

VIDEO GUIDE

FEB - MARCH 1978

Looking Southward
For
Canadian Content

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VIDEO DOCUMENTS
ANTI-NUCLEAR ACTIONS

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EVENTUALLY...

WF JAN~28 & 29

WESTERN FRONT
303 East 8th, Vancouver
2 DAY CALIFORNIA VIDEO FESTIVAL: "THE INDEPENDENT TV SHOW". 2 four hour video sessions. Anthology of tapes by:
DON LEVY - "Primal Force" 30 min.
ANT FARM - "Media Burn" 28 min.
JOHN HUNT/JOHN BAKER - "Syd Cassyd: A Video Portrait" 25 min.
PAUL CALLACOMBE/JIM WISEMAN - TV Song "Tai Chi Alpha Tala" & "Reflections" 30
MICHAEL SCOGGINS - "Lose Y'r Job" "Untitled" 16 1/2 min.
LISA ROSE - "Sumi" 8 min.
JAN ZIMMERMAN/SHEILA RUTH - "Signed by a Woman" 1 hour
STEPHEN BECK - "Video Weavings" 12 min. "Anima" 8 min. "Union" 9 min.
JOHN BALDESSARI - "6 Colorful Stories" & "2 Melodies" total of 22 min.
OPTIC NERVE - "Dead Action" 25 min.
JOHN STURGEON - "Shapes From The Bone Change", "2 of Triangles", "Conjunct", "2 Aspects". total of 16 min.
FRANK GILLETTE - "Mau Landscape"
PETER KIRBY - "Blue and Yellow", Caution: Men Working" total of 7 min.
MARILYN EMERZIAN - "Consume", "Shelter" total of 19 min.
LOWELL DARLING - "News Tapes"
JOAN LOQUE - "PORTRAITS"
RON HAYS - "Space for Heads and Hands" 28
WEEKEND ADMISSION - \$3.00
1 - 6 P.M. Sat. & Sun.

VAG JAN~FEB

VANCOUVER ART GALLERY
1145 West Georgia St., Vancouver
NOEL HARDING: Media Installation
Film projection and live/prerecorded video
ERIC CAMERON: 3 channel video installation

VI FEB~5

VIDEO INN
261 Powell Street, Vancouver
AN INFINITY PRODUCTION - "BABY TAPES"
A Video Party and Reception of friends and fans of Hikari Ananda Infinity Yoshihara, born July 29, 1973. 4 1/2 hrs. of home video recordings. Starting at 7 P.M.

VI FEB~23

ETHNOCIDE
What the N.F.B. "WON'T SHOW"
A videotape transfer of a film collaboration between the N.F.B. and Mexican Filmmakers. About the oppression of OTOMI Indians in Mexico. The film was not released because of its highly political content with a Marxist slant.

Spanish with english subtitles, 3 hours,
8 P.M. at the VIDEO INN.

SEND IN YOUR MARCH/APRIL LISTINGS

VI Exchange Show Series

As part of an exchange program initiated by students at the School of the Art Institute of Chicago, we will be conducting a series of informal screenings on Sunday afternoons at 3:00 p.m. Please join us if you would like to see these tapes:

- Jan. 29 ---- Jeff Thrasher, U. of Massachusettes
- Feb. 12 ---- Peter Crown, Hampshire College, Mass.
- Feb. 26 ---- Barbara Breckner, School of Visual Art New York, New York
- Mar. 12 ---- Nick Despota, Chicago
- Mar. 26 ---- Newspace, U. of Illinois, Chicago
- Apr. 9 ---- School of Art Institute of Chicago
- Apr. 23 ---- C. Schreier, Ant Farm, San Francisco

VIDEO INN AT PUMPS



JAN~24 8:30

OLD, RECENT AND NEW VIDEOWORK
FOUR MEMBERS OF THE VIDEO INN.

ROSS GENTLEMAN: "Concentrate"
SHAWN PREUS: "Ants"
BARBARA STEINMAN: "Dream from a Wheelchair"
PAUL WONG: "Amass" with Valerie Hammer and "Subway Loop"

PUMPS at 40 east Cordova St., Vancouver

CRTC previews and reviews

HEARINGS

1) The Canadian Radio-Television and Telecommunications Commission accorded a UHF channel to CKVU in July, 1975. It began broadcasting in September, 1976; its licence expires March 31, 1979. Nevertheless, the Commission has decided to summon it to the February 23 hearing "to discuss its progress in implementing its programming plans and obligations including those relating to Canadian content, local programming and such other matters as might be raised by intervenors prior to the hearing".

2) The CBC has been called to the February 21 hearing in Victoria, to demonstrate progress it has made toward its promise of local programming on and for the Island. Deadline for interventions is February 1, 1978.

3) Some of the other items at the Vancouver hearing, to be held at the Hyatt Regency Hotel, are:
a. Vancouver Co-operative Radio (renewal of license);
b. CBU, CBU-FM, CKWX, CFUN, CJVB, CKLG, CJ-OR, and stations in the interior (renewals);
c. NorthWest Community Video Ltd. (change and add U.S. stations, add message channels);
d. West Coast Cablevision Ltd. (increased rates, more U.S. channels, news);
e. Coquitlam Cable Television Ltd. (add PBS and message channels, increase monthly rate);
f. Delta, New West and Surrey (increase monthly rate);
g. Increased rates for many cable systems elsewhere in B.C.

Deadline for interventions is February 3, 1978. Applications may be viewed at the stations.

