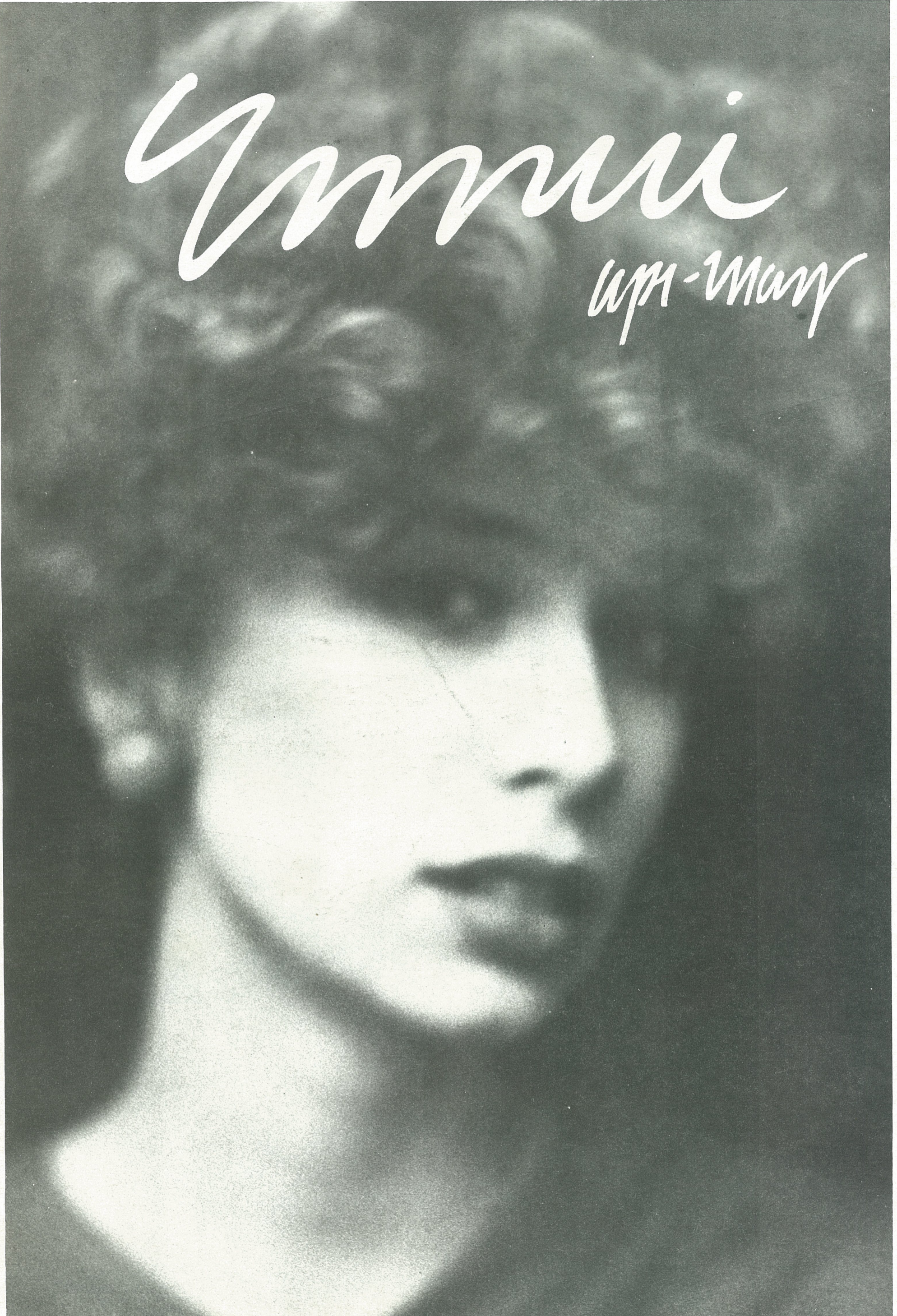
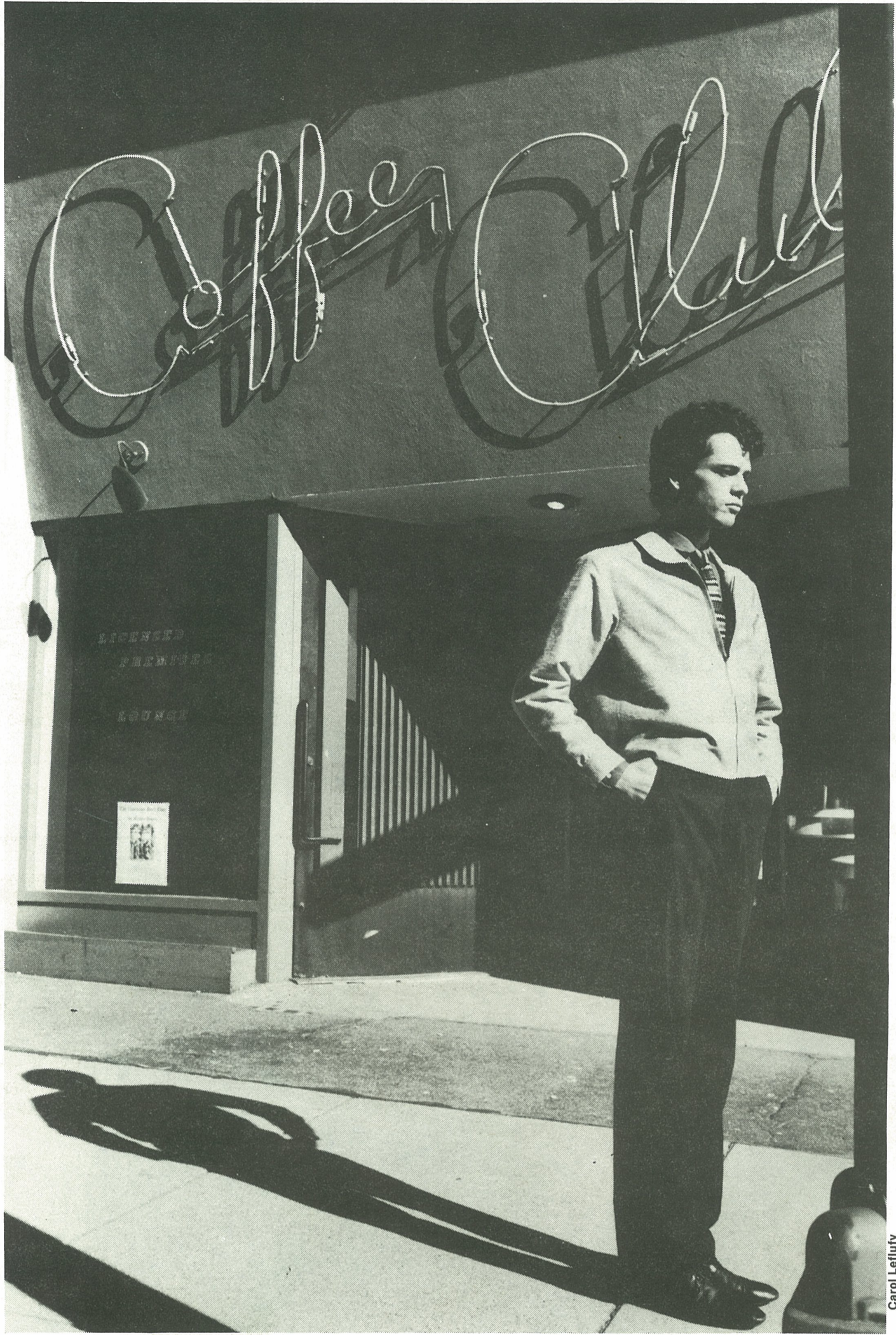


Ennuj

UPH-MANV





Carol Lefflury

plumms
for men

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fashion photography by
james labounty
april 22-may 3
714 cambie

