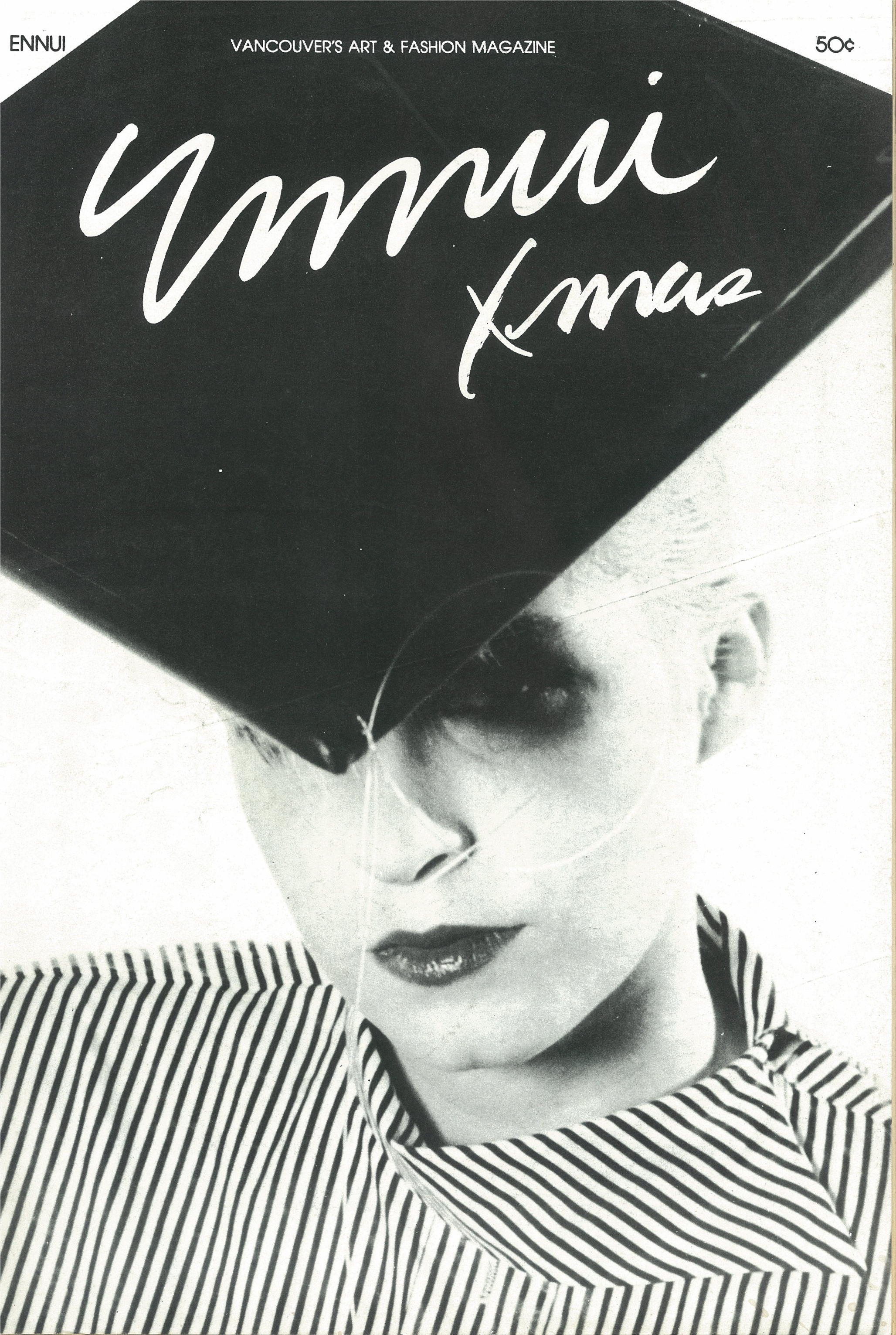


ENNUI

VANCOUVER'S ART & FASHION MAGAZINE

50¢

Ennui
L'amas



mea culpa



We specialize in fashion, advertising, journalistic, contemporary, aerial, underwater, architectural, archival, product, portfolio, portrait, micro, medical, pornographic, landscape, sports, legal, closet, surveillance, artistic, creative, inventive, commercial, pets, insurance, wedding, studio, candid, prospectus, descriptive, documentary, graphic, controversial, classical, occasional, decorative, corporate photography ...

929-7632 / 683-1037

Yvon bourgeois cosmetics

makeup: Yvon bourgeois
stylist: tracey

photo: richard jan swiecki
model: tibby



PROTEST FOR GLAMOUR



photo: UFT studios

FROM THE INTERNATIONAL HEADQUARTERS OF CLASS TECH, JIMMY, KELLY AND TERRY
ARE PREPARED FOR THE MARCH IN BOBBY TO ORIGINALS.

CLASS TECH - 544 NELSON

VANCOUVER, B.C.

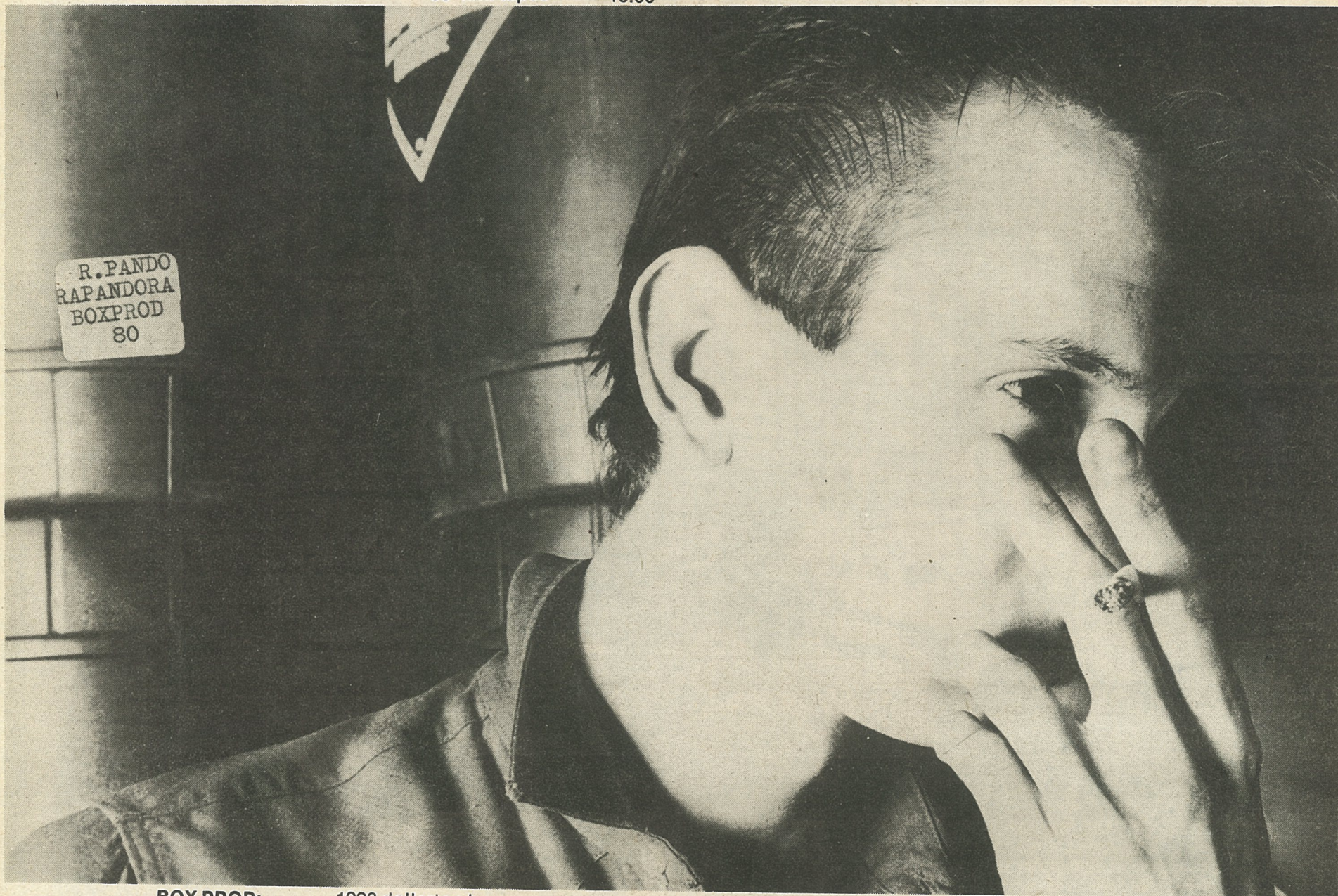
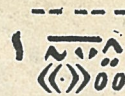
681-9721



merry christmas from ennui

SOME NOISSE EH

a limited edition of 50 30 min. tapes 10:00



BOX PROD: 1998 dollarton hwy. n. van b.c. v7h 1a4 canadaa 929-1531

MORNINGSTAR



311 west cordova



photo by chick rice

MIYA
designs

jewelry by: marcia pitch and marilyn magid
available at: angel, burnaby art gallery,
foofaraw, mgl, pizzazz, salmagundi west,
sister moon, and zo.

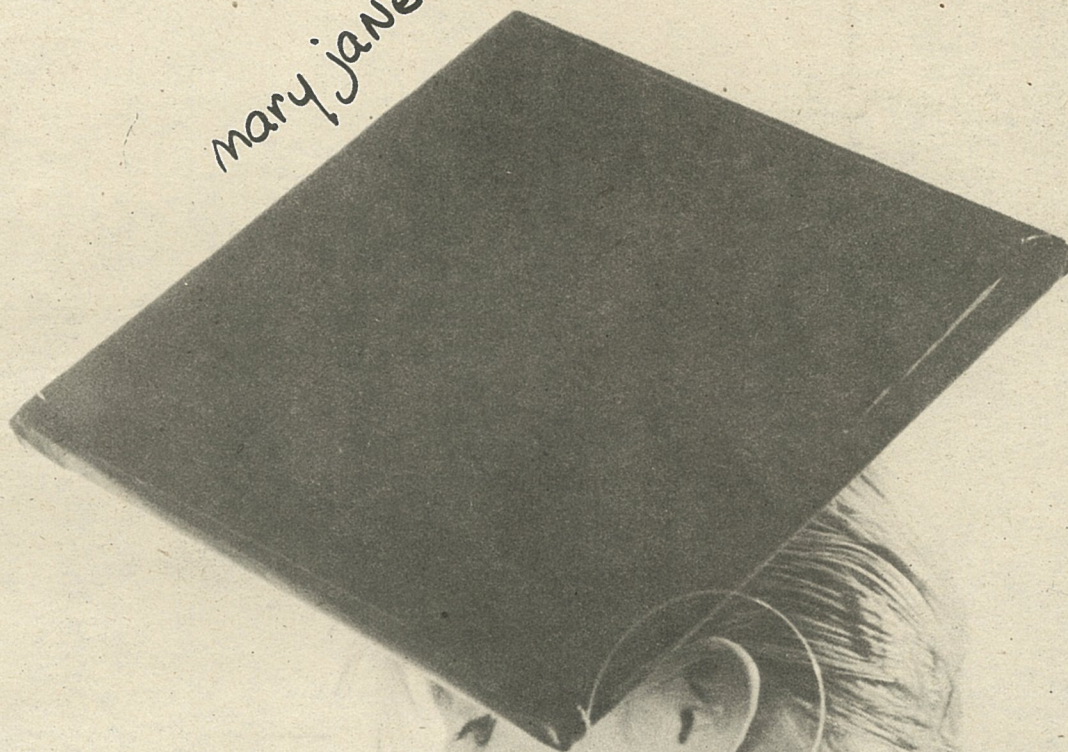
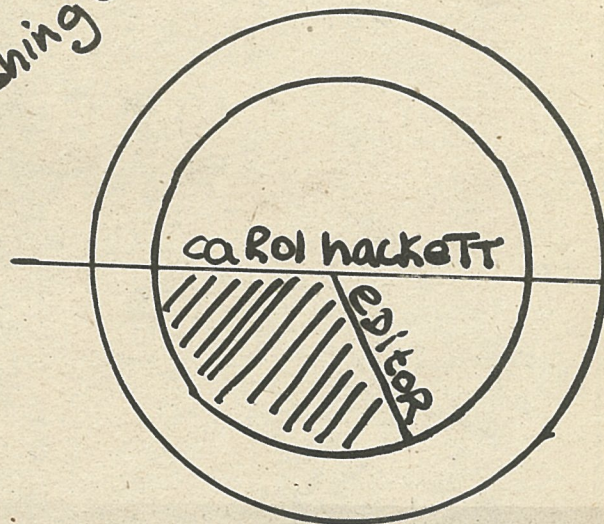
shelley ide
tom BONAURO
brad + tracy