INTERVENTIONS

If you feel strongly critical or supportive of a broadcast station or cable system, public hearings are the forum for expressing it. Anyone wishing to comment on an application must submit a written intervention three weeks in advance of the hearing. You must include proof that the licensed station has received a copy. You should also indicate whether or not you would like to make a supplementary oral presentation. Write: Lise Ouimet,

Secretary General, CRTC, 100 Metcalfe, Ottawa, Ont. For further information call the local CRTC representative, Virginia Krapiec, at 666-2111.

Also, if you want to support Co-op Radio and can make it to the Hearing, do go - it's great theatre! Check when they are going to appear by calling the station - 684-8494.

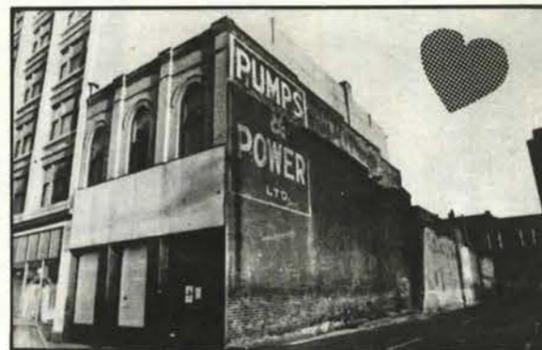
PUBLIC ANNOUNCEMENT

On January 13, 1978, the CRTC published its policy on Multilingual Television Broadcasting, based on specific applications for the Toronto area and general comments from all across Canada. The following is an excerpt:

"Should the Commission decide to license a multilingual TV station it sees no reason why such station should be treated differently from any other Canadian station under the Cable Television Regulations. Accordingly, should the Commission license such a station in Toronto, it could have priority status on as many as 56 Southern Ontario cable television systems. To accommodate it, the great majority of those systems would have to remove a foreign television station from the basic service. Most of these systems have the capability to carry the foreign station on the augmented service to which subscribers with converters would have access. The other systems (as many as 7) do not have augmented channel capacity; this means that these subscribers would no longer be able to receive the foreign station in question, unless these systems were upgraded for augmented channel capacity. In a number of instances (as many as 7) carriage of the multilingual television station will entail the displacement of the community channel from the basic service." (our emphasis)

It would appear that rather than bump an American channel, the Commission was going to remove the community channel from the basic service. However, the two examples of "as many as 7" are not the same. The second set consists of cable franchises which have already filled the dial with Canadian stations. What has become clear indirectly through the discussion on multilingual TV is that the community channel follows all and any Canadian stations on the list of priorities, but precedes American stations. It is clear though, that cable systems will remove the local access channel availability and begin to carry an ethnic, commercial channel from Toronto.

PUMPS AT VIDEO INN



FEB~14 8:30

JOHN ANDERSON, KEITH DONOVAN, JOHN MITCHELL, DICK TRACE IT, ELIZABETH VANDERZAGG
A group exhibition of videotapes showing the diversity of videoworks being produced by Pumps member artists. Pumps Center for the Arts is an interdisciplinary exhibition and production facility for new forms in contemporary art. ♥ YOU'RE INVITED, LOVE PUMPS
VIDEO INN at 261 Powell Street, Vancouver

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Organization _____
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5
issues

TATTLETAPE

VIDEO RAMBLINGS/BACK TRACK/UP TO DATE.....
 the infamous collaborators HP have been up to their usually unusual antics having just completed their double date video artist-in-residency at the WESTERN FRONT... hard at it combining all their multi-talents on to video... this we'll have to see?..... just passing through, DANA ATCHLEY, of ACE SPACE CO., gave us the lowdown on his latest hardware acquisition - a microwave system ... !?!? OPEN SPACE in Victoria will start a video program soon, as will the ARTHUR STREET GALLERY in Winnipeg... full of info., CARL LOEFFLER ... of LAMAMELLE in San Francisco, recently chatted up the town on the satellite access project - SATELLITE SEND/RECEIVE which he has been co-working on along with LIZA BEAR and KEITH SONNIER in N.Y.C... his chats continued on to Calgary, Toronto, Montreal and New York TERRY McGLADE, Toronto, is currently working on a similar proposal.....MICHAEL GOLDBERG is still researching the possibilities of setting up a small broadcasting channel for the Vancouver area.....KATE CRAIG, Video Director for the WESTERN FRONT, just ordered a 3/4" automatic editing system... Rumour Hazard that 1/2" is near death... here comes the future... don't ever travel to Winnipeg with 1/2" tapes..... On the other hand, ROBERT LaPLANTE, from LE VIDEOGRAPHE in Montreal, says they've decided that for price and portability the 1/2" cassette - either Panasonic or Sony's Betamax - tops 3/4" for community loan out..... A SPACE, Toronto, has just started a weekly showing of tapes as part of VIDEOCAB.....
 . . . Rumor also has it that the B.C. Government is putting pressure on the Feds to get rid of the community channel on cable..... At long last, 3 new CANADA COUNCIL PROGRAMS, - 1) Multidisciplinary Artists 2) Performance Art and 3) a pilot program for community radio..... PEGGY GALE, Video Distributor for ART METROPOLE will be making a 4 day stopover via L.A. enroute to ARTONS 1978 CANADIAN VIDEO OPEN in Calgary, where she will be one of the 4 judges, along with KATE CRAIG, CLIVE ROBERTSON and BRIAN DYSON.....The Canada Council VIDEO OFFICE is putting out a monthly newsletter...write to be put on the mailing list....Council will most likely be looking for a West Coast Officer sometime this spring..interested???...
An old/new dance out at U.B.C. this month -"The Head-Rolling Shuffle"- as the Habitat Library trips over its own potential.....THIS WEEK'S VIDEO SOIREE was held impromptu at the W.K. Gardens restaurant, DIM SUM for 12 worked out to \$24 including tip....Such notables as NOEL HARDING, currently exhibiting at the Vancouver Art Gallery, DANA ATCHLEY, GLENN LEWIS, MICHAEL GOLDBERG, PAUL WONG, KATE BRAT, JEANNETTE REINHARDT, DONNA SHUGAR, KAREN HELMERSON were present.....not much was discussed.....SHAWN PREUS and ANDY HARVEY have just returned from a VIDEO TOUR of EUROPE and will be giving a report in the next issue of VIDEO GUIDE.....possibilities of a Yugoslavia/Canada Video exhibition Exchange Show.....sometime in the near future.....

