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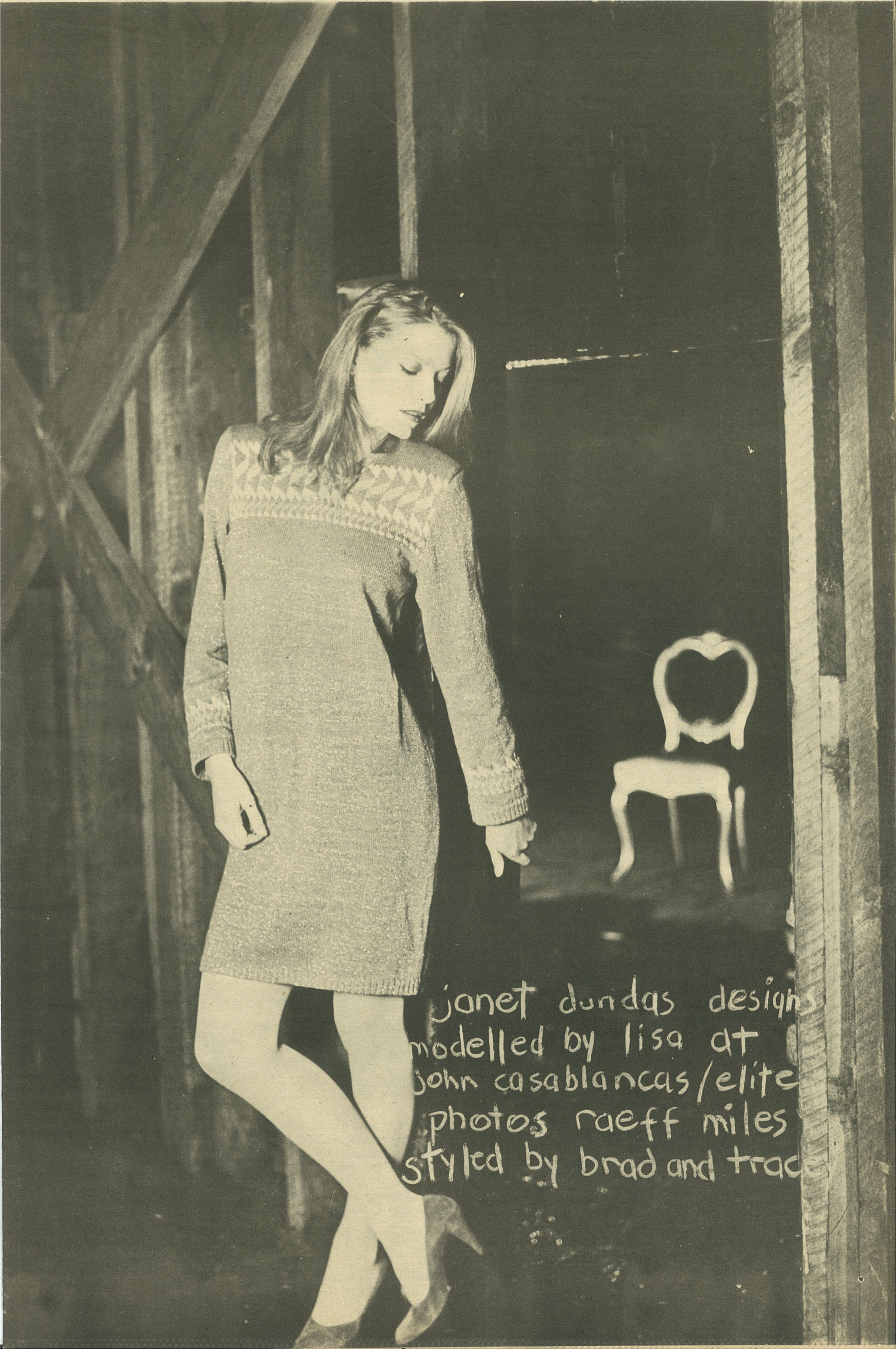
VANCOUVER'S ART & FASHION MAGAZINE

