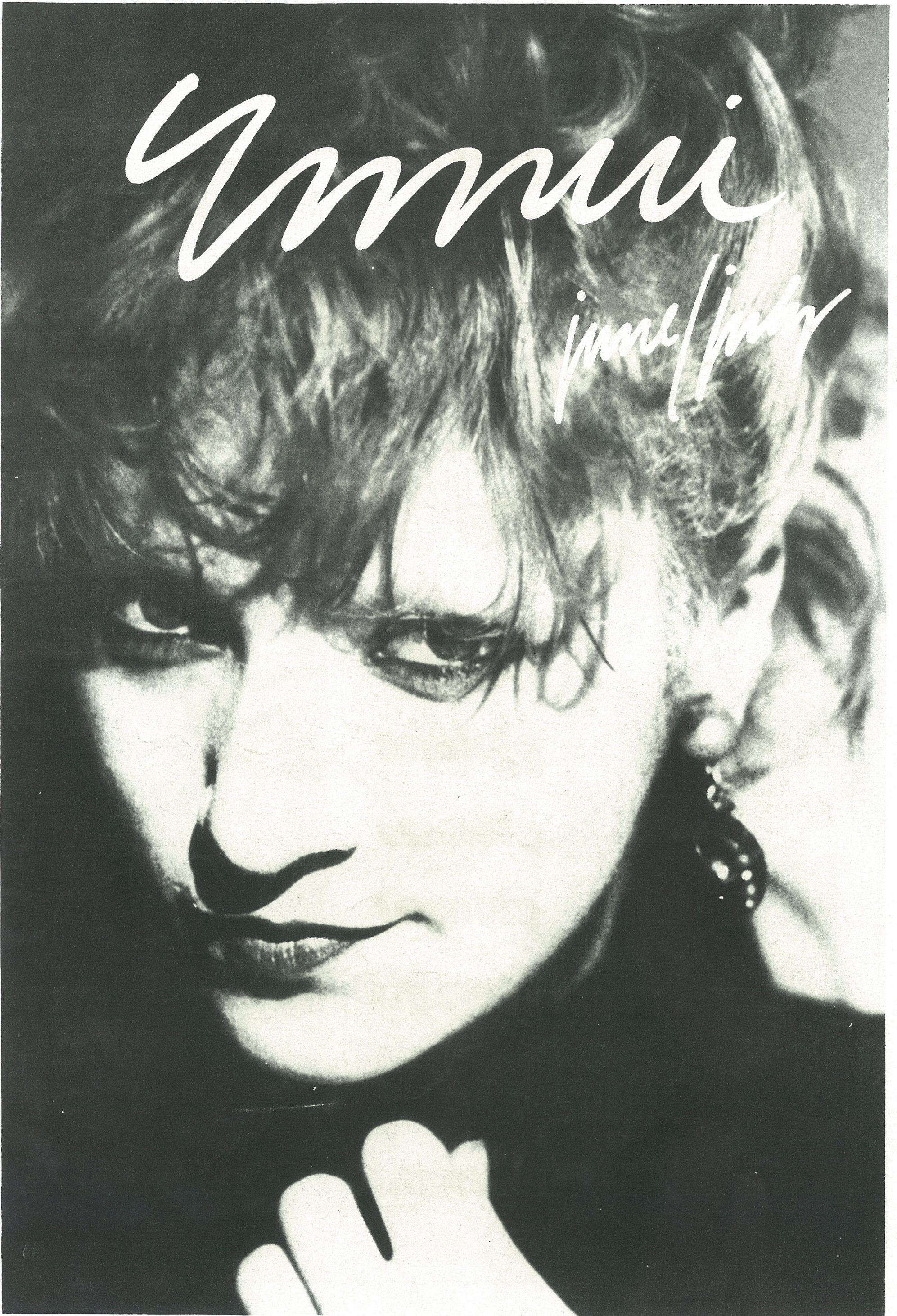


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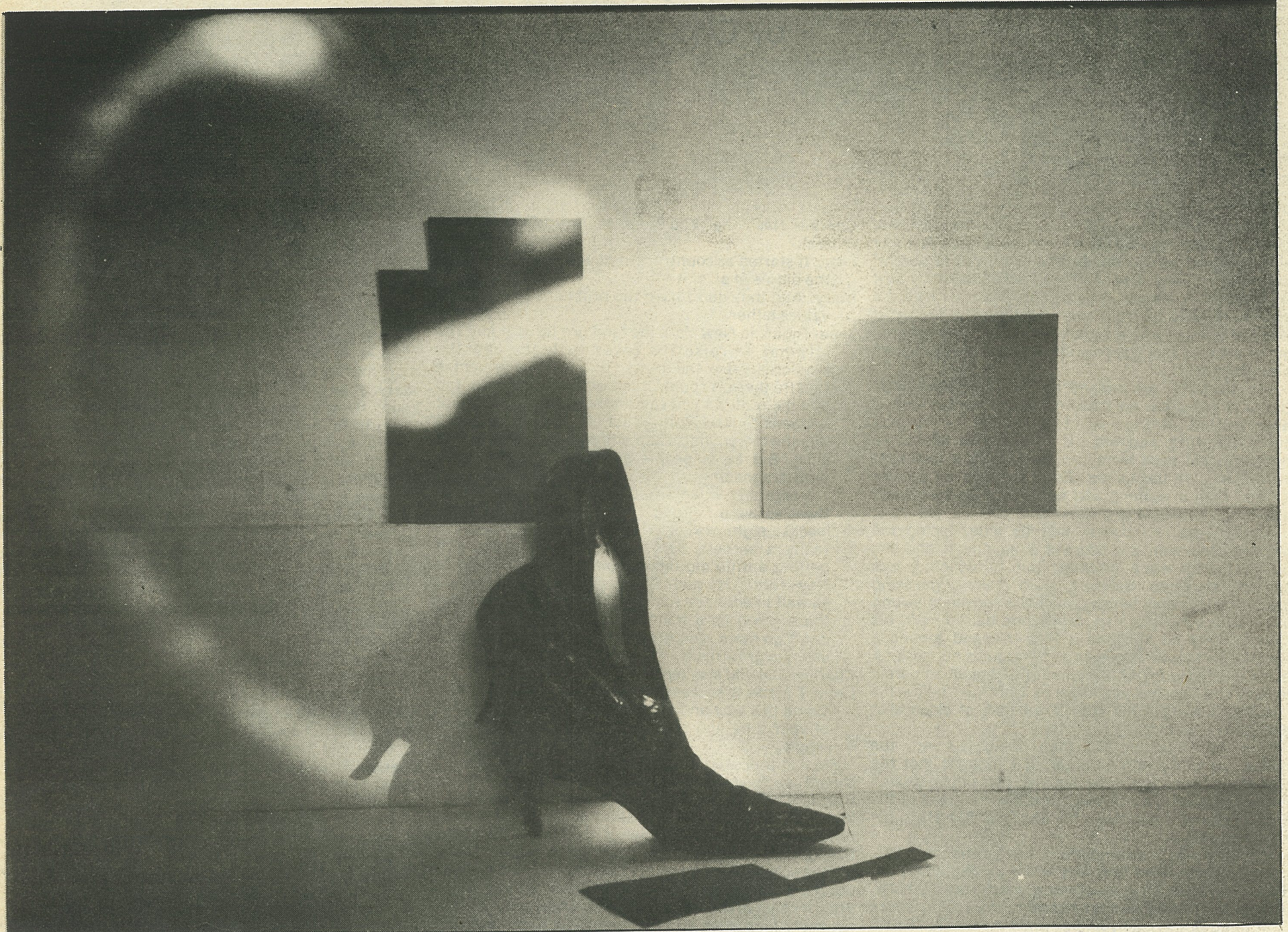
Wisdom endures!
In our presence.
Let either turn, we laugh and make a joke.
We who have made sense of nonsense,
Who know there are two sides to a story.
Exalt Antithesis!
I bow before his intelligence,
only to slip beneath his vision, and
come up from behind, to grab his
neck and wring the life from him.

I recall a time when I admired a couple. He was an electric guitar player and she, very extrovert. Living with them was fun, with his guitar playing and her snakeskin boots with matching pet boas. I used to watch them with great envy. Here were two people who caught my attention with their lifestyle.

One day I decided to throw art out the window for a good time. I did it in a manner, now I think about it, that was very 'theatrical, if tragic'. We were sitting around a fireplace when I went to go gather my drawings and writings. I started throwing them into the fire. There was a lot, so it

took a while to burn everything. Meanwhile they began reading and looking over my work, wanting to keep certain things. I refused, everything must go!

I had never thought about it until today, six years later. I destroyed my work in order to show them what I had done, without having to explain myself, which is the most disdainful part of creating. It was a subtle way in which to display my work and avoid criticism, to receive recognition and show indifference. I think that just for the concept it was worth the sacrifice.



Contents

Leon Mandrake
Ginette Duval
Jeanette Reinhardt
Phenomena
Byron Black
Informative Music
Mary Janeway
Future Programs
Randy Pandora
Robert Young
Vancouver's Hanoi
Chris Crowder
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VOL. 1 — NO. 3

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Cover Photograph: Colette Guimond
by Mary Janeway

Leon Mandrake

by Charles Rea

An appointment with a magician cannot even still the most unimaginative of minds. Legends have already prepared the way before us ... We turned off the main highway. The hundred blocks floated by as if replayed at a slower speed. This was no wizard's illusion to keep us from ever reaching his haven. It was just Surrey, where suburban blocks never seem to go anywhere, but assume importance by being ten times longer.

Incidentally, we passed by his residence. The traffic is not great on these roads, so we backed up and pulled alongside the house with the corresponding address. It is a white 50s style bungalow set back from the road, with a well-kept yard alongside the house. Truly there is no greater illusion than in looking and behaving like everybody else.

There were two doors, side by side, facing the avenue. One with the address alongside it and the other slightly more discreet, but to which I was strongly attracted. Before I could make a guessing game of it, the door which gave me a sensation swung open. There stood a lean, tall, white haired man; his clothes hung on him like a flag wrapped around a flagpole, a Mayan mandala hung around his neck. A black mustache (dyed, I presume) that seemed barely to defy gravity rose and tapered from just below his nostrils, leaving a full half of an inch of clean skin above the upper lip.

Upon introduction and then being led into the house, we broke into laughter. If I thought that the rest of the house was to be like this, I was to be proven wrong ... leading us through that door instead of the conventional entrance, he showed his flair for showmanship.

While he was charming Mary, I had a chance to look over the room. And that was about all you could do. There was so much of everything, cards, crystal balls, a hand-built filing cabinet raised to the roof, posters ... It hung precariously and seemed menacing. Touch one thing, and the rest might collapse like a card house. Though later when looking through boxes of memorabilia, it proved itself sound. A life on the road taught him all about packaging.

He invited us through and into the rest of the house. Immediately a great mystery prevailed, in not being able to meet his wife and assistant, Velvet. (She was away in Europe.) But her personality dominated this part of the house. It was very spacious, and upon closer inspection there were only a few books to betray their profession. In keeping Mandrake and his enthusiasts contained, it became all the more potent for its proximity.