SUPPORT modelling
sid morozoff
colin campbell
Daniel guimond
van couver's HANOI
frances SMILY
phenomena
CHRIS WOODS

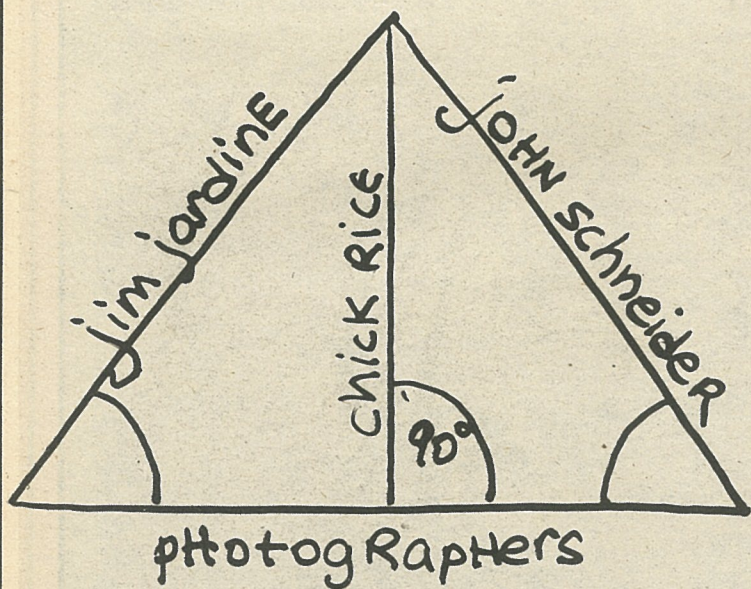
Contents

$$m.j. + c.r. = p.e.^2$$

mary janeway + Charles rea = publishing editors



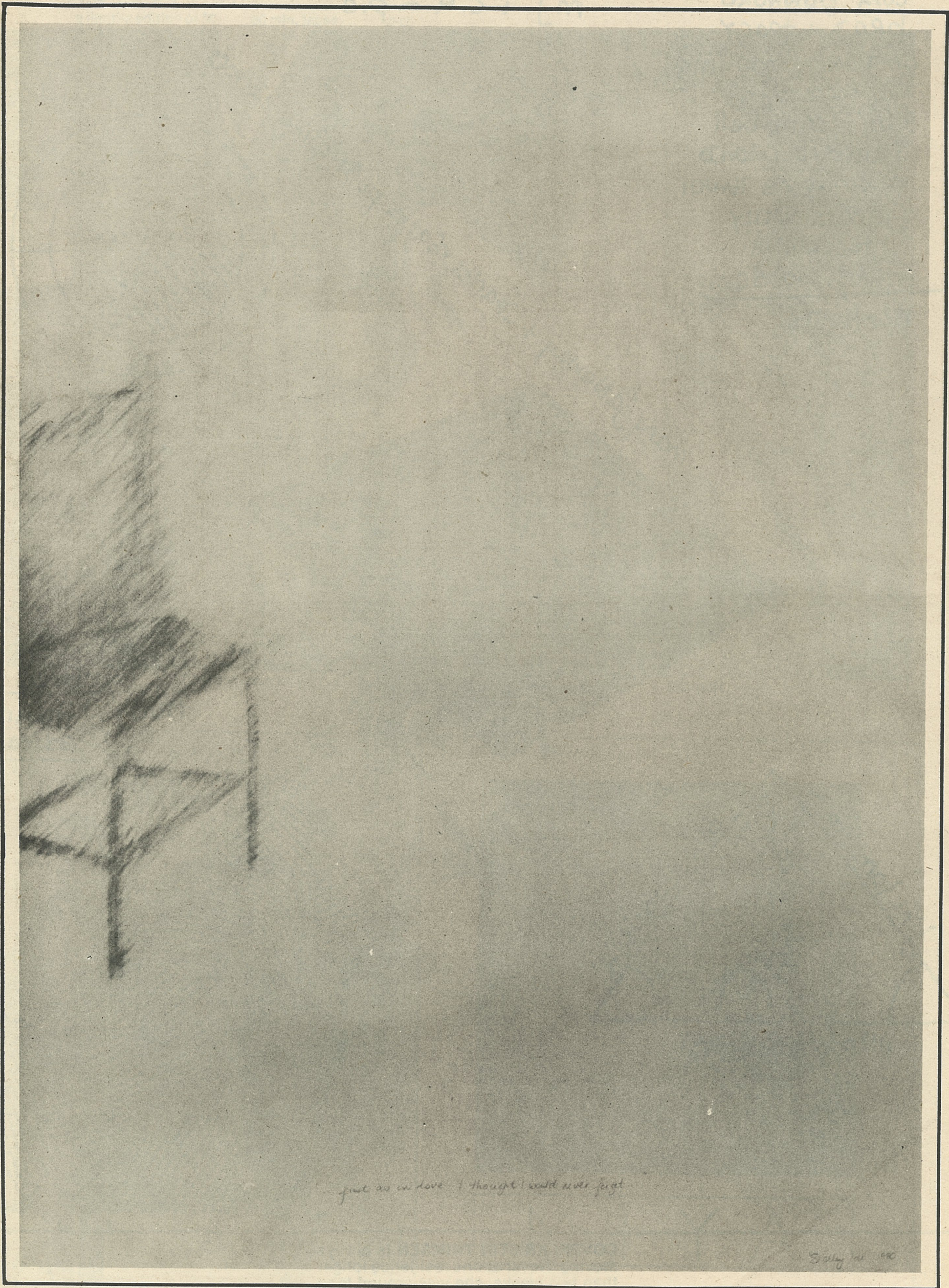
brad
+ tracy } fashion
editor
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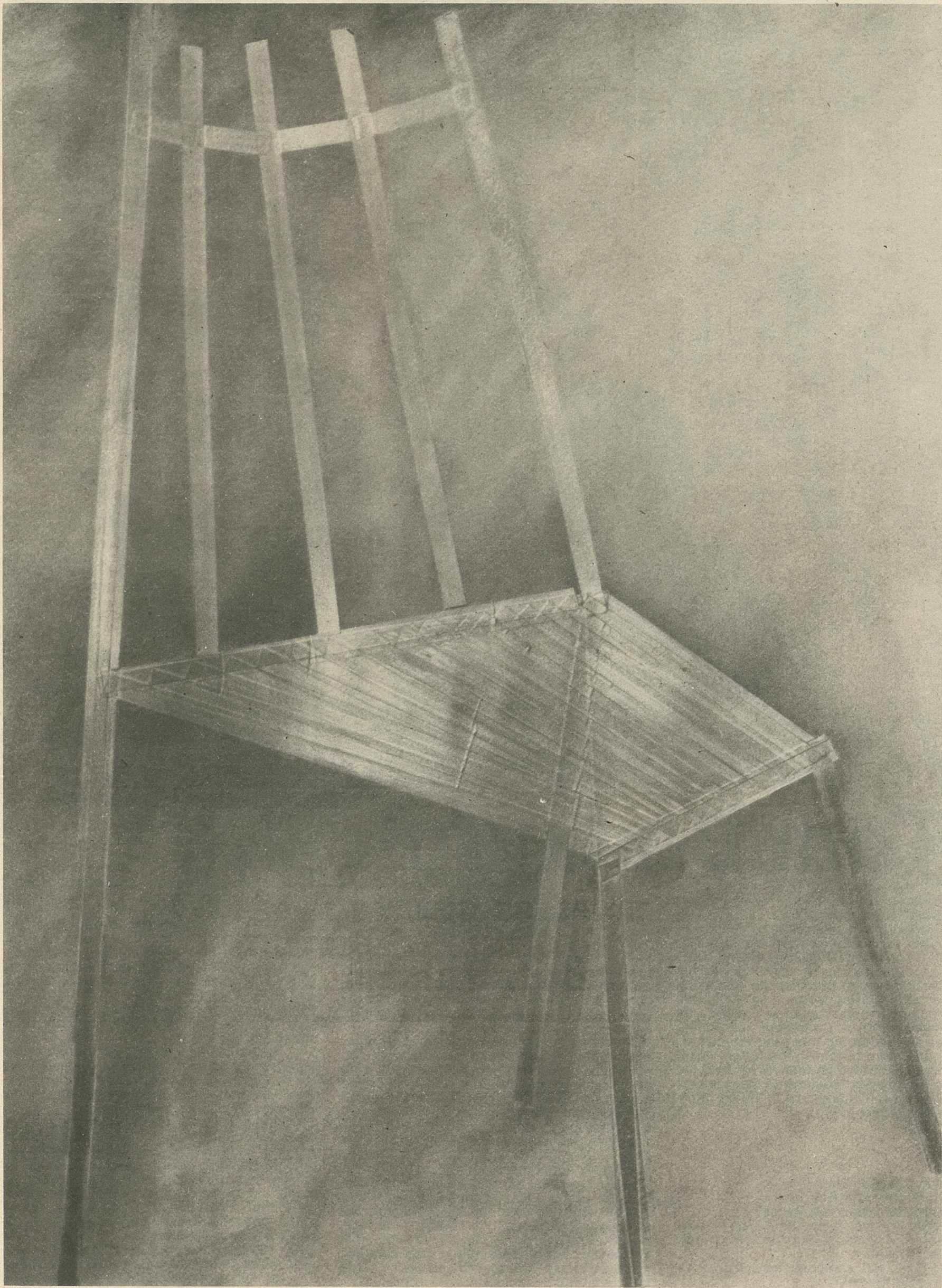


COVER: KRISTIN THIMSEN is always moving. Never at one residence longer than two weeks, she was around long enough to model for the cover shots. She is shown here modelling blue vinyl, and great style.

Hair and make-up: Kristin
Concept / Sculpture: Mary Janeway
Photo: Jim Jardine of Mea Culpa.

Vol 1 - No. 5
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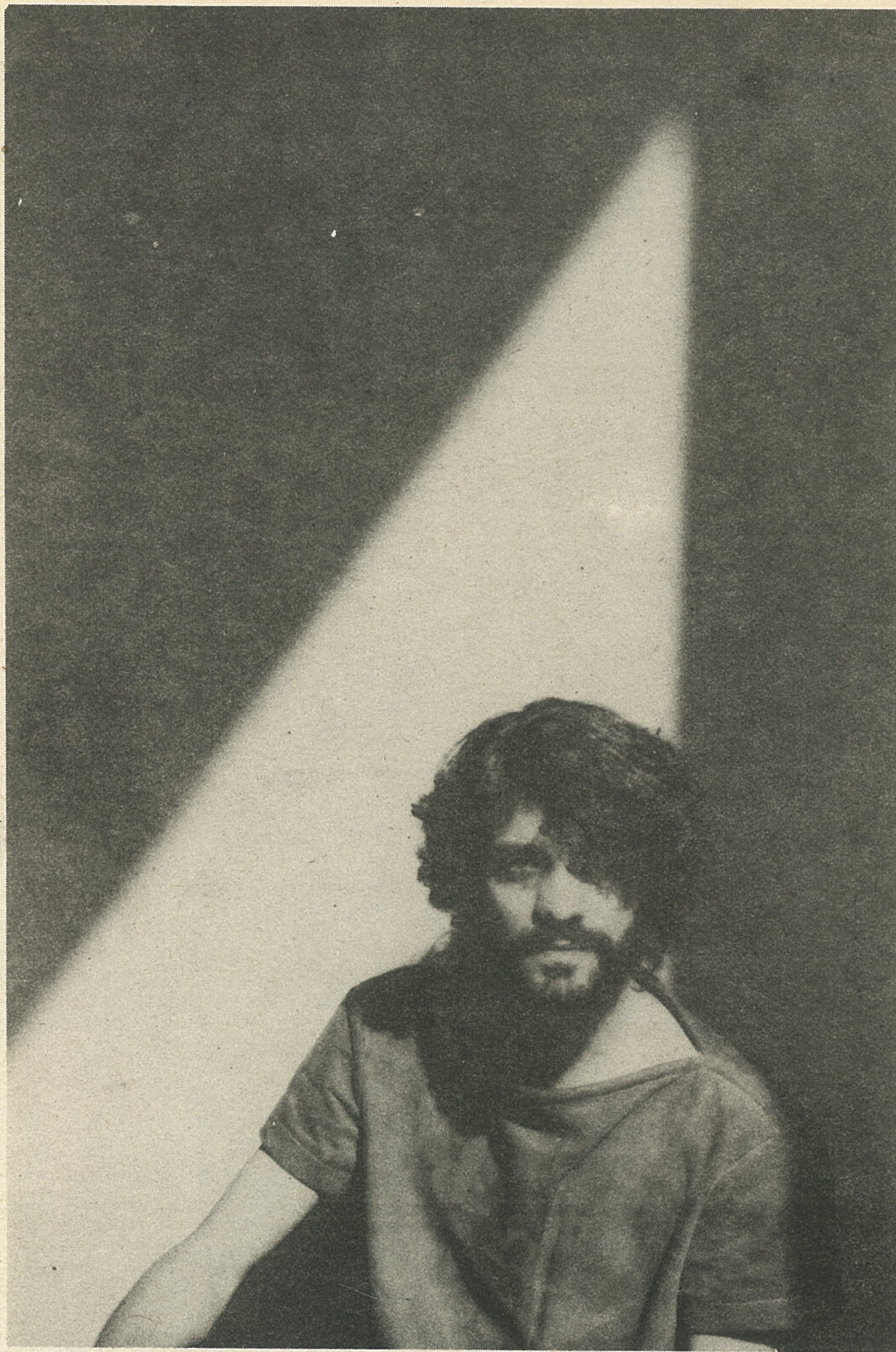