\$1.00

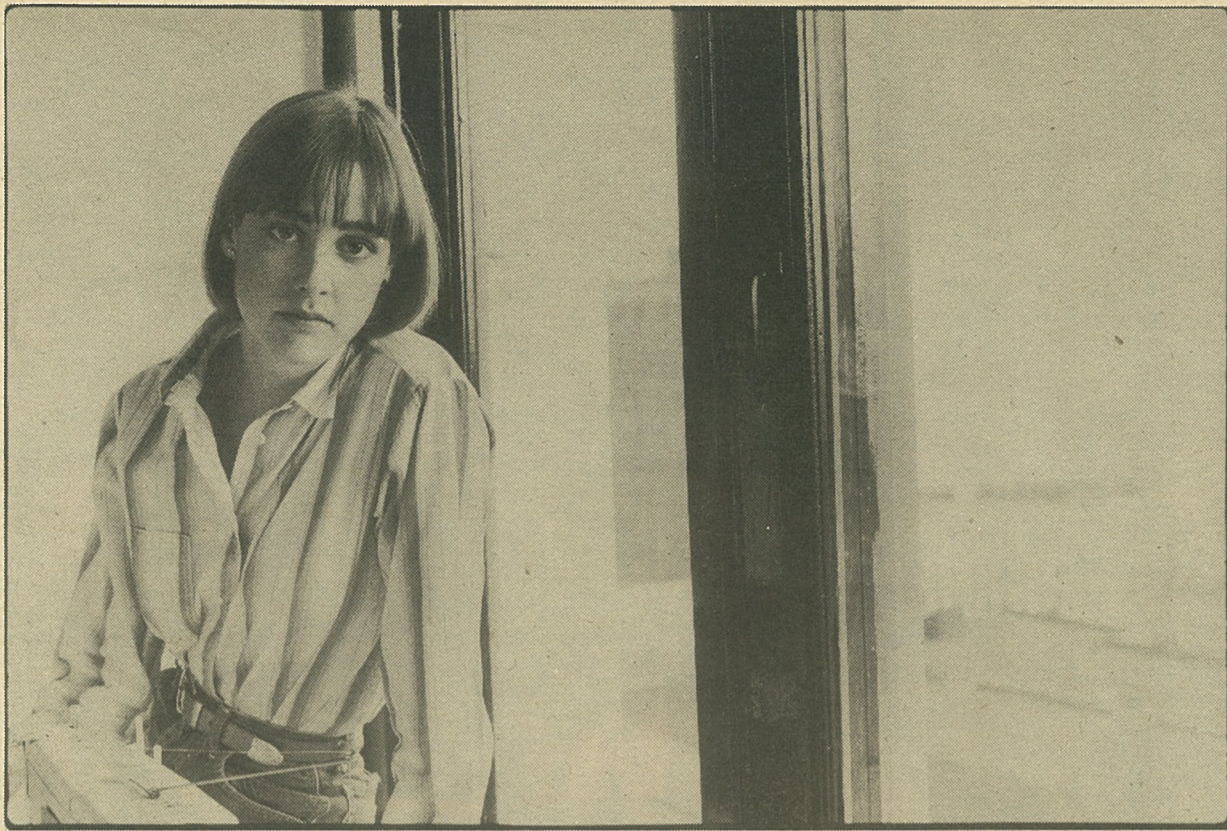
# Ennui







Janet Dundas designs  
modelled by Lisa at  
John Casablancas/Elite  
photos Raef Miles  
styled by Brad and Tracey



JANET DUNDAS, designer, whose knitwear is featured in the 2 preceding pages. Her designs have been seen around Vancouver during the last 3 years in various guises. As "Chrysalis", a name for Janet, Lisa Pippus and Frances Smiley, they produced a line for Clark's As "Pippus and Dundas", a line of belts for Monique Gabin, and knitwear for Incognito and Plumms. And now her own line of mens sweaters, sold in the fall 1980 through Mark James.

Currently she is working on a spring line of mens wear and possibly a series of studded lycra bathing suits. She will be showing some of her exclusive designs March 1-22 at 12 West Pender along with Susan Bushnell and Eli Grin.

For appointment call 687-8280

JANET DUNDAS was photographed in her studio by Carol LeFluffy.