The opportunity to meet him presented itself when a friend wanted to contact his son Kim, who was living in New York. I phoned up for the address and got a bonus as well: an interview with Mandrake the magician.

Leon: How long have you known Kim?

Charles: Six years. I knew him right before he went to New York.

Leon: You knew him before he went to London?

Charles: No, I met him between London and New York.

Leon: You're a musician then?

Charles: Unfortunately not. But he still is?

Leon: Yes, he still has a group.

Mary: In Manhattan?

Leon: Yes, right downtown.

Charles: In New York there is so much competition. That's where the big music capital is.

Leon: No, the big music scene is strangely not there. The big one ... that hillbilly town ... in Tennessee.

Charles: Nashville. You mean country is bigger than rock?

Leon: It started as country, but now it has gotten to be the biggie of all of it.

Mary: And they don't have the problems of high land values either.

Leon: Right. In New York the landlord takes it all. The city has to raise the taxes so high, and the landlords raise the rents. If I wanted to rent a theatre there, I couldn't put enough people in it to pay the rent. So you say the hell with it. And that happens in New York. A lot of people go out and buy the merchandise and still come out with a dirty shirt. But some people still have the energy to fight dragons.

Years ago when I had a very good agent and theatres were holding me over two weeks, four weeks, eight weeks, I said "Man oh man, I'm really a success here." And I said, "Ed, I'm getting a little big for this place, I think I'll go to New York." He said, "Here you're so well known, so well liked, here you're a big fish in a little pool, there you'll be a minnow lost in the ocean. You don't go there, you grow there." It took me many years to grow there.

Charles: Did you stay long?

Leon: I made it successful, and then I got out, fast. Come this way and I'll just take eighteen minutes of your time and give you a little background to magic.

He had prepared a screening of slides with tape ... should we have expected anything different from a man who has been in showbusiness most of his life ... the show began, slides of posters of the world's most renowned magicians, Howell, Keller, Thurston, Blackstone, Houdini ... the soundtrack began. These are the colourful lithographic posters that told of their wonderful personalities ... We were sitting there when a chain in the link snapped. He hurriedly tried to put everything back into its proper place. But entropy set in noticeable, and no snap of the fingers could put it right. I felt as if I were in a Disney movie, where everything goes wrong but the cast of characters keeps it moving and even helps thicken the plot. A cute girl, an inquisitive boy, and a nutty professor, this combination made Disney millions.

He managed to put everything right, and if anything was to be made of the recorded dialogue that would help the course of understanding Leon Mandrake, it was his avid interest in a certain magician who performed circa 1915 ... "An actor assumes his part for the play. One magical performer not only assumed the character but became the character he had chosen. Here now the story of William Robinson who, like a real life fairytale became the most renowned Chinese magician in the annals of magic. The late and very great Chung Lee Soo..."

Charles: You mean he wasn't Chinese?

Leon: No-oo-o.

"We take up his story in England, where his show ran for a solid ten years. The presentation was a masterpiece of artistic and inventive genius. He worked entirely in pantomime, surrounded by settings of Oriental splendour. Soon he became the talk of London and, professing only to speak Chinese, he talked through an interpreter to the reporters. He was always good for sensational news stories. His publicity plays were very original and his posters became the finest poster art in history. It was said he could cover one thousand square feet of space with his posters without duplication. He was never seen out of character. He arrived at the show in a

palanquin carried on the shoulders of four, strong costumed Chinese. His appeal was so great that the public not only loved him but accepted him as authentically Chinese.

After an accidental death on stage, some newspapers came out with the news that he was actually an American. But much of the British public refused to believe it. He had been their Chinese magician for too long."

Mary: Why did he die onstage?

Leon: He was doing a trick which required catching bullets with his teeth. They used an old blunderbuss. He'd ask the audience to come up and show them the gun. He would mark the bullets and put them in the gun. Then he would have them aim the gun and fire. He would catch the bullets in his teeth, then he would drop them on a plate, big deal. They loved it, damned sadistic people, if they thought someone was going to get killed they were laughing. Well, as long as somebody doesn't get killed. Well, one day he didn't catch it, it killed him.

Charles: So he would actually catch them with his teeth.

Leon: No-o-o, of course not.

Charles: Well, how did he do it?

Leon: I'm not going to tell you. (Everyone laughs)

Mary: We came all the way from Vancouver.

Leon: It was an accident. Remember, this was pre-TV, pre-radio, pre-everything but newspapers.

Charles: So this was a big thing.

Leon: This was a big story. First they said his wife shot him because he was running around with another woman. (Mary loves this part, being very much into the National Enquirer), which is all baloney, I'm sure. Next one was, he committed suicide. There bugging his poor wife, and first of all the poor bastard isn't Chinese at all. Scotland Yard investigated it, of course, and found out that the gun was so old that, what do they call metal when it goes all to hell ... corroded. It was a mechanical accident caused by an old gun. Well, couldn't you hear the stories going round, they had him in love with a beautiful ...

Charles: Countess.

Leon: No, a heiress from America, that's the same thing as a countess over there.

Mary: Was his wife Chinese?

Leon: No, none of them were.

Mary: But he didn't speak Chinese?

Leon: No, maybe a little, he was on the hook for Chinese. But he liked Chinese things, decorated his show, he had to be quite an artist.

Charles: The whole legend must have fascinated you when you were younger.

Leon: Of course.

Charles: Were you an assistant?

Mary: Mandrake the assistant.

Leon: Oh, yeah. Leon the assistant. Everyone was a teacher ever since I was a kid. Every magician that came to town would show you some little things. If I tried to teach you a trick, it would be like teaching you arithmetic. I could just say look in the back of the book for the answers. If it doesn't make you think, it has no purpose.

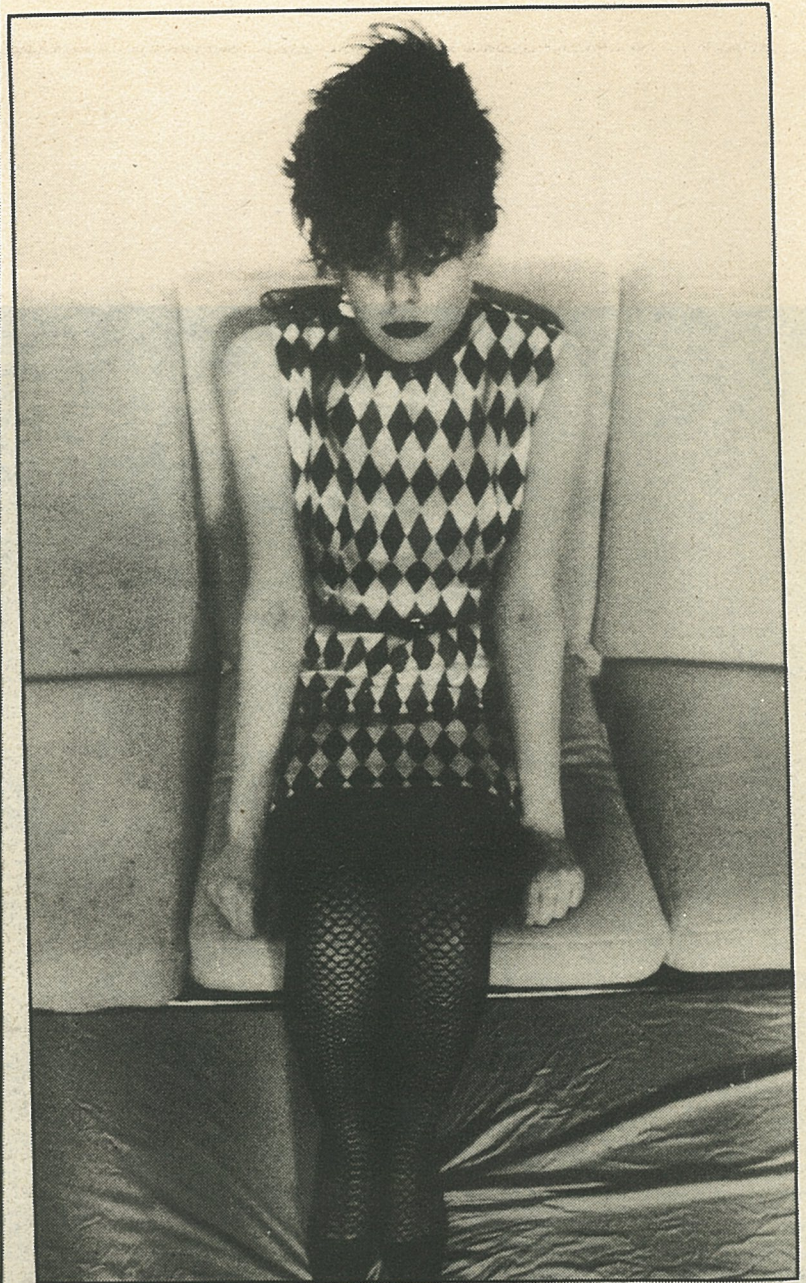
Charles: You mean if you watch another magician do a trick you can figure it out like an equation?

Leon: Of course; there are just so many principles in entertainment.

Now if I seemed too smart for my britches, I was soon put in my place when confronted by a few puzzles. Mary left while I hung on, we talked, then he drove me to a bus depot, where I caught a bus home.



Leon with Miss Velvet
circa 1950



SUSANNE SPINELLI

by Walter Gulezko



My sense of design is very fluid. It depends on my mood and my personality and not so much on the current trends or styles. I think I'm a very versatile person. I have a sense of humor and I change a lot. I appreciate a certain harmony in style, a sense of the feminine, a subtlety which maybe girls aren't prepared for yet.

In the process of designing an outfit, I like to see, to imagine the space that the girl wearing my clothes will occupy. I like to imagine. That's very important because so many designers seem only to concentrate on the form and the craft of design.

For me, there's no such thing as a complete outfit. I usually begin with a very simple pattern. I work on it with accessories, buttons, studs, ribbons, belts, etc. I don't believe in excessive construction. I want the personality of the girl wearing my outfit to complete the design. The personality is extremely important. You have to wear most of my clothes with a smile or else sometimes you may look ridiculous. You have to have a feeling for it. You have to know and be able to exploit the look.

The sixties are my most influential period, the classical sixties, 62 or 63 to 65, as opposed to the Go-Go sixties. I don't like that at all. I draw a line before the vulgar lime greens and oranges. It's too harsh, too violent for me.

My clothes should blend. That's the essential idea of elegance; the ability to blend older designs and accessories with new periods.

Almost every day I go out looking for fabrics. I hunt around and dig through stuff at the backs of dingy old shops, through stuff that's been stored away for years. I go everywhere and when I find something I like I see the final effect right away. It's very inspiring, very quick.

BYRON BLACK is a versatile artist well known for his performance, film, video and postcard works. He is about to embark on a year's teaching post in film and video in Osaka, Japan.

