life of the William Loud family of Santa Barbara, California, the Raymonds lived and filmed them for 8 gruelling months. The million dollar project was more than a year in editing and was produced in 16mm film with some 8mm footage. The run away hit series plummeted the family, it's producer, PBS and the Raymonds into the national spotlight. This 12 hour series was shown here in 2 six hour parts, it was at times elating, sad, pensive but always gripping to see the development and interactions of the Loud family, to sit and watch the collapse of the family unit and the american dream. The program structure contained many segments of long real time scenes which helped to enhance the suspense as well as the banality of the Louds. From time to time they still get together with Barbara the mother who now lives in Manhattan just a few blocks away

Although the Raymonds principally work and prefer to work in film, they did produce 2 works in video (BAD BOYS & POLICE TAPES) for WNET in New York. Both of these were produced using 1/2" portapak with low-light black n white cameras, rough edited on 3650's, boosted and finally mastered on 2" videotape. Asked why they went to video, they replied - because we were invited by PBS/WNET, which then operated the experimental video lab to produce something for them using video - up to then we had never used video and probably never will again - it was available - we accepted the small budget and went ahead.

In 1977 they produced the searing and graphic POLICE TAPES, a 90 minutes documentary which profiles the 44th precinct located in New York's highest crime area, The South Bronx. They examine human behaviour, the relationships

between poverty, high crime and the police during 3 months of nightly location shooting. POLICE TAPES has the honor of being awarded The Triple Crown of broadcast journalism - a George Peabody Award, An Emmy for outstanding Documentary Programming, and DuPont Award for Broadcast Excellence. Police Tapes was also acquired by ABC (American Broadcast Corporation) and aired nationally. This landmark event set precedence and respect for a 1/2" b/w video and represents the first time a commercial network has broadcast an entire work by independent journalist.

They followed up with BAD BOYS a 2 hour documentary on juvenile crime and incarcerated youth. Arthur Unger for The Christian Science Monitor sums it up "it takes a deep, detailed and compassionate look at juvenile crime. It is an effective expose of a totally ineffective system, it prods, probes, points fingers at all the elements that make our handling of juvenile crime a national disgrace. Bad Boys was designed to annoy, to bother, to infuriate, to sadden. The Raymonds have succeeded on all accounts." The documentary delves uncompromisingly into the juvenile crime problem in urban America, as illustrated by the 3 profiled public institutions failure to deal with troubled and alienated youth: Bryant High School, a typical high school where students spend more time out than in - Spofford Juvenile Center, a controversial detention facility holding 10 - 16 yr. old children waiting trial and Brookwood Center a maximum security prison for boys under 16 who have committed designated felonies.

At press time the Raymonds are still negotiating with ABC about the possible to be made for television movie version of Bad Boys based on the original concept. Up to now, the Raymonds have been adamant about their attitudes on the making of 'non-fiction movies' a term they use because of the current non acceptance of the term 'documentary' by the general public, a form that is usually associated as being boring as in travel monologues, sensationalist as in newsreels.

TO DIE FOR IRELAND which was aired in June 1980 as an ABC Closeup represents the first venture into a contract with a major commercial network. To Die For Ireland proved to be a difficult task and just as difficult a subject to handle as the broadcast executives. The project

required months of research, several weeks of pre-production in Ireland obtaining permits, making contacts and deciding upon location sites. They spent 7 weeks on location shooting in Ireland capturing the horrors as well as the incongruities of daily life in a war torn country that has been in civil strife for 10 years. Although they explored both sides of the situation which goes back for decades the final outcome of the 60 minute program is more pro IRA and it's catholic supporters than it is British. As with most of the Raymonds projects, the camera allows them the opportunity as well as the privileged access to investigate conditions, more often than not their involvement becomes an emotional and passionate experience in making the product. They do not enter a situation with the answers clearly defined, their intention is always to allow the viewing public to judge how well they have presented the facts. In this case they had to deal with network decisions about the overall effect and contents of the broadcast they were faced with having to make, at times very difficult compromises, to produce a final product that would get aired nationally, that would be watched and at the same time retain the original substance and their integrities.

In 1979 they went to Houston and Dallas to produce TEXAS, THE THIRD COAST. The rough edit was previewed in Vancouver and a final edit has just been completed. The marketing of this independent project has met with much resistance and has only recently been scheduled for broadcast in July by ABC. One of the main reasons why they chose Texas is that they wanted to produce something fun, to highlight another aspect of themselves which had not been recognized, that they were capable of doing something in more light-hearted veins, to get themselves out of a mold. They are constantly selling ideas, the only ideas that get grabbed are those that send them back to the ghetto, into strife and preferably in poverty in the context of conflict and violence. Susan puts it "high grim is in" all she wants to do is get out. They are concerned about maintaining their 'independent status', they have no desire to sell out to the corporate network mentality, they want recognition and to continue to produce quality work. They are currently preparing to begin production of SCOOP, a behind the scenes investigation of mass media and television journalism.

PAUL WONG



COLIN CAMPBELL

Colin Campbell was visiting video artist at the Western Front in September 1980 at which time he produced "Peachland". Elizabeth Chitty is Video Director at the Western Front. This interview was conducted over the telephone in November 1980.

EC: Why did you use autobiography when you started working in video?

CC: I can't remember exactly except I think it was very much within the new genre of video of that time - I think practically everybody pointed it at themselves first. At that time, conceptual art was really just on the horizon, and body art as it related to sculpture was imminent at that period so I think it was sort of a natural - I mean a lot of the video artists came to video through sculpture. So I think it was a natural extension because it had already been determined that the body was in fact malleable in terms of being a work of art itself. So that may have been one reason why it was so easy to do it, the context was already there. And also, since dramatization or narrative really hadn't been dealt with then, the easiest subject to deal with was oneself. I think that's tied to the fact that it is one's own image on the screen and there's a certain seduction about that which I think everyone goes through.

EC: Was there a certain time when you made a decision to start working with narrative? Or was it more of an evolution?

CC: It seemed to be a fairly natural evolution but it was a fairly fast one too. The first narrative piece I did was called "An Interview With Art Starr" and that was done within the first year of my work even though I did continue to do more formalistic pieces. That was the beginning of the thread and by the time I moved to Toronto in '73 all the work was strictly narrative.

EC: It's often been pointed out that a lot of Canadian work has used narrative much more than American work of the same time, certainly more than European work. Is there any particular reason for that?

CC: It's hard to say. I think it partly has to do with the fact that Canadians are traditionally good observers. That seems to be one thing that's particular to Canadian culture; being very observant of other cultures partly because we've been told over and over again that we don't have one of our own. So it's possible that that observational ability has produced a tendency to observe and then narrate.

EC: I want to ask you about developing characters. There's an obvious difference between your work and the way you approach characterization and more traditional theatrical characterization. Of course, it has partly to do with working methods; in a play actors are usually working on and developing a character over a long period of time using theatrical skills.

CC: I think a lot of the characters I develop come from observing people I don't know in a situation; it may be a particular gesture or something they say that you overhear that strikes you as particular. From that point on, I think that any character that I've played had had a large part of myself in it. Although an idea may be initiated externally, I think I work a character from inside.

EC: Are you aware of anything in particular that draws you to a specific character? Is there a psychological base, a curiosity about human na-

ture, or a visual interest?

CC: That's a big question. I would say generally what I'm most interested in doing with a particular character is just creating moments in people's lives that are somehow either touching or funny. I think my concern always is to remain human, not make fun of my characters, but to create them in situations where they suddenly ring true. Does that make any sense?

EC: Yes. Sexuality is a frequent topic in your work and I would say your approach is one of observation and compassionate curiosity, a "human nature" approach. There are many other ways of approaching the topic of sexuality in work; more clinically or in a more decidedly political way.

CC: In terms of dealing with sexuality, I think "He's A Growing Boy, She's Turning Forty" is the first overt attempt to deal with that very directly and it deals with both sexual roles and cultural mores. Also, in terms of the Robin character or even the Woman from Malibu, in which I'm playing the part of a woman, I'm never attempting to disguise the fact that it's a man who's doing it. I would hesitate to say that that's a conscious statement, but I think there are sexual roles that people don't feel very malleable within and that's what interests me.

EC: Would you say that your work includes a sense of those roles as being negative things, things that trap people?

CC: Yes, of course. What first spurred me on to do "Growing Boy" was that I think the current culture forms are not working and the social revolutions of gay liberation and feminism are both backfiring somehow and locking people into another kind of ghetto. This was what I was trying to deal with in that tape.

EC: The narrative in "Growing Boy" and "Peachland" is fleshier in a way and I think it's more than just the fact that you're using more characters than you did previously. There's also more dramatic time as opposed to a tape such as "Woman From Malibu"; there was a monologue in which although she recounted events from the past, it all took place at one time. How did this happen?

CC: I think I'm trying to get away a bit from strictly linear narrative and concentrate less on conclusions; starting at point A and ending up at point whatever, because I don't really think people's lives are conducted that way. I think you do things on Tuesday and then next Sunday you remember doing something on Wednesday but I don't think there's any logical structure to the way we conduct our lives. That is my interest in the work right now, and not to necessarily tie it all up in the end.

EC: You've pretty consistently used popular music. Is there any special reason for that?

CC: Yes. Quite often a piece of music that I hear turns something in my head that makes it possible to deal with some part of a tape or sometimes even a whole tape. I don't know what that's from, except that I'm some kind of music addict that's for sure. Listening to music just turns things in my head allowing me to get to what it is that I want to do. I've always used music to enhance what it is that I'm saying.

EC: Does this have any relationship to your attitude towards presentation of a work, for instance your willingness to present your work in a bar situation getting away from the usual art con-

texts? Is there a link between popular music and more "real" contexts?