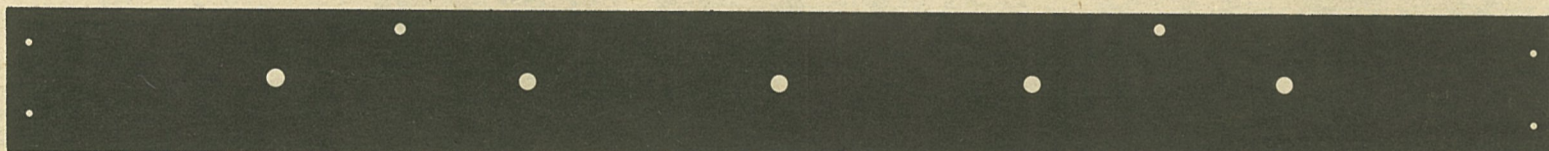
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Paul Wong

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Bruce Barber  
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Janet Dundas  
Olive

Cameron Porteous  
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(1973 MISS NORTH AMERICA)  
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collage: CHARLES REA

PHOTOGRAPHERS

Carol LeFluffy  
Chick Rice  
UFT studios  
Jim Jardine  
Randy Bradley

ADVERTISING

Tracey Pincott  
Brad Gough

GRAPHICS

Mary Janeway

Vol 2 - No. 1  
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# curtain call for CAMERON PORTEOUS

CAMERON PORTEOUS UNTIL RECENTLY WAS THE RESIDENT DESIGNER FOR THE PLAYHOUSE THEATRE. HE HAD BEEN SINCE 1973....HAVING LEFT ON A CONTROVERSIAL NOTE, "THE RED DEVIL BATTERY SIGN" AND FOR A POSITION AT THE SHAW FESTIVAL, HIS DRAMA CONTINUES TO UNFOLD, LIKE THE PLOT IN SO MANY PLAYS, WITH MORE OR LESS A SUCCESSFUL THEME.

**P.W.**

PAUL: Tell me what you're up to?

CAMERON: Moving to the east to start a western revolution.

P. What's a western revolution?

C. I don't think theatre in Toronto is alive and well, I think it is far more alive, prosperous and interesting here. What is happening is that there is a term in the east that comes up, "I've been West coasted" which means that when you go to find something or somebody for the job, nine times out of ten it originates in the west. Especially at the Shaw Festival in Niagara on the Lake where I'll be working for the next two years. Chris Newton is the artistic director there and he has taken a team of people from here with him, of which I'm one...we're known as the western mafia.

P. Is this revolution behind the scenes, set designers, lighting versus performers?

C. No, some of the best performers there, have come out of the Playhouse acting school believe it or not. Two or three very good students who have graduated from here have become so-called stars, in fact they have become stars to the point where we can't afford to hire them anymore. Plus actors who worked and lived in the east have come west for one reason or another for a period of time and have found a way of rejuvenating themselves here working with theatre companies that seem to be doing very innovative performance. One or two actors are heading toward stardom after their sojourn here.

P. Such as who?

C. Well people like Heath Lambert.

P. He's wonderful.

C. He was doing very well in the east, then he came

---

"..... it doesn't mean raves from the graves or any thing like that..."

---

west and worked in this area for about five years. He's gone east again and has suddenly become a star P. That's part of the myth of travelling and working elsewhere always creates. You've got to move around particularly in the arts.

C. That's right, but there's a problem. A designer in this business who moves around too much ends up going from one job to the other repeating himself. That's his crutch doing what he knows best, and that is what he's hired for. He does a job, gets out, and goes somewhere else, he can't afford too many mistakes or take too many risks or he won't get hired. A person who stabilizes himself can afford the right to fail, and it is out of those failures that you grow, not out of your successes.

Now it can have the opposite effect on some people where stability makes them mundane. They go into what you would call tenure. There's more to stabilizing, it has its benefits which you don't get by hopping around like a gypsy out of a suitcase from one theatre to the next. You just get rubber stamp work across the country.

P. On the subject of security, you are going to the Shaw. What's your reading of the administration? I understand it is in vile trouble and their credibility is quickly going down the chute.

C. They were in trouble for a period of time, certainly the deficit was horrendous, it was probably the largest of any arts organization in Canada. To turn this around there was a lot of shuffling of the administration, which might have made it seem slightly insecure for some

people.

I just discovered that they never had a cost control there ever, there was never really any production schedules, so once they were committed they had to do the job no matter what the cost was. It's not working like that anymore, we're not starting until we know that the cost is within reason.

P. I think part of that syndrome has been encouraged by the late sixties and early seventies notion of subsidization.

C. Sure, what happened was that it was a small theatre company with a small audience, a small space and a small revenue, but was very popular because it did drawing room comedies based on Bernard Shaw. When they built that big theatre which is a huge complex in the middle of a field, they were making a commitment about being a major festival. But the problem was that they moved into the building with the little festival ideas and didn't accept the responsibility of the building.

P. I'm going to reverse this and get a little more personal. Where are you from and how long have you been into set design?