Byron Black first came to Vancouver in 1970, a refugee from the F.B.I. The charge was destruction of U.S. property. This stemmed from three protest acts against the war in Vietnam. First he raised a balloon that carried a crudely lettered banner saying, "How much meat do you need for your machine?" Secondly he had Muhammed Ali autograph his draft card. When they sent him a second draft card, he went to a demonstration wearing his "Harry Truman's suit" and publically doused the card in Heinz catsup and ate it.

I met Byron on "Alert Centre Deck," his studio space, where "I'm on the alert all waking hours of the day. I sleep on the alert, never rest, never relax or loose vigilance because as soon as you do the cringing forces of the backstabbers will sneak up behind you and ambush you."

We went upstairs to the "Terminal City Image Compound" where his images are stored in old cardboard boxes, closets and drawers. While sorting through the Infinity Studio postcard collection, he relayed his ideas on the power of fashion.

"And here is Al Neil in his very fashionable outfit. Looks as if he hit a junkyard going about 80 miles an hour and kept on going. Al Neil is one of the fashion extremists. Two of the borders of fashion would be exaggeration or caricature and then understatement to the point of invisibility, which I would call the William Burroughs look. When he was in Mexico City he was known by the street boys as the invisible man, the grey man, because as he himself said, he cultivates a look whereby he can walk down a street and a police squad can come a few minutes later and ask people and they will say, "Yeah, somebody passed." "What did he look like?" "It's hard to say." That's definitely a statement of fashion, power through invisibility. Slipping through the net of social control and surveillance.

Fashion fascism is a little more than a cute turn of words. As I see it, it has to do with the control of societies over its citizens and people over one another through the external signals produced by clothing, ornaments, hairstyles. Current fashion consists of staying within certain limits and pushing out those limits, always going through a state of restlessness and change. Even very conservative fashion changes in terms of the power blocks, mainly because fashion is used by someone to enforce their point of view over someone else, which is how society works.

The factor of exaggeration is interesting because changes in fashion are shifts in power. If you can engage someone's attention you can attract some kind of power, the power of laughter, of fear, etc. To attract this power, if you do what's been done before it has to be so archetypal that draws a certain kind of attention or more commonly, you have to do something in a more spectacular fashion. Caricature is the border over which, if you fall, you lose the match, if not the game. But to push that border outward to where you're teetering on the edge of caricature, but not quite there, enables you to generate power, to create a sense of fascination. The Fascination Waltz played by the Nazis in the 20th century is a classic example.

The Nazis created a look, a style that totally enhanced their self-conception, their amalgamation of power. The way they started out was totally powerless, a bunch of street gangs and hoodlums, and they attracted people and money and fear and awe simply through the externals. I would say the same holds true with the left fascists, for example the Castroites, the Maoists, the Stalinists. That style is enhanced initially not through military force necessarily, for it is the reactionaries who always control the military. It's all in the externals.

And if you saw Chairman Brezhnev, for example. Next year I'd love to go with my colour V.T.R. and shoot a parade in Moscow. It's the most awful, fascinating ritual. There's Brezhnev, and he's on monstrous, concrete building block shapes: he's on the tallest of the blocks. It is so horribly ugly but it still has that sense of permanence and power and solidity. This is the image the Communists want to put out, that it will be there forever and there is one guy standing on top of the whole thing. Which was Stalin. Hitler was the same. If you look at the famous photograph of Nuremberg in 1936 it is a prime example of really good design. It's horrible from the point of view of freshness and aesthetic vibrancy or anything else, but it creates a very definite power centre. There is 500,000 soldiers in uniform, so all you see is this carpet of little dots, their helmets, and this gigantic proscenium. Because in any fashion show you have to have the runway, the curtains, the proscenium arch. You have to have the suspension of disbelief because if you have the sense of naked animals simply putting on costumes, that does not create the power. So costume as in clown, or halloween, or costume ball is a social release from the tyranny of fashion.

BYRON BLACK



Carol Hackett

Nuremberg '36 was a carpet of helmets with a runway open in the middle. At the end of this was a high wall a kind of half-moon stadium flanked with two very stylized eagles clutching swastikas in their talons. In the middle you have three very long black flags with swastikas in the middle enclosed in circles. The swastikas were twisted a bit, so they became diamond-shaped, creating a sense of power the square swastika doesn't. Down below was the podium where Hitler stood, and in that kind of panoply he became the centre of the universe. As theatre it's bound to work. If you see Leni Riefenstahl's "Triumph of the Will," you can see that sense of power, for they did manage to create power through ripping off.

The swastika is essentially a cross with each of the arms bent in the same direction, either to the right or to the left. This is one of the oldest and most universal symbols of humanity and can be found in the history of Nigeria, the Navajos, the Chinese and the Indians. It can be found in most of the major traditions of the world. The swastika is the symbol of the vortex, the spiral. There's the spiral of the galaxy, one's hair, some plants. The swastika as a power symbol has been used for good fortune around the world but, as one Tibetan lama commented ironically, this is not the century for the swastika. It has been essentially ruined by its theft and misuse.

In 1911 one of Hitler's gurus decided he would like to steal the swastika and use it for National Socialism, a sort of hysterical anti-Semitic splinter movement. Then they stole the fasces, which was an ancient Roman symbol of a bundle of stalks with the hatchet in the middle. The word fascism stems from fasces. Charlie Chaplin was very angry at Hitler adopting the style of his moustache. Everything was ripped off from somebody else. They were good thieves, they didn't steal the stuff that didn't work. Sometimes you see kids drawing swastikas on walls. It's not because they are Nazis, I think they unconsciously recognize the power is still there. We can feel within us what symbols do or don't have power at any given time -- whether or not we want to accept those symbols.

This antique wall hanging was a gift from a lama. It consists of six right-pointing, square swastikas in gold bordering two double dorjes. You see the yin and yang symbol of the tao in the middle of the dorjes. In between the dorjes is another swastika of a reddish colour. The dorje represents lightning and the thunderbolt and is a power symbol for the Tibetans. The double dorje has a sense of the four points of the compass and is obviously a kind of mandala. The mandala is a centering device that draws the eye of the viewer into a pattern of balance and symmetry and centre-orientation. This is designed to enhance a state of peacefulness and centeredness in the person who concentrates on it. Things that are designed to clash create an imbalance in the viewer, as in a lot of new wave fashion today. Sometimes you'll find fashion that is symmetrical except for one point, like an evening gown with one exposed shoulder. This creates a dynamic tension. Total asymmetry creates a kind of absolute power or totalitarian domination.

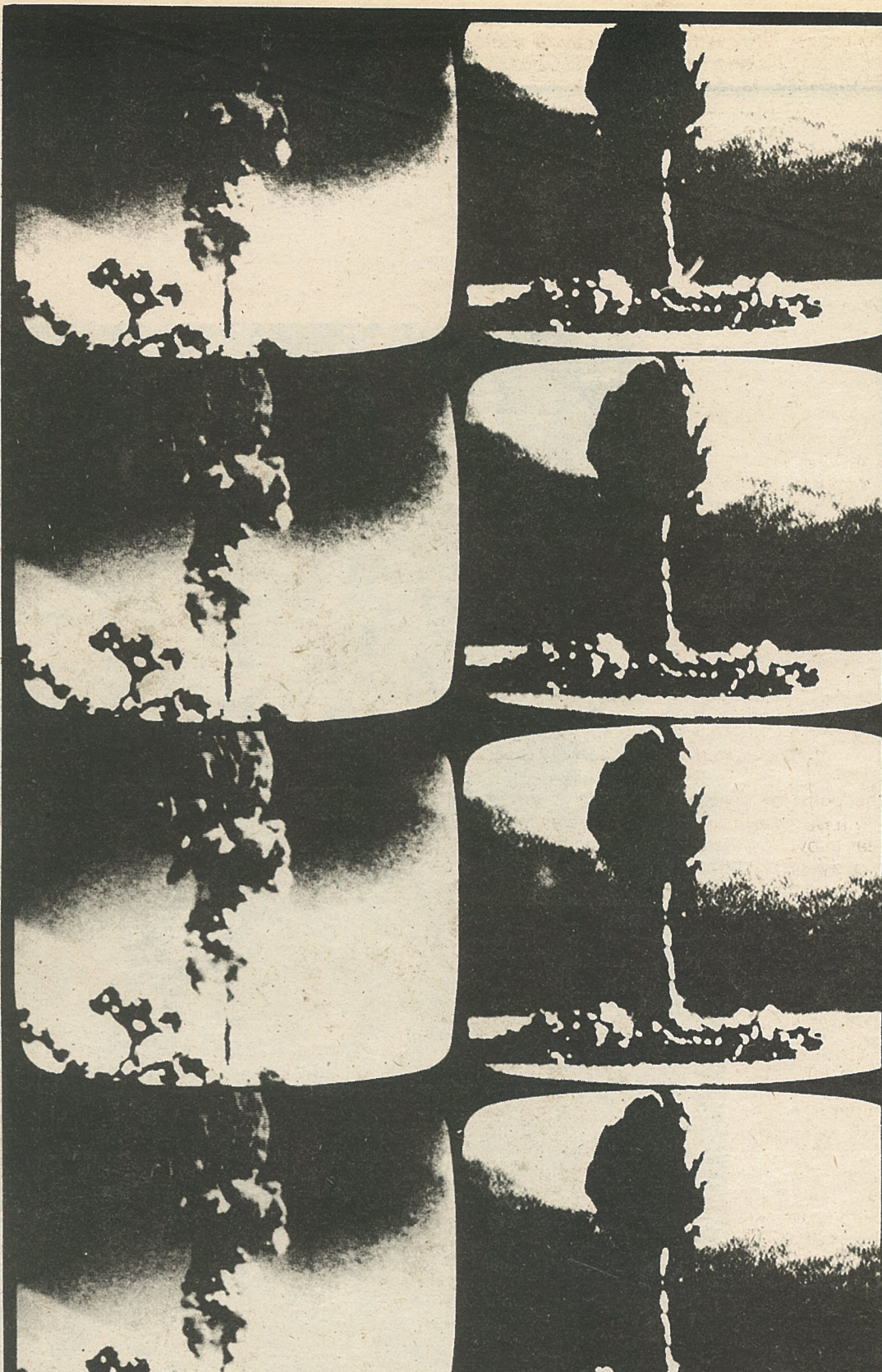
This postcard of the Shanghai ballet is from the piece "Taking Tiger Mountain by Strategy." The play which I've written corresponding to this is "Repossessing Main Street Mortgages by Default." The other famous play of the cultural revolution is the "Red Detachment of Women," which I respond to with my play "Lavender Battalion of Homos."

The use of colour in fashion is very interesting in terms of a psychic control device. Every one of these pictures of the Chinese communists in terms of fashion or architecture, shows a definite use of the colour red because red catches and inflames the eye. I am personally always looking for interesting combinations of red, for apart from being one of the primary colours it is how we see everything.

Reflected light comes through the cornea and the iris and strikes the rods and cones in the back of the eyeball. Half the time we're blinking, in which case light is coming through the matrix of blood vessels in the eyelids. So we are seeing everything through blood, we are essentially thinking through blood. The red wavelengths, being the longest of the spectrum, is the shift of the universe because it is all pulling apart.