CC: It's possible. For instance, I find music both entertaining and moving. Also, I guess music doesn't traditionally seem to fit into an art gallery context very well - this is maybe really off the wall - but, I'm finding it's more comfortable to show in some place like the Cabana Room or whatever than it is in a gallery situation. I'm finding the gallery situation a very controlled environment, as opposed to a bar which is more open-ended.

EC: Are you making any efforts to try and get more gigs in bars, especially now that you're doing your own distribution?

CC: V-tape has had two or three people approach us about getting work out in strictly that form; a bar, restaurant or whatever. So far nothing's materialized but there are a number of people who feel that there are definite commercial possibilities to videotape. All you have to do is agree that you think it might be entertaining which I do. So far there's been nibbles, but nothing's happened.

EC: Restaurants! Would that situation be where there would be a screening time or constant play?

CC: I would think much like cabaret or restaurant theatre.

EC: So there would be a specific screening time, a focus is involved not just tape background. Can you talk some more about your dissatisfaction with the art context; you've said that museums are a very controlled environment and you'd like to get away from that, is there anything more you can say?

CC: I think a lot of time has been spent by both writers and producers of video stating that it is not television and in fact it is a form of television. I mean, video uses all the tools of television and my feeling about that is there's a built-in audience that is used to getting information and entertainment on the television screen. I think that, at least in my case and some other work I can think of, the content is entertaining. It isn't necessarily - I think in many ways it's instructive - but I don't think it's the strictly formalistic, high art, aesthetic concerns which people when they approach a gallery video show are expecting to be assaulted with. I think the gallery audience is a controlled audience and I don't think it ever expands very much.

EC: That's one thing that will definitely be interesting to see in the next few years - this whole idea of once you get passed what used to be the technical block when the work was just so technically bad in comparison to TV that people wouldn't consider it - in getting over that block there's nothing major in the way. I don't know, I'm curious to see what will happen -

CC: I think it's a distinct possibility. I know for years people have talked about getting work on broadcast television and I've generally said, if there's an interest fine, but I really have felt that up until very recently video just was not marketable in the broadcast situation because it was so formalistic and dry in a way. But I think that video production has really changed in the last two or three years so that it does have a broader appeal. I think it's no less serious; it's just that we're more sophisticated.

EC: Work that does exist in a certain entertainment format very often still reflects non-mainstream concerns and I would say that is a bigger block in a way than the technical factor. For example, Something like "Growing Boy", dealing with sexuality, that



PHOTO: CHICK RICE

would still be a huge block to the networks and audiences that are as prepared to go as far as "Three's Company" in dealing with that subject.

CC: I think we're necessarily non-mainstream, if one chose to be mainstream there's a hell of a lot easier way to do it and that's go and work at a television station. But, I do still think that there's an educated, intelligent, articulate audience that is beyond the art underground. I'm just saying I think it's broader; it crosses a lot more disciplines, there's performance, quite often music, sometimes acting, all those elements which have appeal outside the art community.

EC: Have you given any thought to Pay TV and the future of video?

CC: No, I haven't given any thought to it! I don't know, I think that probably the way tape will work its way out of the art scene is maybe in a way that we as artists just can't think of right now. I was just down in New York showing some work and this man came up to me and said, "Look, I think this has great potential for commercial possibilities. I'm an entrepreneur and frankly I just want to make money and I think this

material can go." - now I don't know where he was thinking it could go but I think it's going to take some kind of outside visionary to come in, look at the work and say he can get it out there. But I think that's always been the difficulty with art; it's enough to produce the work let alone go out and find a market outside one's milieu.

EC: I find a certain conflict here in a way because of the whole concern with artists since the late sixties towards the artist-run sensibility. For instance, the V-tape you are doing your own distribution, moving away from the traditional situation where the artist just makes the work and everybody else provides the support around it. On the one hand you've got that but on the other hand is the kind of situation that you're defining right now.

CC: I think in terms of what V-tape is, it essentially is the artists trying to maintain control and contact over what happens to their work so it doesn't become strictly product but trying to establish a link of communication between the people who say they want it and the people who can supply it. Right now,

I would say generally most V-tape is either rented to educational institutions or art galleries, I mean that's still a fact but at the same time we are trying to respond to the people who are simply interested in a commercial venture. In a sense that's really difficult to try and gauge and that's what I feel I'm saying, it takes someone from outside who has the money and the idea about showcasing the work in a non-art context.

EC: How was doing a performance, as you've recently done for the first time, different to all your previous work in video?

CC: Well, it certainly was different! I liked it. It was totally nerve-racking, simply because of that direct feedback you get from the audience when you're up there. I only did it five times and I never got over the terror, I don't know if one ever does but it certainly was a different sort of experience which I would like to do more of.

EC: You seemed so comfortable, I was so impressed with how comfortable you were and how well you handled the performance aspect and I assumed it was because you have had so much experience performing in tapes.

CC: Yes. The real different quality for me in doing that performance was having to memorize an entire script and because everything was synced up in terms of slides and audio track, lighting cues, one could never vary from that and so I found that extremely demanding keeping it on track all the time, hitting the cues at the right time or else - you know, if you miss a cue, nothing happens, you're stuck there. No retakes!

EC: Do you see performing changing your way of working with video?

CC: I'm not sure how it will change the videotape, but I think it's going to change some of my directions in what I produce. I think I won't be only a producer of videotapes from this point on. I think I'd like to do some work in theatre and another performance of some kind.

EC: What sort of work in theatre?

CC: Possibly co-producing a theatre piece.

EC: You mean writing?

CC: Right. And possibly performing in the piece. The fact that I used theatre in my performance was a conscious decision because I'm interested in the relationship of theatre to performance. My interest in doing that performance with Factory Theatre Lab in the first place was I really knew there was a lot that theatre knew about how to present material that I didn't know about as an artist. I felt the relationship is that of a performer in front of an audience and that's traditionally theatre. I think what I did within the piece was non-traditional in terms of performance and theatre; it was a kind of hybrid. I really did learn a lot from the theatre people about how to do that piece that I considered invaluable.

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VIDEAGE

Randy & Berenicci

world premiere... a videotape in 9 acts... at the Western Front... 303 E. 8th Ave... March 4, 1981... 9p.m.

THE TASTE OF DYING LIPS

Post-theoretical pretexts (fictions)

LIPS THAT NEVER STOP GO NO FURTHER
skin/
A SCREEN THEN SOMETHING ELSE OR OTHER
YOU KNOW WHAT I MEAN
WELL YOUR EYES
WHEN THEY SLIP AWAY I KNOW THAT YOU'RE
THERE/HERE
AS VACANT AS DISRUPTED FICTIONS
THE TASTE OF LIPS THAT WOULDN'T GET
ANY CLOSER TO YOUR SKIN THAN THIS

LIPS WILL NEVER GET ANY CLOSER
THE TASTE STOPS HERE AND THERE

6 MONITORS
2 SIMULTANEOUS TAPES
AND TRACTION

THE SCREEN/ a test

necessarily the only possible fracture
skin/ we need coating scratching from
our insides grinding stomach we were
all women/actresses/stars/genetically.

WITHOUT ANY KIND OF GUILT ABOUT WHAT
IT WAS WE WERE LOOKING FOR UNDER THE
SKIN/INTERDICTIONED TO THINK ABOUT WHERE
LIFE BEGINS IN A CELL HER MOUTH
THOUGHTS AS THEY SOMETIMES SAVED THE
DAYS
COME UP AND STARE AT ME SOMETIMES MY
HAIR MY STOMACH SKIN I REMIND MYSELF
OF YOUR SKIN NEAR LIPS THAT GOT
NO FURTHER

daniel guimond, vancouver, october 1980
WINDOW INSTALLATION AT THE VIDEO INN

DANIEL GUIMOND THE TASTE OF DYING LIPS



POLICE

THE RAYMONDS AT VIDEO INN

POLICE IMAGES OF DEATH

text by;
DANIEL GUIMOND
vancouver, december 80

for susan;
"(that we may say it is sweet doesn't
contradict it's violence; many say that sugar
is sweet, but i, find it violent)
roland barthes in LA CHAMBRE CLAIRE

SECRETS/ SECRETS/SECRETS...

As an intellectual living inside the city's
secrets, under today's inevitable police
state, questioning is my only bargaining
power facing the realities that society imposes
on me.
Looking clearly through order's fragmented,
contradicting codes, I necessarily question
the legitimacy of any type of law. Who is to
say : this law right, this rule true???
Policemen as social (star) figures/Policemen
on the street/Bleeding nose policemen?/
police on the sidewalk?/police on the street/
police in cars/police ahead...not at all like
looking for trouble.
not at all as some one put it "grow up to be a
cop"...

POLICE TAPES/sequence A.

Searching for a screen...fiction...or maybe
just skin. Multiplied by the exact number of
screens and monitors transmitting his bare
representation, to the point of enabling the
count of lipstick traces on his uniform. The
study of habits through someone's waste
(socially). He never turns down looks that
could turn against him, until they turn against
us. Then finally turn up against you.

Pressing time from nervous anxiety, muscles
twitching, he picks up the keys, trying to
remember if he has everything he needs, the
gun, all the money, her's too. Nose dribbling
lightly. He walks back to the bathroom where
he picks up a magazine that D. sent him from

New York. Walking back into the hall, eyes
glance down to the right of the telephone, he
picks it up, drops it into his jacket pocket,
checks his mustache in the hall mirror.
Walks out into his normal car for a long
normal ride through grey suburbs back into
a city he left a few hours ago, from it's
insides. Rubbing his neck. Driving. Radio
playing.

X is a policeman. Any Policeman.
X speeds into the city over highway. This
morning is like any morning. Not at all like
policemen on television. But as part of a
social conspiracy. It doesn't concern him.
But you. Each one of you. Whether you're
walking down the street, sitting on a bus,
he's right there around the corner, listening
in, watching your every move.
Most phones are eventually tapped. But it
doesn't concern him.
"You ought to know not to stand by the window,
somebody'll see you up there."