Make-up: Yvon Bourgeois
Model: Pat Hargreaves

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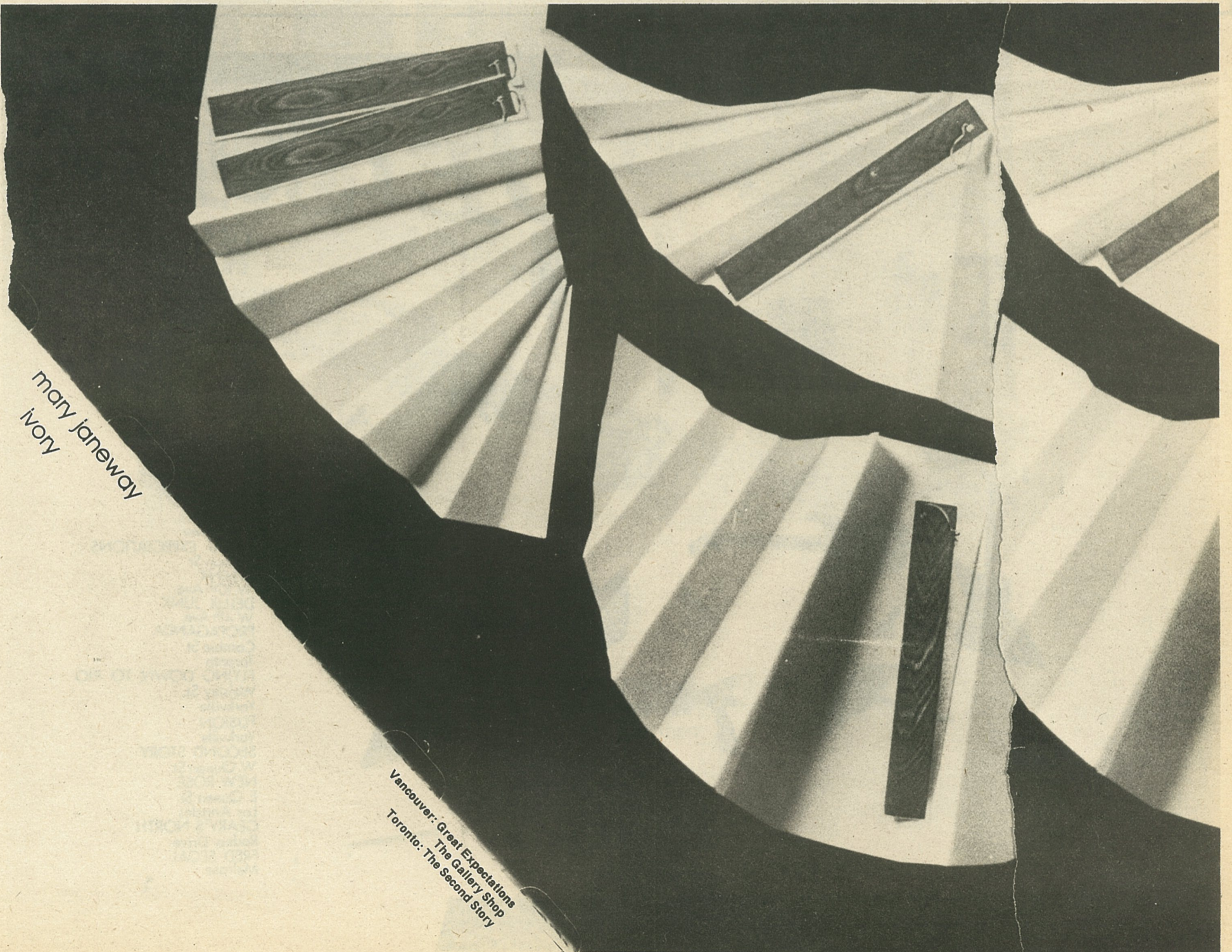
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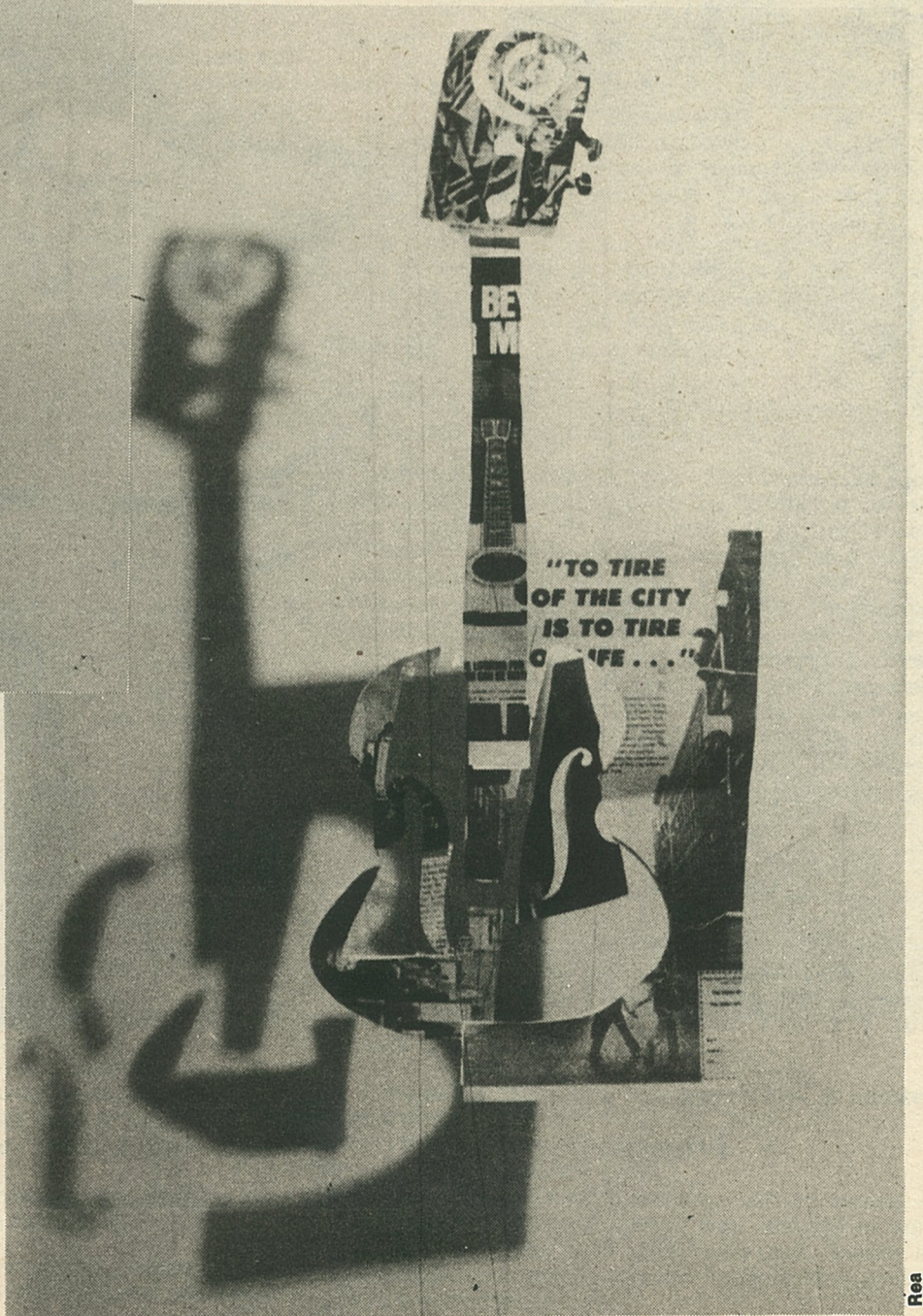
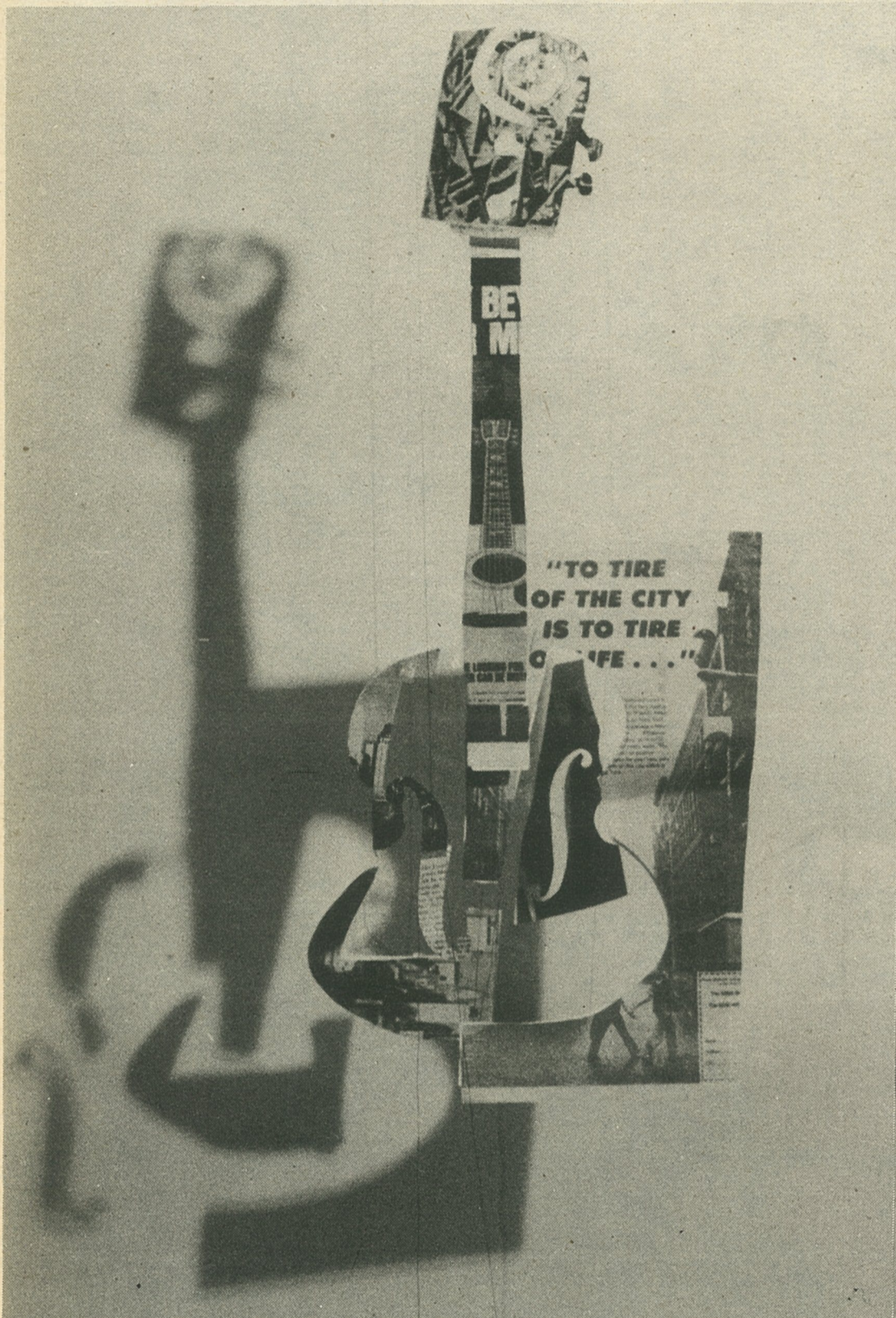
mary janeway
ivory

Vancouver: Great Expectations
The Gallery Shop
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Cover photo of Georgina Daniels
 (by M. Janeway)



Terry Ewasluk

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Babs Shapiro

by
Walter Gulesko

The show "Architectural References," curated by Babs Shapiro and opening at the Vancouver Art Gallery [April 25 - June 2] features artists ranging from Gordon Matta Clark to Charles Simmons and Glenn Lewis, General Idea and S.I.T.E., to mention but a few.

Originator and former editor of *Parallelogram*, presently employed by Arthur Erikson on the Old Vancouver Court House renovations, Babs Shapiro, originally from Montreal, has lived, worked, scrambled and studied in Vancouver for the past 10 years.

Walter: Is the show just going to be in one room of the gallery?

Babs: No it's the whole gallery except for the one room where they keep the Emily Carr collection.

W: It's so hard to get hold of you these days, are you always this busy ...

B: (laughs) ... Ya, I am but this is a particularly bad month because of the show, well actually the next few months are going to be very chaotic. What's really awkward is that I'm doing the work at the office which takes full-time concentration ... (phone calls, essays for Vanguard, interviews, TV, etc, ...)

W: How did you get started in architecture.

B: I studied architecture at UBC and graduated in 1972-73, at the time I wasn't particularly interested in pursuing it as a full time profession, I got involved with other things -- edited *Parallelogram*, I got involved with the Western Front.

W: Oh, what did you do at the Western Front ...

B: Well for one thing I was Eric's girlfriend,

W: I didn't know that ...

B: Ya, and I did a lot of collaborations with him and kind of learnt a lot of things ...

(1977 Image Bank Post Card Show, Leopard Lady, facades, vulnerability,)

W: So even while going to architectural school you still maintained some interest in art ...

B: Well I got degrees in Fine Arts and English before that. I've always maintained an interest in drawing and painting and the history of art, but I never thought that I could do anything interesting as an artist per se ... I thought architecture might combine my art interests with other things, my other interests ... I really just drifted into it initially without ever thinking of what I was likely to do with it, but ... um, I did a few free lance projects mostly to do with renovation and I also worked very hard on the Co-op here ...

W: You mean the Manhattan apartment renovation ...

B: Ya, and I kind of went along picking and choosing various projects I was interested in,

W: What does your job with Arthur Erikson involve ...

B: ... well one of the reasons I'm employed there is because they're doing the renovation work on the new art gallery. That's one function which is absolutely ideal for me, it means working with the art aspect and the renovation project which I'm also very interested in.

W: It seems that your various backgrounds are really paying off for you ...

B: Yes, that's how I got the chance because I certainly wouldn't think I'd have a chance purely as an architect ... but the job itself, I love it ...

W: As far as the architectural aspects what area of that are you working on,

B: Well, I do everything normal architects do, from drafting to building models, etc ... I work with two other people and we go into the building and see how we can restore it to suit the client's needs while at the same time try to maintain the important historical aspects of the building.

W: You seem much more interested in preserving older structures rather than designing things from scratch ...

B: So far that's what I'm mainly interested in ... you see I don't think I have a good sense of space, I mean I can't imagine space very easily, I can't turn actual three dimensional space in my head, which is what good architects should be able to do.

W: I think the same goes for all good artists ...

B: There's a new phrase in architecture now, it's called "adaptive reuse," which is concerned with changing the function of a building and therefore changing its architecture somewhat.

W: Does this tie into the show in any way ...

B: Actually that whole movement to allow cities to have a framework or to have a layered effect is I think what a large part of the artists in the show are trying to say through their work, that architecture has to do with symbolism and it has to do with human scale and it has to do with a kind of poetic orientation people have towards their spaces that exist. There's a lot of nostalgic recollection that people have towards spaces that is not allowed in the modern world, and I think artists and architects in that sense are moving in the same direction - to preserve a feeling of history and a feeling of place, of belonging.

W: With your work and collaboration with artists on one hand and architects on the other does this sort of put you into the radical category as far as architecture goes.

B: Well for a long time I didn't think of myself as an architect at all, that in itself I suppose is a bit radical, you know a little unusual in not practicing. Now the difference in my attitude is that I don't have this great lust to build, to design and to effect changes in the landscape -- I don't think of it as radical but I don't have a strong ego attachment to architecture.

W: I didn't mean radical, really ...

B: I know but, I can't think of myself as radical, I don't think my personality is radical. I do though have a bit of a screwy approach in that I don't know how a building is put together, which is one of the first things one learns but I avoided all that.

W: Well yours is certainly a unique approach ...

B: Ya, well I'm definitely part of that fringe element - I don't have this love of talking about it all the time, I know some architects who live it 24 hours a day but I don't think it has the expansiveness like art does. Living art 24 hours a day is something quite different. Architecture has real limitations and can get awfully boring - you know 8:30 in the morning until 6:00 at night ... I don't have time to think in the rather joyful extemporaneous stream of conscious way I used to. The way I used to live up until six months ago was quite different, not getting dressed until noon, having irregular meals, listening to the radio a lot - which I really miss, I love the CBC - I don't listen to that any more, reading the New York Times - you know all that stuff I don't have time for it now ...