Red is used by all dictators to symbolize their force. The Chinese Reds use this colour because the act of nation building they found necessary in the 20th century was to create a national fever. Red is very interesting in terms of inciting to violence or inciting to passion. Everybody's flag has got red in it. In Canada we have the maple leaf, which is a static, benign vegetable symbol, but the red surcharges it with dynamism. We keep it behind bars and indoors because outdoors is cold, you're going to freeze to death.

Mood in fashion, I would maintain, comes from a sense of individual or group deja-vu. Deja-vu is a return or crossing of the place I call point Infinity. That's where I come and go from. It's a place that you can't quite put your finger on because as soon as you do your finger covers it. If you don't quite know what something is, it has that sense of mystery, of magic, and that sense is very important in fashion."



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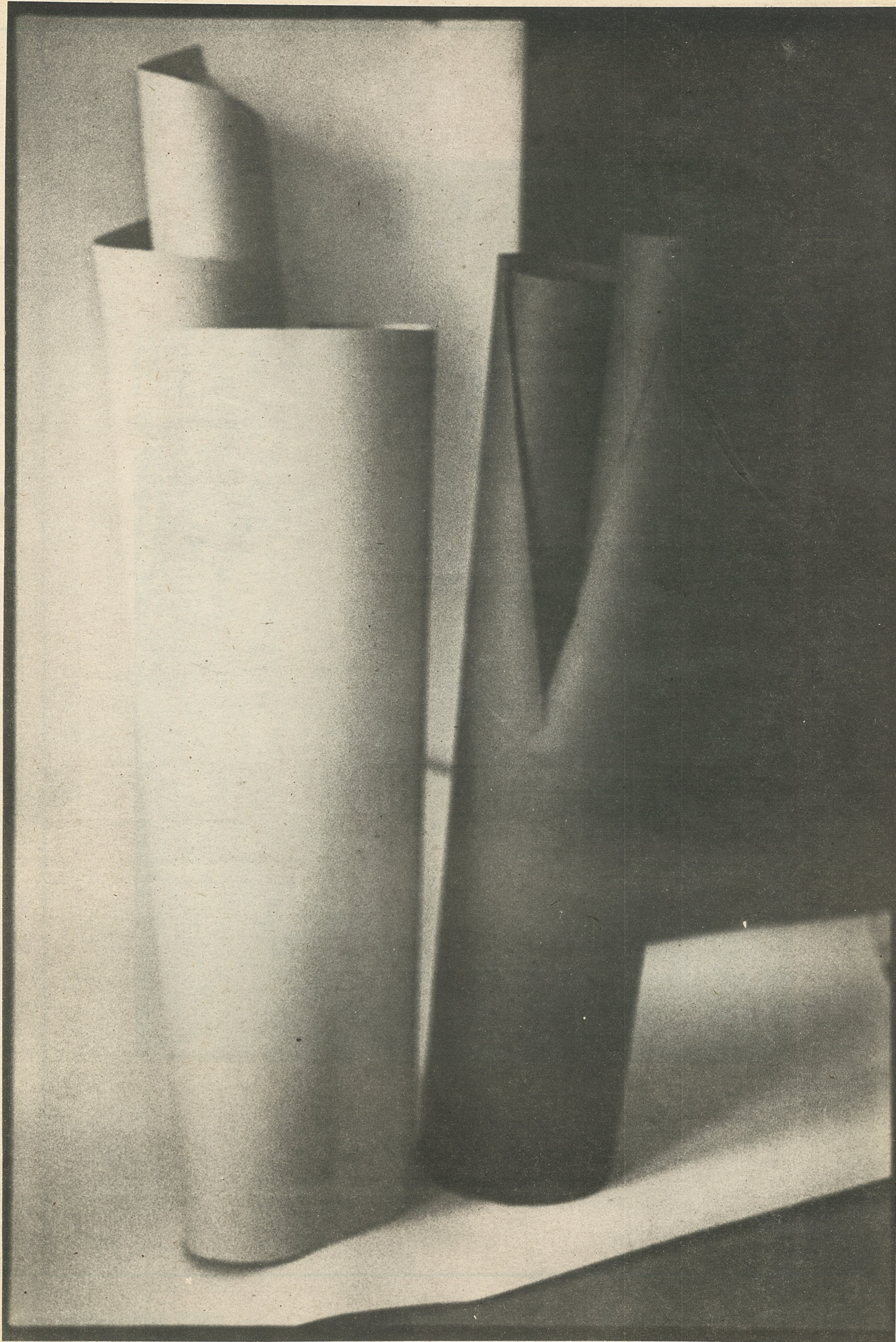
PHOTO: CAROL LEFLUFY