(t.h.)

POLICE TAPES/sequence B.

Police tapes could easily become a tool
against repression on a daily basis, it's func-
tion disseminates the modern mythology of
armed social forces. Be it law and order or
street crime, everything consists of opening
a window on factual police behaviour - letting
the screen operate it's own options and
choices function. Letting the repressed see
for themselves what they are getting for what
they need. Flashing the light on the difference
between both realities.

POLICE ON THE TAPES---NEW YORK---

High crime times, zones, levels of dissidence
and neurosis (compelled to reactions), actions
and non-actions that have for goal the pleasure
and pain or playful perversion as it can merely
become a daily pleasure like anything else.
Crime. Anger. Guilt. Despair and suicide.
Rape. Guns. Knives. All the drugs anyone
could handle. Teenagers and their mothers.
OD. We watch it all flash by an eye as camera
lucidly penetrating the screen to remember
how it really was. Every time you have to do
business with the police. It happens every
day in every city behind every door. Every
three minutes near you, someone needs help
and can't expect the police to be around.
The tapes remind me of growing up behind the

screen. Inside the city's secrets. Secrets.
I can only really remember waking up in a
hospital bed after too many drugs. After a
week in a police station cell.
It's not every day that one should have to deal
with the police

TAPE THE POLICE/sequence C.

A 90 minute low light intrusion into the South
Bronx (44th Precinct). Street reality, from
behind guns and society's so called protection
secrets. "Get it on the tape, hold on to that
tape, it'll be taken care of."
As a behavioural document, a monument, as
a study, this piece of work remains the
toughest, most competent, documentary to
ever be shot from the back seat of a car, to
your eyes, through society's skin being scorched.
From one second to the other, anything
imaginable could slip itself between the screen
and what the average television viewer per-
ceives as police reality, contextually.
Formally POLICE TAPES encounters many
problems in trying to account linearly for
totally unexpected anachronical determinant
factors, events.

("Riding through the city in the pig cars and
me I ain't got nothing do....baby, oh, baby,
i'm just a shooting star".....lou reed)

Many transformations determine themselves
against the screen, although once you're
behind the camera nothing should interfere
with your opinion.

POLICE TAPES/sequence D.

"surfacing into reality"
Ideas that have style often borrow the form of
an analysis of the collective catastrophe, to
cover up it's own personal mental catastrophe.
If what i learn is the desire to learn, some-
thing has to change my mind to the point of
enabling me to unlearn the same things.
POLICE TAPES are sociologically the
apprehension of representation (mimesis) at
levels where anything can happen.
Racism, guilt, anger, repression, barbituate,
slavery, suicidal barbituate accumulations,
finger, trigger, behind any window, click,
click, click, every day and every night.
FICTION CAN SOMETIMES TRANSFORM
ITSELF INTO TRUTH.
'muscles already represent the world of
conversation "

V/tape distribution

136 Simcoe Street third floor
Toronto M5H 3G4 Canada
(416) 967 9309
928 9463

**SUSAN BRITTON
COLIN CAMPBELL
CLIVE ROBERTSON
LISA STEELE
RODNEY WERDEN**

WINTER CATALOGUE 1981

V/tape is a 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 per artist	\$50
up to 1 hour per artist	\$100

Multiple play

up to 1/2 hour for one week per artist	\$100
up to 1 hour for one week per artist	\$200

*See individual listings for exceptions to the rental rates.

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.

The members of V/tape wish to thank the publishers of VIDEOGUIDE Satellite Video Exchange and their managing editors, for their kind support and enthusiasm



Bad Girls PHOTO BY JORGE LOSANO



Oh No PHOTO BY ROBIN COLLYER



Lunar Reappraisal PHOTO ROBIN COLLYER



"Changing an ashtray" PHOTO BY RODNEY WERDEN



"I'll bet you ain't seen nothin' like this before" TO BY RODNEY WERDEN



Da Da Go Go PHOTO BY SUSAN BRITTON

Susan Britton

Videotapes available for distribution and sale

Selected Shorts from 1976

I'm Okay, You're Okay, *b/w, sound, 3 min.*

"Do cigarettes taste queer now? Does life seem entirely hopeless? Are you sure who you are?" A serious questionnaire for the modern neurotic, completed by sound advice for abandoning the anxiety.

In The Mood, *b/w, sound, 3 min.*

The artist lounges on a beach somewhere in the Caribbean, the stars are almost close enough to touch. Relaxing in luxury, she confesses, "There comes a time in every life to move beyond compromise."

Edge City, *b/w, sound, 6 min.*

Turns out the artist lives in Edge City. If you play the edge too long, sometimes, you go over the edge.

Vide-Ordure, *b/w, sound, 8 min.*

A fast, stylized existential dilemma including trenchcoat, Gitanes and a traditional brooding voice-over. Nostalgia for the post war blues.

Why I Hate Communism No. 1, *b/w, sound, 3 min.*

Sex, violence and politics.

Tango, *b/w, sound, 12 min.*

An endless choreographed embrace accompanied by a processed version of Stefan Grapelli's famous tango "Jealousy".

*Selected Shorts from 1977 and 1978

Love Hurts, *b/w, sound, 9 min.*

An egocentric in love is a one sided affair. This tape is dedicated to indulging a broken heart and features lots of emotive tears, the favorite sad record and a high strung, self-obsessed monologue. In the A.G.O. 'Autobiography' catalogue, Peggy Gale says of this tape, "... a literal embodiment of love scorned. As such she can be both self portrait and role model for a generation."

... **And A Woman**, *b/w, sound, 8 min.*

Two heavy lidded debutantes in designer gear touchingly enact every early 60's Italian romance shown on late night t.v. They even talk out of synch.

Don't Get Cute, *b/w, sound, 8 min.*

A fast moving thriller featuring rape, murder and a chase scene and including an audio track that attempts to provide some insight into the nature of production.

INTERFERENCE, *b/w, sound, 52 min., 1977*

'Interference' is an arena of broken circuits and loose connections. Everything is contaminated with meaning but nothing ever gets through. This is a dense tape, containing, for example, the slipshod rhetoric of intuitive politics, a twisted "correct" analysis comprised of insults and obscenities, various forms of psychotic idealism and, naturally, continual deranged feedback.

Tutti Quanti, *b/w, sound, 30 min., 1978*

(2 separate tapes played simultaneously on three monitors.) Tutti Quanti means everything, everywhere, all at once, forever, right now. This tape is a fight between form and content. Form wins, by default. The three monitors throw light on the symmetry question.

Lightbulb Goes Out, *b/w, sound, 54 min., 1978*

An authentic document from the late "civilization" of the planet earth. Records the last days of the Actualist Party and its resistance attempts following the neutron wars of the late 20th century. A tragedy.

Message To China, *colour, sound, 23 min., 1979*

"In the 80's East meets West! Let's reinvent politics together! Hi China! Hi China!" A funny, upbeat message, derisive of traditional political positioning and enthusiastic about the cultural mutations of the future.

Casting Call, *colour, sound, 36 min., 1979*

A moody, sinister piece wherein the means of production, although sulky and reluctant, control the production. Finally, after a few halting attempts at plot, fear and loathing take over and the entire project is abandoned to float in the dreamy blue glow of self doubt.

Standard Format No. 1 Da Da Go Go, *colour, sound, 45 min., 1980*

The artist regresses to left wing infantilism in this dizzying surrealistic narrative with a funkadelic soundtrack. This is the first in the Standard Format series, a collection of tapes attempting to define the impulse toward radical nihilism.

Standard Format No. 2 (available early Feb./81

Radical Nihilism transcended. The artist will not shut up.

Colin Campbell

Videotapes available for distribution and sale

1972

Sackville I'm Yours *b/w, sound, 20 min.*

An amusing portrait of Art Star, toughing it out in rural New Brunswick.

Smile *b/w, sound, 10 min.*

Art Star does a publicity photo session.

True/False *b/w, sound, 15 min.*

A number of confessional statements are confirmed and denied by the artist.

Real Split *b/w, silent, 15 min.*

The real image is altered to match the photographed image on a split screen.

1973

This Is The Way I Really Am *b/w, sound, 20 min.*

Two attitudes to the topography of a man's body are explored.

Janus *b/w, silent, 20 min.*

A nude man encounters his life size nude portrait.

Shoot *b/w, sound, 20 min.*

1974

Correspondence I *b/w, sound, 20 min.*

A summer reverie of notes from friends and disturbing memories.

Correspondence II *b/w, sound, 20 min.*

Also available in French

Notes from a psychiatrist's diary, the death of a friend.

Love-Life *b/w, sound, 25 min.*

Windows frame the views and memories surrounding the narrator's relationships with various lovers.

This is An Edit/This is Real *b/w, sound, 18 min.*

Also available in French

Mental editing imposes itself on 'real time' information. You can't always believe what you see.

'The New York Series'

Produced in New York City, 1975.

I'm A Voyeur *b/w, sound, 20 min.*

The exhibitionist is also the voyeur. "I'm watching you....can't you feel my eyes?"

Secrets *b/w, sound, 20 min.*

A tense, disturbing vision of a relationship.

Hindsight *b/w, sound, 22 min.*

An intermingling of the supernatural, and correspondence from distant friends. A contrast of prolonged isolation and frightening proximity.

California-Myth/Reality *b/w, sound, 25 min.*

1976 - 1977

Passage *b/w, sound, 17 min.*

Flight, *b/w, sound, 10 min.*

The Woman From Malibu Series

6 Tapes, 1976-1977, *b/w, sound*

After witnessing her husband's death in the Himalayas, The Woman From Malibu returns to California to bear witness to the exotic and bizarre lives of her friends, while voicing premonitions of her own violent death.