W: Well I can understand that, I mean here you are juggling all these various roles you've got all these things happening all at once ...

(children's toys, Thomas Hardy, layered parchment,)

B: I've tried to define what I do in terms of myself rather than the role

W: I find that it's males who are more apt to identify with their jobs, roles, you know ...

B: Yes, but I don't know if it's a typically male-female trait anymore, I know quite a number of really aggressive women architects and they're all excellent architects ...

W: Do you find that architects here in Vancouver differ from the ones back east ...

B: They're much more caught up in styles, changes in styles, schools of thought and so on and they're also a lot more competitive in the east. Out here people develop a west coast style which doesn't change from year to year, it's no so faddish - but that's very generally speaking ...

W: Would you call the courthouse that Arthur Erikson designed typical of western style ...

B: I think it's strongly eastern influenced - I mean the far east, Japan. Certainly in terms of its siting, how it sits in the landscape and how it uses a lot of natural landscaping, glass, wood, I think that's typically west coast.

(UBC Museum of Anthropology, finding the entrance, formalism, Leo Ploteck)

W: Tell me, as a curator, you know not making any of the art yourself where did the idea for this show come from

B: Since this is only the first show I've curated I wouldn't really call myself a curator in the long term sense, but as with my work on *Parallelogram* I think that here I acted as a liaison amongst a group of artists - which is probably a creative thing to have done

W: I've been meaning to ask what you do in your spare time ... (laughs) ...

B: I don't have spare time it seems ... I try to do a lot of reading, I love reading novels, journals and stuff - I draw too, I love drawing buildings, I like having dinners with my friends, I love movies ...

W: Have you seen any good ones lately,

B: Lately there haven't been any good ones - I saw *Amicord*.

W: Oh I saw that one, I thought it was quite good ...

B: I didn't like it - ... oh excuse me not *Amicord* I meant *Orchestra*

W: I read somewhere that it was made for Italian TV that's why it's not as good on a large screen ...

B: I don't know what it was made for, it's a satirical spoof on the political system in Italy, I saw *Being There* ...

W: I saw that, I thought it was really funny ...

B: Ya, but not great, not like Truffaut's movies which I really like - I've seen *Jules and Jim* seven times, I've an utter obsession with that kind of romance.

W: What do you think of popular culture in general ...

B: I don't get out to see that many American movies, like "10," or *Star Wars* ...

W: You never saw *Star Wars* ... (laughs) ...

B: I resist a lot of those movies simply because everyone's going to them - I don't like the idea that you have to see them. I'm not really a popularist in sensibility too much, I like some New Wave stuff but I am a bit out of touch when it comes to that - I don't like AM stations ...

W: It takes getting used to I think,

B: I personally feel it's a little mindless.

W: Well it is, isn't it, I guess ...

B: But I also think that it's important to understand it and perhaps I do but in an intellectually dispassionate way. There are several architects who are strongly influenced by it, they use pop images like signs instead of symbols, hot dog stands and neons, etc ... I think it's very vital stuff you know and can be used tongue in cheek and in a almost very elitist sense, twisting things around -- I'm interested in it but I don't think I have it in me too much, I'm not disdainful of it though but I do get bored

W: Are you worried about all this mindlessness - you know there seems to be so much of it around

B: What good would that do me - I get depressed a lot about various things, I'm not an optimistic person in general -- I don't have that optimism of happiness for instance, of having a perfect relationship with anyone or even having a consistently long term relationship, I'm pretty skeptical about that, I think that's something our generation does pretty badly. Personally I think we're ... I'm overstimulated. I like having changes occur, I like newness - and in that sense I'm worried about being keyed-up all the time, losing a sense of tradition, of stability. I get very pessimistic seeing things crashing down all the time, marriages, earthquakes, etc ...

W: But do you have any bad habits ...

B: (laughs) ... I think I analyse things too much ...

W: You mean that's it ...

B: I'm too critical, negatively critical. I'm a little obsessive about that, like I always want to get to the root of things and I'm not often very spontaneous - I'm always taking the serious side and not hanging-out ... (laughs) ...

W: How about real vices, you don't drink or smoke cigarettes ...

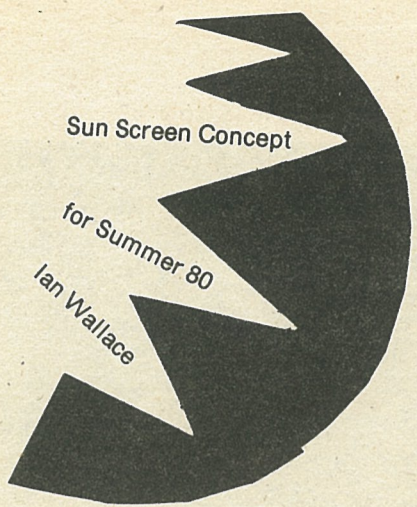
B: No I don't - if those are bad habits.

W: ... or going out every night ...

B: No I'm quite austere in that way, almost ascetic - maybe that's too bad, I don't over indulge in too much, I don't over eat - I don't OD really maybe I should, a lot of people have said I should, they said I hold back too much ...

W: I don't think you should worry about it though,

B: Oh thanks ... (laughs) ... well sometimes when I'm in a more lighthearted mood I see a lot of humour in things.



Sun Screen Concept

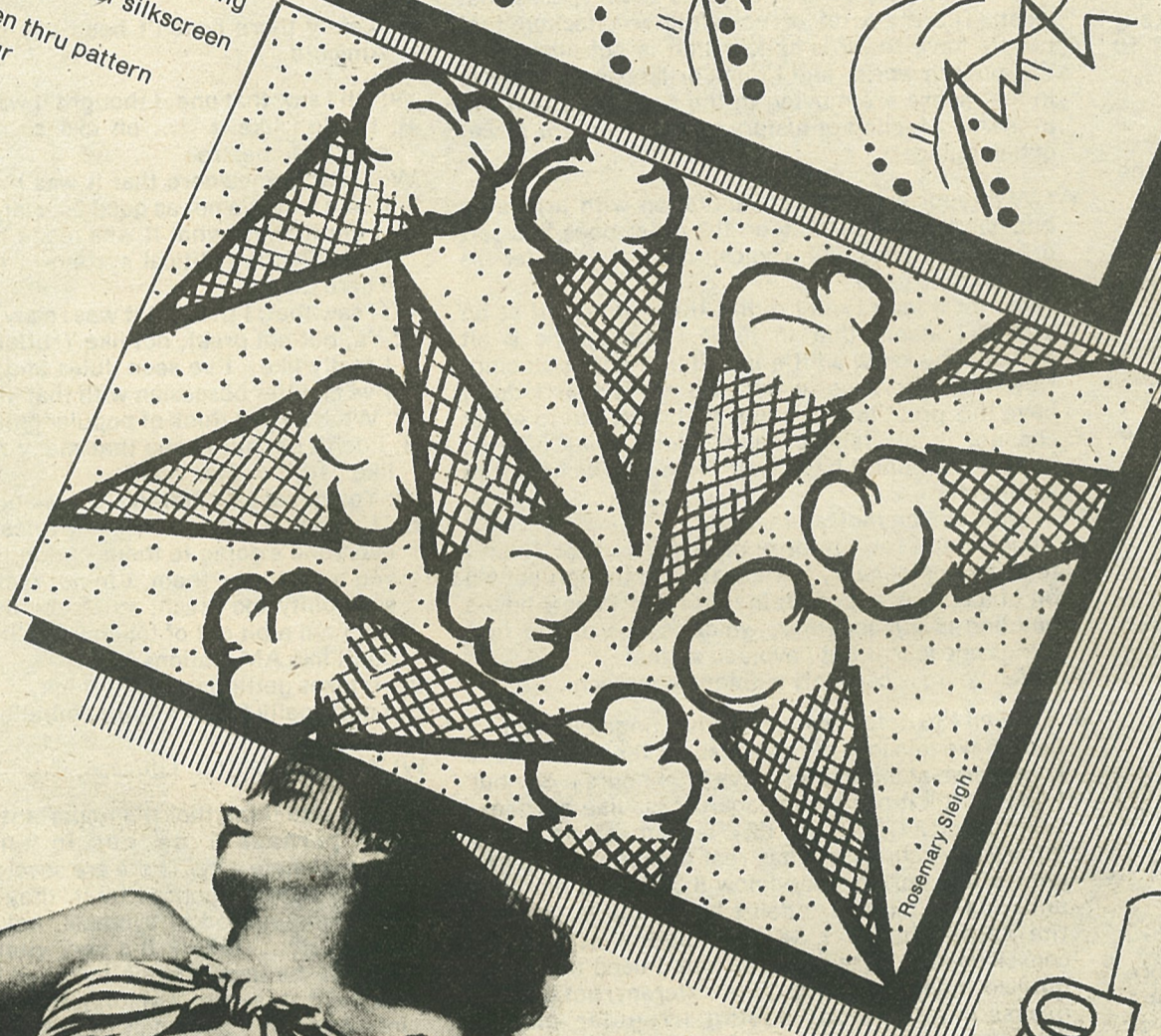
for Summer 80

Ian Wallace

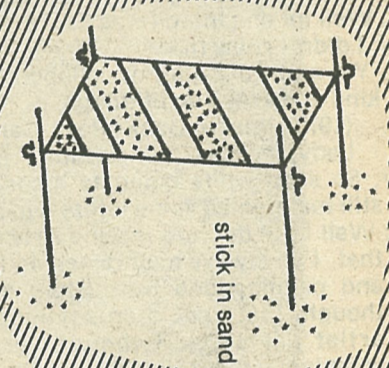
The proper place for pattern painting
spray bomb stencil or silkscreen
sun seen thru pattern
colour



Janice Toulouse



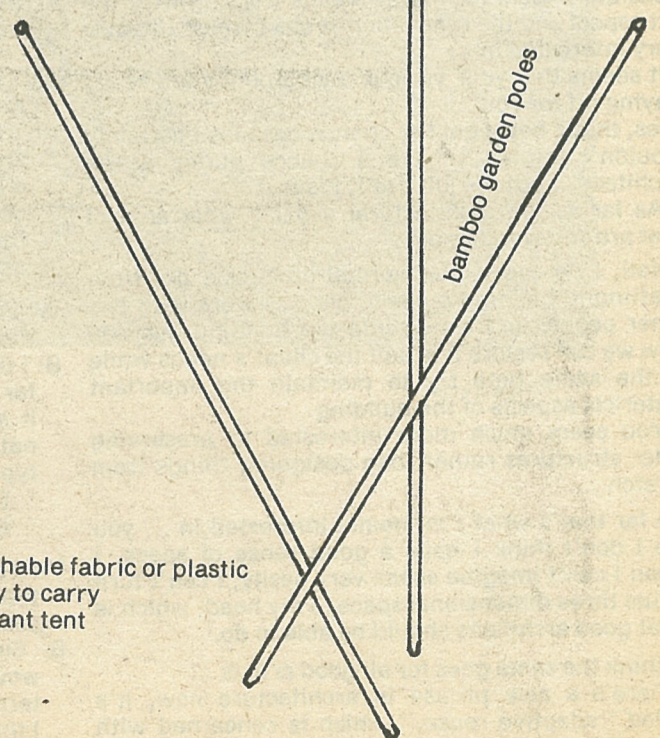
Rosemary Sleight



stick in sand



snap clips



bamboo garden poles

washable fabric or plastic
easy to carry
instant tent

11:30 PM Tuesday nights....." the GINA Show "

in the past- - - - - repetitive - - - - -

Television Art instant!± ±

Walking through your destination

ponderousadaptable...discovery of a direction

intangible beliefs.. ..

DOCU-DRAMA . . personal electronics . . public seclusion . . small sections of despair . .

peripatetic . dionysian . . .apollonian . . travesty of the origin

marathon run . . . unavoidable necessary . . . SPECIAL EFFECTS . . .repetition....