BLACK DRESS: JULIET DUNN/MR ROBERTS SHOP

HAIR: JOHN BELLAS

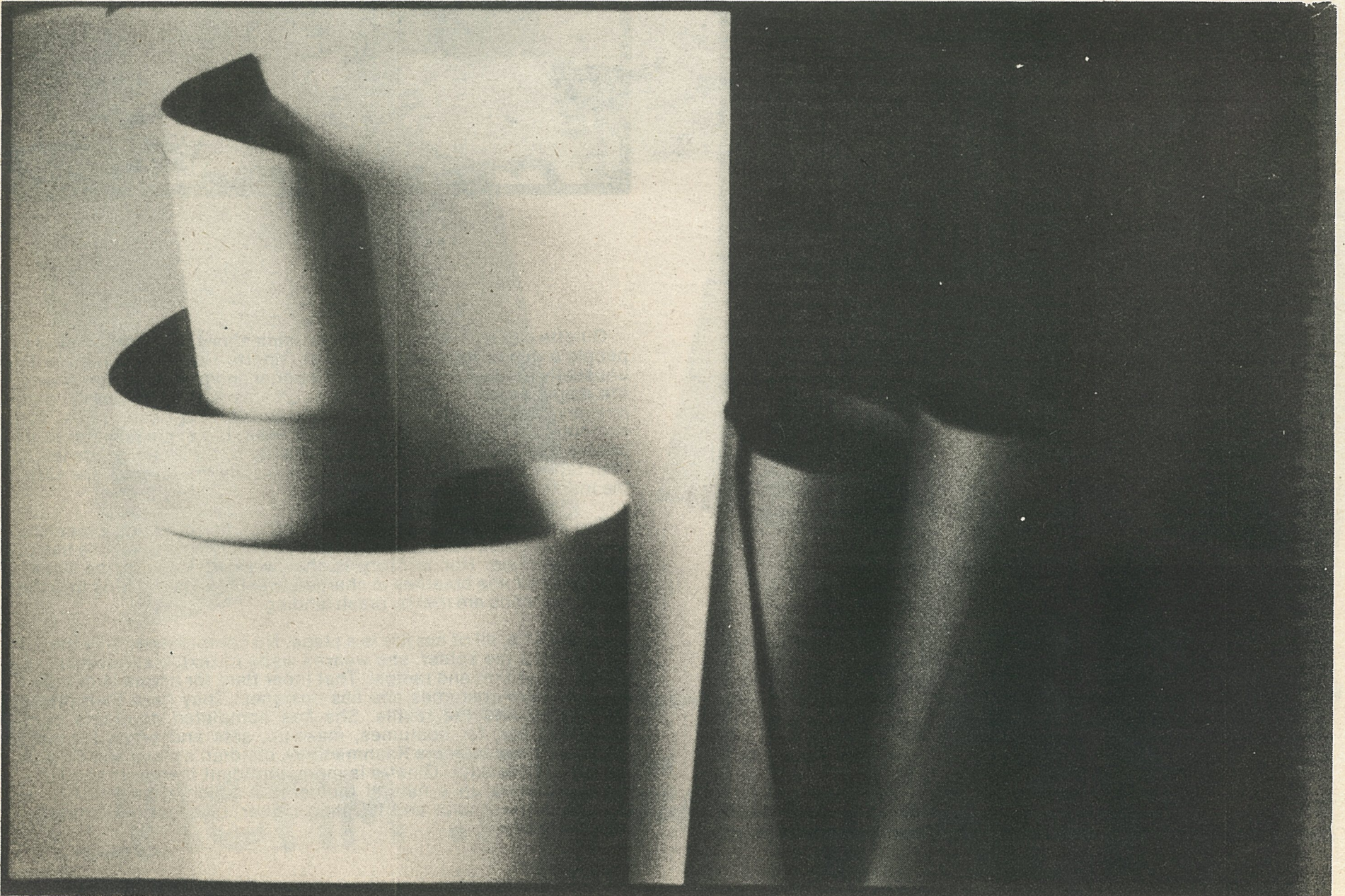
STYLISTS: BRAD & TRACEY/FUTURE PROGRAM



low cut evening model with coat

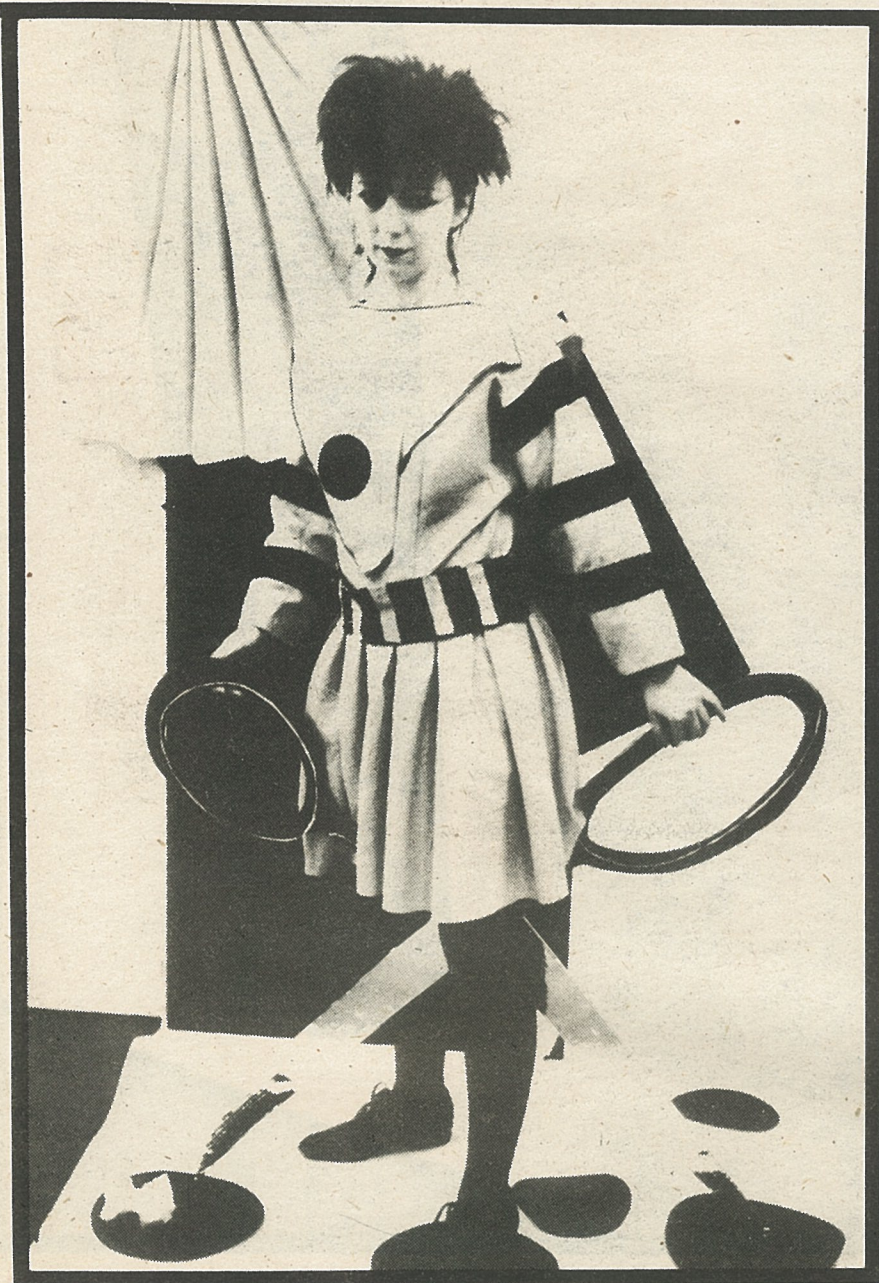
paper dresses

collection : mary janeway



Ginette

et



Ginette Duval, negavision. Those names have been associated in people's minds for some time. But Ginette Duval by herself is an unusually interesting character. Designer and artiste extraordinaire, the magic brush of Gigi flows and creates an extraordinarily pure imagery. The accent is on style and the impact of the lines. Too elaborate for being plainly clothes to wear, too expressive for most people who consider clothes as a shelter to their nudity, a shell to their feelings. Ginette's creations are exactly the reverse, she turns the inside out.

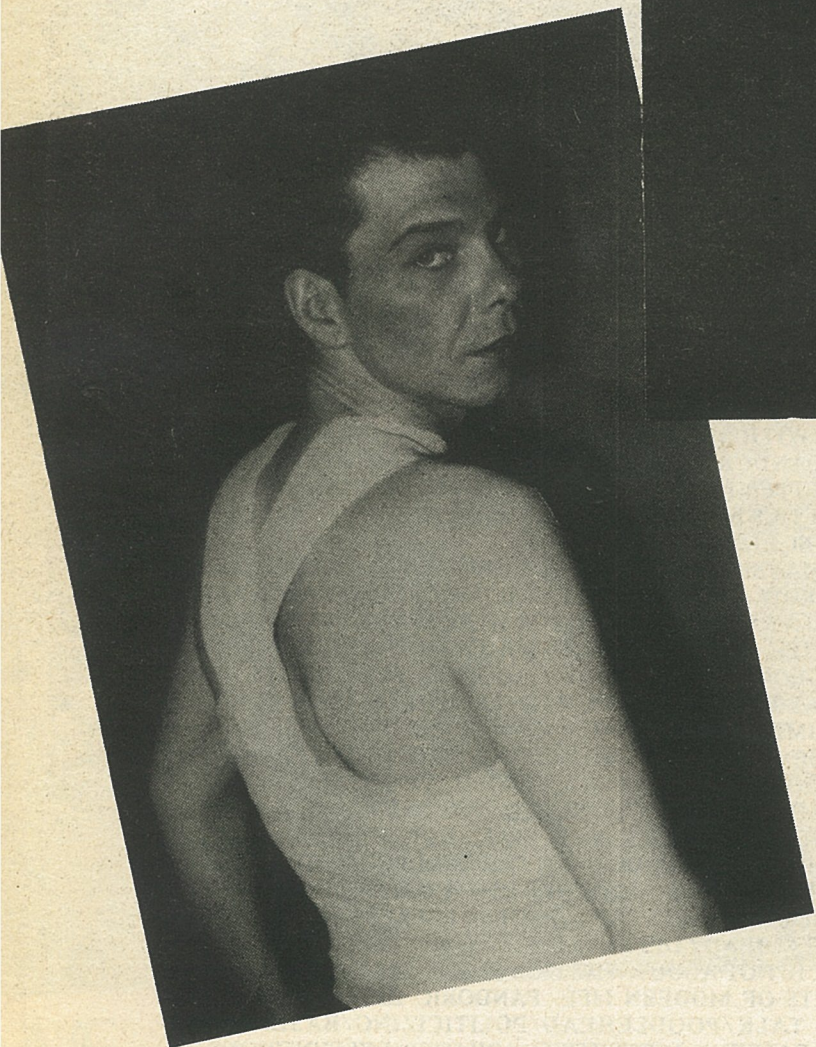
The impact of her works is revealed by her radiating presence. She doesn't read the book, she doesn't watch the movie, she has to be the heroine. Her territory is the overload, beyond the limits, where the air she breathes is charged. Her lifestyle is diving into the ravine, her ends are met by crash landing.

For Ginette, all of her life is a stage. No compromise, only the extremes. Like the spider, she weaves webs of textile extravaganzas. Flowing, but firm and radical. That inner flare for drama is mirrored in the theatre costumes she has designed. They have their drama sewn deep into the textile. She has completed contracts commissioned her, for costumes, make-up, sets and props for such plays as *J'aime toujours Rachmaninov*, children's plays and TV (*Bye bye '76*). These days, Ginette is more confident than ever about her talent, building up a natural momentum which should carry her through a successful and fulfilling career. Like her grandmother, Coco Chanel.

Jean Brisson

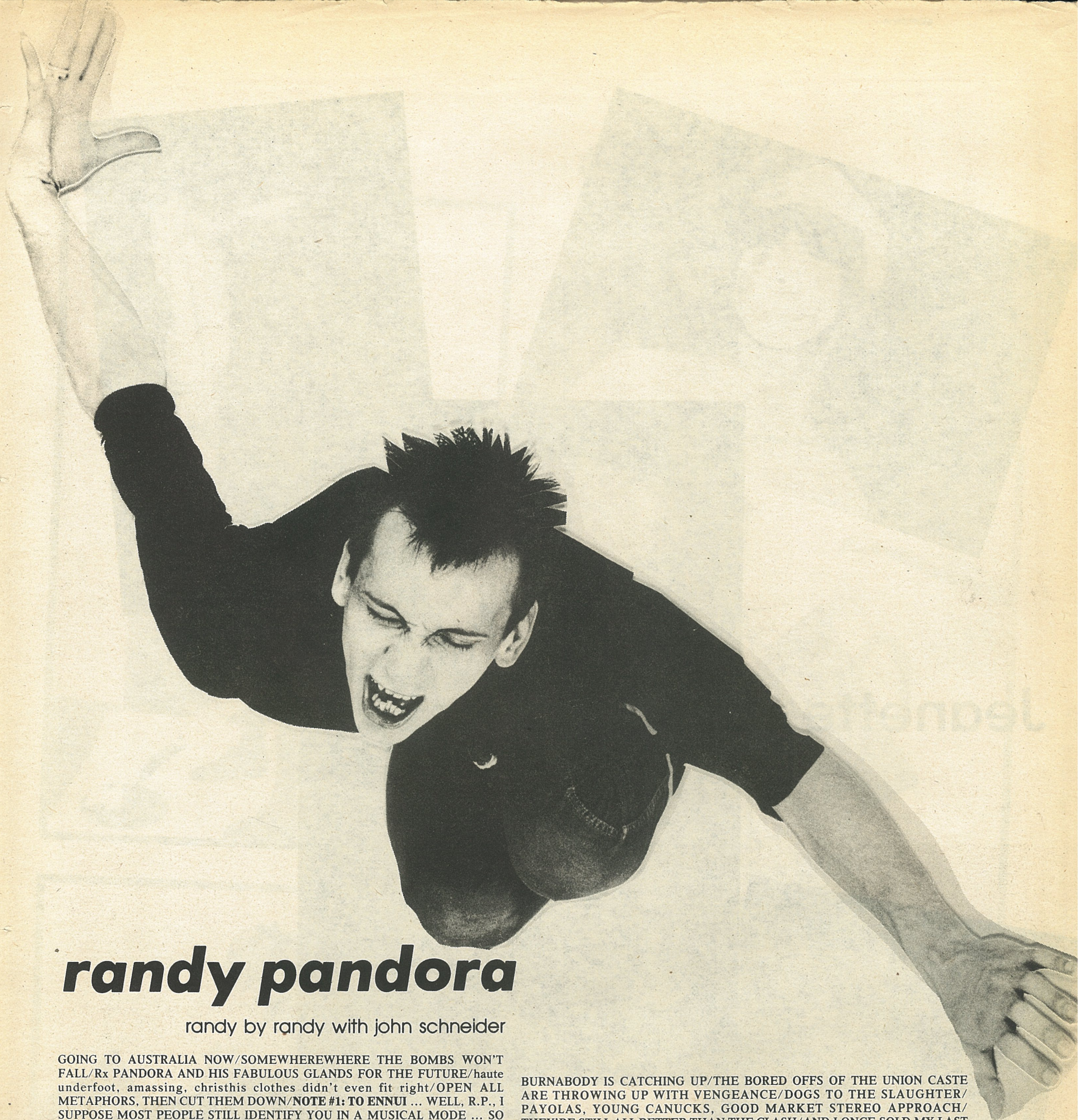


Jeanette



MODEL: ALAN GISLASON PHOTO'S + DESIGN: JEANETTE REINHARDT

VICTIM ... HEAL THY SELF!



randy pandora

randy by randy with john schneider

GOING TO AUSTRALIA NOW/SOMEWHEREWHERE THE BOMBS WON'T FALL/Rx PANDORA AND HIS FABULOUS GLANDS FOR THE FUTURE/haute underfoot, amassing, christhis clothes didn't even fit right/OPEN ALL METAPHORS, THEN CUT THEM DOWN/NOTE #1: TO ENNUI ... WELL, R.P., I SUPPOSE MOST PEOPLE STILL IDENTIFY YOU IN A MUSICAL MODE ... SO WE CAN LET THOSE SEGMENTS OF OUR RECORDED CONVERSATIONS DROP OUT FIRST. THE BIG BIG QUESTION IS OF COURSE WHATCHA BINUPTA, WHATCHABINDOIN??