The Woman From Malibu, The Temperature in Lima, Culver City Limits *30 min.*

Shango Botanica *20 min.*

The Woman From Malibu and a friend enjoy the comforts of 'Recreational Vehicle' living, while watching the Rose Bowl Parade go by their window.

Last Seen Wearing *23 min.*

The Woman From Malibu's daughter disappears, and later recalls a mysterious close encounter of the third kind in the desert.

Hollywood and Vine *18 min.*

Returning from the funeral of a friend who has been accidentally fumigated to death, The Woman From Malibu nearly runs down Liza Minnelli. She tells us about her hobby of assembling the bones of tiny animals. Our last view of the Woman From Malibu is of her out searching the Mohave Desert for a pony skeleton.

1978

Rat's Country *b/w, sound, 12 min.*

A suicide is chronicled.

The Robin Series.

1978-1980

A series of three tapes dealing with the adventures of Robin, a 'punkette' in search of the 'Modern Experience'.

Modern Love *b/w, sound, 90 min.*

Love Eternal gets KO'd by 80's Modern Love. The story of Robin falling for Mr. Show Business himself, Lamont del Monte, is paralleled by the frustrating linguistics of a French cad exploiting the affections of the brutally blond bombshell, the Tuetonic Heide. A modern tragic love story.

Bad Girls *b/w, color, sound, 70 min.*

Robin and Heide team up as a dynamic New Wave electronic band called The Robots. Robin falls victim to the hazards of over night fame. Talk shows, nude photo sessions, and her first bisexual affair finally take their toll on Robin, while Heide coolly uses her adopted culture to her own desires. Produced for the New Wave bar, The Cabana Room, Toronto.

Peachland *45 min. colour sound,*

(A Western Front Video Production).

Robin packs her U-Haul and heads for Vancouver to start a new life. A violent summer storm strands Robin and a group of travellers in the Peachland Tourist Home. The following two nights range from the hilarious to the bizarre.

1980

He's A Growing Boy - she's Turning 40.

color, sound, 40 min.

A heterosexual marriage unravels, a homosexual affair unfolds. Bound by cultural cliches, the two main characters struggle to articulate their feelings. A pessimistic landscape of roles in isolation.

Clive Robertson b.1946

Videotapes available for distribution and sale.

Began installations, musicworks and performances in England (1970) and videoworks in Canada (1972). Has written critically on these and other artist activities since 1972. The 25 tapes produced in the last eight years include documentaries, satire TV, docudramas, performance-for-television, video studies of the TV medium, video lectures and video as publication.

Major video projects organised include: **A Conceptographic Reading of Our World Thermometer**, 1973 - and international video/performance series for Cable TV, Calgary; **The Tele-Performance Series**, 1978 for Cable TV, Toronto; **The 1978 Canadian Video Open**, Calgary; and **The 1979 Independent Video Open**, Toronto, and the Arton's Video Publication Series.

His videoworks have been shown and purchased in Argentina, Canada, Great Britain and the United States. They have been documented in the following anthologies: **W.O.R.K.S.C.O.R.E.P.O.R.T.**, (Beau Geste Press 1973), **Video by Artists**, (Art Metropole, 1976); **Performance by Artists**, (Art Metropole, 1979). Magazine essays about his videowork have appeared in **artscanada** (1972-73); **Art & Artists** (1974); **La Mamelie** (1975); **Centerfold** (1978) and **Parachute** (1979).

He currently is working on video, performance and audio projects in Toronto while co-editing and publishing FUSE magazine.

The following tapes are available for rental or purchase. Earlier works not listed here are only available as part of a lecture on video usage and vocabulary. Workshops, and/or lectures are encouraged to accompany tape showings. Lecture and workshop fees are \$150 per day plus travel. Rental prices appear with v/tape distribution. Purchase prices begin at \$300 per tape plus stock and transfer costs.

In Video Traction 11 1977, b/w, sound, 16 min.

Studio soap opera version of an installation/performance. A fictional view of artificial intelligence and limits of video as science fiction fantasy. Ends with the Death of Television as Entertainment with an obituary read by Opal Nations and Steve MacCaffery.

Violets 1977, b/w, sound, 12 min.

From the opening credits of this tape shot from a helicopter we are led into a docudrama which focuses on the phenomenology of "TV News". Seen through the eyes of a weekend newsmen, the allegory shows the man's life and death become the "news".

Explaining Pictures to Dead Air 1978, colour, sound, 20 min.

Analyses, through monologue and example, the relationship of the artist to the video medium. Robertson acts out the character of Joseph Beuys as a TV newsmen lip-synching the news with a pre-recorded tape of the producer discussing the methodology of the tape as the story proceeds. Ends with a "live" hook-up with Joseph Beuys via telephone who adds to the discussion of "artists and television".

Lunar Re-Appraisal 1979, colour, sound, 7 min.

Anniversary re-construction of man stepping out of lunar module onto the moon. The artist looks back through "feminist eyes" with spacewoman coming down the ladder as the narrative describes a woman astro-scientist who should have gone to the moon in 1969.

The Teachings of the Conservatives 1979, b/w, sound, 15 min.

An autobiographical work shot in Plymouth, England. Traces the educative path of British colonialism in Canada from a boys school. The tape includes statements by the artist's grandmother and great-aunt on their own early colonial experiences. Touches quickly on aspects of migration and immigration.

The following tapes were produced for Artons Video Publications, Calgary and are packaged as publications on videocassette. For the first time they are now available for rental as well as for sale as publications.

Collaborative tapes:

Porta Filliou 1977, b/w, sound, 45 min.

The video primer on the projects, ideas and thinking French artist Robert Filliou. Contains Filliou's working models of The Speed of Art, Research on Pre-Biology, The Eternal Network, etc. A collage of anecdotes, early performance and film. Shot in Calgary during a five-week artist-in-residency.

Permanent Performance: Steve MacCaffery 1977, b/w, sound, 25 min.

A collection of ten performances by the Canadian performer/sound poet/writer Steve MacCaffery. This anthology was designed and directed for video and demonstrates how both the author's scholarship and wit fits directly onto a "videodisc".

Lisa Steele

Videotapes available for distribution and sale

Juggling 6 minutes b/w 1976

Lisa With The Egg 10 minutes b/w 1972

Sleep/Dream Vigil 30 minutes b/w 1973
(2 channel piece)

Internal Pornography 30 minutes b/w 1974
(3 channel piece)

Outlaws 20 minutes b/w 1974

A Very Personal Story 17 minutes b/w 1974

"I'm going to tell you the end of the story first. The end is about . . . my mother dies in the end . . . so there won't be any punchline, so you know that before we start."

Birthday Suit, with scars and defects 12 minutes b/w 1974

The tracks of those tears, from infancy to adulthood, the body tells the story.

Facing South 20 minutes b/w 1975

The Biography of Tom Sherman 21 minutes, b/w 1976

The Ballad of Dan Peoples 8 minutes b/w 1976

Dan Peoples knew how to tell a story. In tribute to him, his granddaughter assumes his voice. The unconscious memory reunites an old man with his youth.

Life Story 20 minutes b/w 1976

How many times must a woman change her name? A daughter traces her mother through documents and photographs.

Waiting for Lancelot 90 minutes b/w 1976-77

A seven tape series in the form of a novel, combining bits of autobiography, historical and scientific data, with remnants of the classic love triangle. Obsessive observation of plants, insects, rock forms, animals and humans is accompanied by an equally detailed voice-over and the emotional violence of love is revealed.

In seven parts: G's Dream; I'm Having Trouble With My Heart; 186,000 miles/second; The View; Domestication (Arthur Speaks); At Snake Spring; The Witness (The Testimony of Lancelot).

The Scientist Tapes 51 minutes b/w 1977-78

A series of fictional works based on media facts. What happens when science goes 'Hollywood' in attempting to explain itself - public understanding or yet another disaster scenario?

Atlanta Georgia/Cold Spring Harbour Long Island. We meet the scientists: a genetic engineer and a clinical microbiologist. They passionately embrace and then coolly discuss almost every conceivable thing that could go wrong in the ecosystem from famine to space junk.

By Commercial Airliner We see the two scientists preparing for meetings in Los Angeles; they meet over coffee and compare their worlds, their views of dangerous bacteria. The final words: "Mutation is quite an art."

En Route to Las Vegas The dialogue continues; a laboratory accident has occurred. They prepare a trip to the desert, but the results are far from happy, and we see the results of a desert infection, as she lies alone in bed listening to his recorded words. "It could happen to anyone."

At a Later Date We leave the scientists in outer space. Jettisoned by Mission Control, they themselves have begun to mutate in much the same way as the bacteria they once studied. Unable to hold the line against disaster any longer, they meet their future.

The Damages and Makin' Strange 29 minutes b/w 1978

The Damages, 12 minutes. In this tape, Mrs. Pauly is introduced. She receives her religious instruction (in the form of a bedtime story), pouts about 'pooh pooh', disco dances alone and finally, as an adult, witnesses a tragedy. We see her reaction.

Makin' Strange 17 minutes. As the circles of control, both biological (mothering) and societal (the police, social agencies) close in on Mrs. Pauly, she doesn't crack up but instead becomes more eccentric, more out of bounds. As she is being taken to jail (a welfare fraud - her boy friend sleeps over), she says it all: "It's a free country, right?"

Gloria 60 minutes colour 1979-80

A series of four tapes about Gloria, a single mother on welfare.

Tunnel of Love 12 minutes

The confusions of gynecology are very real for Gloria - "some of these little things sort of got twisted around in there...see? - but what's troubling her more is that she's afraid she'll hurt her baby. Her doctor, her social worker, her father and Billy her boyfriend, listen but can't offer much help.

Oh No 10 minutes (a Western Front Video Production) 1980

Uh oh - Gloria's in trouble again. She and Billy tried to use a condom twice. Now she's trying to follow her pre-natal diet on her pre-inflation income. Her friend's sympathetic but she had an 'accident' too.