Video Tape Guide West



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Cover Photo: Paul Wong, from "Earthworks in Harmony"; Videobag 1974.

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EDIT

Welcome to the first issue of VIDEO GUIDE, a newspaper for and about alternative video in Vancouver.

The Satellite Video Exchange Society/Video Inn is part of a growing network of people using video in art and social contexts. We see the GUIDE as a forum for discussion of ideas and issues central to the video community.

The GUIDE will be distributed to the general public as well as to active video people. We plan to feature the views and activities of producers, artists and technicians who are experimenting with innovative video techniques and exploring subjects that mass media ignores. Hopefully VIDEO GUIDE will play a part in clarifying the distinction between Video and TV for those who automatically equate them.

A critical and well-balanced perspective, as opposed to hyping ourselves, is what we hope to achieve. We look forward to receiving articles, comments and criticisms from you.

CLEARWATER, B.C. VIDEOTAPE BEING PRODUCED ON PROPOSED MINE

by Andy Harvey

December 18, 1977 was a very important day for the people of British Columbia and an especially significant day for the people of Clearwater, a small town seventy miles north of Kamloops. December 18 was the date of the meeting with the experts of Dennison Mines, (remember Eliot Lake, Ont.?), and the people of Clearwater over Dennison's proposal for an open pit uranium mine in that area. Its importance to the people of B.C. is that it is the 1st such proposal and, if it proceeds, will open the doors for uranium mining in this province. The proposed site at Birch Island, six miles from Clearwater, has a relatively small mining potential compared to some other of the twenty-six known deposits in the province. But, the mining company knows that they are going to have a tougher time proceeding with such sites as the one near Kelowna in the Okanagan Valley unless they can get their foot in the political door of B.C. Still, they came unprepared to answer the questions from the six hundred people who crowded to the school gymnasium in Clearwater. The meeting was extensively covered by the media, both nationally and locally, and broadcast live by Co-op Radio in Vancouver. It was also videotaped in its entirety by the Video Inn and Metro Media, and edited into several productions that cover many aspects of the uranium question. These tapes cover questions of the local people regarding the health effects that the mine tailings will have on them through the atmosphere, water supply and food chain, as well as questions and briefs by many groups throughout B.C. who are concerned with the possible dangers the mine would bring.

One local resident whose property borders the proposed tailings pond site asked the panel of experts provided by Dennison Mines..... "As a farmer I would like to know if you know the effects of the Radium 226 dust that falls out of the open pits and falls down to the valley floor. We raise cattle, as do a number of other ranchers living in the valley, and I am concerned because we butcher our own cattle and drink milk and raise chickens and so on. Does this dust accumulate in the animal tissue and will it affect us, and will it accumulate in our tissue and affect us? The answer is basically YES.

The intentions behind the videotaping were to provide documentation of the meeting that can be studied point by point so that the information gathered can be utilized in future meetings and hearings, and also to produce support tapes for other areas where the uranium question will definitely crop up.

The questions asked by those at the meeting were varied, and ranged from the obvious local concerns regarding land value, employment and social



benefits for the community, and the immediate safety of the children, (the proposed tailings pond is 500 yds. from the school playground), to the intricate questions surrounding the effects on future generations. The tailings pond will have a radioactive half-life of 1600 years.

The panel of company experts was asked, in relation to their socio-economic report, why they did not make note of the findings of the Royal Commission inquiry into the health and wel-

fare of miners. "...Why did you also not tell the people of Clearwater that there were 81 recognized cases of lung cancer to 1974, (in Ontario), whereas there were only 45 cases expected from a general population count? Why did you also not tell them that of a total of 9 compensated lung cancer cases from the mining industry of Ontario, and I'm talking about all mining - gold, silver, copper and all the rest, - of a total of 9 cases, 8 of them are from uranium alone? These are more questions were asked by Mr. Paterson, a lawyer representing the Canadian Association of Industrial, Mechanical and Allied Workers (C.A.I.M.A.W.) who also stated, "CAIMAW's position is No uranium mining in B.C."

The meeting was videotaped at the invitation of the Ad-hoc Committee to Stop Uranium Mining, a committee representing many social and ecological groups in B.C. who saw the need to organize against the plans for the mine. Using video gives us the opportunity of utilizing the information and emotional aspects of the meeting to make the public aware of how uranium mining and nuclear power affects everybody and is not just the concern of the industry.