photo by chick rice

Tom Bonauro

INTRODUCTION

Tom Bonauro on a recent trip to Vancouver contributed to the following three pages of graphics. In addition you will be seeing shopping bags, stationery and other items with his unmistakable design stamped on them. the designer who started a trend in California arrived hoping to find a receptive audience, he did. Consequently, Christmas packaging won't be all that boring this year. We can expect to see more of him in the future where the mood will always be festive. He was the graphic designer for Boulevards magazine as well as Woodward's and now is the art director for airstrip Records.

E—You're from San Francisco?

T—I'm originally from San Jose.

E—Ever run into Dionne Warwick?

T—No. She's never been there. The person who wrote the lyrics for Burt Bacharach may have been though.

E—Originally you came up here at the invitation of Sid Morozoff.

T—Correct, he invited me to be a guest lecturer at the Emily Carr College of Art as well as speak to a class at the university... which is pretty good for a boy who's never been to art school himself.

E—Though you are not completely uneducated... your style seems reminiscent of the Constructivists.

T—I'm very fond of the Bauhaus and Constructivists, but we can't be held down with anything that preceded us... we have to fuse it

into what's happening today.

E—I think those schools are graphic designers dreams.

T—The reasons I'm so fond of the Bauhaus is that it wasn't just limited to graphic design. It existed in furniture, interior design and textile design as well as architecture. You had the same attitude distributed among all the crafts and arts.

All my work comes from inspiration other than graphic design. Architecture, writers and films really move me. Movies that have wonderful feelings and attitudes, I want to create graphic images that get across the same ideas and emotions.

E—Music isn't bad either.

T—Brian Eno is incredible. He's one of those people doing things with sound that I like to do visually. I feel there is a real parallel there. When I say this too there is a difference, because I have a lot of commercial work that doesn't relate to what I'm talking about, but then there's graphics that if I have carte blanche. I would design my bag. I love subliminal messages, the whole ambient idea, subtleties, because those are the things that create mysteries and romance.

E—Which are two things not at the top of any businessman's list.

T—It's hard to sell commercially, because people want to be knocked out at first glance. I like visuals that stay around for a long time, that you always go back to. And there are people doing it. I see ads that are so tastefully done, so subtle that only after the first glance are they exciting.

E—The last trip you made up here was more pleasure orientated.

T—It was a shorter trip as well. Jetting from place to place, people to people, yea it was fun. I like that fast pace.

E—This time there's a lot more business... have your contacts been receptive?

T—Yes of course the people I'm doing work for are very receptive.

E—I was talking to some one over at the Pacific Centre who had seen your portfolio and just loved your work, but said what can you do with stores like Ricki's, Sweet 16...

T—Yes, but those are the places I love to work with.. I think it's quite a challenge to take a business establishment and incorporate a fine art sensibility. To improve their image and get them to be less afraid of progressive ideas... I don't like the polarization of commercial on one side and fine art on the other.

E—Is California more receptive to new ideas?

T—I think anywhere there's a small group of people receptive to new ideas, but it's a minimal part of the scene.

E—The proliferation of magazines would seem to stimulate interest.

T—Yes, there are quite a few magazines appearing on the newsstands. A lot of them are styles after Interview from New York and others are styled after Stuff from L.A. Stuff was the first Large tabloid that was all advertising, page after page. Visually it's very pleasing.

E—Boulevards has certainly taken a new direction.

T—They were one of the first publications to produce the kinds of imagery I'm interested in, but because it's a business, and business being very practical they began watering down their imagery. I don't think it's as interesting as before. They're appealing to a wider audience, whereas before they were catering to the art community.

To reach a large audience you can't be too progressive or you'll lose them. But there are publications which keep experimenting and are concerned with presenting images that aren't seen everywhere. A lot of European fashion magazines are concerned about keeping up new images and new ways of presenting fashion and incorporating art. But you have to be careful because there is a lot of bad stuff coming out under the guise of fashion that falls short of bridging the gap between art and fashion.

E—Do you have any favorite graphic designers?

T—Oh yea, the one I'm most excited by presently is a Japanese designer, Tadanori Yokoo. I think he's marvelous. He is traditional Japanese as well as being contemporary... Blending a range of styles and images.. he does a lot of collage work as is seen on a few of the Santana records.

On the other hand when I was in New York three or four years ago Fiorrucci was the big influence. He has his own design group and they design everything themselves.

E—I like Victor Hugo, he's so uninhibited.

T—You like him, do you. His drawings and paintings have a nice quality of naivety about them, they're very simple. the thing is Victor Hugo is a personality, when he designs an ad what you're buying is Victor Hugo not his design. That's how these things work, when you have a name you're given carte blanche. Like you're buying an Avedon photograph as well as the Versace outfit.

E—Having tasted where design can go, I'm sure two dimensional graphics can only satisfy you for so long.

T—Exactly, I'm getting into fabric design and soon I'll be doing more textile design. I'd love to see my design take on 3-d form.

E—That recalls what you were telling me the other day, your ideas for paper cuts.

T—Oh yea, people have always done it but it's quite costly. What I'm interested in is exploiting and utilizing the technical end of graphic design. ...I'm really excited about having this show in San Francisco that is exhibiting some of my personal pieces. I've used items that I can't in my graphics, much more unsophisticated materials. Such as paper pieces with thorns.

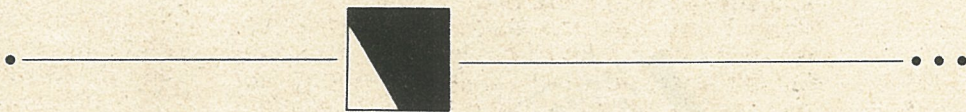
E—It still sounds very pure, it doesn't sound as if you're getting away from your sensibility.

T—I think it's just that I don't get to work with raw materials in my graphics. That's what I'm so excited about.

E—Things have developed into this real cool aesthetic, clean lines, very simple...

T—What it takes is a sensibility that can produce clean lines and I don't want that taken advantage of. I don't want people to do minimal pieces because they're easy. I hope that isn't the reason people are doing them, I hope they're doing it because they like that kind of feeling.

Photographed For the Hoovers on Airstrip Records



Photography **J**amison **G**oodman **A**rt **D**irection and **D**esign **T**om **B**onauro **H**air **R**aul **T**orres **M**ake **U**p **K**eith **H**ollings **J**ewelry **C**ec **L**e **P**age





Photography: H.J. Schneider, Leather
 Designs: Marilyn Katz Available at
 Neto, Vancouver, Neto, Alberta,
 Snowflake, Banff. Models: Cindy,
 Debra, Diane, Guy. Hair: Johnny
 Bellas. Jewelry: Marcia Pitch and
 Marilyn Wiesenfeld for Miya
 Designs. Sculpture: Marcia Pitch.
 Ladies' Moccasins: Fox and
 Fluevog. Men's Moccasins:
 Le Chateau. Styled by
 Future Program Ent.
 Ltd. Graphics:
 Tom Bonauro

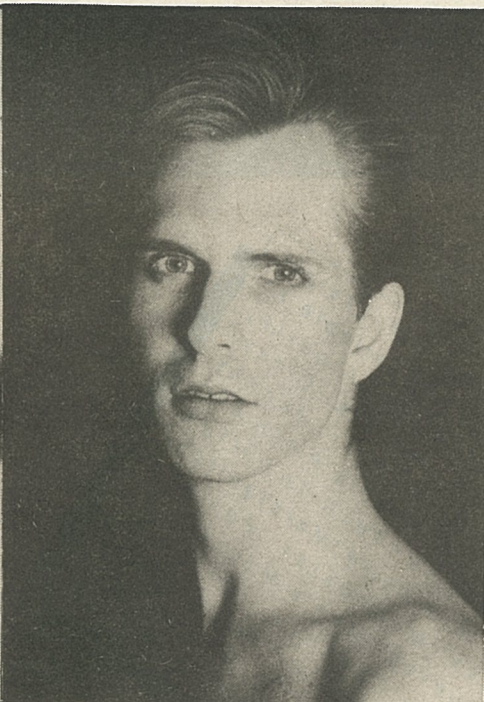


EPISODE #4

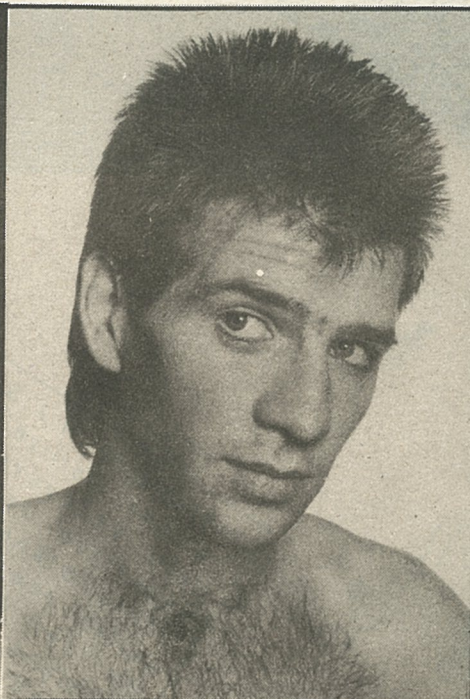
CAST FOR ALL OCCASIONS,



DEBORAH FONG



DENNIS MILLS



ALISTER BROWN



JERRY McBRIDE



EPISODE #7

SUPPORT MODELLING

A TALENT AGENCY

Photography: John Schneider
 Concept/Design: Paul Wong for Support Modelling
 Wedding: Debonair Formal Rentals
 Props: Vancouver Playhouse
 Minister: Alan Gislason
 Production: Western Front, Mainstreet Inc., Ennui.