Gloria 17 minutes

Gloria's fear comes true - her baby is injured. And the authorities are closing in. Billy's in jail and the children's Aid want to take her child. But Gloria doesn't retreat. She needs a lawyer - quick.

Court Date (to be released early 1981)

Gloria goes to court. The Judge wants to get to the bottom of things and she may need to know about "THE PAST". Gloria's sister is freaked out: "There are things you just don't talk about - things you just don't say." But Gloria pushes on: "The judge is going to want to know some things about us - when we were kids - I mean the things that happened with Dad and us, in our childhood. And Tina, we do want to talk about it. It wasn't our fault. . . we were just little."

The Judge asks the Doctor: "Do you ever think that sometimes we want people to change simply because they're different than we are; that they do things differently, think differently than we do and somehow that makes them dangerous? Uncontrollable?" And the Doctor replies: "Actually, I don't think about change very much. I think more about symptoms."

The interviews continue. The Judge makes her decision. Gloria's life goes on. And as Jenny, Gloria's social worker says: "She asked so many questions. But as I got to know her I realized that she asked about things that she just had no way of knowing about. And she really wanted to know. When you think about it, it's no great sign of intelligence just because a person doesn't ask questions."

Rodney Werden

Videotapes available for distribution and sale.

I'm Sorry 5 min., b/w, sound, 1974

An externalization of guilt and remorse carried out for the closed-circuit video camera.

Call Roger 11 min., b/w, sound, 1975

Male model available for life-drawing and photography. Call Roger 961 1310.

Kiss Kiss 3 min., b/w, silent, 1976

Stylized kisses and smiles alternate to structure this visual melodrama.

Pauli Schell 55 min., b/w, sound, 1976

An interview with a woman about her life and how she came to her present interest in sado-masochism.

Typist 18 min., colour, sound, 1976

A dramatization of the work history of a career typist. Funny but true.

AM Radio Was His Only Friend 17 min., b/w, sound, 1977

An audio confession by the artist is subliminally introduced over a macro close up of two people fucking. The tape is silent for the first nine or ten minutes.

May I/Can I 6 min., b/w, sound 1978

An anonymous off camera group examine a woman for agreeability.

'Say' 3 min., b/w, sound, 1978

A stationary woman is asked to repeat words as commanded by a voice off camera. Say.....

Dance 10 min., colour, sound, 1978

Tape is in three parts, humorous audio, and pretty video.

Baby Dolls 21 min., colour, sound, 1978

An eighteen year old male talks of his up coming sex change and how he imagines life as a woman

"Changing an ashtray" 17 min., colour, sound, 1980

An interview with a cocktail waitress who tells a series of anecdotes about her customers.

"I bet you ain't seen noth'n like this before"

40 min., colour, sound, 1980

An older man demonstrates his sexual self-sufficiency in an extremely candid interview.

Portopia '81; Kobe, Japan

INTERNATIONAL VIDEO COMPETITION

Grand Prize: ¥600,000 (US\$3,000)

This year the city of Kobe is inaugurating "Port Island", a model community built on reclaimed land. Japan's largest trade port city has planned an international fair, the Kobe Port Island Exposition (popularly called PORTOPIA '81), to introduce its new facility to the world. There will be 30 pavilions centering around the concept of the interplay between culture, technology and natural resources, especially the sea. The "Theme Pavilion" will provide a forum for the exchange of ideas on living styles, culture and city life, and their relation to the sea.

One of the major events in the Theme Pavilion will be the INTERNATIONAL VIDEO ART FESTIVAL, planned to run from March 20th until September 15th, 1981. Prizes will be awarded to the most interesting works submitted, including a Grand Prize of ¥600,000 (approx. US\$3,000). Japanese video artist, Mr. Katsuhiko Yamaguchi is Chairman of the working committee; Canadian video producer, Mr. Michael Goldberg will be a member of the jury. This competition is supported by NHK, the Japan National Broadcasting Corporation, the Asahi Newspaper, and Shogakukan Publishing Company.

For more information regarding this Festival and international competition, read future issues of VIDEO GUIDE, or contact Mr. T. Kuwata, Project Director, Tokyu Advertising Agency, Inc., 8-18 Akasaka 4-chome, Minato-ku, Tokyo 107, Japan. Cable address is TOKYUADAGENCY TOKYO.



Tokyo - Hank Bull displays his SCAN light-sculpture, which he put together for the gala opening of the new video gallery SCAN.

Address is: Harajuku Greenland
1-21-1, Jingu-Mae
Shibuya-Ku
Tokyo
Japan

Begun by Fog & Video Artist, Fujiko Nakaya, the gallery is staffed by Rieko Kanazawa.

36 PRIZES AWARDED IN 3RD TOKYO VIDEO FESTIVAL

JVC (Japan Victor Corporation) awarded more prizes than originally set aside this year, due to the increase in quantity and quality of the works submitted. This year there were 669 entries, 440 from Japan and 229 from abroad, double that of the 2nd competition. This is due to increased sales of home-video systems, publicity about the concours in the independent video and video-art milieu in the West, and relaxation of the entry rules, permitting the inclusion of tapes previously shown.

The Grand Prize was awarded to "Third Avenue: Only the Strong Survive", by New York's Downtown Community Television. This documentary was produced by Keiko Tsuno and Jon Alpert; Ms. Tsuno was brought to Tokyo to receive the Award, \$1,200 and a stay in Japan. "Shadows", by Mako Idemitsu (see our last VIDEO GUIDE), "Aru Otoko no Monogatari" ("Story of a Man"), by Akira Matsuyama, and "Inri Point", by Patrick Morelli of France, were awarded prizes in the second category, Works of Excellence. A complete list of the winners, as well as information about the next competition can be gotten by writing: Yoko Somekawa; Tokyo Video Festival; Victor Company of Japan, Ltd.; Public Relations Office; 1,4-chome; Nihonbashi-Honcho; Chuo-ku; Tokyo, 103; Japan.



Grandma and Grandpa Pascone, courageous survivors.
"Third Avenue: Only the Strong Survive"

"POLONIUM" dion et poloni



circuits

video/art magazine

At the present moment there are no publications devoted to the work of video artists living/working in Montreal. The further responsibility of documenting and, in fact, promoting artists based in this city was seen as a vital activity that could effect the success of the overall programme. Little is known about this relatively new medium hence one purpose of the magazine is to inform audiences/viewers. Contributors to Circuits would be: video/inter-disciplinary artists, critics, historians, journalists and correspondents.

307 Ouest Rue Ste-Catherine
Montréal, Qué.
Canada H2X 1A7

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video/art magazine

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THE CABANA ROOM

The Cabana Room, situated in Toronto's Spadina Hotel, opened July 20, 1979 as a nightclub/lounge providing entertainment specifically orientated to Toronto's artistic community. Regular events include bands (local and out-of-town, cabaret, performance, dance and video.

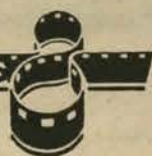
THE SUBWAY ROOM will be a small video oriented bar. The room holds approx. 75 people and will be open Thursday, Friday and Saturday nights. At present no fees will be paid to exhibiting artists, however we can provide a bar discount, cover costs, and give free hotel accommodation to non-local exhibiting artists.

The Cabana Room is not and will never be government supported. If you are interested in showing your tapes in THE SUBWAY ROOM, contact: ROBIN WALL

THE CABANA ROOM
SPADINA HOTEL
460 King Street West
Toronto, Canada
(416) 368-0729

IMAGINE

The Toronto Super Eight Film Festival



Box 7109
Postal Station A
Toronto M5W 1X8
Ontario, Canada
(416) 367-0590

The 1981 Toronto Super 8 Film Festival, June 5, 6, 7; Deadline May 1st. Cash/equipment prizes, award, general and open screenings, Trade Show, workshops/seminars. Information: Box 7109, Station A, Toronto, Ontario M5W 1X8. Telephone: (416) 367-0590.

HAPPY VALLEY DAZE

PRODUCTIONS

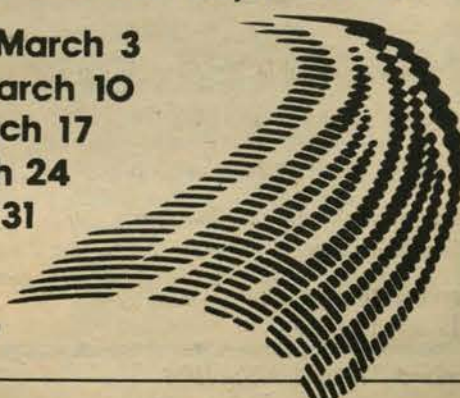
PRESENTS

METRO MEDIA IN ASSOCIATION WITH THE HELEN PITT GALLERY AND UNIT 306 WILL BE SCHEDULING A REGULAR BI-WEEKLY SERIES OF VIDEO AND FILM SHOWINGS, STARTING IN MARCH. ANYONE INTERESTED IN ATTENDING, PARTICIPATING OR HAVING THEIR WORK PRESENTED SHOULD GET IN TOUCH WITH DOREEN GREY AT METRO MEDIA, 1037 COMMERCIAL DRIVE, VANCOUVER, B.C. V5L 3X1, OR CALLING HER DIRECTLY @ 255-1833.