60,000 at Demonstration TWO W. GERMAN ANTI-NUCLEAR TAPES

Nuclear reactors are rapidly being built all over the globe. At the same time public protests against the environmental hazards which the reactors pose has been growing. Two videotapes from West Germany document the anti-nuclear movement there.

"And are you not willing, then I'll use force" shows the events leading up to a demonstration in November, 1976, against a proposed reactor in Brokdorf, at which 30,000 protesters were met by police with riot gear, helicopters, tear gas bombs and waterhoses.

"And are you not willing..." was produced in close collaboration with the anti-nuclear movement by three Hamburg video groups: Medien Pädagogik Zentrum, Medien Fuhlsbüttel and Medienladen.

The tape is meant to be an organizing tool for the movement, to stimulate ideas among other people as to how nuclear reactors can be fought.

The second production, "Defend Yourself", takes a look at the same site during another demonstration in February, 1977. This time 60,000 people turned up to protest in spite of further attempts by the government to polarize the movement into "good" protestors and "bad" protestors.

The demonstration was peaceful and not long after a court established a three-year moratorium on construction of nuclear reactors.

Two members of the Hamburg video

community, Harald von Heimburg and Hans Jorg Heinrich visited Vancouver during 1977 and left these tapes with Video Inn. The tapes have been optically transferred from European standard and as a result there is a flicker in the picture due to the differences in the frequencies. Despite this they are valuable documents for those who are concerned with the question of nuclear energy and who want to find out what is happening in Europe. The tapes are both in German and English.

They can be viewed either during open hours at Video Inn or, for group showings can be loaned out with a playback machine.



WOMEN'S VIDEO & FILM FESTIVAL BEING PLANNED

Women in Focus is in the process of raising funds and interest for a Women's Video and Film Festival to be held in Vancouver in late spring or early summer of 1978.

Historically, women have been withheld from the technical and ideological means to produce the Media - this includes the important area of video production. What has happened is that we, as women, have not had an active part in producing the images that represent our experiences of the world as we live it.

Over the past few years women have made important contributions to video and film, but many are not able to find distributors and audiences for their work. By organizing this festival we will be providing an important outlet and validation for women's work in this area.

The tentative idea is that the Festival will cover a three-day period possibly running from Friday through to Sunday. The mornings will consist of showing/screening video/films with the producer present for discussion.

The afternoons will include both film and video work shops running consecutively. The Festival will be held in a local college or theatre. We would be pleased to hear from women who are interested in this project.

Women in Focus
Production and Distribution Centre
#6 - 45 Kingsway
Vancouver, B.C.
Phone: 872-2250



Mike-Sized Video Camera

During their recent tour of Europe (which you will be hearing more about) Shawn Preus and Andy Harvey encountered the "Aaton 30", a French designed, hand-held video camera with a difference.

Nicknamed 'La Paluche' the camera is the size of a microphone and fits

Trident Videotape FREELANCE PRODUCERS APPROACH CBC-TV

C.B.C. radio supports quite a number of freelancers, who produce and edit audio material for airing on local, national and international transmission. Video hardware has become more reliable; processing equipment (such as time base correctors) is becoming more flexible; and a growing number of people are achieving a level of quality and sophistication that make

into the palm of your hand. It is 1 1/3" in diameter, 6" long and weighs 1/3 of a pound; it is operated with a small (2/3 lb.) camera control unit which straps over your shoulder and a small monitor which is braced on your chest for easy reference while shooting.

It is compatible with any conventional b&w V.T.R., is battery operable and includes an option for external or internal sync drives in either European or American standards.

The layout of the camera is the realization of many video fantasies and lends itself to some very comfortable 'reportage' uses. Models in Europe have been used in live theatre adaptations, underwater study and medical recording. The non-camera impression it gives and its ease of handling suggest many different applications and treatments, the tube mounted in the camera.

There are tentative plans to develop a colour model but everything depends on the success of the b&w model.

For more information, contact:

Aaton Cinematographie, 2 rue du
President Carnot B.P. 3, 38001
Grenoble, FRANCE

the broadcasting of videotapes within the realm of consideration. At a workshop hosted by the Vancouver Community Television Association, on October 29/77, I asked Len Lauk whether CBC Television could help the professional video milieu in the same way as CBC Radio.

At that time he was Director of Television; he has since become regional director, or "Head Honcho" as he calls himself. His answer was encouraging:

"The People's Law Society did a 60 or 90 minute programme on the Trident episode, and we'll probably be running that one Saturday night in January. We don't do enough, but you'd be amazed how little material does come to us. That is the only piece of material our transmitter would accept, in terms of quality. Even the computer on our transmitter will cough up some of the stuff. But it's actually good, quite good."

We were pleased that the tape was acceptable, as it was a good example of intensive research that independent video producers have the time and the inclination to do. We could develop into a resource that the CBC could draw on, once the process of getting such a tape on the air became clear. Certainly, it will take time for quality of small format video to reach the level of 2" in-house production; and encouragement will help, especially where the content is of special interest and import to the general public.

However, it has become apparent that the People's Law Society has had a long series of discussions with other CBC management, who are more demanding than the regional director and less polite.

(continued on page 8)

letter

SOME NOTES ON VIDEOTAPES

General Comments:

Having viewed a number of videotapes in the "Lifestyles" category, I offer some general comments for your information.