PLAYING, MYSELF/RECORDING TUNNEL CANARY/MAKING VIDEO/MARKETS ARE OPENING (IN SEATTLE AND OTHER POINTS SOUTH, Y'KNOW;/GOING TO RELEASE BIG SHOT/SIDEWAYS AS SINGLE REMIXED . . .DON'T WANT TO POP OUT ON THE MASSES/J. SAYS: SO YOU AREN'T CONTENT TO HAVE BEEN A MINOR CULT HERO AND LET THAT LEGEND DEVELOP?/LEGEND? TIME FOR NEW ONE/AND THIS IS A FAIRLY OPEN INVITE: PERFORMERS FOR CREATIONS/THE ULTIMATE INTIMATE/GARLANDESQUE/INTEREST?/NOBODY, NOBODY-TALKING TO ME BEMYBABYBEMYBABYBEMYBABYAH MIND BENTIMENTAL TOWN NOT TOO MUCH TA KICK AROUND LOTS OF ADDICTION TO WHAT'S NOT AROUND/////YAY, YAY, J. SAYBOX PROD (WITH ITS PANDORIC CONNOTATION) IS DEVELOPING A CLUTCH OF ARTISTES (CONTENT??) THAT SEEM TO SHARE A SIMILAR APOC-ALYPTIC VISION POST-BOMB, EMOTIONAL REALITIES/auschwitz, dansla funeral pyre - BLARE ART FASCIST IT'ON AND ON/ON CHANNEL TWO/WHERE SWEETHEART GIRLS AND TEARHEART BOYS ARE MAKING THEIR REVOLUTIONS/THERE IS NO REVELATION/THE JUDEO-CHRISTIAN-MUSLIM FELAFFELCIES MUST DIE/THERE IS NO DOUBT?/THEY WILL CAUSE THE NEXT WAR/and WHAT ARE THEY FIGHTING FOR??/FOR YOUR SOUL YOU IDIOT AND GOD WILL MAKE YOU PAY/I'LL HAVE THEE MARTYRS ON TOAST PLEASE AND MUCH MORE SANITY AFTER CAFFEINE, YAKHEEM/EVA BRAUN, EVER MORAL/THE MORE I THINK OF HITLER THE MORE I AGREE AT LEAST HE MADE SOME ACTION, DID IT, GAME UP WITH ANSWERS/ELECTIONS NEVER BOTHERED HIM/

/MUST WARN/WHO TAKES/THE RESPONSIBILITY/WHO COMES THROUGH/WHO DOES/SIT IN comfort?/ASSERTS, NEEDS, DEMASK, BLAST NEEDS, NUKES NEEDS, I BLEEDS, SOCIETY!!!! THE REASON/TUNNEL CANARY/THIR CHEAP TO RECORD MAYBE A HUNDRED, MAYBE LESS AND THEY'RE HAPPY TO DO IT/BLAIR AND THE VIDEO/CHEAP, CHEAP/EVERY ONE SHOULD DO IT WH SAYS THE MARKET APPROACH IS THUS AND SUCH WHAT DEFINES A HIT??INTEGRITY/WHERE'S THE INTEGRITYWHEN MOST STUDIO WORK CAN'T BE REPRODUCED?/ANY BANDS IN PARTICULAR WHO ARE WRONG?/PUNKS/PUNKS? MOR AND MOR/THE

BURNABODY IS CATCHING UP/THE BORED OFFS OF THE UNION CASTE ARE THROWING UP WITH VENGEANCE/DOGS TO THE SLAUGHTER/PAYOLAS, YOUNG CANUCKS, GOOD MARKET STEREO APPROACH/THEY'RE STILL ALL BETTER THAN THE CLASH/AND I ONCE SOLD MY LAST RAT FOR A RAMONES TICKET/DEFECTIVE PRESSED PRODUCTS/SATISFYING YOUR GROUND FOR A LOT OF FRICTION/

NEW WAVE MAYBE BUT I GOTTA SAY NEW WAVE MAYBE PUNK TODAY GONE TOMORROW AVANT GARDE Y HAD TO BORROW/NEW WAVE MAYBE BUT I GOTTA SAY IT DOESN'T MATTER WHO IM WITH IT DOESN'T MATTER WHO IM WITH PUNK OR DISCO WHO CARES THE COMMON FEELINGS OF THE GROUPS IS WHAT HAS OPENED THE DEGREE OF COLLABORATION THAT EXISTS. THE FUTURE AS IN TELEVISION IS NOT OCCURRING, WERE SIMPLY LIVING IN OUR OWN SENSE OF IT. BOX PROD WILL AND SHOULD BE INNOVATIVE MARKETING WHICH IM LEARNING QUICK/CONTACT IS THE WORD. ARTISTS SHOULD HAVE TOTAL CONTROL AND SHOULD IGNORE PRODUCERS WHO ARE TO INTO THE FM OF THINGS. IDEALLY THE BEST WOULD BE THE HARDEST FACIST. MIKE WONDERFOOL WOULD BE AND PROBABLY IS THE BEST LOCAL IDEA MAN WHEN IT COMES TO PRODUCT/ION JUST GIVE HIM A LOTTA ROOM. ALSO FLEXIBLE SHOOTERM CONTRACTS (TWO PAGES) EXPRESSIVE WORKS/NOT JUST A PACKAGE ALREADY DEFINED

TALK/TOO MUCH/NOT ABOUT WHAT? ... SMILE, PLAY A JOKE, SAY A SONG -- ARTY-FACTS OF MODERN LIFE. PANDORIC REFLECTIONS BY SCHNITZOID TOO TALK/POODLEHEAD/POLITICIZING/BASEMENT GENETICS/(PRO CREATIVE ACTIVITIES)/ABILITIES/DYSFUNCTIONS/LOOKOUT OVER TRILATERAL NO CHOICE HERES YOUR BURGER GOVERNMENT/IN GANG/STREAMLINE THE WHIMS/NOTING TO SAT WITHOUT ALWAYS GETTING MADE/LIMP NODES/THE WARS APPROACHING THE TIDE IS TURNING RED/ITS LIFE EVERLASTING IM DEAD WHERES THE ORGANIZATION/NAUGHTY YOUTH FOR CHEESES/IM GUILTY/LOOKOUT FOR THE NEO-CHRISTIANS?/ID SHOOT THEM IF I HAD MY WAY A /NOTHING IS SACRED EXCEPT ... THEM? ITS LIKE LOOKING AT A BLACK PERSON?/AND SEEING NOTHING BUT DARK WHITE/GO TO SURREY, DROP DEAD, THEY'D APPLAUD/WHOS RIGHT WHOS WRONG WHATS TRUTH .../WELL MAYBE THYRE TRYING TO MAKE THE NEW TRUTH ... ITS SALESMANSHIP ... LETS GET THEM PRODUCTIVE, LETS GET THEM BUYING/LETS KEEP THE MALLS BUSY/TRUE WAVE MUSIC -- JUST DONT GET CAUGHT BY LARRY FLYNT, BOYS ... AND GIRLS! I WANT TO BE BETTER THAN ALL THE OTHER GIRLS!

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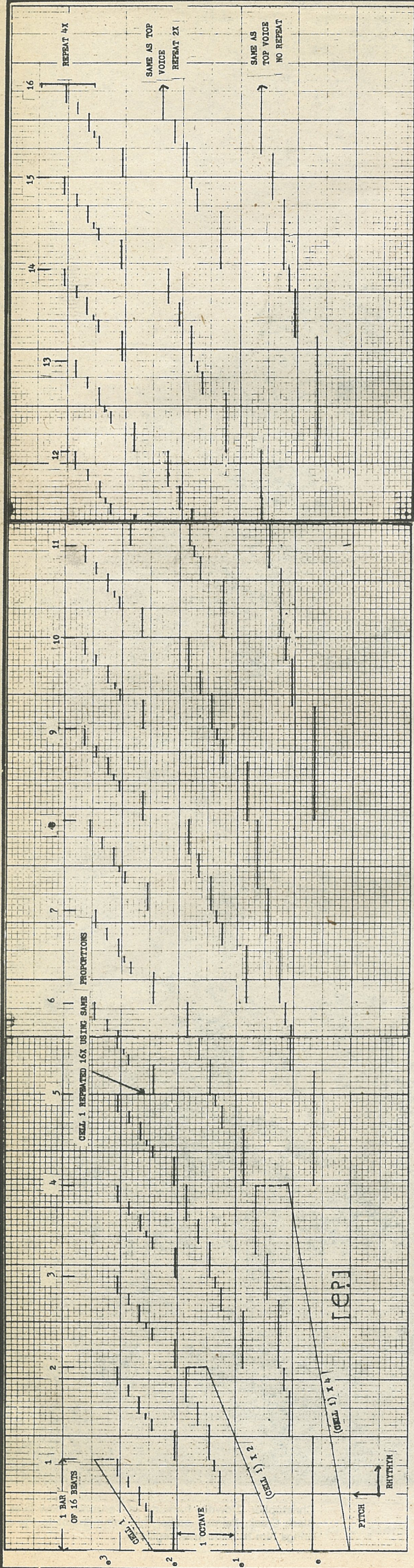
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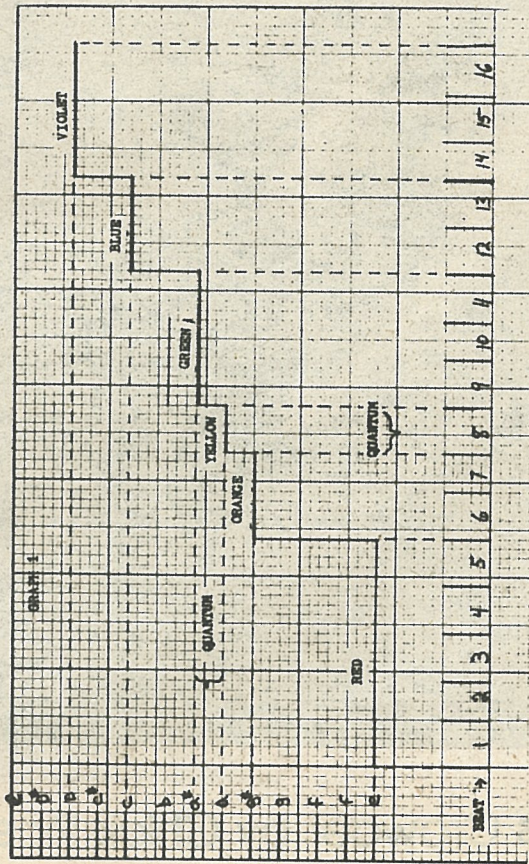


informative music (e?)

Most music relies on the inherent tension existing between different musical intervals. Western music makes use of the "consonance-dissonance" scale of intervals. In this system certain ratios between two simultaneous notes are graded according to their "sweetness" or "harshness". The octave interval (C-C) is the most easily recognizable because every note is a multiple of two; of the fundamental tone, i.e. A 440 is exactly half of the A an octave above, (or A880). Historically, peoples' perception of consonance has been relatively arbitrary although every musical culture has employed the octave as being the most consonant relationship. Different cultures have had little agreement as to how to divide the octave into degrees of consonance. Western music currently employs the equal temperament tuning which is equivalent to dividing the octave into twelve discreet sections, each an equal distance apart. Objectively speaking, the perception of musical tensions tends to be a function of a listener's mode of approaching the material he is considering. The brain is only concerned with the mathematical relationships which occur between the ear and the auditory cortex. The mind, however, can only relate to the context of the music by what it has apprehended before.

Using systems theory we will attempt to construct a music which relays inherent information instead of relying upon diverse cultural influences to understand the composer's intention. If we base a piece of music, (or sculpture, painting, dance, etc.), upon a scientific "truth", we might achieve a "trans-cultural" aesthetic. Both music and scientifically derived data can be reduced to proportional relations. Proportion is independent of the measurement system used, but in order to correlate two systems we will have to establish a "quantum" or limit of minimum resolution of the systems. In music this quantum is called the semitone, or one twelfth of an octave.