VIDEO THEATRE SCREENINGS THURSDAY EVENINGS AT 7:30 1571 ARGYLE ST., HALIFAX

March 3
March 10
March 17
March 24
March 31

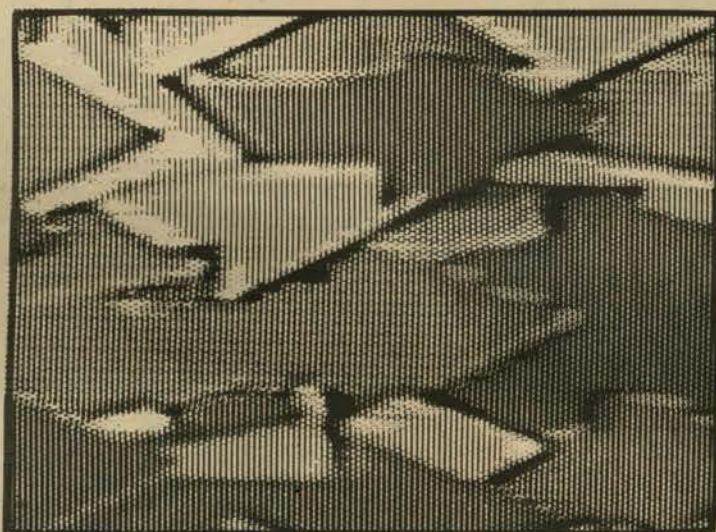
April 7



VIDEO ABOUT VIDEO

FOUR FRENCH ARTISTS

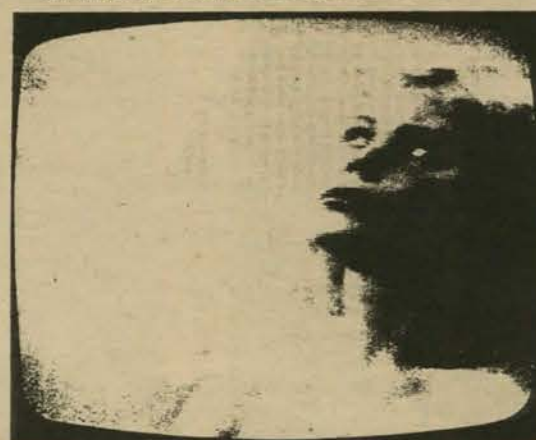
PAUL-ARMAND GETTE
PHILIPPE GUERRIER
THIERRY KUNTZEL
PHILIPPE OUDARD



Published by University Art Museum,
University of California, Berkeley &
Teletheque - Alliance Francaise, New York
October, 1980. Catalogue 40 pages.
In both french and english.

NOEL HARDING ENCLOSURE FOR CONVENTIONAL HABIT

WALTER PHILLIPS GALLERY, BANFF, ALBERTA
JUNE / JUIN 13-JULY / JUILLET 1, 1980
MUSÉE D'ART CONTEMPORAIN, MONTRÉAL, QUÉBEC
FEBRUARY / FEVRIER 8-MARCH / MARS 15, 1981
MENDEL ART GALLERY, SASKATOON, SASKATCHEWAN
JUNE / JUIN 26-JULY / JUILLET 26, 1981
LONG BEACH MUSEUM OF ART, LONG BEACH, CALIFORNIA
SEPTEMBER / SEPTEMBRE 20-OCTOBER / OCTOBRE 18, 1981



Simplified Consciousness, 1976
b-w film/video installation
Installation comprenant un film noir et blanc et un enregistrement
magnétoscopique

MAJOR ESSAYS:
ROOM TO MANOEUVRE
Peggy Gale
CHARACTERIZATION OF MOVEMENT
Lorne Falk
BETWEEN OPTIONS/ALTERNATIVE
Vera Frenkel

This 48 page catalogue includes both
black and white and color plates. It
provides a comprehensive overview of
installation and videoworks executed
by Noel Harding, 1971 - 1980.
IN ENGLISH AND FRENCH

Catalogue distribution / Diffusion du catalogue: Art Metropole,
217 Richmond Street West, Toronto, Ontario

GERMAN VIDEO AND PERFORMANCE

DR. WULF HERZOGENRATH
ULRIKE ROSENBACK
MARCEL ODENBACH
JOCHEN GERZ
KLAUS VOM BRUCH

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A Space
209 Queen Street West, Suite 507
Contact: Peggy Gale (416) 595-0790

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Forest City Gallery
213 King Street
Contact: Rae Davis (519) 434-5875

London Regional Art Gallery
University of Western Ontario, McIntosh Gallery
Fanshawe College, Dept. of Fine Arts

Banff
Banff Centre School of Fine Arts, Walter Phillips
Gallery
Contact: Lorne Falk (403) 762-3391

Vancouver
Western Front
303 East 8th Avenue
Contacts: Elizabeth Chilly and Glenn Lewis
(604) 876-9343
Vancouver Art Gallery

Montreal
Véhicule
307 r. St-Catherine
Contact: Trevor Goring (514) 844-9623
Articulé
1012 rue de la Montagne
Contact: François Morelli (514) 861-8634

Ottawa
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55 Byward Market
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Université d'Ottawa, Dept. of Visual Arts

San Francisco
University Art Museum, Berkeley
San Francisco Art Institute

EXHIBITION SERIES & 30 page
CATALOGUE CIRCULATED by A SPACE

This ambitious series of performances, installations, video productions and presentations, has been in preparation for well over a year, and was originated in conversation with the then director of Goethe Institute Toronto, Dr. Rolf Dencker. As the concept grew, we agreed that the best choice for the eventual invitations could be made by an artist in Germany who was an integral part of the scene that so interested us. For that reason Ulrike Rosenbach of Cologne was asked to act as curator for the series of GERMAN PERFORMANCE AND VIDEO, working to coordinate the individuals, the catalogue materials, and the final presentations from her home/studio in Cologne.

We felt that this series of visits and presentations should aim at establishing a dialogue between artists in Germany and in North America, in an area that is currently in the midst of growth and still very much under discussion. It is to be hoped that the interests and concerns of both sides of the Atlantic will have an airing, and lead to ongoing awareness and interest for all parties.

Peggy Gale
December 1980

VIDEO 80

the san francisco national video festival



VIDEO 80, THE MAGAZINE, THE CATALOGUE

THE NATIONAL SAN FRANCISCO VIDEO FESTIVAL 1980
ARTICLES BY DAVID ROSS, JUDY OPPENHEIMER, IRA SCHNEIDER, H. WHITNEY BAILEY, PETER D'AGNOSTINO, WILLOUGHBY SHARP, HEINZ LEGLER, SCOTT GIBBS, WILLIAM CLAXTON, JOE REES, LES LEVINE, JULIE GUSTAFSON. Catalogue of the 52 selected videotapes.
Featured Artists Profiles: Paul McCarthy, Chip Lord, Terry Fox, Eric Metcalfe, Chris Burden, Bob & Bob, Willie Walker & Lowell Darling.

Publisher: Wendy Garfield Editor: Steve Agetstein
VIDEO 80 is published bi-annually, Fall and Spring.
48 pages, \$4, 229 Cortland Street, San Francisco CA 94110

VIDEO ROMA 80

a cura di Alessandro Silj



Ardele Lister in Sugar Daddy

In *Sugar Daddy* I personify my father's mistress, a woman I knew and loved for years as the woman who worked for him, my surrogate mother, not knowing until three years ago she had been his mistress all along. For me this was a necessary performance, an identification, an investigation, a getting inside the skin of the story that so informed my life even before one of the most important pieces of the puzzle fell into place. By telling her story through me and to the camera (as though I am the camera, the camera is me) I occupied a more central position in the dynamic of these relationships (father-daughter-surrogate mother/mistress-lover) which made precise what had previously been

obscure. It is also about dreams, dreammakers and disillusionment (as brought to us by Nat King Cole, Hollywood, Polaroid, et al), sexuality and guilt.

I work with that which is personal in its capacity to be universal. My interests are primarily in narrative and myth, their structure and content. I need to go beneath the surface of things to see what lurks there, to uncover the levels of meaning that can so easily be overlooked. Only there do I find the essences, the roots, the elements that in their simplicity provide the real clues to signification.

Sugar Daddy is the first tape in a trilogy entitled *Divin' into the wreck*. The second and third tapes are in progress.

Awards video roma
80

ART IN VIDEO / VIDEO ART

Award: C'ETAIT UN JEU DE MEMOIRE, by Nora Hutchinson (Canada)

Honourable Mentions (listed in alphabetical order):

ANOTHER DAY OF A HOUSEWIFE, by Mako Idemitsu for situation and mood (Japan)

CHOTT EL-DJERID, by Bill Viola (USA) for visuals

LOST CITY FOUND, by Randy & Berenicci (Canada) for concept

RAHIME, FEMME KURDE, by Nil Yalter (Turkey) and Nicole Croiset (France), for its personal, poetic statement

DOCUMENTARY / SOCIAL COMMENTARY

Honourable Mentions:

PRESUMED INNOCENT, by C. Beller & Stephan Moore (USA)

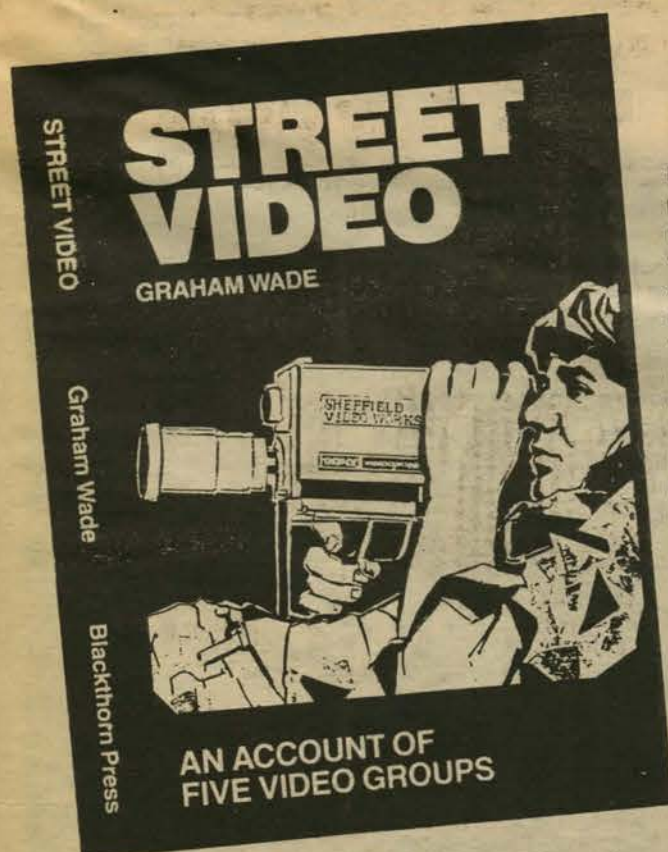
STAND UP, FRIENDS! , by Akira Matsumoto (Japan)

SPECIAL MENTION FOR A FIRST WORK

SEINS FICTION, OR THIS AIN'T SCIENCE FICTION, HONEY, IT'S SCIENCE FACT, by Gusztav Hamos (Hungary)

The organizing committee of the festival announced the selection of VIDEO ROMA '80 Awards. As these awards had not originally been planned, there were no cash prizes this year, and hopefully this will be rectified at the next festival, in 1982. For now, it was felt that such awards would at least serve to highlight some of the more interesting tapes sent in, and draw deserving attention to the producers.