The major difficulty in viewing many of these videotapes was the lack of composition and the consequent lack of content. This is the fault of the writer rather than of the cameraperson. Many of the tapes seem to ramble without clear beginnings or endings, like random diary entries. Unfortunately, much of the actual content is lost to the viewer due to this lack of structure and the failure to develop clear themes.

Although most were interesting in their own way, and some do have their moments, none are worth seeing a second time.

SPECIFIC COMMENTS:

These above comments can be applied, in particular, to Experimental Collage (erase it!); Trucker Caravan (poor); Postcards (poor); Life Craft Earth (fair); Food Co-op (fair); Homestead (better) and An Alternative: Harmony Gates

Commune (better). Travellin' Faire and Pass Freak Creek were similar, but they did not seem to have any pretense of being anything other than a direct record of what was happening.

None of these tapes are well made in a technical sense. Obviously, people were learning as they were shooting. This is annoying, but understandable and tolerable.

Essay on a Lifestyle was strange, but good. It was saved by its shortness in length.

Communal Living and Alternative Food Buying in St. Louis were the best of the lot because they do have themes and are informative. Unlike the rest, they do not have the quality of being home movies.

Also, contrary to the note in the catalogue, Homestead was taped in the Lake Chelan region of the North Cascades of Washington, not in Oregon.

Despite my criticisms these tapes were valuable to me in and of themselves.

Thank you for providing this service.

Terry Simmons

Nomi Kaplan Interviews



BILL NEMTIM

NK: Just for a place to start, what do you do?

BN: Essentially freelancing. I've always been freelancing for the past ten years, and I'm still freelancing. To me that means getting projects together that I want to do, and convincing people who have money that they should do them. The project I'm doing with Channel 9 in Seattle is the one that is most possessing me. And that's because it has the potential to grow into something really exciting. They've hired me to research and establish a presence in B.C. that could do productions and arrange productions for their station. The reason it is so exciting to me is that they are carried throughout B.C., in almost every city and town in the province. They are an actual B.C. regional network. It's everywhere from Prince George, Prince Rupert, Terrace, Kitimat, the Okanagan Valley, all through Vancouver Island, Kamloops, everywhere except for the East Kootenays.

NK: What do you mean by "a presence"?

BN: That's just my term. What they mean is to get production going and have an office where people can get information about what's happening, but essentially it's to get two things. One is B.C. stuff on their station, the other is to get exchange between the two countries. You see, 40% of their members are B.C. 'ers, and that's people who join, who voluntarily say "I like what's on this channel, here's \$15 - \$25. And that's one-third of their financing. So PBS would like to serve those people by reflecting to them some of the reality they live in, not just stuff that comes down the PBS tube or stuff that comes from Washington State. One of the projects I'm working on for PBS is about joint issues held between Canada and the U.S. - everything from super tankers to energy sharing, Skagit Valley, Land Development, fishing rights and quite a lot of areas where the two countries have different self-interests and encounter each other in those self-interests.

NK: How would they fund that?

BN: They get one-third of their money from membership, one-third from local fund-raising and one-third from foundations. So they have some funds now to do productions, not a lot. It's possible to do a certain level of production almost immediately because they have a \$750,000 mobile colour unit, and the funds to pay a crew for that, so I feel once I have researched some programs and have people to do the research, my idea is that I would like to have B.C. directors take on a topic, research it, and then have at their access a mobile video crew when it comes up here for, say a two-week stint, and be able to shoot it. That's the most rudimentary level. I think there's going to be some projects which are of a larger nature, where I'll have to do some fund-raising.

NK: Sounds like a big job. Very challenging.

BN: Yeah, that's why I'm so excited about it. And I've been getting a lot of ideas from a lot of people. There's a lot of stuff that's been produced in B.C. and never been put on. The first thing I've done is to have a series going January 4th through the end of February, of the best NFB films that have been produced out of the westcoast office. Because of the way B.C. is served by its own media, it's a unique situation. Because CBC can't show anything regionally after 7:30 pm, nor can CTV. They tie in immediately with their national network. And Ch 9 is putting this thing on at 10:00 pm, right after Masterpiece Theatre, in prime time. So people in B.C. are going to get film board films, which were produced for them, interpreting their reality, in prime time, and the only way they can get it in prime time is through the Seattle PBS station. And there's other stuff at Cinematheque; I'm starting to find all sorts of things. There's a videotape of Beverly Simons' Crabdance, which has never been seen in B.C., and a play of Tom Cone's which was done once by the CBC.

I'd be interested in doing some deals with theatrical companies, doing a drama series, because Vancouver has a lot of good drama. Although at times I feel I have to come up with "the great brilliant series" idea, and I'm trying to, at the moment there is enough obvious stuff to keep me busy. I'm trying to keep my mind open and my ears open, but it's one of these things where you start off doing the obvious and establishing and making it grow gradually, and I'm being quite cautious about this, and making sure everything I take on I can handle. Because I've been involved in so many projects in the past, where the vision so outstripped the reality, that you were constantly running as soon as the project began, and you never stopped running until the project ended. And you never did catch up, and I'm thinking particularly of Metro Media, and Communications Mandate, that provincial thing.

NK: Maybe we could talk about that later. I'd like to talk first about PBS. I'd like to know about PBS in terms of what you see as your politics or their politics.