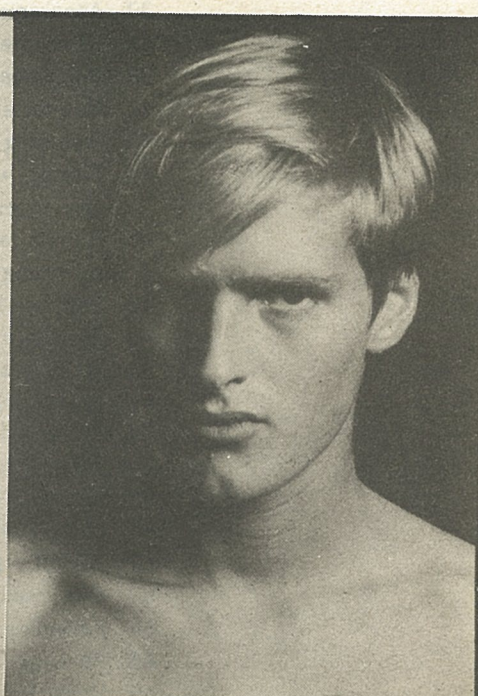
JOHNNY BELLAS



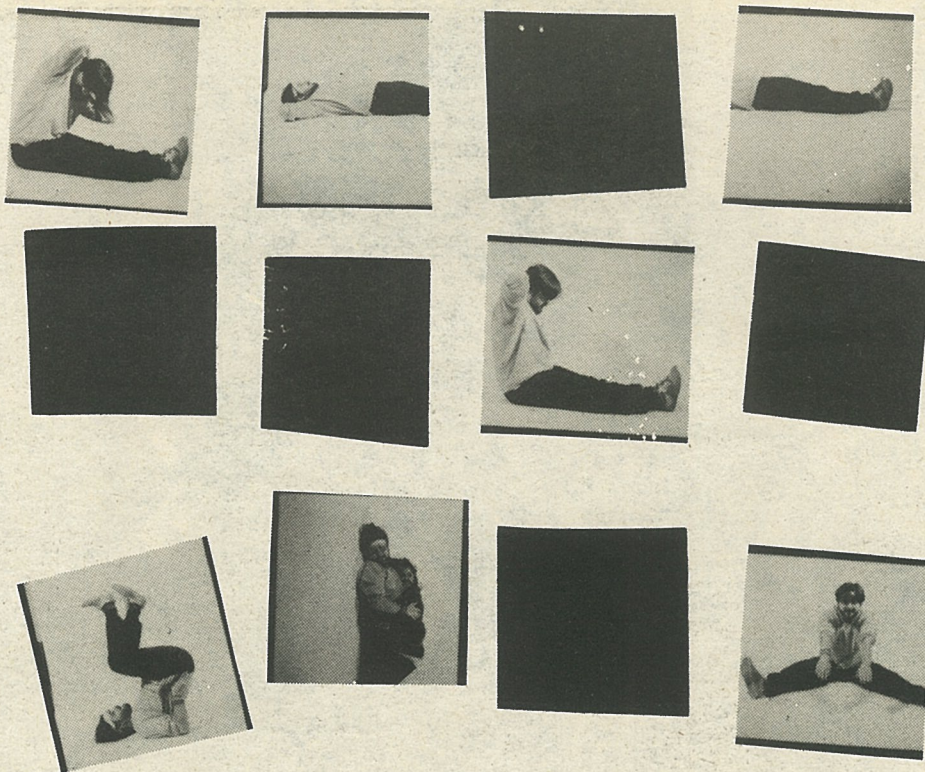
GINA DANIELS



JEANETTE REINHARDT



MARK OLIVER



DIET

CROSSWORD

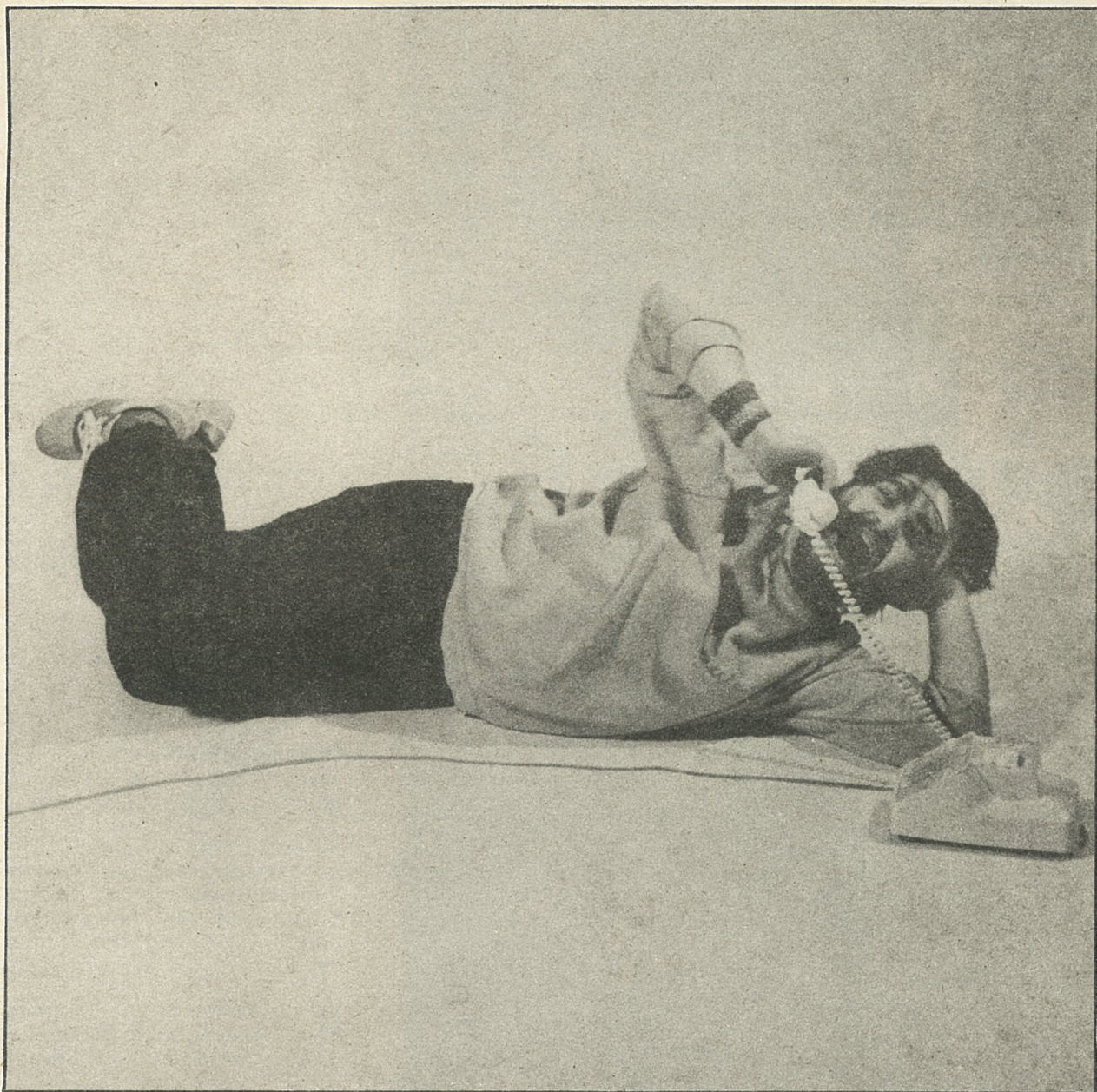
PUZZLE

ACROSS

1. When you meant to start your summer diet
6. Diet result
11. Diet resolve: ____ up on sweets
14. Slender Flamenco dancer
15. Eating horse
16. The French hardly drink it
17. Do this to your good intentions
18. Morning must
20. Don't forget these while dieting
22. Direction
23. Food should have this appeal
24. Tempting herbal extras
26. Times to have 18 across
27. Diet avoids this
28. Milk: comb. form
30. What to do with a platter of potatoes
33. Aria da ____
34. Diet makes you slim ____ trim
37. Asparagus stalk
38. Keep the ____ on your appetite
39. Don't leave your weight to them
41. Non-fattening beverage
42. Watching your weight is a good ____
44. Dieting will do this to excess pounds
45. Bundle of grain
47. How long to watch your weight
48. Starch—Hawaiian style
49. Stretch marks
51. Weight: abbr.
54. Ice-box raids are diet ____
55. Dieter's forte
57. Narrow here is nice
60. Estrogen producer
61. Girl's name
62. ABCDE, etc. the ____ of vitamins
63. Diet manner to avoid
64. Fattening drink
65. To urge like this is fattening
66. What to do to temptation

DOWN

1. MDs do this about obesity
2. College official: slang
3. Girl's name
4. Chiller
5. One kind of diet
6. Sounds emitted when eyeing a banana split
7. Probably overweight group of females
8. Had carrots and celery
9. High calorie vegetable
10. Unlovely sound
11. Best sources of protein
12. A pickle ____ your hunger.
13. Say this twice to apple pie
19. Reducing seems this to some
21. Important mineral
25. Life's juice: poetic
27. National boy's group
29. No-calorie sources
30. Attention-getting sound
31. Vegetarian of a sort
32. Food perker-upper
33. Don't let them know your diet secrets
35. Born
36. Summertime: Abbr.
38. Chicken serving for a Liberal
40. Continent: abbr.
43. German article
44. Egg-shaped
46. Pressure-cooker sound
47. "My Sister ____"
48. You don't want legs like one
50. A Beatle
51. Calorie conscious
52. Known nutrition chapter and ____
53. Less moist
54. Envious neck
56. Cook's best friend
58. Number of meals Italians eat
59. Fall behind on weight loss



mary janeway

Sid-up and take notice!

The hot-line to Sidney Morozoff's new and improved diet program is now open. Pick up that phone and talk it off.

Start your New Year's slimming program now and attack the new diet crossword puzzle. You will need a dictionary, calorie counter, and a map of Scarsdale.

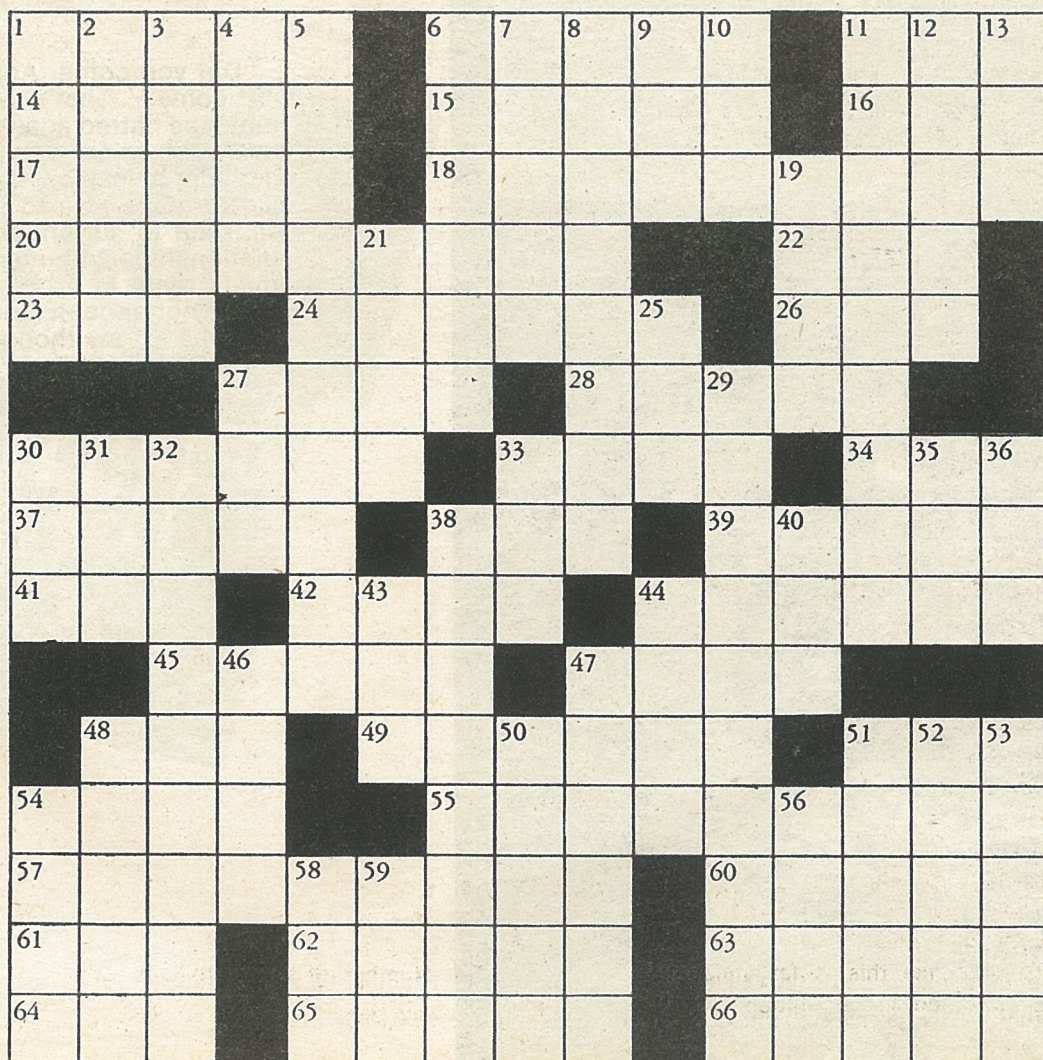
The basic rules are simple: drink no alcohol, in fact, drink nothing except club soda with a twist of lemon, - hold the ice. Quantities of food are not specified. Eat as much or as little as you like.