At left is the statement by Ardele Lister for her videotape and installation, from VIDEO ROMA '80, taken from the catalogue for this, the second international festival held in Rome. There are articles on Japanese video by Katsuhiko Yamaguchi and by Michael Goldberg, Development video by Martha Stuart and by Colin Fraser, and comments by L. Giaccari, Robert Kleyn, and of course, the organizer, Alessandro Silj. The catalogue is available at a nominal fee from: VIDEO ROMA '80; Via Della Croce, 78/a; 00187 Roma; Italy.



Particular attention is paid to how groups managed to start in video, their overall aims and their day to day activities. Individual video projects and the resulting videotapes are considered in depth. Subject ranges from the provisional IRA and battered women to Chilean Refugees and a campaign against a hospital closure.

The first book to exclusively cover the British community video scene. It includes:

- *an historical introduction
- *detailed chapters on video workshops in Sheffield, Manchester, Cardiff, Glasgow and Belfast
- *a section of photographs
- *conclusions
- *an information section listing some useful addresses and further reading

STREET VIDEO by Graham Wade, published by Blackthorn Press 74 Highcross St. Leicester. L1.80 plus 60p p&p (abroad)

Articles by / Collaborateurs: Karl Beveridge, J. Sauchuk, David Bierk, Philip Monk, Tom Sherman, Sheila Moore, Anna Gronau, Kate Craig, Kim Tomczak and Paul Wong, Elizabeth Chitty, Bill Bartlett, Clive Robertson, Judith Doyle, and Eldon Garnet.



3e Retrospective Parallélogramme 3
1978-79

Spaces by Artists
Places des artistes

Published by/publication
ANNPAC, 217 Richmond Street West, Toronto, Canada

Editor/Edition
Tanya Rosenberg

Documentation de: A Space, Artspace, Centre for Art tapes, Clouds 'n' Water Gallery, Direct Media Association, Eye Level Gallery, 15 Dance Lab, Kingston Artists' Association, Media, The Music Gallery, Open Space Gallery, Optica, The Photographers Gallery, Powerhouse, Pumps, S.A.W. Gallery, Véhicule Art Inc., Video Inn, The Western Front, Women in Focus.

SOFT COVER, 360 PAGES. \$12 (Canadian)
Published by ANNPAC
Association of National Non-Profit Artists Centers

'AN EXCELLENT SOURCE & REFERENCE BOOK'

TELEVISION BY ARTISTS

Randy & Berenicci

LOST CITY FOUND

Robin Collyer & Shirley Wiitasalo

DARN THESE HANDS!

John Watt

TWO-WAY MIRROR

Ian Murray

TBA

Dara Birnbaum & Dan Graham

LOCAL TELEVISION NEWS
Program Analysis for
Public Access
Cable Television

Tom Sherman

TVIDEO

A SPACE
in cooperation with
THE FINE ART BROADCAST SERVICE
PRESENTS
TELEVISION BY ARTISTS
Premieres on
ROGERS CABLE 10
at **8:30 pm**

MARTHA FLEMING

"Good Evening. A Space and the Fine Art Broadcast Service now present Television By Artists. This series was produced in Toronto in 1980 for your personal reception space..... As these artists work within the limitations and potentials of television broadcast they present their forms and concerns for you, the television audience."

This quote is taken from the audio introduction to a series of artist produced television broadcast tapes curated, commissioned and produced by John Watt and originally cablecast throughout metropolitan Toronto through Roger's Cable. The series has recently been bought for broadcast by a major Toronto Television station, City TV.

With an extremely low budget of \$4,800.00, Watt produced this series through intensive artist's labour under the auspices of one of the largest alternative spaces in Canada, the A Space Gallery. The difference between putting video on television and working in television is a vast one, and though there have been pockets of this kind of activity in the United States, Television by Artists was the first of its kind for Canadian artists and audiences.

It is a landmark series: it directly addresses the discourse between television and video, screened at prime time to cut as close as possible to the implicit reference that video by artists makes to television. It is vital that video artists confront their context and grapple with the implications of the use of the medium. In doing so, the artists whose work appears in this series have become television artists.

How much do we consume television and how much are we consumed by it? Finding this fine line is a central issue to these tapes, the last of which is Ian Murray's DIET. Using eating as a metaphor for television intake, MURRAY depicts a woman listening to collage the choices television offers. The artists channel-hop simulated audience a recording which is intended to increase her will power to control her appetite. As she sits in the chair, passive as the television viewer of the tape, we hear what she hears over the earphones. We are told that there are subliminal messages under the music she/we will be listening to, and that it is not necessary to hear them - we will absorb them anyway. We hear the easy listening music uneasily, aware that if the recording is correct, we too will be subject to the subliminal messages. The woman ignores the doorbell and the telephone. Immobile in her chair, she trusts that the information she is consuming is accurate. Over the screen, a character generated phrase flashes: "Warning. This tape may be hazardous to your health."

Another aspect of, to stretch a phrase, the consumer society, is choice and desire. In DARN THESE HANDS, Collyer and Wiitasalo



TOM SHERMAN " TVIDEO "

situation and those audiences channel-hop their sets. A trumped up word game show at the core of the tape has a contestant holding up a word board on which he has scrawled "Perpetual Unfulfillment" for the edification of the viewing audience.

John Watt's tape, TWO-WAY MIRROR, describes an already consumed viewer. A middle-aged man sits on his couch in his living room. "This is a story of what happened to me," he says. The story he tells unfolds is the plot-line of a soap opera which he watches with regularity. Behind him is a large mirror which he alternately reflects the rest of his living room and forms a frame for chromakeyed tableaux from the lives of those who live in the program. Direct to your living-room, as the saying goes. This is television at its most reflexive: a television story of someone telling a story of a story on television.

Dara Birnbaum and Dan Graham's highly structural analysis of the news and its making and reception was screened at newshour, 6:00 pm. Footage from the studio booth, footage from the home of a family watching the news and the news broadcast itself were edited together with accompanying text which linked the circuit. In this way, the audience themselves become a question and move to a pivotal point in the whole.

Randy and Berenicci's LOST CITY FOUND is a documentary spoof maintaining all the anthropological touchstones of a National Geographic presentation. Ostensibly portraying the lost city of Toronto, the camera pans the apparently deserted immaculate lawns. Cars are idle in driveways and the power stations quietly hum. Not just a tongue in cheek critique of urban life, the tape is a television joke the punchline of which is "Don't believe what you see." The 330,000 subscribers to Roger's Cable all live in the "lost city" itself.

Tom Sherman's tape, TVIDEO, is a day-in-the-life portrait. Early in the tape we discover that it is also the last day in the life of the protagonist, and that in fact, that is why the tape is being made. Passive in our recognition of fate, and with the comparative assurance of the implied hindsight, the audience can 'objectively' judge this man and his habits in the knowledge that it doesn't matter what we think. Belief in the television personality is belief in the television. Who did shoot JR?

These tapes appropriate television techniques and re-inform them with television analysis. Television by Artists attempts to locate for its audiences the points on intersection and divergence between television and their lives. These artists have put their audiences on the inside looking out.

MARTHA FLEMING



JOHN WATT " TWO-WAY MIRROR "

FUSE MAGAZINE PRESENTS...

LESS MEDIUM MORE MESSAGE

A SURVEY OF RECENT VIDEO
DOCUMENTARIES
FROM CANADA, BRITAIN, AND THE
U.S.

WOMEN

PROGRAM ONE

It's Not Your Imagination

Women in Focus, Vancouver, Colour, 30', 1980 (CAN).

Sexual harassment in the workplace is grounded in the historical, economic and social oppression of women.

Nellie's

Terri Chmilar, Colour, 30', 1981 (CAN). Several days in the lives of the women and workers at Nellie's, a women's hostel in Toronto that doesn't turn anyone away.

Love, Honour, & Obey

Chris Choy, Third World Newsreel, NY, Colour, 30', 1980 (U.S.). The varied threads of the battered woman's experience (marriage/family illusions, the fear of loneliness, the 'learned helplessness') are traced to form a cohesive analysis of the societal structures that perpetuate the violence.

IMMIGRANTS

PROGRAM TWO

Black Women: Bringing It All Back Home
Housewives in Dialogue, Colour, 1981 (U.K.).

Three West Indian Immigrant women living in Britain and the U.S. explaining why they're "here for the money" — their past due wages, their past-due rights.

Omai Fa'Atasi: Samoa Mo Samoa

Mai Fa'Atasi, Carson City, Amerasia Bookstore, L.A., Colour, 30', 1980 (U.S.). The inevitable schisms, both generational and cultural, between Samoan youth and their parents, serve to expose the present day horrors of second-class citizenship for these immigrants in Southern California.