BN: It's a very important part of it as far as I'm concerned. First of all, there's the politics of Canadian nationalism, which is one set of politics, and I've always experienced my politics of being a Canadian in a very personal way. What happens to me in terms of my work, I've always found to be a reflection of the Canadian body politic. Or as another way of saying it, the Canadian body politic and Canadian politics always somehow does it to me personally, starting from the day I was fired by the National Film Board, back in 1969, for all sorts of reasons. My politics and theirs did not meet, and it had to do with some of the work I was doing - it was just too thorny for them. Anyway, I was fired for insubordination. Subsequently, I sued them through the public service courts, and there's a 36-page decision called "Nemtin vs. the National Film Board" where it said that essentially they weren't being fair or competent in their treatment of me, but the law did not permit them to redress the grievance.

NK: How has your vision of your own political responsibility changed over the intervening years?

BN: My responsibility is exactly the same. All I've changed a bit is my strategy. Now I've developed a bit of a perverse strategy. Having tried one, I'm now trying another, and it's very clear to me what I'm doing. I've spent the last thirteen years now trying to build things directly. Idea, ideal, build. Build the structure to meet the idea and ideal. In this situation I'm trying a different thing. What I'm doing now on Ch 9 I think should be done by CBC. I understand why it won't be done on CBC. Because of the way CBC is at the moment. I think the best way to get CBC to do what I think it should be doing is by me doing what I'm doing. It's a direct public challenge. If enough Canadians say of the PBS Canadian programs: "Hey, this is great", then the automatic question that follows is: "How come the only way we're getting this is through Seattle?" The only strategy that now exists to me and to people who are like me that will effect the changing of that situation is by using this thing in the most potent way possible.

NK: Then there's the whole question of TV vs. Video. I mean, PBS is TV. It's deep but it's slick, and it's beyond the grasp of most producers who don't have vast amounts of money and power. And the kind of video that I consider not acceptable in terms of content is the kind that interests me the most - because it isn't commercially acceptable, because it does say things that people don't particularly want to see.

BN: Let's face it - nothing can get on Channel 9 if it is technically unwatchable ... if it breaks up. Most of the video that's done on portable equipment can't be put on without it being technically flawed - and I'm not interested in the interesting but technically flawed works of most video artists that are going on in this town. I am, however, examining the technical feasibility of adapting "helical scan" productions to Channel 9 broadcast standards and that way video artists can know specifications. I might be interested in video artists having conceptual control of a crew. If they have the concept and they show the ability in their own stuff to be able to organize video images in a fascinating way, then I'd be interested in having them use the kind of equipment that would allow them to do images that could be used on that system.

NK: What are the politics of PBS like?

BN: It varies from station to station. In Seattle I find it very open and they are non-commercial. They were one of the eight stations to put on the plutonium show in December. They've got a public affairs producer whom I find to be pretty courageous. So far, every test I've had of them impressed me. They're not radical campaigners. Not overflowing with radical rhetoric. They're liberals, in the good sense of the word. They actually believe in PBS, they believe in the independence of their producers, who they back up if they turn out good journalism.

NK: How are you planning to get people involved here?

BN: Well, since I'm so much a part of the scene here, I'm not having much trouble. So far I'm keeping it low and still have so many people phoning me up. There's various ways of spreading the word in Vancouver, so at the moment I'm quietly building a base in ways of tying into both resources and their system so that I can start processing ideas into projects, and that's what I mean by being cautious.

NK: Does PBS pay for their productions?

BN: On a station basis it doesn't pay much, in the hundreds. But I'm trying to relate some of the series to the whole network, in which case you're talking about a lot of money. They also have it divided into areas, so if you get it onto the Rocky Mountain stations, which are 33, you can get quite a sizeable chunk, and that's what I'm trying to do, for instance, with Dennis Wheeler's film, Potlatch, which has never been shown in Vancouver, or B.C., and I'm trying to work a deal to do it on the whole west coast.

NK: Do you already have people that you want to work with you or is it open?

BN: It's open. I do have people who I've worked with, and like working with, but my aim is to have a sort of flexible community of people. I want to set up a resource that people can tie into but not live off, and that includes me. I'm not really interested in setting up an institution or an establishment like PEMC or CBC or NFB with their staff and their secretaries. I want to set up something that gets the maximum amount of resources into programming. That's what I've always tried to set up. That's what Communications Mandate was going to do too. So I'm going to carry it out and do it that way. I'm not even on full-time with PBS. It's kind of a part-time thing. That's the way I want to do it.

Videotape Review by Karen Spaner

ALICE, WHO DID THAT TO YOUR FACE?

What should we do about men who beat their wives? In these days of women's liberation that question is being brought up more frequently. At last women are speaking out on the widespread problem of wife-beating. What are they saying?

The videotape "Alice, Who Did That to your Face?" recently produced by students at the University of Windsor, provides one chilling answer to the problem of wife abuse and some good facts and background on a subject too long neglected.

On the tape a woman stopped on the street tells a surprised interviewer, "Anyone who beats their wife should be killed."

The interviewer, taken aback, tries to moderate the blunt response, "If the man is bigger, he'd kill his wife first. It usually happens that way."

But the persistent woman holds her ground, "He's got to sleep sometime."

"Alice, Who Did That to Your Face" confronts questions like: Why do men beat their wives? Why do women stay with such husbands? Why is the onus on the women to leave the home? The list goes on and on.

People usually see wife-beating as a working class problem. It is easier for women with more money and access to resources to get away from the situation. The tape points out that being out on the streets isn't an inviting alternative for women who have nowhere to go, and law enforcement officials do admit to being unsympathetic in such cases.