Blue Red Green half hour spot fill me in chair dancing/ Eye Candy Cable Cabal

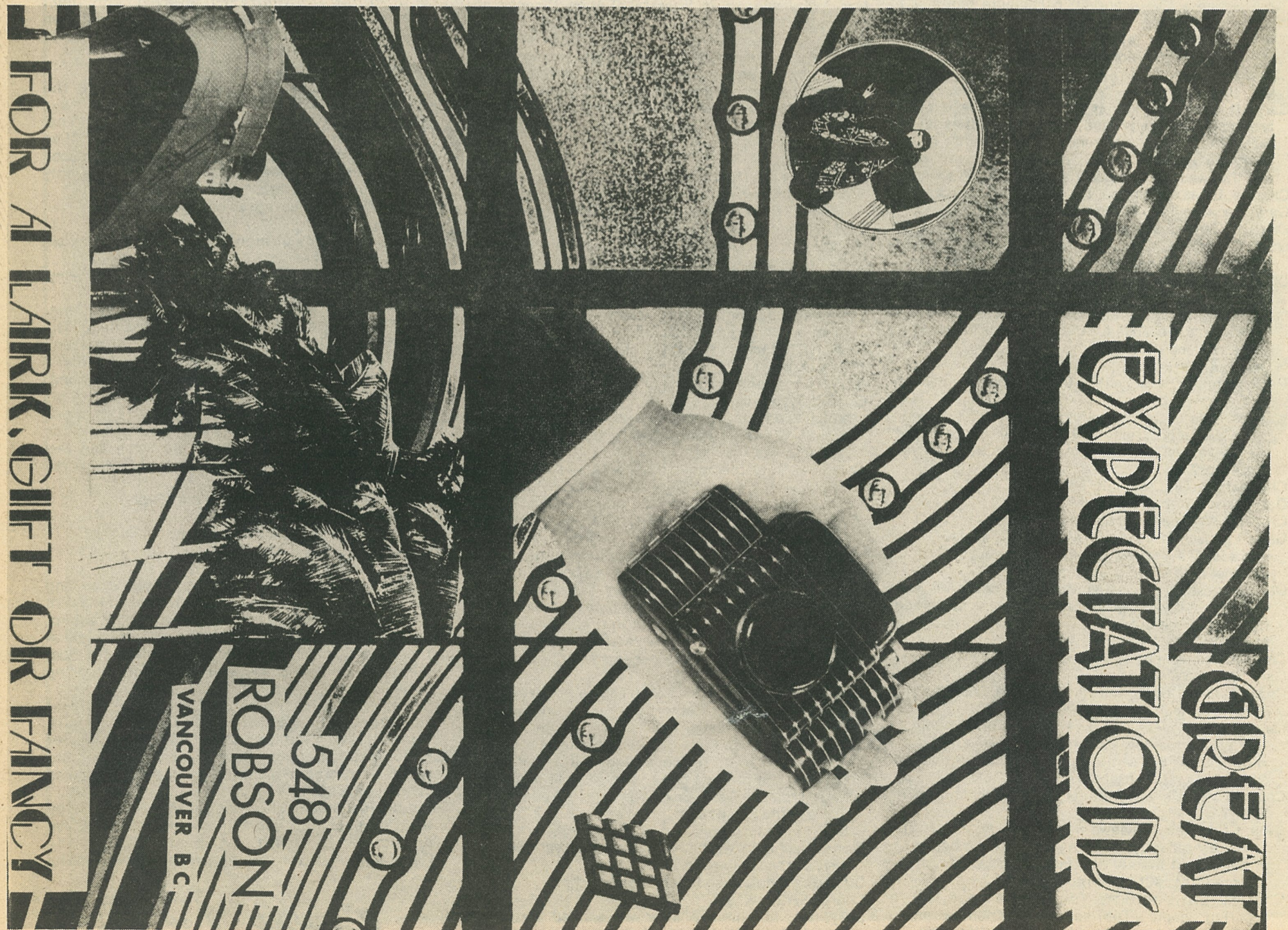
in the future

the story of a girl who is a computer operator in a shoe wholesaling company. Everyday she leaves a quarter in the foyer of her apartment building on her way to work. Who takes it ? Something to think about. on her way.

of an executive man travelling by train to an international heavy equipment conference. At a small town stop, he walks around for air. A sign in a grocery asks for part time help. He stays in the trailer in the back. Takes up harmonica.

for more than a year now, the GINA Show, Tuesday, 11:30 PM , Vancouver Cable 10

"the GINA Show" is sponsored by the Video Section, Canada Council



Gary & Gina

There is more than just 2 Gs worth of talent here ... in the two and a half years since their arrival they've been involved with some of the most important efforts to keep a viable scene happening in Vancouver.

She - Hostess of the Gina Show, on Channel 10, Tuesday at 11:30.

He - Former member of [e] ' Vancouver's first art Punk Rock group and presently of the Payolas, whose single, China Boys, is the scourge of the discos.

She - Co-hosted the Mondo Arte Cabaret, an effort to bring performance art into the public's eye.

He - Wrote the score for Four, the successful autobiographical tour of obsessions, habits, and lifestyles.

She - Models.

He - Just released his 45 rpm, Coincidence/Reaction on Box Records.

They - This issue coincides with their first anniversary.

Charles - You know, this interview would have been made easier if one of you were in the other's shadow. You know a lot of couples can't stay out of each other's act. He has musical ambitions, she has musical ambitions; she acts, he acts ... yet the only performance I've seen you participate together in was your wedding.

G & G - We were in [e] together.

Gary: For two gigs before it broke up ...

Charles: I missed that.

Gary: It would work in [e] because it was pretty

Gary: It would work in [e] because it was a pretty randomly oriented band, so personalities didn't make that much difference to the band. It was everyone for themselves, do whatever you want, and that was all right because that was the sound.

Charles: E has disbanded, but you retain the name.

Gary: Because I've got six hundred cards.

Charles: Card-carrying members?

Gary: Cards, that I have to give away. I can't change the name of the band until all those cards are gone.

Charles: After playing in e you joined the Payolas, a more commercial venture.

Gary: Well, my attitude towards it now is that e is in the Payolas, because for me e is a musical integrity as well as a corporate entity.

Charles: [e] is a philosophy, then?

Gary: Yeah. It is a system that is applied to music right now.

Charles: You both just arrived in the city two and a half years ago, relatively unknown, and already you're well established. How do you attribute your successes?

Charles: Meeting the right people.

Gary: That's right. Pure luck.

Charles: Who were the right people?

Gary: I guess for me it was Michael Wonderful. I also owe a lot of my career to Michael, I think of anybody I've met in the entire art community.

Gary: I guess for me it was Michael Wonderful. I also owe a lot of my career to Michael. I think of anybody I've met in the entire art community, I sympathize most with him.

Charles: So you'll be doing more together?

Gary: Oh, yeah, I hope so.

Charles: Gina, do you credit the Gina Show to your success, or is that just a part of it?

Gina: Well, I guess that was one outlet. Actually, it was getting to know Michael. Both Gary and I got to know him at the same time. He was the one who opened us up to the whole scene.

Charles: What kind of things do you do for the Gina Show?

Gina: I did some interviews when the show first started and a few recently, but not many. At the beginning of the show I mainly did introductions, advertising and crediting. All those little things.

Charles: Little things! You have a good way of securing people's confidences. I remember one of the first times I met you, I told you my life story.

Gina: I've done a few pieces recently for the show, in collaboration with J.A. [John Anderson], throwing around ideas ... but I don't do any of the editing. If I work on a piece with him, not an interview, but a visual piece, it ends up with a lot of J.A. in it. It's his show.

Charles: There's no arguing with the producer. Having the show named after you must have some compensation.

Gina: He asked me if I'd like to host a show. I said sure if he didn't mind working with somebody inexperienced. I knew him on a minor social level. Then he said he wanted to call it the Gina Show, and I really got embarrassed. I didn't know him, and he didn't know me. It would be like somebody coming up to you and saying, "I want to call this show the Chuck Show." There are also the insecurities of having a show named after you. But I don't think of it as my show.

Charles: It's more of the name and the image being used. Gina, you've kept your own last name like a lot of celebrities have. Elizabeth Taylor didn't change her name to any one of the six husbands' she had.

Gina: No, I've gone through enough first name changes that my last name is kind of an anchorage.

Charles: What are some of the names you've had?

Gina: Well, my name is actually Georgina. When I was born it was Gregory. I couldn't say G, so it was Nina for a long time. And then it was Georgina, Georgie and George. And it was George up until two years ago when I was going to college. The professors refused to call me George.

Gary: She was so feminine that they thought she shouldn't have such a ...

G & G: ... masculine name.

Gina: Everyone we're involved with knows me as Gina. I guess it gets boring. When you're introduced to somebody as something, that's that.

Charles: I know what you're talking about. Charles has so many derivatives.

Gina: Chuck.

Gary: Charly.

Charles: Chas. Then there's travelling. I usually take on the local genus. Andy Warhol says different things to different magazines. If someone is talking to him and quotes him, he can guess where they're coming from. Because there is a certain mentality that goes along with different magazines. We can do that with our names. Like you, my name has changed with the different circles I've moved in. So if somebody comes up to you and you can't recall them and they say, "Hi, George," you can always reply, "Oh, I haven't seen you since high school." It's very orderly.

Gary: Gee, I can't do that.

Charles: What can you do with Gary ... Gary is Gar, which is an endearment. Loved ones always have a great way of shortening names. Gary, why did you Anglicize your name?

Gary: For one, the fun I have with people who ask your name. I'd say "Gary Middleclass," and they would say, "No, your real name," and I'd say "Gary Bourgeois." They'd be flustered by this time. I think it's a good joke. I grew up with the name, when bourgeois was derogatory, it probably still is. I think the middleclass is a very good way of going, as opposed to the very rich or the very poor.

Charles: You've known each other four years?

Gary: Five and a half. We met in grade eleven. I sat behind Gina in our English class.

Charles: You used to poke her in the back with your pen?

Gary: No, we didn't even talk to each other in class.

Gina: Well, I didn't know that many people, and I didn't want to because I came there for my last year and a half. I didn't like the mentality of the school. I just wanted to go to school and then know people outside. But the one girl I used to walk home with had a crush on Gary. So one day she introduced him to me in the lunch room.

G & G: The cafeteria.

Gary: We found we had a mutual interest, we were virtually the only people ...

Gina: She didn't even talk to me after that.

Charles: After what?

Gary: We fell in love after we walked through a planetarium. We thought that if anyone could have

so much fun, it must be OK.

Charles: Is there any tension being married and going out and doing all the things you do?

Gina: Well, we lived together for three and a half years before we were married. I don't consider myself married, it's not something I think about. We had got to the point where we weren't going to make a big deal out of it.

Gary: We got married for merely political reasons, so that I could retain my American citizenship ...

Gina: And I could retain my Canadian.

Gary: And we could move back and forth and work without any problems.

Gina: You don't know if you're going to be together five years, ten, or just a month. We took the chance.

Gary: I think we are the only people each other can trust. I like a lot of other people, but in terms of complete and absolute trust, Gina is the only person.

Gina: When it comes down to it, so many times I've been disillusioned by other people and so often Gary is the only person I can count on, at any time.

Charles: You have a commitment to one another.

G & G: Yeah.

Gina: It extends beyond a lot of things.

Charles: No one is above those needs.

Gina: I guess in a way it's a sanctuary; no, that's not quite what I'm looking for, a retreat is not what I'm looking for either. I guess our relationship represents a place that is always there. It's a home. It's a basic truce.

Charles: Does that affect your relations with others?

Gina: Some condescend a bit and in a way they look at it as Gary having been involved with other people, and I as well. We seem to work our own relationship around it, and I guess they can't accept it.

Charles: They're demanding?

Gina: And condescending, like here come the Middleclasses. That's Gary, not that I have anything against the name. That's his identity. That is one of the reasons I kept my own name. Then there's the other side to that. If you give that reason to relatives, they get offended. "That's the only reason you got married." But really, it isn't.