Because you only follow the plan for two weeks at a time, you don't get bored or

frustrated. Supplement your afternoon lunch with a crossword salad.

2 cups spinach, water-cress or endive leaves.
 ½ cup celery
 ¼ c. cucumber (diced, carrots (shredded)
 ½ c. french dressing
 1 medium tomato

Sprinkle pepper in a large wooden bowl and then rub with garlic or onion. Tear the leaves into pieces large enough to be easily recognized. Add the celery, cucumber and carrots. Pour in the salad dressing and garnish with tomato wedges.



(See page 23 for solution)



PERIPHERAL BLUR

colin campbell

Peripheral Blur is a fifty minute performance piece utilising taped and pre-recorded sound, and three rear projection slide screens.

"I never travel without my background. Listen. Let's not get confused. Let's be clear. Let's not go down the garden path. Don't mix me up with your reality. Stop using your imagination. Don't go with the flow. Let's keep the edges sharp. I need my background. Let me fill in the peripheral blur.....

This is Yonge Street...Mainstreet Canada.....This is where I live...This is my beat...my front yard. This is where I eat, sleep, get drunk, make love, do my work.

I live between the Burger King and MacDonald's. Nourishment is just a step away...in either direction.

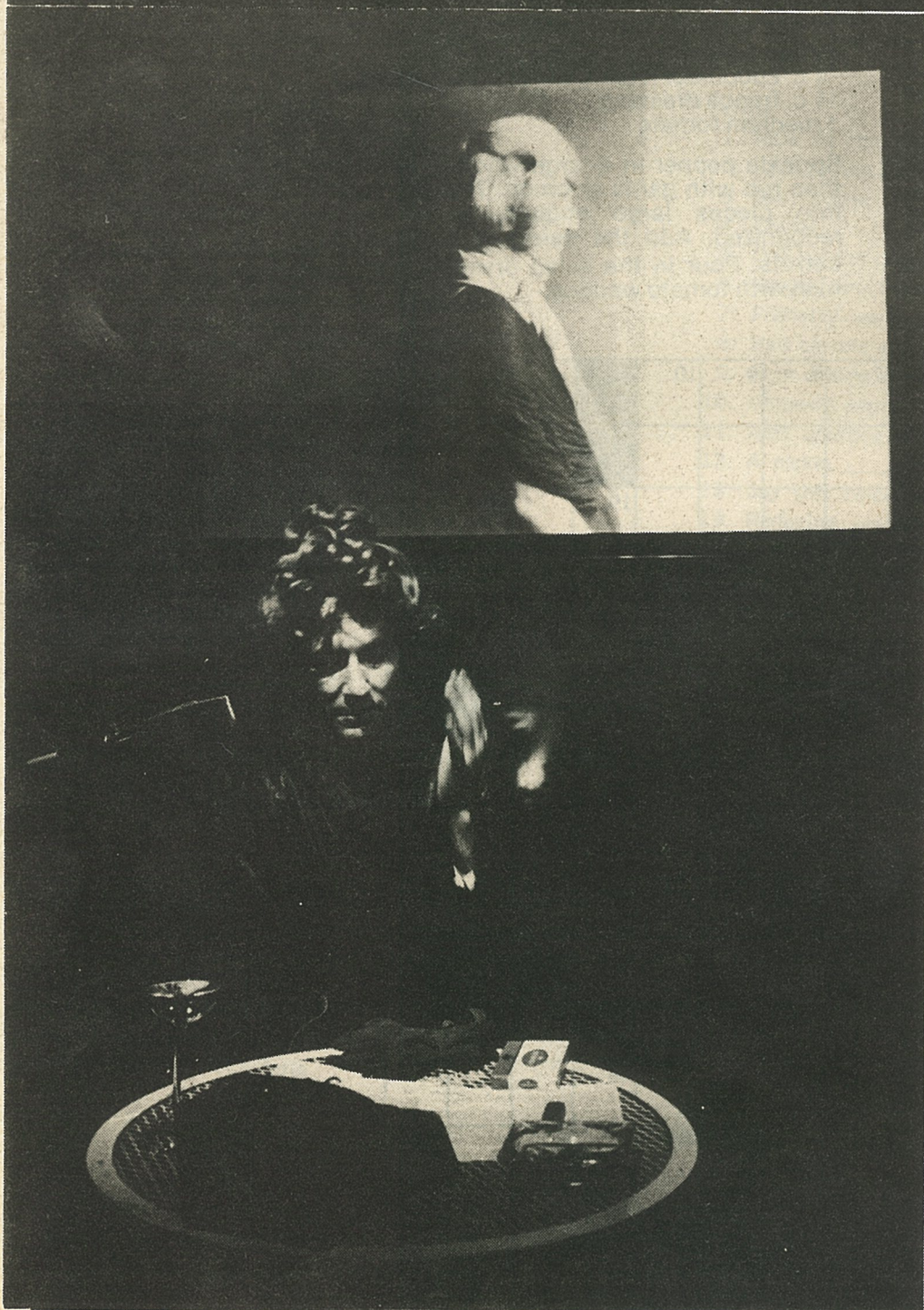
My cockroaches think they've landed in Heaven.

My street is high on tech.
Low on style.
Short on grass.
Beyond the valley of the Suburban Dream."

.....Colin
From Peripheral Blur

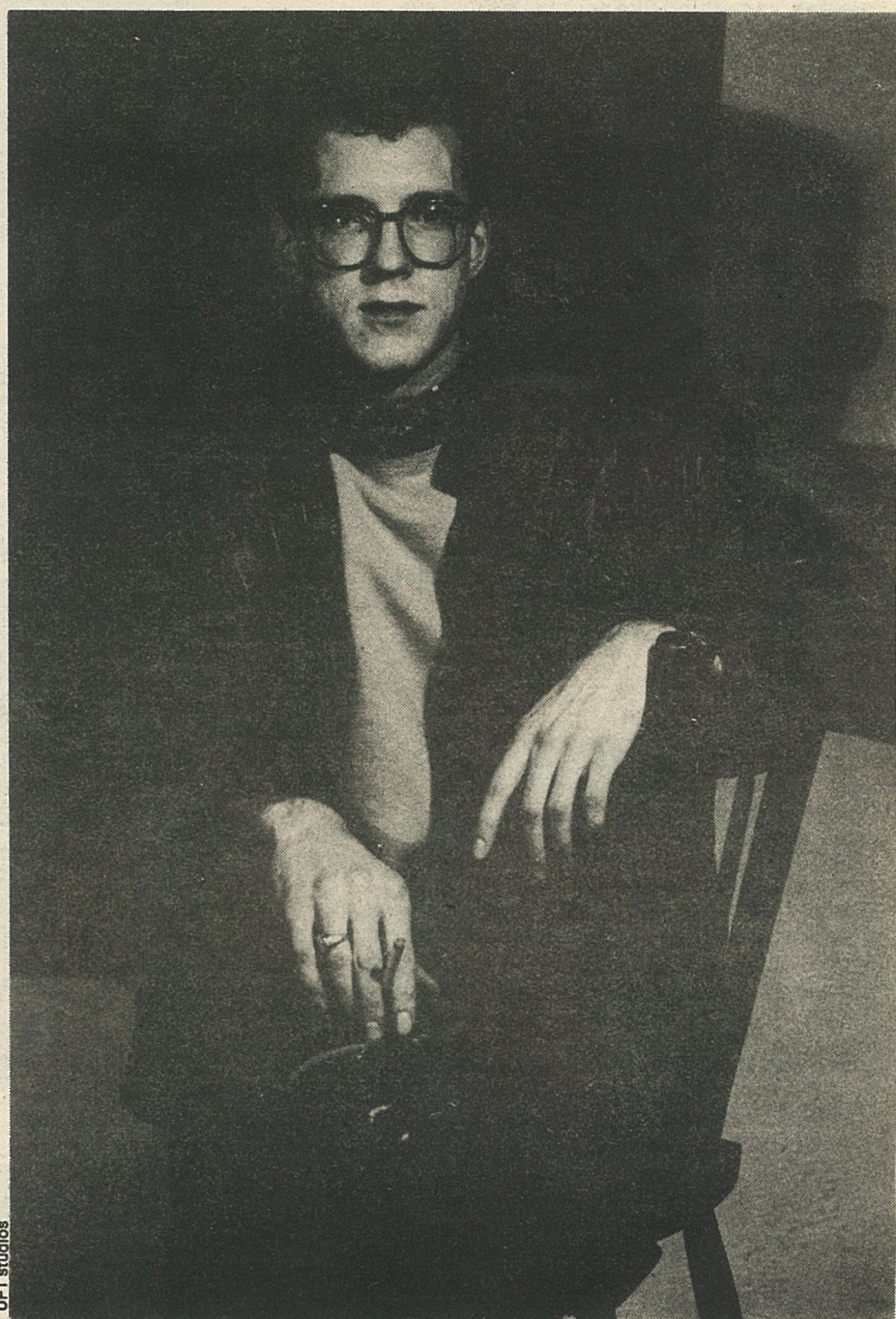
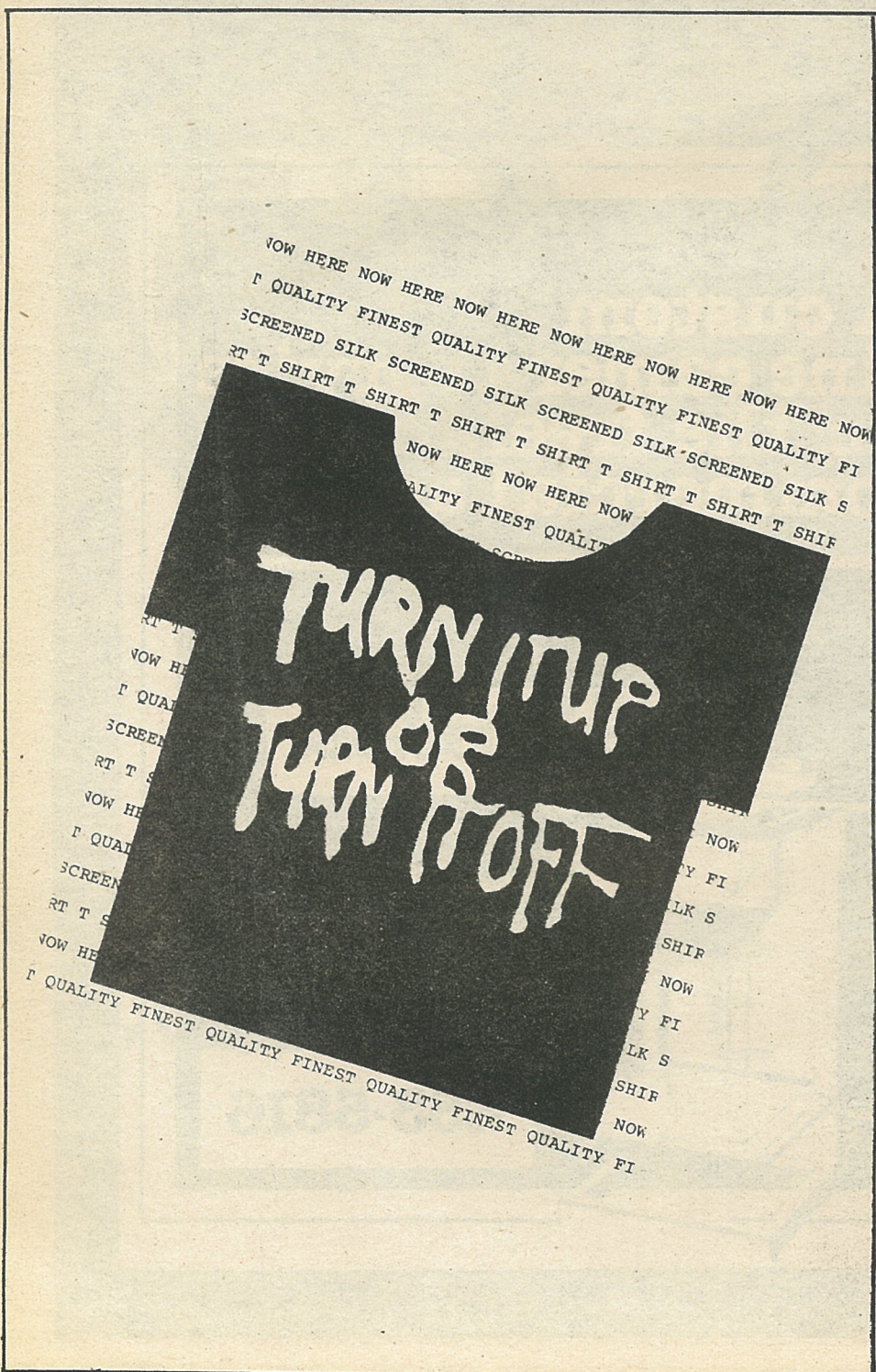
Exerpts and photos from Peripheral Blur, a performance by Colin Campbell, produced by Factory Theatre Lab, Toronto, and also performed in Montreal at the Parachute Performance Festival. Photos by Roy Hartling, Montreal.