Another assumption is that the men beat their wives because they can't control their violent instincts. Most of their brutality stems from the frustration and boredom of working all day under stressful, unrewarding and exhausting conditions. Women have become convenient social cushions.

Why is it always the women who leave the home? Women must learn to insist on their rights and the tape discusses how they can do this both emotionally and legally.

Where is the most supportive environment for women to go? "Alice" mentions the 8 transition houses in Canada which are constantly in danger of being shut down by government funding agencies. In Ontario last year Hiatus transition house could accommodate only 168 of the 1000 women who appealed to them.

We are also provided with some interesting statistics. The viewer is informed that 38 out of 40 murders are domestic and that 50% of all murders are tied to sexual hassles such as jealousy.



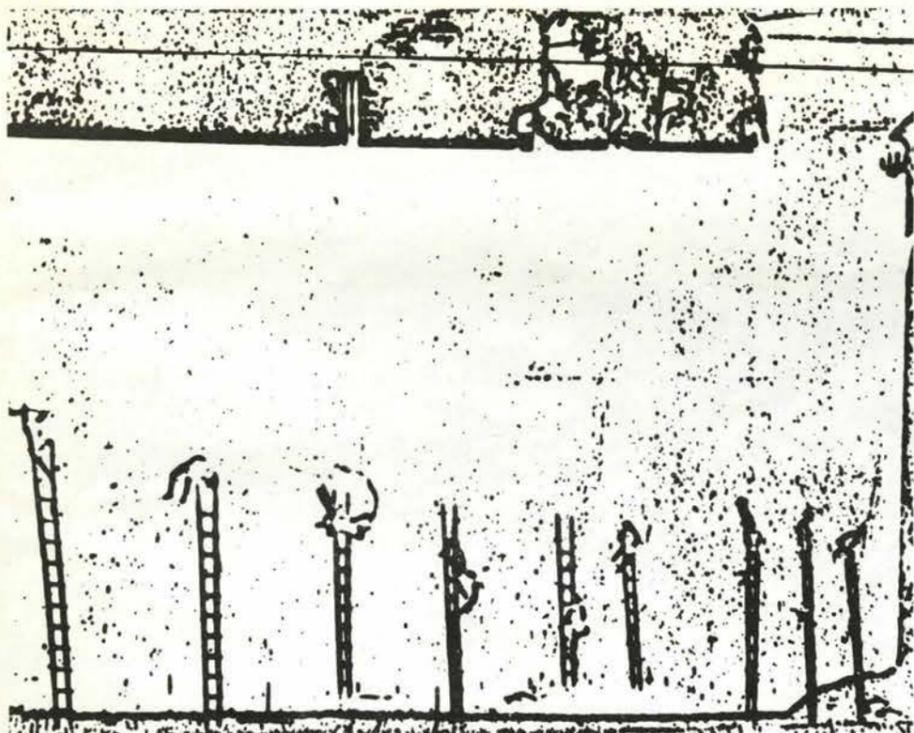
"Alice, Who Did That to Your Face" has a male narrator and his ideas about battered women come across a bit wishy-washy. In fact, he sometimes gives the impression that he doesn't really care. A tape concerning wife-beating would be much more effective if it was done by women with a woman narrator.

In spite of this criticism, however, it is a useful program, worth seeing for its background and overview of an important problem. It manages to get across, albeit somewhat weakly, that women must be strong in the face of a patriarchal society.

Towards Location Marking

A Video Script

Don Druick



"....all Edo's one hundred and eight districts do not hide the man who does not know this wearer of the crest of peonies, this dweller among the cherry blossoms of Yoshiwara, this youthful Sukeroku, Agemaki's Sukeroku! Scum! Bow before this face! Worship it!"

- from a Kabuki play

ONE

Leaving the outside, leaving the sun, and as you do, you flick a switch by the door and the sun goes out. You enter the house.

TWO

- b. I wrote them yesterday.
- a. What did you say?

- b. I said " send us a list".
- a. What do you mean, a list?
- b. They'll send us alpaccas and we'll send them the RCMP. They'll send us the V-1 and we'll send them the tango. They'll send us mini-skirts and we'll send them Columbus, Ohio. Is Tokyo central?
- a. Tokyo is central.

THREE

D-Day from under the water off Omaha beach. Corpses and machinery sinking down to the camera level and below. The surface of the water far up above is white with struggle and dotted with the hulls of landing craft.

FOUR

- a. How did you manage to do that again?
- b. What? Cut my hair?
- a. Did you cut your hair?
- b. Yeah. With that trimmer. I shaved it a little close up here. It's the rake thing. It's got a rake thing.
- a. I know that rake. I saw that rake. You let that near your hair?
- b. I let it a little close up here. The marine cut.
- a. It doesn't really show.
- b. I'm changing the part line.
- a. Go with it.

FIVE

Close-up of an open book (The script of Godard's WEEKEND). A spider comes out from between the pages on the left - hand side, and goes out of the frame.

VANCOUVER 1978

HARDWEAR NOTES

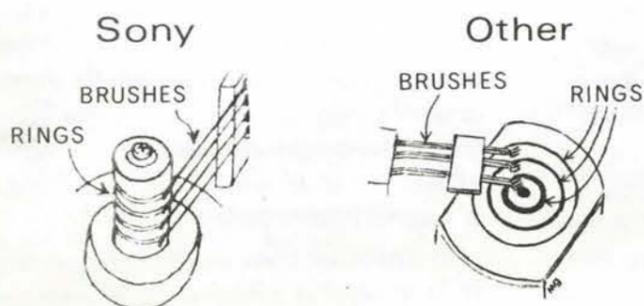
by Ross Gentleman

"Half-inch" - When cleaning your 1/2" portapak or tabletop machine, you should remember that there are essentially three things to clean.