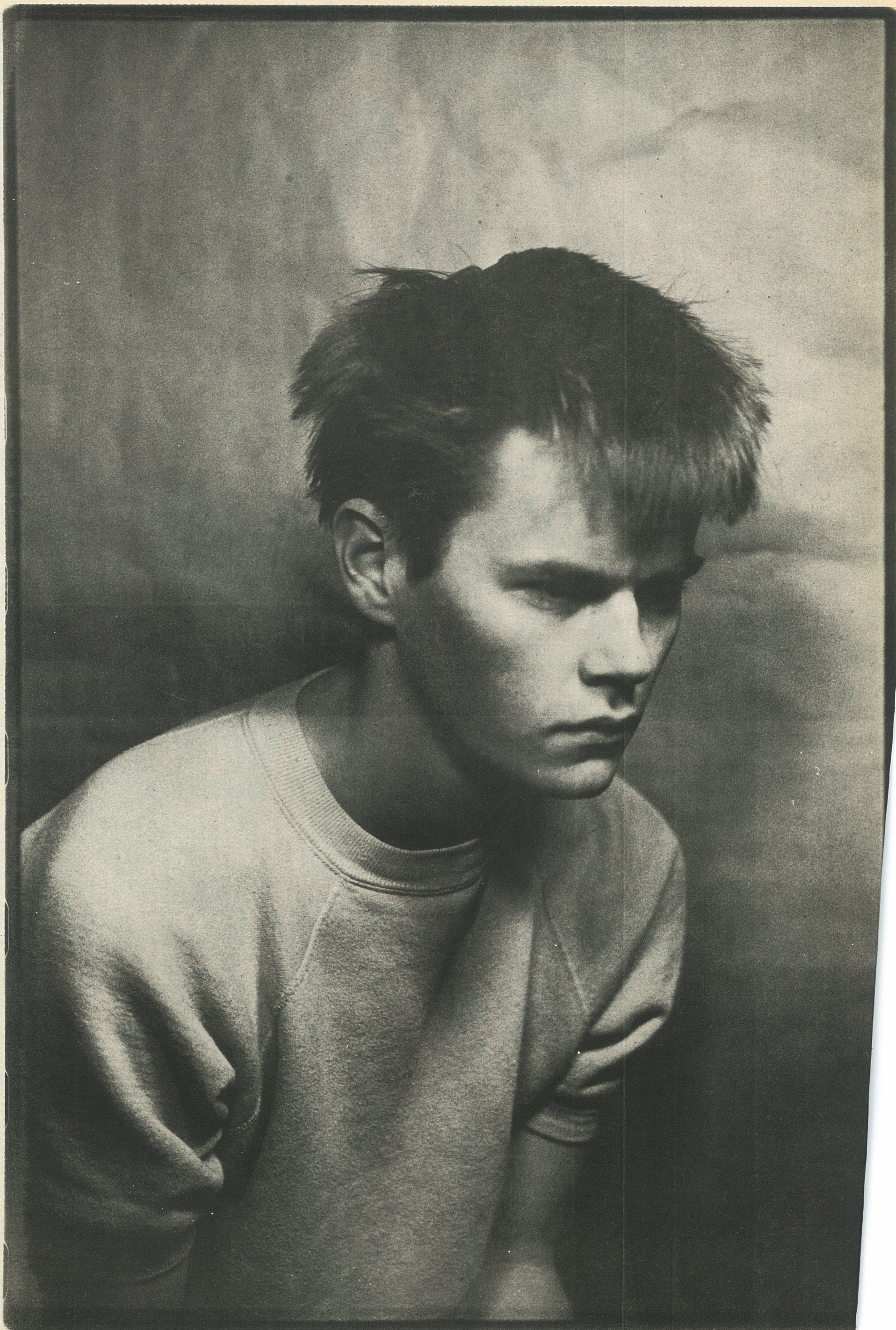
Graph 1 is a representation of the visible spectrum of light compounded with the twelve notes of the musical scale. The vertical lines are equal to the pitch and the horizontal are equal to rhythm. The data which we are converting is the human eye's perception of color as a function of different sized wavebands of light. Since the smallest interval of color is yellow, we will correlate that with a semitone. This process is known as "mapping" between two or more systems. To generate the rhythmic aspect of the piece, we have mapped between the spectrum and a 4/4 bar of sixteen beats. Our piece of music now embodies the same information both tonewise and rhythmically. We could extend this



process and apply it to dynamics and tone color or other aspects.

The larger piece of music has a poly phonic structure which is totally derived from the initial cell in graph 1. Each separate voice becomes twice as long according to the octave it is placed in. Further analysis is supplied in the graph.

One interesting application of systems theory to music would be as a means of communicating with alien cultures. The piece we constructed is still relatively anthropomorphic since it only applies to the humanly accessible portion of the electromagnetic spectrum. The process would be taken one step further and make an attempt to broadcast a universally occurring proportional relationship, (such as the spectrum generated by the hydrogen atom). In fact it is possible that certain portions of the Universe which man has observed could be extraterrestrial symphonies that mimic the hydrogen spectrum. In an effort to communicate beyond their area it seems likely that they would choose a trans-cultural mode of expression. It may be that even Helium is more popular than ABBA or the Bee Gees, although I doubt the record industry would agree.



Chris Crowder by Chick Rice

Christopher Crowder formerly of Tanzania, now Black Creek. Painter, etcher, his commitment to t brings him to Vancouver regularly.

VANCOUVER'S HANOI

Soirees, parlour games was the rule, with few exceptions small gatherings were in ... when we arrived at the "52" club party (I only counted seven) Sid Morozoff, Brad Gough, Johnny Bellos, Danny were exercising spring rites, playing handball, badminton, indoor soccer and Go-Go dancing. This is only a remanant description, reporting only what I understood ... otherwise there were new rules for everything. Likewise John and Tish Schneider's birthday party for Randy Pandora was a small affair. It was a wild exchange of hats, each exchange wilder than the last. Randy to Raymond to Tish to Wayne to Mary to John to Charles. (Dropping by a little later I noticed Tish's collection had doubled. I've heard of pulling rabbits out of hats, but hats breeding like rabbits. Obviously she planned to do it again, either with more heads or with just more switches.)

The 20th anniversary party for Le Chateau was cancelled. (Don't you wish you could call off a birthday at the last minute.) Well, Brad Gough's birthday which falls on the same day had the guts to get on with it. So a big bash turned into an intimate affair of live theatre where Brad introduced everyone to his baby. And those who managed to get in, Anastacia McDonald, Sid Morozoff, Marlene McGregor ... all wanted to drop it. (Kathy Wong)

Red, blue, yellow, the primary vowels, whose presence spells colour. But oh, what combinations! Wow pink, disturbing burgundy, electric blue ... with the latest in Pop culture, colour seems to be going to everyone's head, literally. Purple, green, violet ... the tie die set. Hairdying has become so popular that one hairstyling salon produced a show. The theme, though simple, inspired us for the largeness of the cast, so many showed up. Janice Toulouse, Miriam McGillveray, Gina Daniels, Gary Middleclass ... ready to risk everything. This hair trend coincided with spring, now we'll be watching to see if it falls out by the autumn.

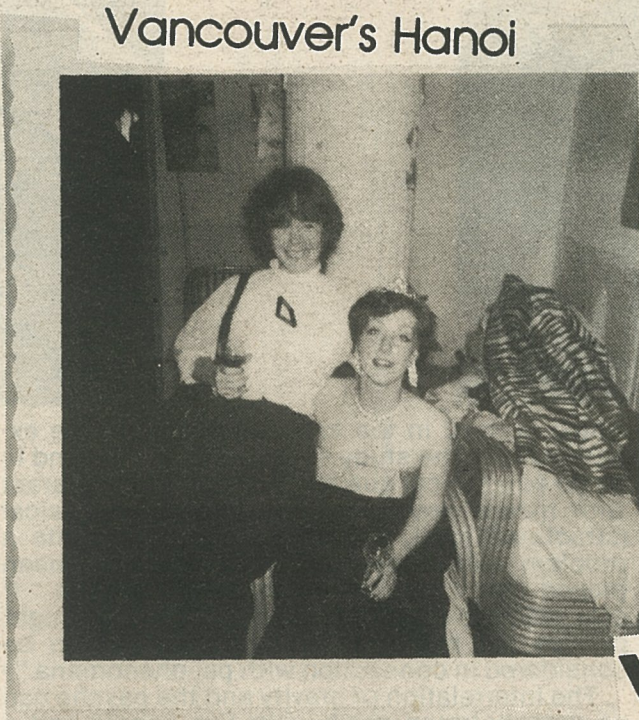
Unless he's changed his preference, Kim Tomczak set cynics back ten years. Some expecting portraits of his latest group of girlfriends arrived only to see photos of Dave Ostrem, John Bently Mays, Chris Reed, Richard Hambleton ... Actually, Kim's life may be settling down. Having had two shows within a short period of time and a performance scheduled for the Paris Biennial, there is an indication that there is a stabilizing influence (if not inspiring) having entered his life. His latest performance seemed to conclude abruptly to complace a restless audience. Maybe a settled life makes for an unsettled audience.

For heaven's sake!
What in the world!
Go to hell!

Why all this concern and reference with profanity, especially since the days have disappeared when such language could be called blasphemous?

We can be thankful for history, for Kings and Queens, Popes and Turks. Though despotic, they provided us with a heritage. Along with religion and politics, art has become more democratic. Artists have worked hard to popularize the concept that "everyone's an artist," and now that they've succeeded, let's see if they can sleep in a bed of their own making.

Like everyday expressions, artists' bandy images with similar convictions. The more said of a subject, the more it is to be disregarded. Art is thousands of years old ... superstitious and primitive, it has come full circle. Tribal notions prevail and no critic using Latin is going to pull one off on this crowd.