C. Well I'm from Farman, Saskatchewan. I came to B.C. when I was quite young. I became involved in the usual high school acting clubs; I won an award and went to the summer school theatre at the university but was told that I would be the worst actor that ever strutted his hour upon the stage.

I was always good with my hands and I could draw reasonably, so I was told I had a future building and painting scenery. From there I went into T. V., that was the first year that the C.B.C. opened up in Vancouver.

P. Do you remember what year that was in?

C. Mmmm- 1956 or 57...

P. Well how old are you, I wouldn't have imagined you to be that....

C. Mature, yes thank you very much, I'm 43.

**con't page 22**





CAMERON PORTEOUS

PHOTO BY MARY JANEWAY

Like most of western civilization, that's you and me alike, we look forward to escapes. To escape from the regular routine - the regular routine are those things you must do most often. The worker's work at work, the leisure class works at play. We all get that desire to shift gears, to break the mold, to flow with distraction, to follow fantasy and to fall trap to illusion. Within the mass media blitz and the hurdling urban pace, we usually want our escapes, fantasies and illusions swift and accessible. Nothing suits my palette more than good live entertainment of all sorts, perhaps in this medium size city it may appear at times difficult to find. Live performance of all genres exist and can be found, use a little ingenuity and be open to variety, those are the keys to the spices of life.....

In the east end, a thriving community of Italian shops, knic knock stores, café's and billiard rooms give Commercial Drive a distinct flavour. Dazzling amongst all of this is CHEZ CLYDE'S with it's eye catching window display of exotic and elaborate costume. Operated by CLYDE DUBOIS, a native of Montreal who has lived and worked in Vancouver for the past 13 years, he has operated CHEZ CLYDE privately until the past 2 years. He is a costume designer, a choreographer and a partner of PRO-MEDIA, a talent agency for musical acts, for both male and female strippers. He is an entrepreneur, a behind the 'seams' catalyst and a creator of illusion.

WHERE DID YOU GET YOUR START?

I used to produce show, I danced for 27 years I was a dancer all my life.

WHAT KIND OF DANCER?

Anything, you name it...I was a choreographer at the end, in musical productions only. Singing, dancing, comedy, burlesque. I even danced spanish, you know castanets & boots. WAS YOUR CONTEXT PRIMARILY IN AND FOR THE CABARET?

Supper clubs, small and large theatres. I produced shows of my own, very unusual shows with lots of costumes, I travelled all over producing and performing. I retired in 1968

I stopped when go-go started to come in, the style changed, there was no more 'art' anymore. There was only bare skin, no more costumes. I stopped and came out to Vancouver for a visit, just to come and take a look I fell in love with Vancouver, so I said "I'm going to retire", I'm going to sit for a few months and see what happens. I was originally going to Atlanta City on a year contract, to choreograph for a group of 32 people in a big supper club, I cancelled that engagement and stayed here. I met MISS JOSEPHINE COOK, she was in charge of costumes at CBC, she became a very good friend of mine, she's the one that designed all the wardrobe for RED SHOES, do you remember that movie? She convinced me to stay and as she was planning to return to England she offered me her job, which I refused. I did some work at CBC, but, I have never worked for someone else. I want to mix with general people, singers, dancers, variety acts, not just with CBC in a room where you have so much going on. I'm an independant

I don't want to be attached, I don't like rules. Every show that I produce, I decide the music, the costumes, I always decide my own thing. All my life I've been on my own, I'll still be on my own. I worked there for 3 months and started my business slowly I came here to retire and now I'm working harder than ever before.

WHO ARE YOUR MAIN CLIENTS?

My clients are burlesque acts, I say burlesque, I call strippers burlesque, also musicians and bands, they all want costumes like crazy, rhinestones, morrors, shirts, leotards pants that are tight like ballet tights, big boots. Hundreds of bands are like that, so they demand costumes, no more clothes....

I PERSONALLY DON'T SEE MUCH EVIDENCE OF THAT HERE IN VANCOUVER.....

Most of them are from Vancouver, but they are on the road. Most of Vancouver doesn't know them. MORRIS BATES has been in Vegas for 2 years, I send him suits, I started to make his wardrobes when he began here. Same with RICK PRESTON (Elvis, Elvis, Elvis), there's a lot of good musicians here. Vancouver is an artist area and its becoming greater and greater, it's developing. There's more dancers here than back east. I'm talking about dancers, real dancers, the good dancers that go to Vegas. I know many girls from here that go back and forth to Vegas, they dance in the lines. It's because you have great teachers here, you have BETTY MCCARTHY, she has a school in Burnaby with perhaps 200 students, many go to Vegas, many are leads, she used to be a ROCKETTE at Radio Music Hall in New York I know her from back then because I used to be a chorus boy. That's what people don't know about, great teachers, great dancers.