The video heads and the tape path should be cleaned with a Q-tip or Cleaning Stick after every few hours of use. The job is a very easy one because everything is exposed on top of the machine. But inside the machine the brushes and sliprings should also be kept clean.

If you lift off the plastic head-drum cover on your machine and then remove the sheetmetal disc that has the warning label on it, you'll be able to see the whole head-drum assembly from the inside. The brushes to sliprings connection is at the centre post. The purpose of the connection is to allow for continuous contact between the spinning video heads and the internal electrical circuitry.

On the Sony equipment, rings and brushes are positioned vertically and on Panasonic, Sanyo and other machines, the rings are on a horizontal disc.



The rings and brushes should be cleaned monthly on a machine that is in regular use and they should be cleaned with care. The rings can be cleaned by simply

pressing an alcohol-dampened cleaning stick against them while the machine is going (and hence the rings are spinning). The two sets of brushes are flexible enough to allow you to slip a dampened cleaning stick under them and then withdraw it.

The brushes are brittle and can be easily bent and broken, so be gentle. Recently we bent one only slightly and the small problem it caused was a brain-teaser that we couldn't solve; it kept the local Sony technician puzzled for two hours (= \$50).

When you're finished be sure that the brushes are back in their proper places and in contact with the rings. Then replace the cover.

Dirty brushes will give you problems in your picture that are often similar to what you would get with dirty heads, so if you have been cleaning the heads over and over again but the problem hasn't cleared up it could be dirt on the brushes.

U-matic - Rumour... Sony will be releasing a switchable European standard - American standard V.T.R. for the North American market this spring. The machine will accommodate the two different scan systems and three different colour encoding systems, and should improve distribution and exchange of video for independent producers as well as industry and education.

1/2" Cassette... The war is on for the home video market but Sony is also hoping their Beta system will prove to be a thrifty production alternative to 1/2" open reel and U-matic since it permits 1 hour portable recording, economy, and direct editing to U-matic (through the Sony edit console). We're sceptical about the introduction of yet another format but if anyone out there is trying out this system we'd like to know how well it works.



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

Northwest Video Systems, Ltd. 294-1235

- 1 NEC 7200 3/4" player w/RFU's - \$400
- 1 NEC 7401 3/4" recorder w/tuner - \$875
- 1 Sony VO 1800 - \$750
- 1 IVC 850 1" - \$400
- 1 Sony AV 3600 1/2" B&W
- 1 JVC 20" colour receiver/monitor - \$695
- 1 Panasonic 20" B&W receiver/monitor - \$175

Pacific Communications, Ltd. 294-1881

- 1 IVC 870C 1" editor - \$4000
- 1 Panasonic NV2125 3/4" recorder w/tuner - \$1250
- 2 Panasonic NV2120 3/4" recorder - \$1000
- 1 Panasonic NV2110 3/4" player - \$900
- 1 Panasonic NV5120 1/2" cartridge recorder - \$700
- 3 Panasonic NV8020 1/2" time-lapse - \$875
- 1 Sony AV3600 B&W recorder - \$450
- 1 Electrohome EVM9-R2 Dual 9" Rackmount - \$375

Nu West Video Systems, Ltd. 324-3343

- 3 JVC 5000 3/4" solenoid players - \$995
- 4 JVC-VHS 1/2" 2 hr. cassette recorder/players - \$1150
- Used 60 min. Dupont and Sony 3/4" cassettes

Mr. Woosman 274-7488 (Price listed or best offer)

- 1 Sanyo 1200 1/2" B&W slow-motion editor - \$950
- 1 Sony AV3400 portapak - \$950
- 1 Sylvania 1" B&W studio camera - \$400
- 1 character generator - \$500
- Misc. lenses

Creative Video, Ltd. 873-5107

Doing inventory for upcoming sale. Prices unavailable at time of going to press.

Freelancers & CBC

continued from page 5

Three suggestions were made:

- 1) Forget it; it would ruin the ratings, as the only people who would watch it are the converted. The CBC is not in the business of providing an outlet for community groups;
- 2) Allow "Pacific Report" to use segments of it and the basic research;
- 3) Edit it down to half an hour and return.

*Perhaps it is not the CBC's vocation to act as a community access centre, but it may be in a position to support skilled video producers and artists, and it can air special interest programming. Obviously, this is difficult to do consistently while the Corporation remains commercially oriented, but ideally it should start now.

*The Corporation should not edit down material submitted to it. Freelance artists and producers in Canada should be able to approach TV as they do radio, with completed material after agreement on editorial and artistic approach. The CBC should respect the integrity of independent EFP work.

*The honorable thing for the present Director of Television, Gordon Craig, to do would be to offer Elvira Lount and Patty Pearcey, producers of the Trident tape, sufficient funds to edit down a half hour pilot for consideration. They have demonstrated good faith in freezing distribution of the videotape and in their correspondence with the CBC.

It will take discussions and negotiation for the community of video creators to work with the Canadian Broadcasting Corporation. It is our belief that it will be worth the effort in the long run, for both parties concerned, and for the benefit of the viewing public.

Michael Goldberg