"Did you come, Anna, can you come Anna, did you come?....That's what all the men say. I have immense hatred against all these men...these male lovers of mine. Men are babies. They want a shoulder to lean on. If I am weak...they vanish. They like to make love to strong women, but they just want me to surrender. It is better that I not have relationships with men.....Men enter me so far that finally there is no place for me anymore....and if that is not enough...they enter my head so there is no place for my thoughts anymore....then they buy you a drink".....Anna





Season's Greetings
from
Chick River



David Newson...services available at...Class Tech...681-9721.

I GOT CAUGHT

[notes on intellectual terrorism]

a.a./lips, levres;
ideas that have style are necessarily issued from
mental catastrophes,
they can sometimes borrow the form of an analysis of
the collective catastrophe,
theory-----
then becomes an expensive ideological infection that
can only determine previously available incidence.

through the (a) substitution of values, options, models
is operated an inversion of cultural functions
(of dissident language factors) that intercorrelate or
converge on the ruptured surface of syntactical
values, but then transits, to the limit being caught
within the suspension of sense
trajectories within themselves-----

a.b./breakdown;
all through the night-----
internal bruises meant literary deviance put on more
lipstick, needs, requires coating,
damaged? tied up ...
never mind get dressed come to nothing
accumulations,
the things they said then hit the street.
proceed to such a thing

a.c./inducing, induction, induire;
scrawl into thick favours provoked by mutual consent
dissipating solvent alerts

deranged preliminaries sharpen derision, we don't
need
proofs, any past -- we don't mind.
forget it ... submerged into action, the shape of things
to come as her nerves were listening and talking out
of rhythm.

b.a./they do it, don't they?
credit talk about people i wouldn't know what things
don't
happen,
even meet down hands make over transparency lips
mirror
gleams, something like another hit and run,
i insist, vacantly penetrated, flashing in and out, she
could
still remember a line about french lesbians and don't
we ...
not even the dark as it seemed to alter, they do it.

relieved retrieved physically the bits were falling
pieces
into place as in a cell of forced choices neatly confused
frigidly readable

... then blood, all we really wanted was to see some
more
blood, running through herself w sharp objects, the
most
common writing, the indispensable, what it all meant,
on a
couch.
somewhere else without words.

b.b./trapped;
"i know i ain't worth nothing but a thin dime,
but if you put your heart in my hand
i'm sure that i could change your mind"
(lou reed)

c.a./slow down;
sounds perturbed his desire to call out to himself,
with you ... disturbances as to mean something, four
walls
a bed/divergent drifts pulling him out of focus, it was
sufficient for me to remember his boots without
searching
too far. good times were washing back the tide.
ripped and torn from our insides, don't these city
nights
hold us together. easy does it...i mean who the hell
would
want to stick his hand up the dress of some guy calling
herself something like miss.
they said i was sick, i came back ...
just a book about piss and shit and watching football.

c.b./liquor and drugs;

she lit another cigarette another day
...methodically sub titled
into realisms to forget, forget it...games and goodies,
we mean it, while we're here let's find time for it...

by daniel guimond

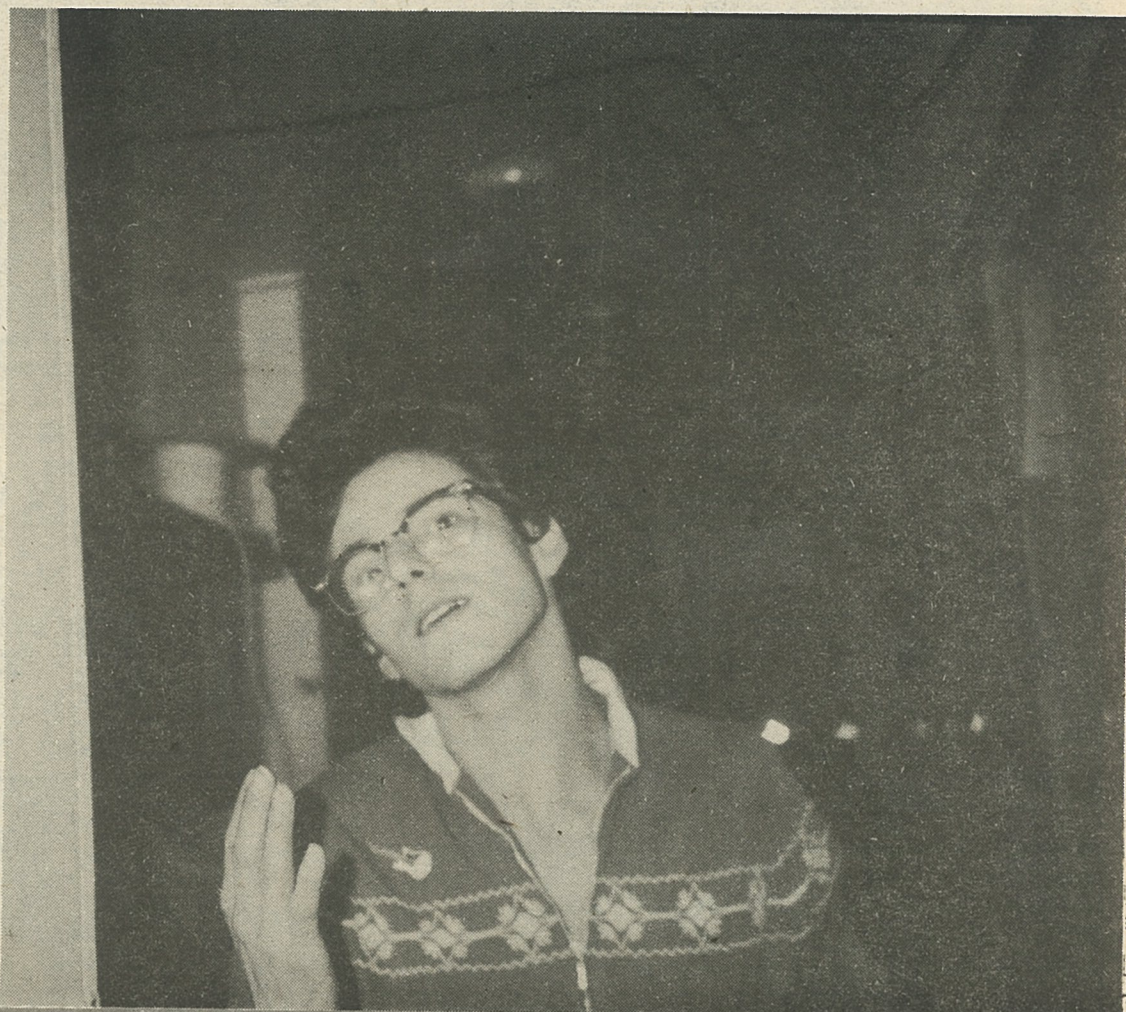
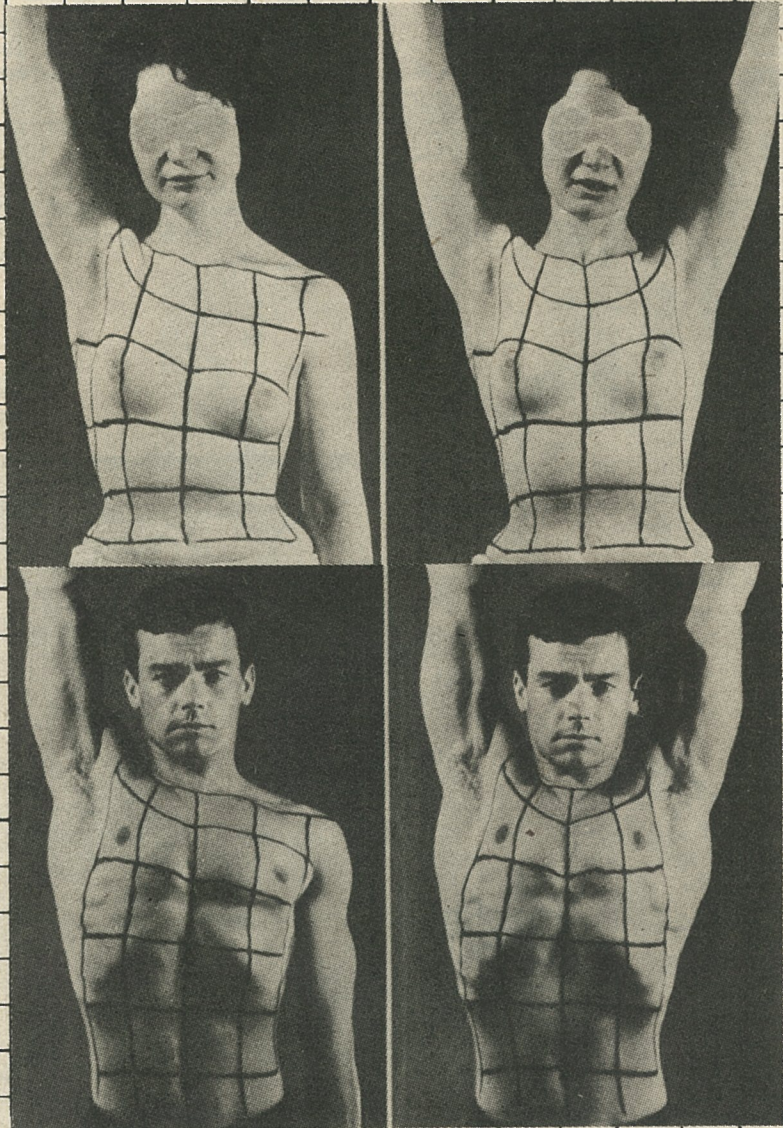


photo: allister brown

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for the freelance
commercial artist.**

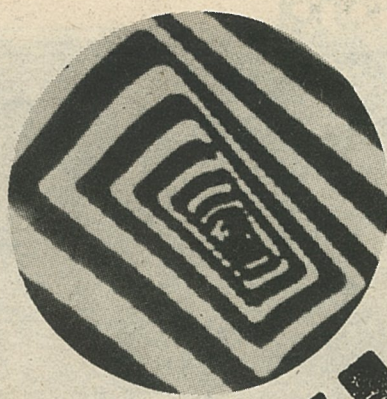


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poetry

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e'

Western
Front

DECEMBER 12 and 13

NEGAVISION

COMPULUTE



售舊建新廠

斤良

A.K.A. held a E.P. release party at Gary Taylor's. This band being popular draws quite a crowd... so much so I vaguely remember the music. ...Though it must have been good because the following evening I was called up and asked to go again... I decided to save my money and pick-up their E.P., Red Therapy.

Model roles for a model future

Los Radicos Populares:

Arturo, Juan, Guillermo, Zippo, Antonio and Dash Ham.

激
光
防
止
蛀
牙

還知倦鳥茵喬邵

What looks like a deft collage in reality is a photograph. So many faces from so many places; you've heard of jam bands, well this one is composed of pretty faces. they make a great pin-up band, but with talent like this I hope to hear them soon.

Economical as always the Western Front in the course of one evening managed to wish Kate Craig and Hank Bull farewell on their round the world excursion; in the same breath and in the same words they wished Kim Tomczak, Sandy Janz and Chris Reed good luck at the Paris Biennial and to a new life in Toronto. Up went the arms to welcome Elizabeth Chitty! AS THE NEW VIDEO PRODUCER, REPLACING Kate, and finally they broke into song to wish someone Happy Birthday. The turnout could not be called sparse, it seemed like a social swap meet, everybody was peddling some sort of sentiment. ... more

報新

Tracy and Brad

Tina and Tony

Knowing how to behave in public

指南

王 文 景 面 對 難 題

Ann and Frances with the ubiquitous Johnny Bellas



昨日股票收市行情

股價高周自



Hank accompanying Sushni.