Charles: Well, you leave well enough alone.

Gina: That's right.

Gary: And in terms of high profile, I don't think we have one.

Charles: You may not get out all the time, but in terms of what you've done, you're quite well known.

Gina: For a while we were involved in everything. We'd go to all the parties, every social thing. It's impossible, it just runs you thin. I don't like vibes I start to pick up living off that social scene. What's really important is being at home sewing, cooking, writing, washing out my lingerie, and doing my yoga. I do like to go to social functions. If I go to one and I'm not ready for it, I get depressed and pick up on paranoid vibes and have to go home and feel totally horrible. And I got to the point where if I don't like it, why do it?

Charles: So you really are the boring couple.

G & G: Completely boring.

Charles: What are you looking forward to doing?

Gary: We'd have to answer that individually.

Charles: Go ahead.

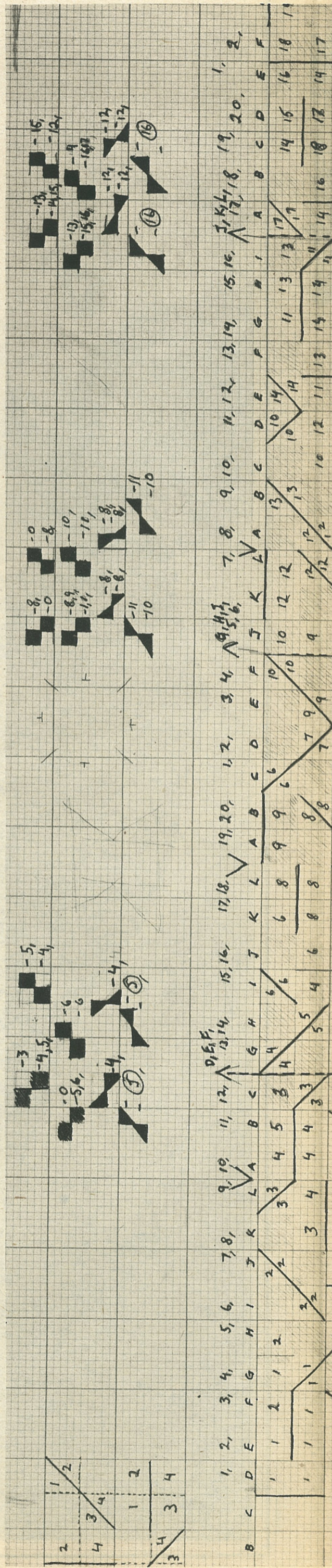
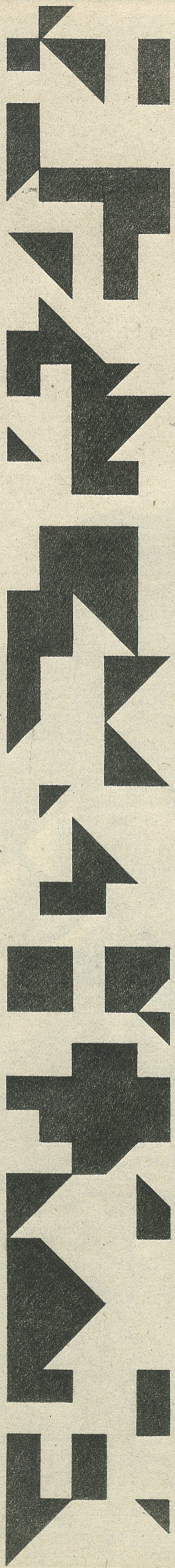
Gary: I am looking forward to living forever, or as long as I like to. To be able to learn everything I'm interested in, because I go through a lot of phases of being into something, which makes people think I'm superficial. I don't see it as that. I'm just interested in being a generalist, then in being specific.

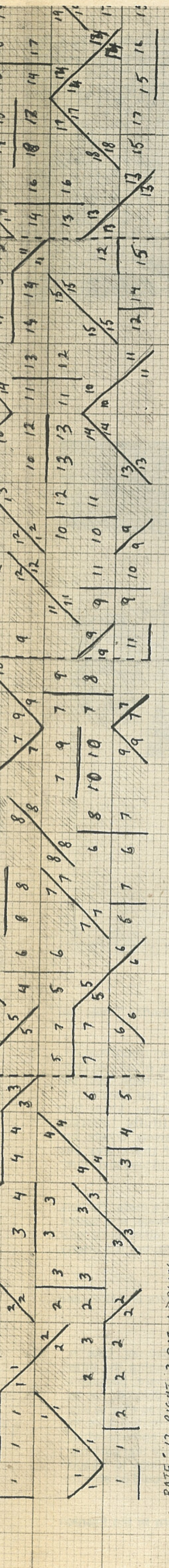
Charles: Another contradiction I see, Gary, is your concerned attitude towards the planet. You're always packing around those huge Buckminster Fuller books, but you dress the part of a nuclear refugee, with your bleached blonde hair, tapered yellow pants ...

Gary: It's just a punk affectation. I'm still amused by the concept of punk. Although I know it's dead. We predicted its death, Michael, Randy, the Generators. We were the first art punk band in the

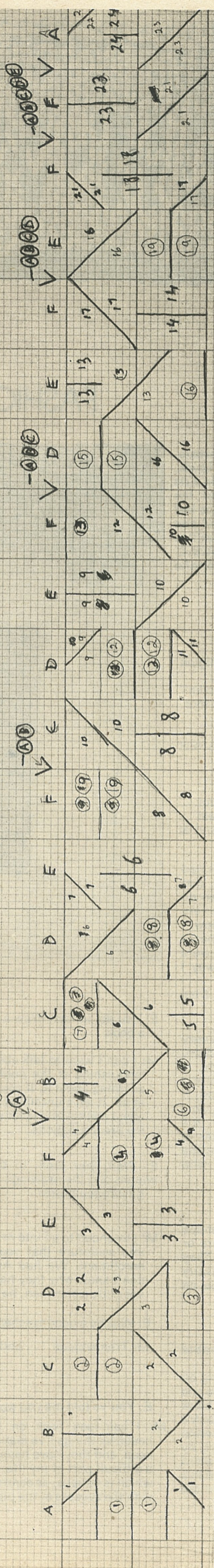
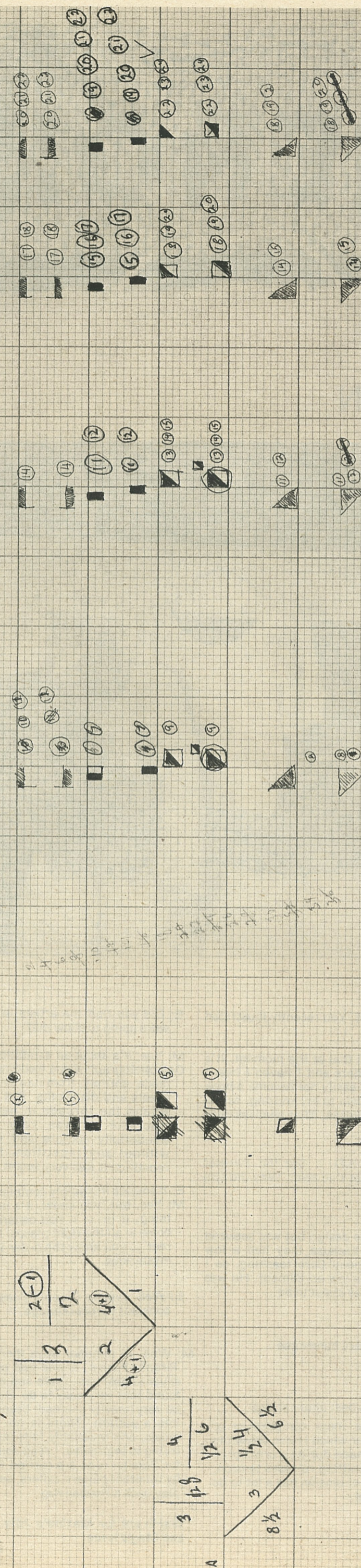
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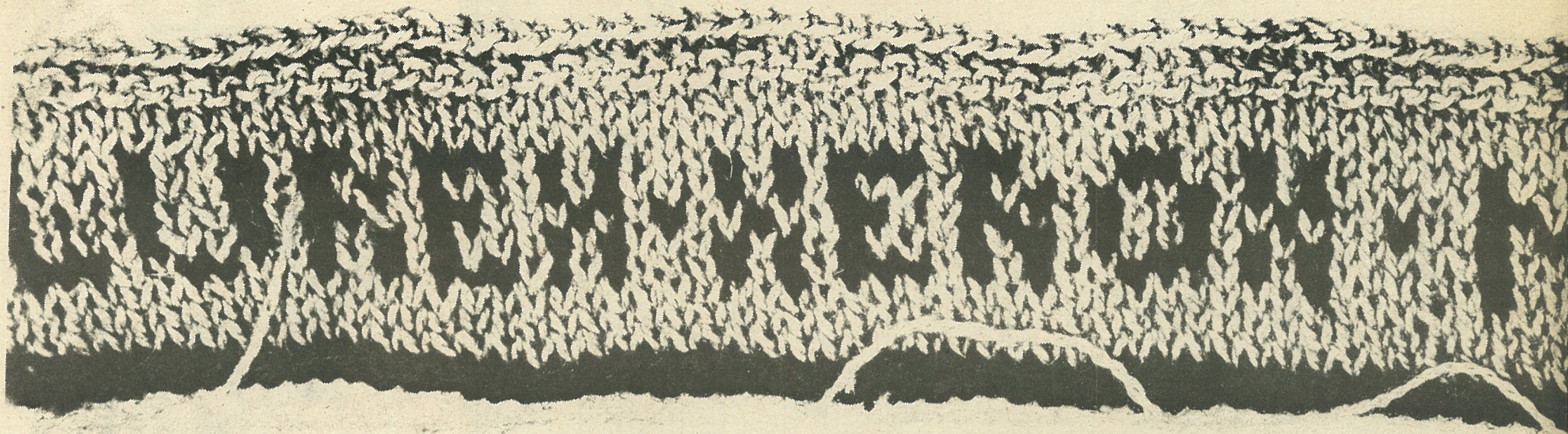






RATE: 12 RIGHT, 3 OUT, 1 DOWN





FASHION

Maxine Young has designed sweaters for two artists. The xerox on the opposite page was for Glenn Lewis. She also made the sweater worn by Hank Bull in Eric Metcalfe's "Piranha Farms." The xeroxes of the sweaters were both shown at Presentation House last fall at the Malaspina Printmakers Exhibition and also later on in the year at the Artists' Gallery on Hamilton Street. The sweaters themselves were at a C.A.B.C. exhibition in October, 1979, at the Centennial Museum.

E: We were originally going to wait for the religion issue but decided not to ...

M: There's not much of a connection. I learned to knit in a convent. I was taught by nuns when I was four. This is our recreation.

E: Fun?

M: Yes, it was our leisure. Otherwise, I was just learning to read and write and pray.

E: It is true what they say about convent girls?

M: What do they say about convent girls?

E: That they are the wildest ... once they get out ... look at Marianne Faithful, Anastacia McDonald ... anyway, back to age four. What would you knit at that age?

M: I knitted a long green thing. It undulated ... it had a variable edge. I used to keep it by my bed, and I'd wake up in the morning like young children do and start knitting. I also knitted a vest for a very small teddy bear. And a monkey's wearing it now. I didn't do anything serious until I was 14 when I made a great big baggy yellow sweater. They were in vogue then, that was 1953, and the only way I could get hold of one was to knit one.

E: The reasons you knit now must be different from the reasons then.

M: Well, I have had art training but haven't done very much in that direction. I have young children, therefore my time is limited and my space is limited. Knitting suits these limitations. It's also a way of experimenting with colour. Besides, I mastered the technique of knitting long ago, so I think about what I'm doing, not how to do it. It's like making a picture within a frame or a series of frames which when you put them together become sculptural, mobile and kinetic, particularly with Lurex.

E: What about the xeroxes, then?