Vancouver's Hanoi

Charles Rea

Vancouver's Hanoi



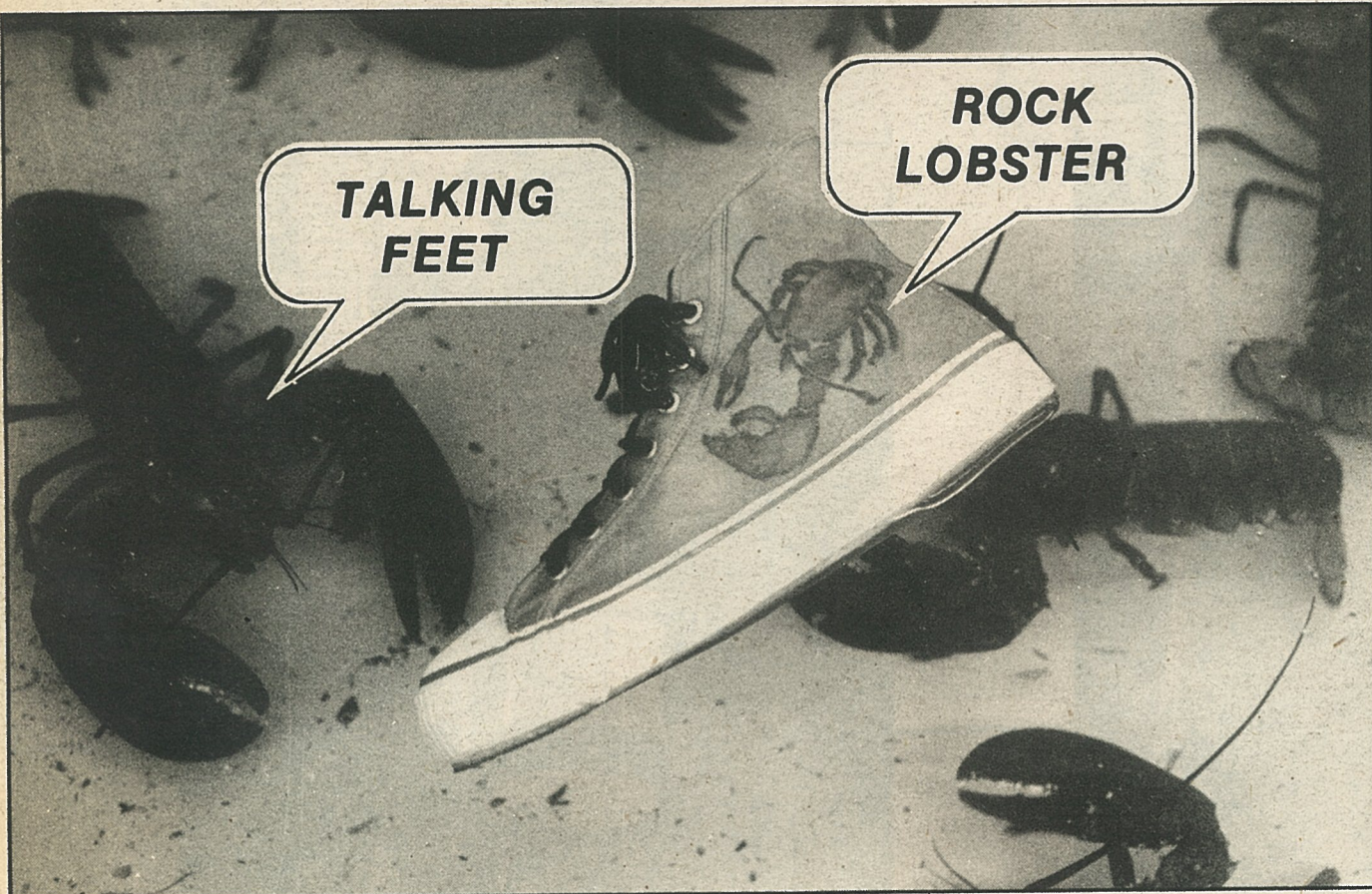
They entered two by two, one of every style, to catch the James LaBounty opening.

photo: Walter Gulezko

Vancouver's Hanoi

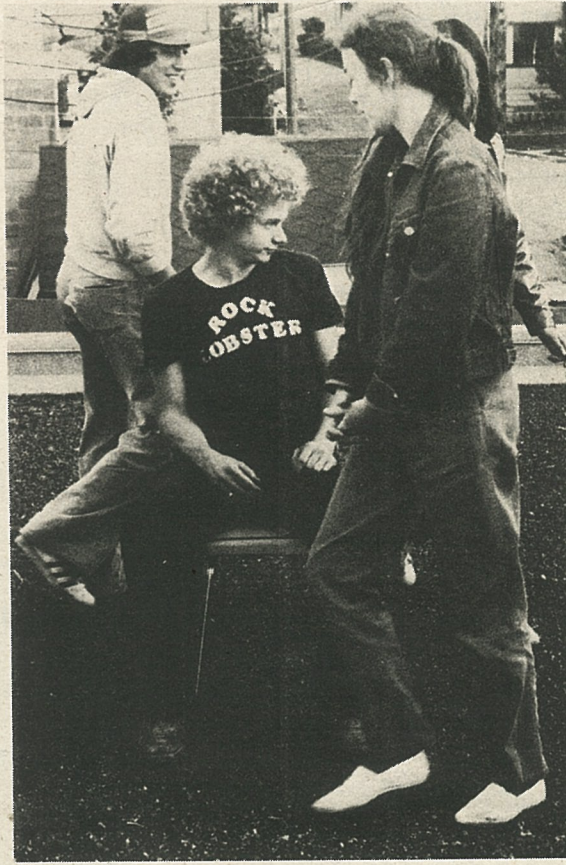


photo: Walter Gulezko



Phenomena

Carol Hackett



HAAKON FORWALD, a notable para-psychologist has been doing experiments in psychokinesis (the psychical influence on the movements of a physical body — a.k.a. P.K.) since 1950.

He has demonstrated numerous times that mental projection can influence the movement of objects, primarily small cubes and balls of various substances.¹ To produce results in P.K. experiments Forwald suggests, "the subject must put himself in a special psychological situation, generally characterized as a willing or desiring ... A person with the ability to produce strong mental images of physical events may well succeed in obtaining P.K. results without relying on the mental capacities **will** and **desire**. This would mean that the mental image is projected to the physical world outside the subject and produces there a real, meaningful effect."²

An explanation of this phenomena in terms of contemporary physics is difficult. Haakon Forwald believes that psyche and gravity could be similar in structure.

"The findings suggest that P.K. forces are of a gravitational kind and that they originate from a mental influence on atomic nuclei in the material

which is used in the movable bodies in the experiments... The study suggests that the mind is a non-energetical quality, but that it can interact with matter and energy on the microphysical (structural) level. Gravitation still represents a problem within physics, as it has not been proved to have an energetical aspect. If gravitation is structural (non-energetic) it might provide the basic element of transition to be considered in connection with psi-phenomena."³

The interrelation of gravity and the psyche can be demonstrated easily with five people and a straight backed chair. The person to be levitated, preferably a heavier member of the group, should sit in the chair with spine erect and both feet planted squarely on the floor. The other four should stand at his/her side, each facing a knee or a shoulder. Each person should clasp their hands together with fingers intertwined, only the two forefingers protruding. Each of the four puts his/her forefingers only, not the entire hands, under the knees or the armpits of the subject.

In a single motion the four try to lift the subject, and unless he or she is very light, they will not be able to do so. Now the four walk clockwise around the subject three times and return to their former position. In a smooth motion, each

person puts a hand on the subjects head, one at a time, in a circular movement until all eight hands rest with some pressure on his/her head. Remaining thus for some seconds, then **ONE AT A TIME**, in an equally smooth rapid sequence the hands are lifted. Then quickly, using only the forefingers, the four lift the subject to a phenomenal height!

The effect of pressure gradually building up and bearing down on the spine gives the subject an extremely weighed down feeling. The rapid decrease in such pressure in contrast, gives the subject a very light, weightless feeling and he or she can be lifted to a great height. This experiment has been conducted in many situations with people of all ages and has always produced results unless the subject was resisting the feelings produced in him by the actions of the four people. Remaining receptive and aware facilitates results suggesting the psyche is a definite force in this experiment and has an active correlation with gravity.

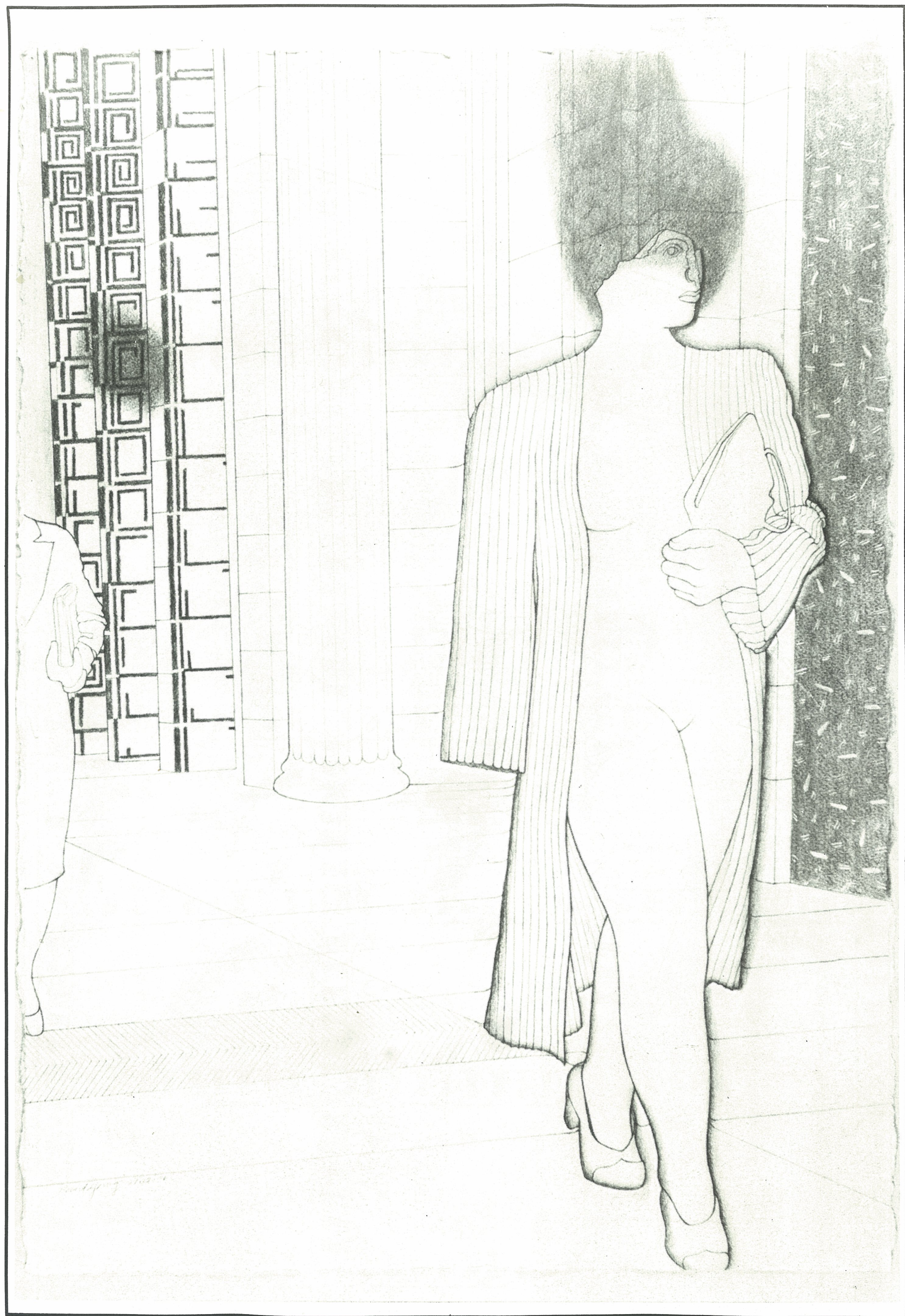
Footnotes

1. Haakon Forwald **MIND, MATTER AND GRAVITATION** A theoretical and Experimental Study, Parapsychology Foundation, Inc. 1969

2. *Ibid.*, page 71.

3. *Ibid.* Page 1. (psi represents non-physical or non-energetic)





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