大妹被

Lest this be known as a music column (go forbid) we will mention the art exploits of the BRAINEATERS rather than the musical. (Though I will make a brief mention of a concert they gave in a downtown lane where aged brick and rusted fire escapes rose all around. It was transformed into a punk Filmore with a touch of West Side Story... really brilliant.) Though the art exhibition was held in a gallery it was one of the few times I haven't heard the complaint that they didn't understand the art. How could they. There was something there for everyone, such as a door for your closet, spare parts for your car... I believe the Braineaters to be real humanitarian down deep, and want to give every stray object they find a home. Not that the art isn't present, it just is concomitant to the object it fastened itself to... real Mexican Tiajuana.

Jim, Evol and Trevor, living up to their name, Braineaters.



DIET

CROSSWORD

PUZZLE

SOLUTION

1	A	2	P	3	R	4	I	5	L	6	S	7	H	8	A	9	P	10	E	11	L	12	E	13	T
14	G	15	R	16	E	17	C	18	O	19	O	20	A	21	T	22	E	23	R	24	F	25	A	26	U
27	R	28	E	29	N	30	E	31	W	32	B	33	R	34	E	35	A	36	K	37	F	38	A	39	S
40	E	41	X	42	E	43	R	44	C	45	I	46	S	47	E	48	S	49	E	50	N	51	E	52	
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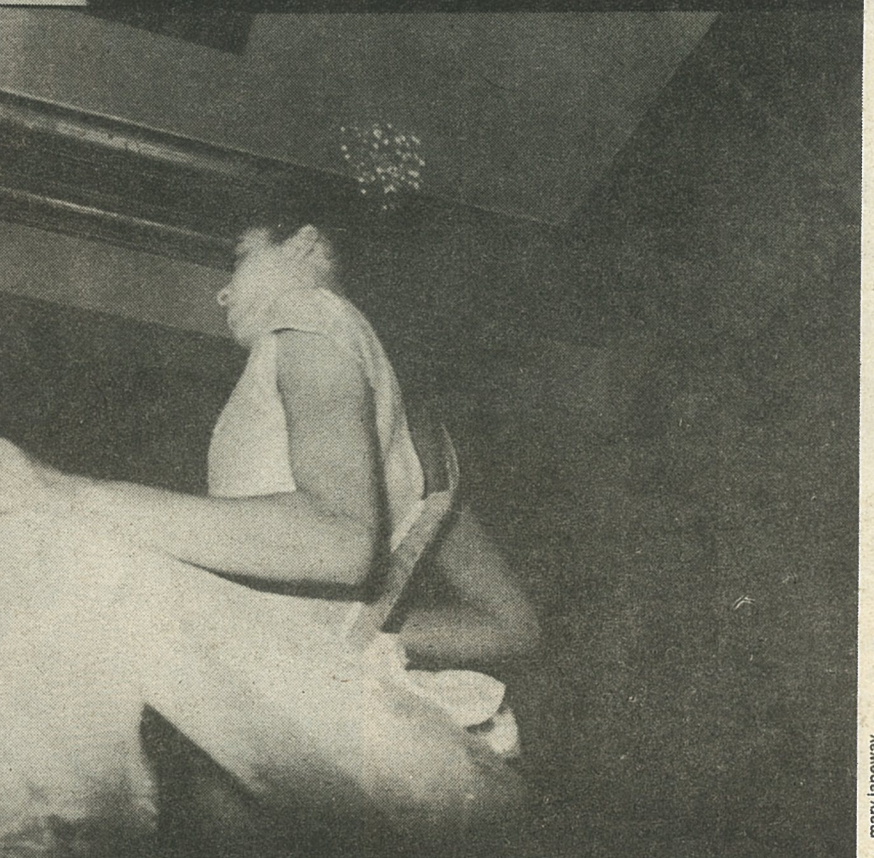
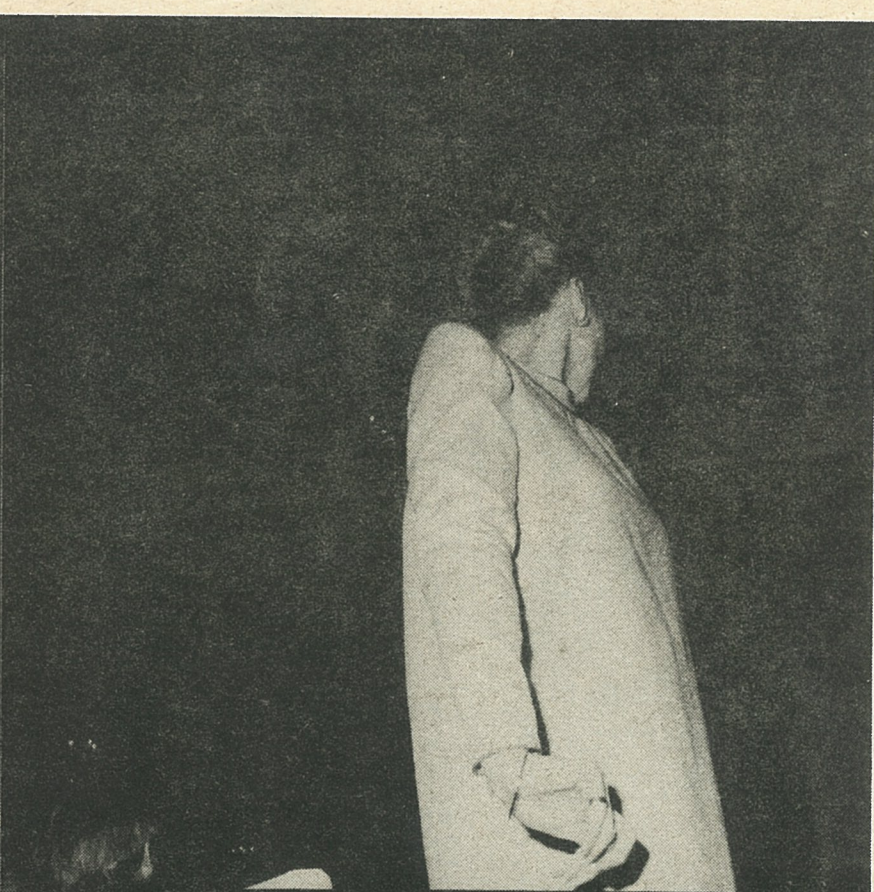
如魚得水 最幸福理想

Carol and Dennis - catching the Stardust



James Brown in Town

You hear it mentioned just about everyday that we live in a small world; coincidents are just too numerous to be over-looked...This popular form of complaint deserves a little attention. **Ann Rosenberg** of 12 West was scrambling about trying to put an ad together, **Frances Smily** a lovely girl and probably unbeknownst to herself an angel in disguise strolled by the store. Ann immediately asked her to pose in a few pictures, Frances did and consequently Ann got some lovely results. A little later on Ann attended a fashion show, thrown by who? You guessed it, Frances the designer; well Ann was a little taken aback... so Van Hann decided to document the occasion, capturing for the first time living proof that our fates are preordained... as well known for her chic hardware ann also patronizes the arts. She is heralding the visit of painter **Peter Schuff** with an exhibition that is due for opening Dec. 15 at 12 West... As for Frances Smily's fashion show, it was an episode right out of Italian Vogue, atmosphere, personality, wine, pasta, truly a fun evening.



mary janeway

**FRANCES SMILY DESIGNS
AT IL PALAZZO
1980**

co-ordinators: future program
stylist: johnny bellas
make-up: yvon bourgeois

models: connie barnes
maggi robertson
tiby

Phenomena

Carol Hackett



FORCE FEEDING A STUBBORN PYTHON, WHICH HAS REFUSED TO EAT.

TALK TO THE ANIMALS

Although Polynesia the parrot made it easy for Dr. Doolittle to learn animal languages, most people show little interest in communicating with other species. Instead we shove the words "dumb beast" into their mouths trying perhaps to justify our misuse of the creatures with which we share this world. There are exceptions and a notable one is Francisco Duarte, a seventeen year old boy of Prtatopolis, Brazil. Swarms of bees, fish and snakes are a few of the animals that listen to his commands and obey them. He says, "I talk to the animals and they talk to me. It just comes naturally to me."

Animals communicate in many ways and the concerns some species display makes one wonder who deserves the title humane. The mammals of the sea are devoted to each other and go to great lengths to protect one another. When a dolphin is hurt others hold him so he can breathe. Scientists observed a support system of this kind carrying on for two weeks; the able dolphins taking shifts until the patient was recovered. Dr. John Lilly in 1961 observed the companions of a dolphin who contracted a cramp in cold water use medical skill to aid their friend. At the first distress signs the two attendants rushed to support the victim. He could breathe but could swim only in a twisted position, and the second set of whistles probably communicated this to them for the two thrust their bodies against a spot just in front of the tail fin. Experiments have shown that pressure here produces a muscular reflex that extends the whole body; and the dolphin was cured.

Dolphins also aid each other when a mother is about to give birth. Two "midwives" are always present in order to hold the offspring up to the surface so it may breathe. This is not uncommon in the animal world. The spiny mice, elephants, marmosets and gnus are a few of the species that aid the mothers in the birth of their young.

This love and attention to offspring usually continues after birth. When Jaques Cousteau was following a family of sperm whales he came too close and a propeller of his boat injured the side of a calf. Within moments twenty-seven sperm whales appeared out of nowhere and surrounded the calf.

Animals have called on man to aid their young. In 1967 a school of dolphins in the Black Sea surrounded a small fishing boat and pushed it towards a buoy. There the Russians found a young dolphin tangled in the anchor rope. After freeing the creature, the dolphins escorted the boat all the way to port.

But man's help has been useless in the tragic beachings of whales. When man attempts to rescue the animals by towing them out to sea they swim right back to shore. In 1950, 97 whales on the Orkney Islands and 167 in Scotland were left high and dry. There are reports of 1400 whales beached on Cape Cod in 1874. In a recent occurrence about seventy animals died in spite of efforts to save them. Research into the latest beaching indicates one whale may have found itself dangerously close to shore and all its companions died in an effort to save their friend.

Some animals' concern is not restricted to their own species. In the early sixties an Amsterdam scientist, Dr. Kortlandt, witnessed such altruistic behaviour in chimpanzees. He tied a tiny baby chick on a pathway in the Congo jungle and watched the chimps carefully untie the small creature. This experiment indicates why no chimps can be caught in traps, a victim is promptly freed.

Many ingenious ways have been devised by animals to evade their warden, man. In the Bronx Zoo a rhesus monkey escaped several times. Each time he was captured his pen was examined carefully but no escape route was found. One attendant secretly observed his clever ruse. At dawn the monkey retrieved a banana from a hiding place and ran to the large moat that bordered the moose range and waved the fruit back and forth. A large moose swam up and the water-shy monkey thrust the banana in the mouth of his ferryboat and jumped on. From the moose enclosure, freedom was easy. Young elephants in captivity have been known to stuff their bells with mud so during the night their raids on the banana plantations were undiscovered until too late.

J.H. Williams in *Elephant Bill* describes how an elephant protected a man. The elephant was lifting large logs very high and as several logs had already fallen the work was dangerous to the driver. Without instructions the animal picked up a heavy beam and held it vertically between its tusks and trunk. During the rest of the job the beam was an effective barrier for the driver.