M: Well, except for the basic, very traditional shape of the garment, I had no record of the colours or textures, so I did them originally as a record. They were reduced back to the picture I initially visualized. Although, if they don't look good just on a hanger, I don't trust them somehow.

E: Have you considered making unwearable sweaters?

M: Not really. But I have plans which I'm working on all the time for three sweaters which perhaps no one will want to wear. One is using as a pattern a black and white xerox copy of the colour xerox of Hank's sweater. So I will be making a sweater of a xerox. Another is based on a painting of a girl by Malevich. The third will be using as a chart a tapestry of Jack Kerouac. My tapestry was used in a show together with a related painting in 1974, at the Redfern Gallery.



E: You do, in fact, draw a lot. You recently illustrated a book.

M: I don't want to talk about that at the moment. It's languishing at the publishers and I haven't heard anything about it. It could easily not become a book at all. It isn't unrelated again to my knitting, as it's about clothes and is for children. That involves both my preoccupations.

E: Well, you seem to be 2-D ... the flat sweater images and the drawings that I've seen. Why did you go into sculpture?

M: I intended to go into dress design but was seduced into sculpture that year because they had a low enrollment. We had Anthony Caro teaching, so I don't know why they had a low enrollment. He was not quite a star then, he was about to be.

E: Was he a good teacher?

M: Tremendous . . . and very handsome.

E: You've told me you work best under stress.

M: I can look back on the most complicated or beautiful things I've made or which I have chosen to keep, and they have been made during a crisis or in a difficult part of my life. Knitting releases tension, which is curious, as control of tension has a lot to do with the success of the piece.

E: Did you find the article in the Sunday Times you were going to show me?

M: Yes, it's about an exhibition on schizophrenic art. One photograph was a wedding dress which had been made entirely from unravelled threads from old sheets and dishcloths. She didn't use needles but wound the threads in her fingers, rather like macrame. It was very beautifully tailored, wonderfully couture and excessively ornate but without any repetition. But if there was any repetition it was very secret. I would love to do this.

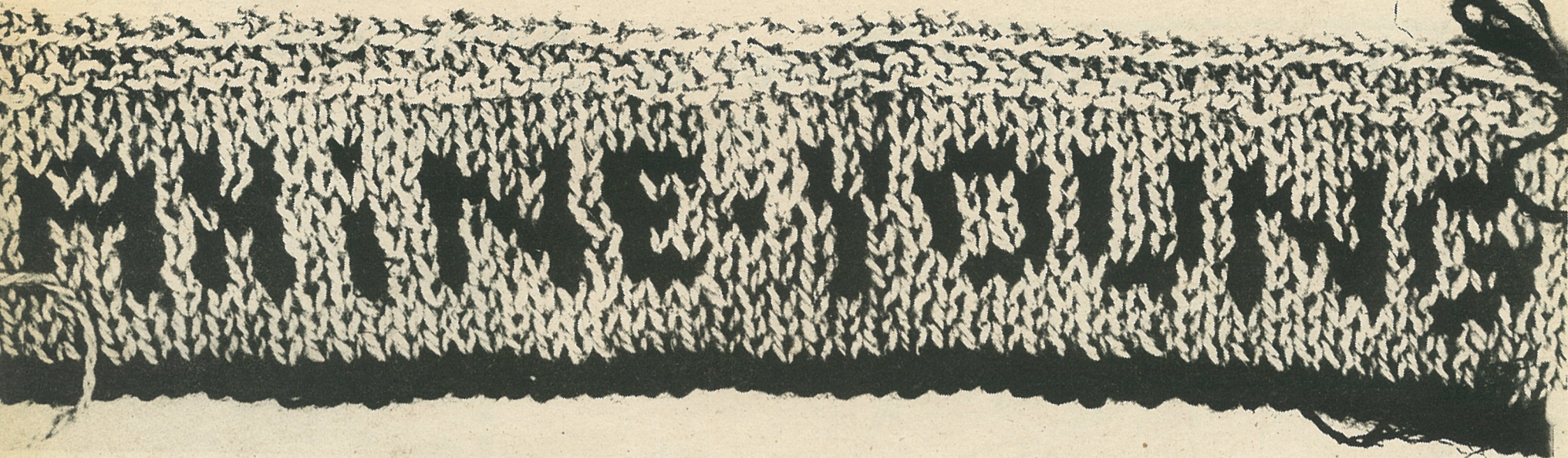
E: It sounds incredibly complicated.

M: Yes, but, you know, it's not just a mess. For one thing, it fit ... it had collars, plackets, and button holes in all the right places. It was rather like a coral reef ... you know the order is there, but it's utterly mysterious.

E: Well, even in Glenn's sweater there is a story and constant vertical change.

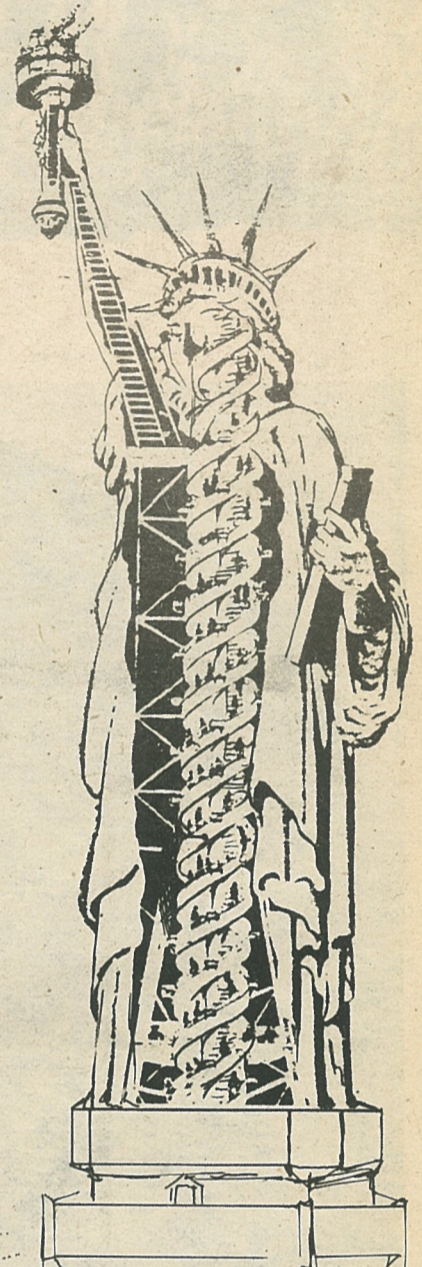
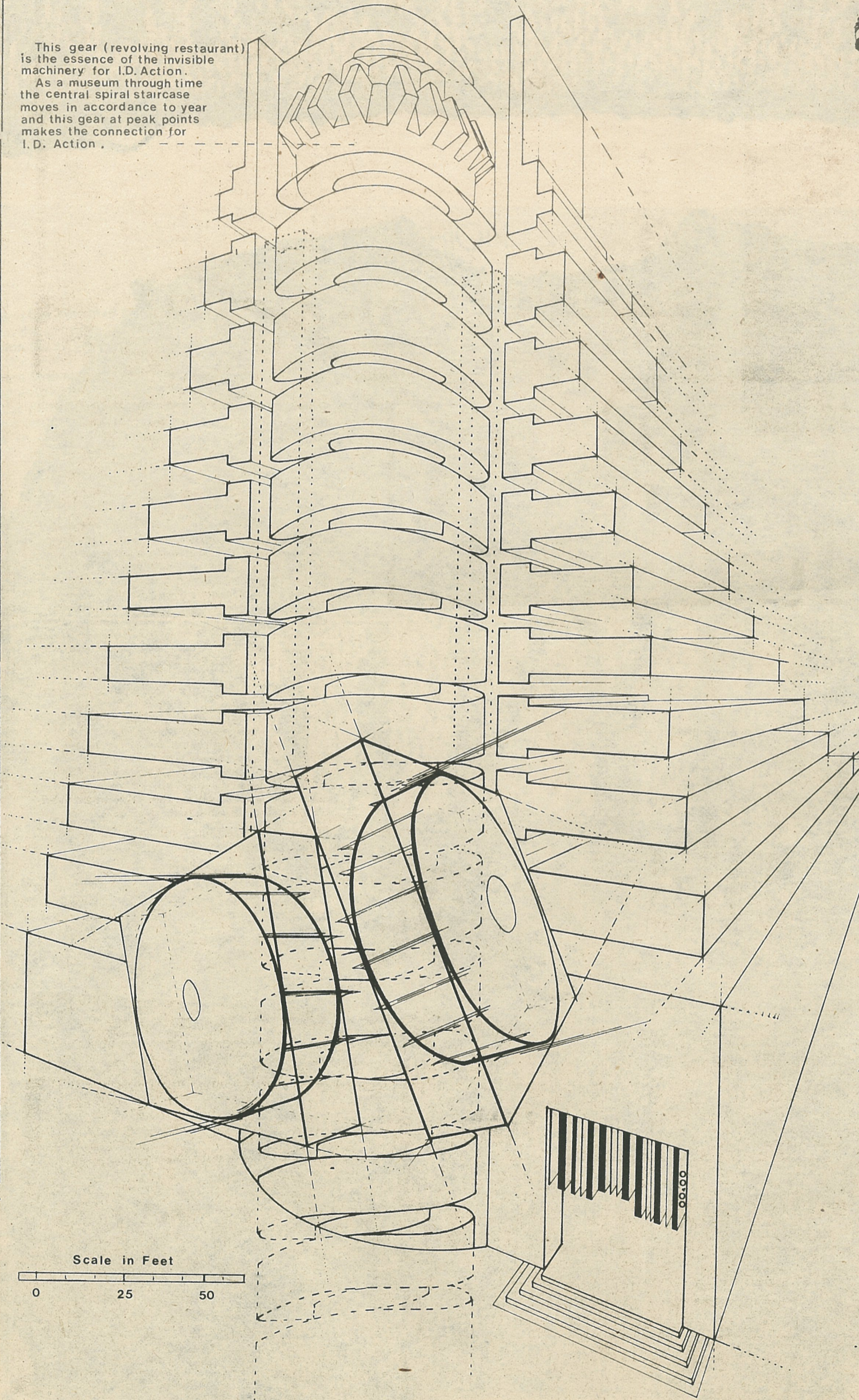
M: Well, in minimal ways there is disorder. Like in Piranha Farms, it was just by arranging the little silver knobs here, there and everywhere, because I found that very easy to do. But real disorder has to be very heavily planned, because it is so easy to slip into a pattern. There is no "free form." Like in music, one invariably falls into trite patterns when trying to improvise. I read somewhere that patterns for Persian rugs are carried from village to village by itinerant pattern callers, so you should be able to play back a Persian rug.

Watch out for Maxine's Jiffy Pattern in the Fashion and Magic issue.



I. D.'s Perpetual Tower by R. Dick Trace-it to the year 2000 aka. Richard Art Hambleton

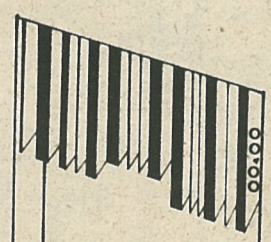
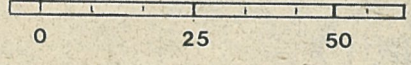
This gear (revolving restaurant) is the essence of the invisible machinery for I.D. Action.
As a museum through time the central spiral staircase moves in accordance to year and this gear at peak points makes the connection for I. D. Action.



STATUE OF LIBERTY
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Scale in Feet





Tommy Wong, concert pianist with prestigious credentials: former winner in Jeunesses Musicales competition, Bachelor and Master of Music degrees at the Peabody Conservatory of Music in Baltimore, with concerts in Montreal, Toronto, Baltimore, Hong Kong, London, England, Vancouver, Winnipeg ... has turned it all around. He can be seen at discos, he has performed in new wave bands and is following up in electronic music.

What was responsible for such an about-face?

"DAVID BOWIE'S 'STATION TO STATION.'"

He calls himself the greatest David Bowie fan. To back his claim, he has a rec room that's posted with Bowie pictures from an inch square to life size, that leaves no wall to be seen. A truly modern Sistine Chapel.