Nazi's Are No Fun

Rock Against Racism, Colour, 25', 1980 (U.K.). The early efforts of RAR's campaign, through gigs featuring both reggae and punk, to actively combat the racist, sexist, neo-nazi policies of the National Front, the British Movement, et al.

LABOUR

PROGRAM THREE

The Michelin Bill

Bill McKiggan, Tom Burger, DEC Films, Toronto, Colour, 28', 1980 (CAN). The attempts by workers in Michelin's Granton, Nova Scotia factory to organize are blatantly disrupted — first by the corporation, then by a new provincial bill which reeks of corporate interests.

Building Your Future

Jane Heywood, Amina Papal, Mary Sheil, Colour, 25', 1981 (U.K.). Discussions with female apprentices and tradeswomen in the manual trades reveal the wide gap between feminist aspirations and work realities that women face in traditionally male occupations.

Enclosed

Nicola Mallson, Dawn Mason, Colour, 25', 1981 (U.K.).

Concerned with the exploitative class divisions between the farmworker and his/her employer (a modern day serf/lord relationship), this tape dispels once and for all the myths of pastoral equality.

Cotton: The Industrial Web

Denys Arcand, B/W, 120', 1970 (CAN). Through juxtaposed interviews between the workers and employers of Penman's textile factory in Coaticook, Québec, the fabric of labour struggles within the corrupt textile industry of the '60s is exposed. This film 'disappeared' for ten years...



HUMAN RIGHTS

PROGRAM FOUR

Peter In Long Term Care

Norman Cohn, Center for Television Studies, Colour, 29', 1979 (CAN). One day in the life of a two-year old in intensive care with respiratory/congenital problems — without comment or narration it becomes an intimate, unassuming portrait devoid of sentimentality.

Nothing Personal

Ron Moule, Ieuan Rhys Morris, Colour, 1981 (U.K.). Six gay men, all involved in gay politics and the liberation movement, discuss their perspectives on masculinity — how men see each other and how institutions (the media, the family, the church, the state) shape that view.

Einstein's Children

Judy Graf Klein, June Manton, Colour, 60', 1980 (U.S.).

Portraits of individuals and families explore how fears of (nuclear) catastrophe drive people to escape their psychological impotence through religion, recreation, the belief that technology supports human life...

Song Of The Canary

Josh Hanig, David Davis, DEC, Toronto, Colour, 58', 1978 (U.S.). The immediate victims of cancer/sterility from the petro-chemical DBCP and bisonosis ('brown lung') are the workers employed by chemical factories and cotton mills respectively. This tape focusses on the corporate coverups, the workers' growing realizations, and the organized fights that followed in two specific instances.

TORONTO

Trinity Square Video, 299 Queen Street West, 5th floor, Toronto, Ontario, Canada M5V 1Z9. Phone: (416) 593-1332. Admission \$2.

Monday, March 9, 8 pm Programs 1 & 2

Tuesday, March 10, 8 pm Program 3

Wednesday, March 11, 8 pm Program 4

VANCOUVER

The Video Inn, 261 Powell Street, Vancouver, B.C. V6A 1G3. Phone: (604) 688-4336. Admission \$2.

Monday, March 16, 8 pm Programs 1 & 2

Tuesday, March 17, 8 pm Program 3

Wednesday, March 18, 8 pm Program 4

HALIFAX

The CWA, at the North End Library and The Centre for Art Tapes

Admission: \$2

Wednesday, March 25, 8 pm...

Thursday, March 26, 8 pm...

Friday, March 27, 8 pm...

Saturday, March 28, 8 pm...

NEW YORK

Downtown Community Video, 87 Lafayette Street, Phone: 966-4510

Admission: \$2

Friday, April 3, 8 pm...

Saturday, April 4, 8 pm...

7TH ANNUAL ITHACA VIDEO FESTIVAL

Deadline
March 15

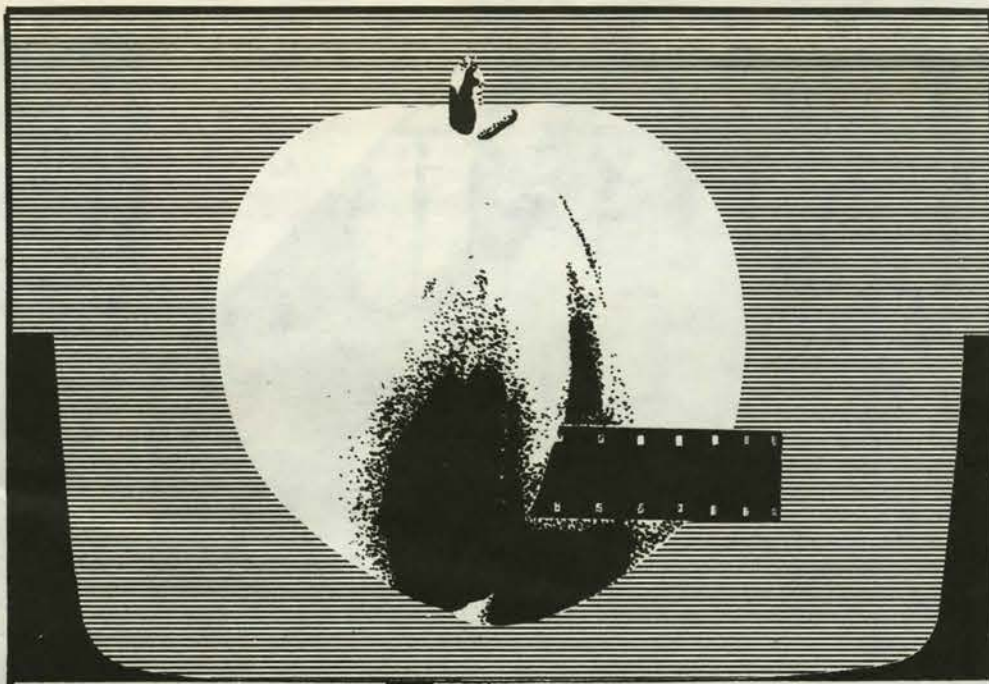
Ithaca Video Projects
328 E. State St.
Ithaca, N.Y. 14850
(607) 272-1596

Name _____
Address _____
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Title _____
1/2" _____ 3/4" _____ Color _____ b/w _____ Time _____
Comments _____

Conditions of Entry: Entries must have originated on video tape, must not exceed 30 minutes in length, must be on 1/2" open-reel or 3/4" U-Matic format, and must be accompanied by a stamped, self-addressed return mailer. All reels and boxes must bear entrant's name and tape title; each entry must be accompanied by a signed entry form. **THERE IS NO ENTRY FEE.** A rental fee of \$100.00 will be paid for each tape selected for the touring festival.

Entrant indemnifies Ithaca Video Projects, Inc. against any and all copyright infringements resulting from exhibition of his/her tape in the 7th Annual Ithaca Video Festival (closed-circuit). Entrant grants I.V.P. permission to make 4 copies of his/her tape, if selected, solely for the purpose of public showings of the 7th Annual Ithaca Video Festival, after which the dubs will be erased.

Signature _____



5th annual ATLANTA INDEPENDENT FILM & VIDEO FESTIVAL

Deadline
March 6, 1981

OVER \$2,000 IN CASH AWARDS, PLUS PURCHASE PRIZES.

Entry Instructions: Each tape must be entered separately. Include the appropriate entry fee: \$7.00 each tape up to 30 minutes in length; \$10.00, works over 30 minutes; for tapes entered by distributors: \$20.00 each. There is no limit to the number of entries. Mark all tapes, cases, and shipping containers with your name and the title of the work. All works will be returned via UPS and insured for \$200.00. Please enclose a pre-printed shipping for each tape entered. Send them, in re-usable containers, to: IMAGE FILM/VIDEO CENTER; 972 PEACHTREE STREET; SUITE 213; ATLANTA; GEORGIA; USA 30309; Attention: Terry Lambert. **DO NOT SEND ORIGINALS.** All works shown will receive \$1.00/minute (minimum) rental fee:

VIDEO GUIDE

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THE
ISSUES



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LIVING ART VANCOUVER

is a document of The Living Art Performance Festival

September 27 - October 3, 1979
Vancouver Canada

Editors

Alvin Balkind (text)
R.A. Gledhill (photos)

Introduction Glenn Lewis, Kim Tomczak,
Paul Wong
Mondo Arte Cabaret

Performances

Trash Circus Minimus
The Feel Gerry Gilbert
Untitled Max Dean
A New Structural Homeland Exists Or An
Underlying Principle That Has Shaped Our
World Ross Muirhead
Or So As For By But Of And If Not Yet Why
TBATV
100 Years of Aggression Kim Tomczak
Mirror Breakdown Rick Hambleton
"E" A Performance of Exegesis
Bruce Barber
Air Ken Lum
Oh Yes, Oh No Eric Metcalfe & Jane Ellison
Changes Fiona McKye Pinney & Trudi
Forest
The Bath Crista
You Will Remember the Past, But Will the
Future Remember You? Jim Cummins
13th Proposition of Euclid Al Neil
Aboutabout Helen Clark
Pygmy Reflections Glenn Lewis
Untitled 79 Neil Campvell
Futurist Sound Anna Banana & Bill Gaglione
Sacrifice John Mitchell
Roth Rituals Evelyn Roth
The Canada Family Album Part 3 Tom Graff
An Information Tree Memo Don Druick
Lungs John Anderson
I Am Your Mind Randy & Berenicci
Perform: A Four Part Video Exhibition

Essays

Body-Snatching: Performance Art in
Vancouver A View of Its History
Alvin Balkind
Performance for Pleasure and Performance
for Instruction Bruce Barber
West Coast Performance: Praxis Without
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Video et Performance René Blouin
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