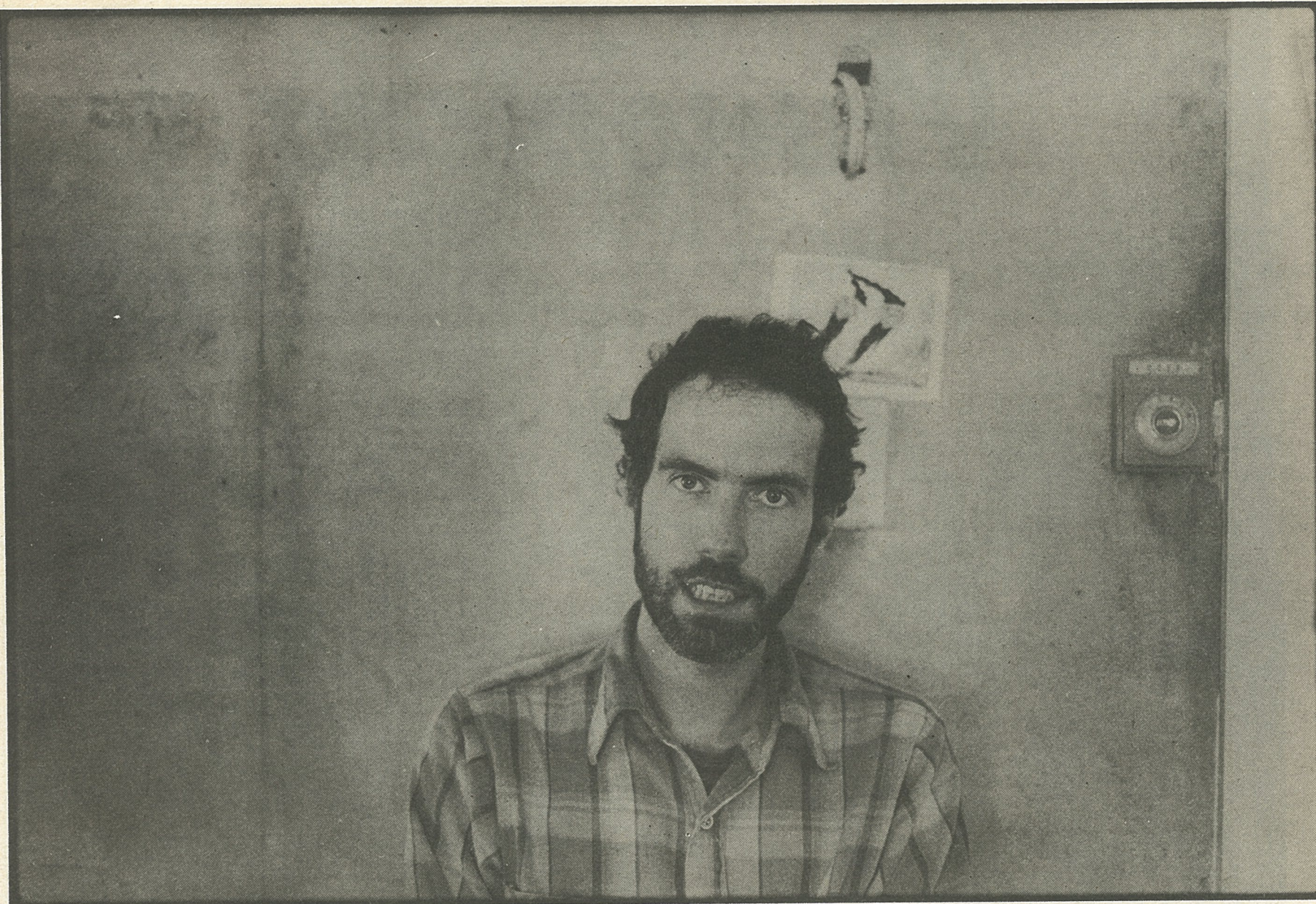
Sometimes animals unite in defense against man. In 1913 a young farm boy of West Germany picked up a wounded jackdaw intending to rescue the bird. Other jackdaws misinterpreted the boy and swarmed around him screaming their anger. Whenever the birds saw him in the field they flew around scolding him. Sixty years later, young jackdaws were still being taught to hate him.

Artistic expression which man generally considers a virtue of Homo Sapiens is found in other animals. Johannes Kneutgen in 1964 published an account of the talent of a South-east Asian dayal. While the bird was chirping he placed a ticking metronome beside it. The bird kept adjusting the tempo of his song as the instrument was speeded up. When the ticking became too rapid it abruptly switched to another melody that suited the up beat.

The male bower birds of Australia and New Guinea create theatre pieces to inspire the females to mate with them. They clear away great areas in the jungle and decorate them. The golden bower bird piles branches around a tree and weaves them together to form a tower almost 10 ft. high. Some gardner bower birds build several towers side by side and connect them with a wall of twigs which they decorate with beautiful objects. Other types build teepees with several rooms inside. The yellow-breasted bower bird pushes thousands of sticks into the ground, weaves rushes through them to form a solid wall and lines the enclosure with grass. The satin bower bird paints his set. A dry leaf or piece of bark that he frays is his paint brush, and berries mixed with saliva is his paint. When the paint is ready in his beak he holds the brush with frayed edge downward and lets the paint run onto it. Then he rubs the paint up and down his bower. When their stage is ready the males take large red berries in their beak and perform elaborate courtship dances.

These are only a few anecdotes which illustrate the kaleidoscope of levels on which animate species can communicate. Even in primitive creatures, such as insects and their societies we can find analogies to our own behaviour, further emphasizing our common origin and make-up.

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mea culpa

CHRIS WOODS

Chris Woods, Canadian, now resides and works in London, England. What sort of artist he would have made had he remained in Canada is irrelevant.. for he seems infected by the London neighbourhood of Bricklane. Here the sordid tales of Victorian literature sprang, and if there is a hint of enthusiasm in reciting these stories he doesn't connect it in any way to his own work. Perhaps like Jack Torrence in The Shining, he may have been there before and is adding a new chapter to the legend. Perhaps in this Gothic atmosphere he has become heir to the Brothers Grimm.

E. You are artist in residence at Malaspina at the moment. What are you working on?

C. Well, I just finished my "mono madness" print. I've had mononucleosis since New Year's Eve. My print shows a lot of the frustration of being ill for so long.

E. I find it scary. A lot of your subject matter is rather bizarre.

C. I don't think it's all that bad. I look at it more like I would an African mask. What I see in those doesn't really frighten me.

E. Your early work has a twist to it. In your menagerie of shaped and stuffed paintings you have a huge dead chicken and a pig and there's the etching of an ominous looking rat with a bra on its head.

C. I think I was influenced directly by the college I was at, the Guelph college has a very large agriculture department and along with painting I was taking anatomy and related courses. I was just drawing animals a lot at that time.

E. You don't talk about your work the way some people do. although the work may have been spontaneous, theories are developed afterwards to explain it.

C. I do have ideas of how I like to approach my work. It's rather too complicated to explain... I'd say that I'm interested in spontaneity because I'm interested in jazz and that kind of improvisation. But there's a structure as well... like those shaped and stuffed canvases. It was within that certain structure that I would paint. The inside would be the solo... the tune was the frame.

E. Do you play jazz or are you just interested?

C. I play sax with Peter Dagliesh. We go on saxophone weekends, led by Owen Bryce and his wife Iris. I only started playing about 5 years ago. We had an original quartet of 4 saxophone players all learning at the same time. We started by playing Palestrina.

E. Do you play in public?

C. I busk in the tube sometimes.

E. Don't you get thrown out?

C. They just tell you to move along.

E. You've been in England a long time?

C. Yeah, 8 years.

E. Why do you live in England?

C. Well I have a beautiful studio around Bricklane. It's only 5 pounds a week (\$15). It's an old Roman Catholic School. I have about 700 square feet and two walls of windows, I love it, though I might have to give it up.

In London they have huge areas which are torn down, boarded up or demolished buildings — the plans change or they run out of money and so the few houses that are remaining are let to people cheap, as the conditions are temporary. The areas can be desolate and have a rather desperate feeling about them.

E. Where is Bricklane?

C. It's in the East End of London, it's just a street which is a bit infamous. I started to make a film about the area, it was about a dossier (a bum) but it also involved the history. That area was just outside the city walls of the

original City of London so it goes back to Roman times that it has fostered criminals, harboured the religiously persecuted and various other outcasts. It was a Jewish ghetto until recently and then the East Indians moved in. Jack the Ripper murdered, 5 minutes from my studio.. and the Cray twins were born just down the street.

E. Who were the Cray twins?

C. They were hoodlums, involved in the gang warfare in London in the 60's. They'd go around blowing people's heads off. they were totally unscrupulous, there's a fantastic book about them, it should be available here.

They were good friends with Francis Bacon actually, who was fascinated himself with the criminal classes, criminal mind or whatever. (They were both gay, another reason for his attention.) Mrs. Cray, they doted on their mother, would hide them whenever they were being chased by the police.

They used to hang out in the same pub that I did the etchings of.

E. Those were the ones you were working on at Malaspina?

C. Yeah, I was working on a suite of prints for this pub, it's now an East Indian pub. They play East Indian music and have topless dancers. It's like Brecht... a 3 penny opera. That area of town has such a medieval feeling to it. It's so outside the law.

E. It sounds as if you romantize the area. Don't you miss Canada at all?

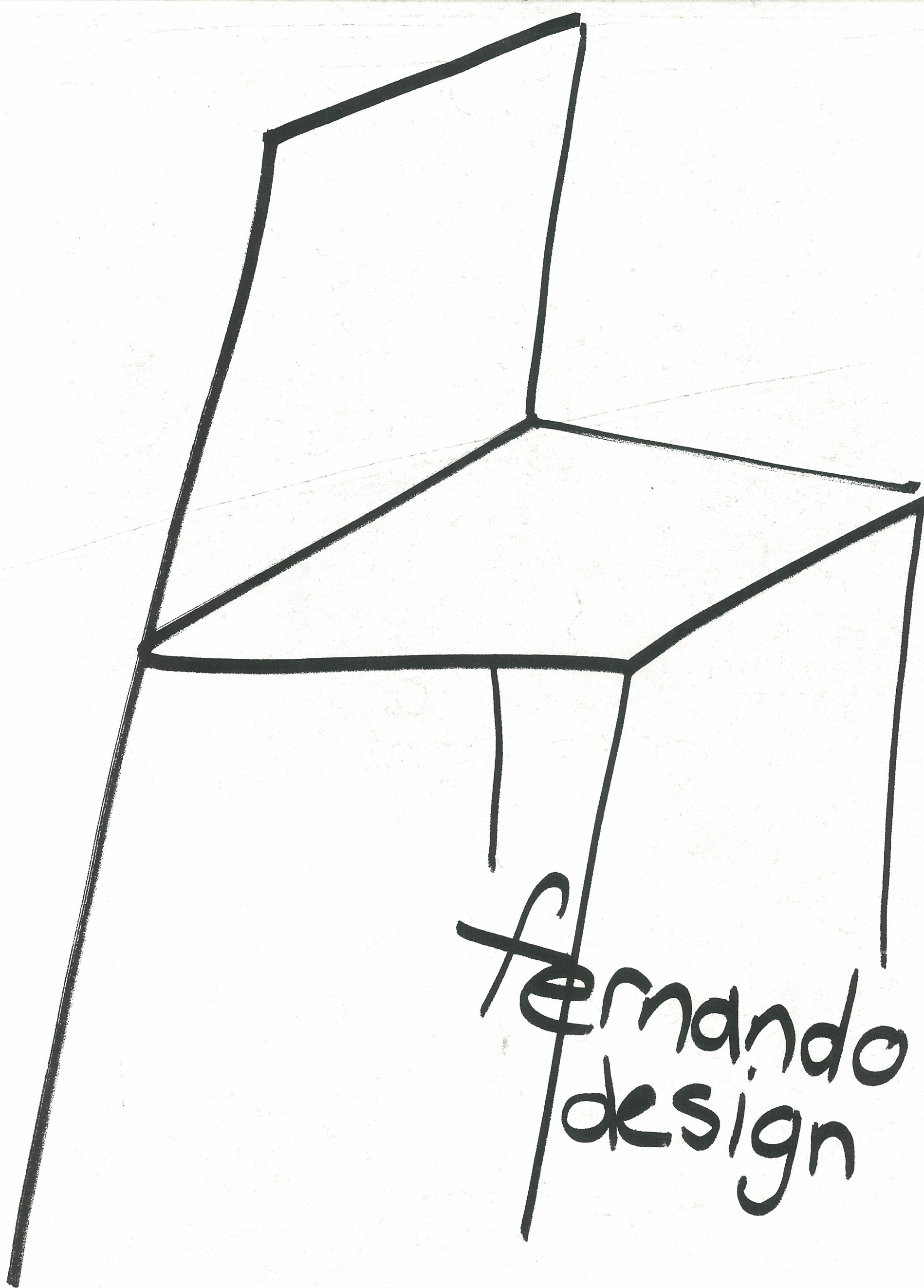
C. I romanticized about coming here, but the longer I am here the more I feel as if there is nowhere in particular that I belong.

But I think that I do romanticize the area that I live in, in London, and that's what keeps me there. It has such a history and yet it is still living a history. there's another gang now in London carrying on in the Cray twins tradition...killing a man because they wanted to syndicate his cuddly toy business.



Siamese Santas

A Merry Christmas from Chris Woods



fernando
design

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