"... WITHOUT THE LAST JUDGEMENT."

ENNUI: How long have you been working on this collage?
TOMMY: Everywhere I go I also put up pictures. Wherever I've lived.

E: Over how long?

T: Oh, I don't know. I first started when I moved home. When I got here no one used the basement. There was no decorations ... There was just a stereo and a TV that's away being fixed.

E: Do you have a favorite Bowie picture?

T: Oh, I don't have one. It's impossible. I've so many. Every one is of interest to me.

E: Where did you cut this one out of, Rock Scene?

T: Creme.

E: You spend some time at the magazine rack?

T: I check out all magazines. Every one of them. Whenever he has a show or an album coming up is a good time to look.

E: How many times have you seen "The Man Who Fell to Earth?"

T: Oh, six times, the sixth time was disappointing, up to the fifth time it was fantastic. By the last time it was like a home movie to me. So many times I could tell right away if it could have been done much better.

E: He has two movies in the can, one on the painter Egon ...

T: That's right, there's also "Just a Gigolo" and the one by David Hemmings, "1979 World Tour." I've never seen Bowie live, but I'm dying to.

E: You've played in some bands.

T: I was decoration for the Generators, also I played with A.K.A. for a while.

E: You gave up performing with the A.K.A.?

T: I didn't like it, and I got spit on.

E: When did that happen?

T: Last year at the Buddha. It was the first time they put the synthesizer at the front near the edge of the stage. The boys spit on Dennis, too; he took it as being part of the show. But I refused to do it, to go to that length.

E: After that I noticed you were always hidden behind the equipment.

T: And besides I shouldn't be up near the front, only the singer should be.

E: It was very different than who you were used to playing for.

T: Yes, and I have this concert coming up that will be all families at the Q.E. I'm just doing it to advertise my teaching. It's not really what I'd call a concert, I consider it my business concert.

E: What day is it?

T: Mothers' Day, May 11th.

E: I'll be sure to tell my mother.

T: Oh, sure, that's why I'm doing this series, it's Sunday concerts for the whole family.

E: Like Arthur Feidler and the Pops.

T: Sort of, but most of them are the hits of the classical records. The more familiar pieces like Liszt's Liebesraum.

E: Like Beethoven's Ninth.

T: (laughs) On the piano that would be suicide.

But yes, like that, the pieces that come to mind like Chopin's A-flat Polonaise.

E: Another pianist, Liszt, was said to have possessed incredible fingers.

T: Well, Liszt wrote a lot of orchestral works, too.

E: Supposedly this guy surfaced recently. He was a concert pianist who came to America from Hungary. He played a few concerts then completely disappeared. Years later he was discovered in San Francisco.

T: That's right, he is like 80 years old.

E: He plays pieces written for three hands and plays them with two.

T: Oh, yes, great virtuosos sound like whole lots of people playing.

E: Who are you interested in working with in electronic music?

T: Oh, I don't know yet. My plan is to get my synthesizer and save enough money to make a few records, then we'll see what happens. See who is interested, then the selection will take its course from there.

Tommy Wong

WATCH FOR

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MAGAZINE

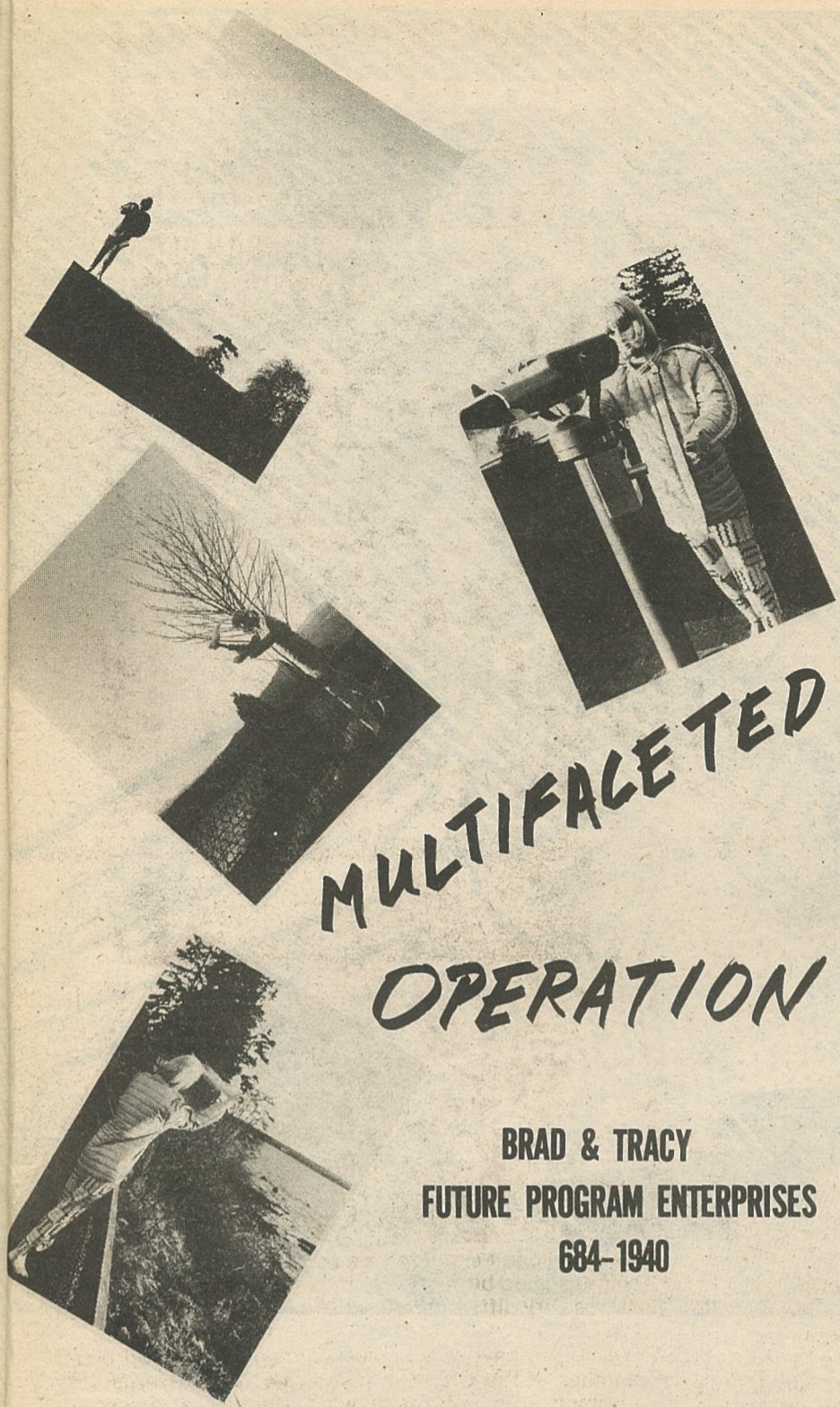
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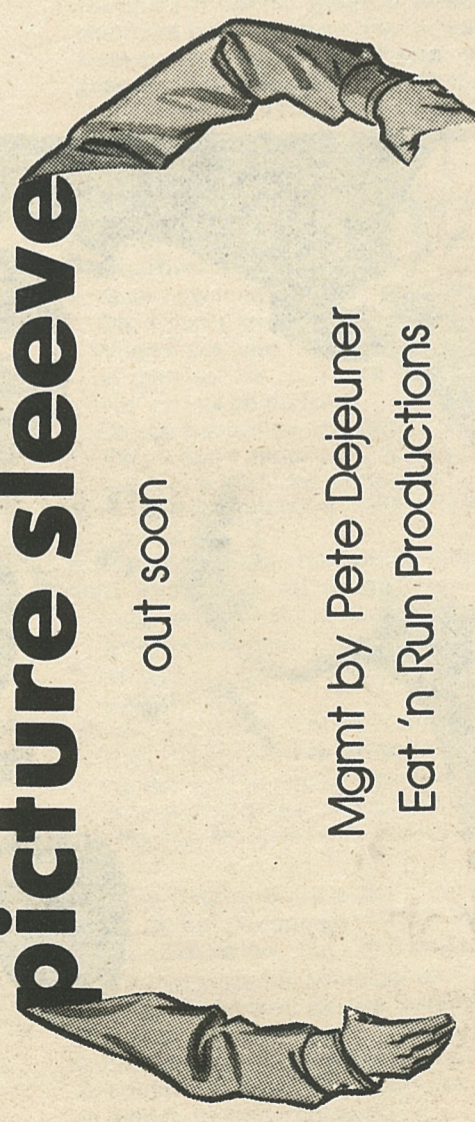
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Vancouver's Hanoi



What is an event? Who does what with their time and what makes an event on whose time? Why do some things make it and others don't? Well, there are a number of reasons, throwing a party on a Sunday and forgetting to get liquor, not making a guest list ... you can put the blame on the society columnist. He sometimes arrives late, or he just doesn't show. The only major event this writer made it on time to was his birthday and only because it was pre-ordained.

Everyone's favorite event of the season was RICK HAMBLETON'S opening at Pumps. Why? Because it was postponed, and when they (JOAN SCARABELLI, MICHAEL MORRIS, DAVID OSTREM, BONNIE YOUNG ...) did arrive two days later, they walked into an empty gallery. Everyone loved it! Fashionably late has become an obsession.

If people don't arrive late and they're not at your party, it's just that they're on the party circuit. How often do people have parties in this town? Not very often, and when they do, they're all thrown on the same night.

BRAD and TRACY of Le Chateau fame were gracious enough to extend an invitation to their latest happening, Le Chateau Benefit for the Pacific Ballet. which, considering what they've done in the past, promised to be fun. Of course, this took place on February twentyninth, along with a MICHAEL SNOW and a NEGAVISION performance, three private parties and a drink at the Ritz ... this was to keep you what? Leaping, of course. Unfortunately, I imagine there will be an absence of anything to do for the next four years.

Do hours seem like days? Do days seem like years? If ever time stands still, it's usually in moments of anticipation. Waiting is the most wasteful consumption of energy. What is the big deal about fossil fuels? Dinosaurs had their day, let us have ours. ANNASTACIS McDONALD, DEBRA FONG, JEANETTE R'INEHARDT, and PAUL WONG, just arrived home from their national tour, 4. If time ever stood still it was watching the monitor set back the arrival time. I turned grey in anticipation. I heard they were arriving at the airport, but I wasn't sure if they were going to use the runways to model their new wardrobe or just land in a jet.

The Cecil's loss is the Luv Affair's gain. Small talk has given way to dancing. Michael Wonderful can now be scene but not heard at the L.A., playing what you want to hear, if you go there to listen.

Ennui sends out a special get-well to Terry Ewasjuk. Send all cards c/o St. Paul's Hospital.

David Rahn



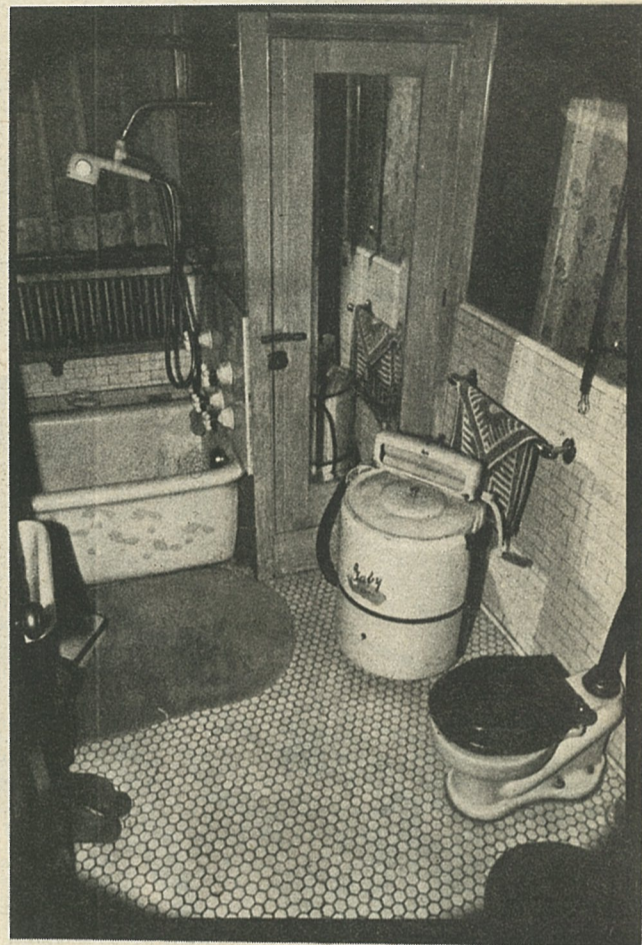
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Oddments

Carol Hackett



Travelling through **Montreal, Toronto, and New York**, the form and variety of buildings old and new are impressive. One building on Rachel St. in Montreal is remarkable, not for its exterior but for its unusual interior. This is the world's only Midget Palace. All of its luxurious furnishings and fixtures were designed for the world of the small. Count and Countess Nicol had everything, a baby grand piano, grandfather clock, washing machine, cupboards and bathroom fixtures built to accommodate their size. Since 1913, the palace has been open to visitors from all over the world. It is now occupied and run by Hugette Rioux, the founder of the Canadian Midget Association.

The Oratory of St. Joseph is an impressive church built at the highest point in Montreal. Inside there is a museum of Catholic treasures, including St. Andre's heart. In 1969 this mysteriously disappeared. It turned out not to be a message from heaven but a prank played by two artists, the founders of Graff, an exhibition and production space for graphic art. They returned the heart soon afterwards.

There was a church in Toronto that was the site of a minor miracle. This was Jenning's Church, located at Richmond and Bay Sts., built in 1848. In the 1860's, there was a great wind that knocked a pinnacle through the roof, dislodging a nail which was impaled into the New Testament, Mark VII:25, 'And the wind blew and beat upon that house, and it fell not; for it

was founded upon a rock.'

Rocks and bricks gave way to iron, the predecessor of modern skyscrapers. The Crystal Palace of London, built in 1851 of lacy prefabricated iron work supporting massive amounts of glass, was so impressive that New York and Toronto built the second and third crystal palaces in 1853 and 1858. These widely publicized the versatility of iron, which was soon transferred to theatre roofs, skylights, train sheds and blocks of iron buildings. One of the first designers and manufacturers of iron buildings, Bogardus, believed they could be built 10 miles high. Since many earlier wooden buildings were consumed by fire, iron was thought to be an attractive alternative, but, in fact, iron drastically weakens in high temperatures. This became clear when the New York Crystal Palace caught fire on October 5, 1858. The fire twisted and collapsed the structure in 15 minutes.

From 1860 on stronger-built cast iron buildings became popular for warehouse and commercial establishments in the area now called Soho, New York. The strong, slender columns of iron allowed a maximum window expanse, and currently most of these remaining buildings are converted artists' studios and gallery space. Many were built with large flat plates grooved to look like uniformly cut pieces of stone and a variety of decorative columns. It was said that more columns were cast in the ironfoundries of

New York than existed in the ancient world. The Gunther Building on Broome Street, New York, and the now-demolished Oak Hall of Toronto boasted larger-than-life iron and bronze maidens in ancient classical garb. The two on the Gunther Building disappeared, and when one of the maidens on Oak Hall plummeted like a lethal bronze missile on King Street, the other fourteen were removed.

In contrast to the flat fronts of most iron stores and warehouses, the Gilsey House, a former luxury hotel, had a baroque and undulating surface. This flamboyant hotel, painted white, had a bar floor inlaid with silver dollars. When the Broadway theatre district became established, it was a centre for actors and writers. It was here the elder Oscar Hammerstein holed up to write a 3-act opera in 48 hours on a bet.

Clean cut edges and smooth, spiralling curves dominate the cityscapes of today. The gold building of Toronto and the Solomon Guggenheim Museum of New York are beautiful examples of modern architecture. There are occasions when architects give way to more whimsical forms. The Coney Island Elephant was a well-known curiosity. This six-storey beast housed many entertainments. Other amusement buildings built for the 1939 World's Fair in New York took such pre-pop forms as a cash register (National Cash Register Building), giant powder box (Cosmetics Building), a donut (Continental Baking Company), and a radio tube (R.C.A.).

GARY & GINA CON'T

city. We were totally ignored by the press, and we predicted what is happening now. If we had been in England, we would have been filthy rich.

Charles: What amenities does Vancouver have?

Gary: Well, actually, Vancouver is the best place to be in North America, other than New York. If I can't be there, I'd be here.

Gina: Which is why you're here.

Gary: I tried to go to New York once. I'm constantly saying I'm going somewhere, but I never go.

Charles: Like Nepal.

Gary: Yeah, yeah, that was a scam. It gives me something to talk about, like, "Hi, I'm going to Nepal." Even if you never go. Just remember never to believe another thing I say.

Gina: We didn't have the initial capital. It was a matter of buying goods to sell there, to help pay for the trip.

Charles: What would you have taken?

Gary: High tech.

Charles: Spoilers of Paradise! They seem to have a culture that doesn't need to be disturbed.

Gary: Culturally, yes. I'm all in favor of having synthesizers shipped into the Congo that could just be given away. And who knows what would happen in ten years.

Charles: The implication of technology is taking forever.

Gary: That's because we're not the military.

Charles: I'll say it again, Gary, you look post-bomb.

Gary: I'd be dead if that was a fact.

Charles: You might have another head or a couple of extra fingers.

Gary: No, that's genetic, you'd have to be born after the bomb.

Charles: I'm interested in the whole idea of technology and catastrophe. Do you think after the bomb, technology would find its way into the hands of the public faster?

Gary: I think the only problem is people's fear of it.

Gina: It could create a complete leisure society.

Charles: Then we'd have to deal with the ennui.

Gary: The whole point of living is to develop your own particular capabilities.

Charles: You're a musician now; is that what you're heading into the future as?

Gary: Yeah. Music for me is the most important form of communication, the most universal as well. The whole concept of vibration ties in with a lot of mystical schools. The Tibetan Book of the Dead is based on certain words that transcend the physical vibration to the spiritual. Well, it's all general.

Charles: That's why you want to live forever, to be able to work those things out for yourself.

Gary: For everybody. That is why I like New Wave, because it's heading toward decentralization. You

don't have rock stars making millions, when they're really useless people. I think a lot of people have perverted their talent and are using it for selfish ends.

Charles: Gina, what are your aspirations?

Gina: In one sense, expanding myself, but at the same time becoming more centralized. There's modelling, piano, fashion design, broadcasting, and my physical needs. I'd like to integrate them all, but I can't. They demand a lot of time, the classical piano demands five, eight hours a day. So right now I'm just integrating what I think is important.

Another thing is that I'd like to get back into voice lessons and do some tracks over Gary's music.

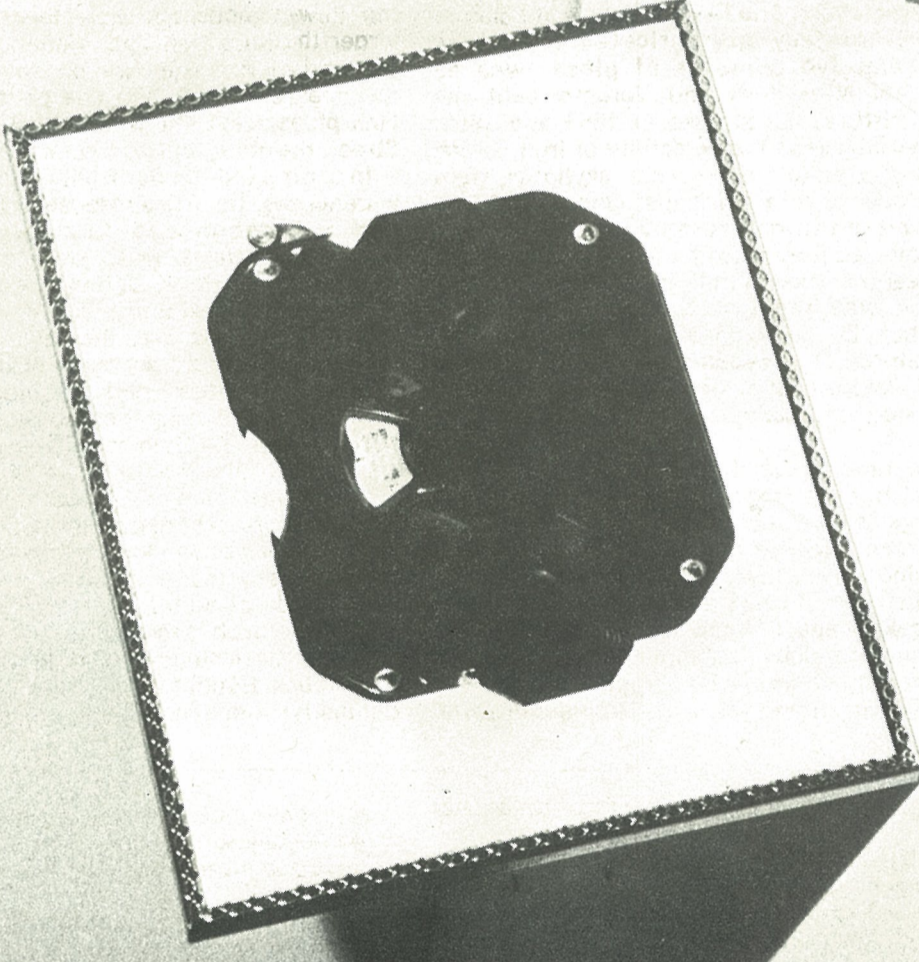
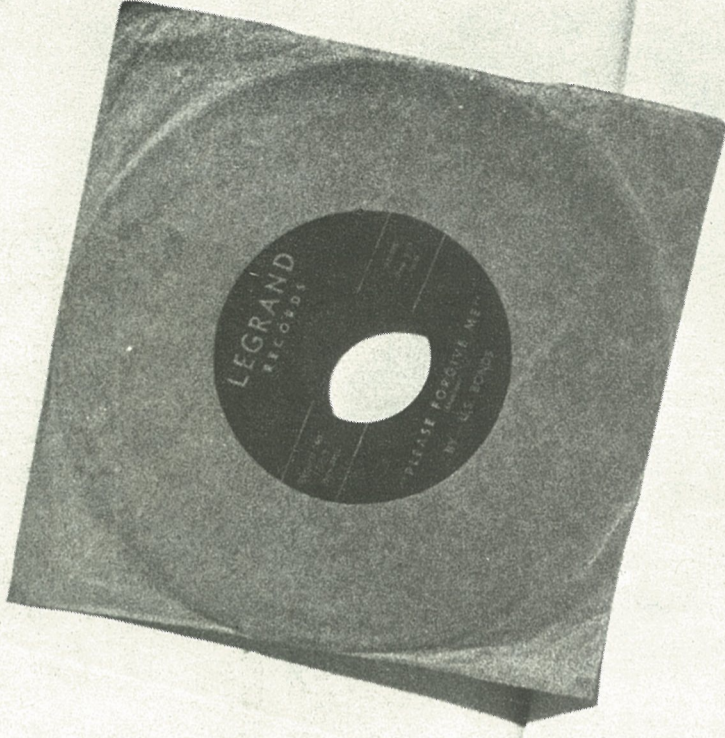
Gary: After hearing the Flying Lizards, I think female vocalists are the way to go.

Charles: When some people heard I was going to interview you, they mentioned you liked your pornography. I tried to drop subtle hints, like leaving magazines around, I hung illicit pictures, so that I would have a tactful approach. But you haven't so much as raised an eyebrow.

Gary: Well, I think the most pornographic thing is people being killed on the TV.

Charles: You think it's a state of mind?

Gary: What most people consider pornography is quite appealing; it is the most powerful art form. It hits you on a biological level rather than the intellectual one. Everyone can understand it; it is not elitist at all.



Dave Ostrem
"Please forgive me"



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