## CLYDE DUBOIS of CHEZ CLYDE

As a creator, I guess for what I will call the Vegas style...there really isn't any other place like it, there are perhaps some bad imitations, Vegas is really the headquarters for that genre of expression, it's the land of illusion, it's the big stage, chorus lines of beautiful dancers, it has all the frills.....

That's why we don't know them here, we don't have that type of house that can use them. If we had a house of that type, we have the people right here, with the ability of working, they are ready to work, they are magnificent talents, they can't work here so they move to the states.

THAT KIND OF TRADITION, THE AMERICAN PUBLIC WANTS IT. FIRST OFF, IT'S A LARGER COUNTRY, THEY'RE PERHAPS INTO MORE GARISHNESS, THEY WANT TO GO OUT, THEY WANT TO BE COMPLETELY ENTERTAINED, THEY WANT SHOW BIZ, CERTAINLY IT HAPPENS IN VEGAS AROUND THE CASINO'S, IS ANY OF IT SHIFTING TO ATLANTA?

No, it's not happening nearly as much. If a place in Canada had the same type of revues and maybe with a little bit of gambling

then you would see that place in Canada booming like crazy. Vegas & Reno survive completely from outsiders.

DO YOU FREQUENT VEGAS AND RENO?

Yes, all the time, I even gamble. I go there because I can see the biggest show. I used to go to New York when I lived back east. I lived in New York for 7 years. If you go to Reno you go to the MGM, when you see MGM you won't see that in any other place. The Lido and the Follies Bergères but MGM is even bigger than that, it's huge, it's immense. It's like landing a plane onstage, it's almost impossible but they do it.

WHEN YOU'RE WORKING WITH A CLIENT THEY COME TO YOU WITH AN IDEA, A SPECIFIC PROJECT IN MIND. FOR INSTANCE WHEN I WAS LAST HERE YOU HAD JUST COMPLETED WORK ON AN INCREDIBLE FANTASY BONDAGE OUTFIT THEN YOU TURNED ABOUT AND STARTED TO WORK ON A GLITTER DISCO TYPE COSTUME, THE COSTUME DESIGN, THE CONSTRUCT MIGHT BE THE SAME BUT EACH CARRIES A DIFFERENT CONNOTATION, A DIFFERENT FANTASY....

That's exactly what I try to do. I try to be a bit more original than what is existing, this is why I do what I do. That is why I have clients from Reno, they come to me for their wardrobes, because I can come up with something different from what they have. People come in and say, I'm going to do such and such a number, they sometimes bring in and play their tapes, I listen to the music and then say, Oh...that's such and such, that is what it is but lets do it another way, lets look at it from a different way. I will try to develop it, using the same music, but change it add a new style, a new atmosphere to it. That's what my thing is, this is why I am surviving.

ARE YOU STILL INVOLVED IN CHOREOGRAPHY?

I do choreograph for a few, like for MAX AND PAM who are at the Riviera in Vegas, I choreographed for them in ESMERALDA that toured for a year and a half all over the world. They have the studio on Main Street, MISS PAMELA'S SCHOOL OF DANCE, they are the son and daughter. I choreographed them to go to an audition when they were casting for Esmeralda, there were 17 couples and they picked Max and Pam, I was so proud. Max and Pam were unsure about me choreographing 'disco' at my age, but you have to be my age to know what disco is, because it goes back and takes steps from my time. They went to the audition and got it, I was so happy.

WHERE CAN WE SEE SHOWSLIKE THAT IN VANCOUVER? IT USED TO OCCUR AT THE CAVE, BUT THEY NO LONGER PROMOTE IT.

They do have MITZI GAYNOR when she comes through. They used to have big show, there was my show with JACK CARD, if the people would know, by people I mean the owners, if they knew more, people would continue producing shows for their rooms. Betty McCarthy has a line of 23 girls, gorgeous, young, beautiful dancers. They can't go to school anymore, what are they supposed to do, open a little school and teach, that's not enough, they have to have a career.

MOST OF YOUR CLIENTS ARE STRIPPERS, MOST ACTS THAT I HAVE SEEN ARE NOT THAT ELABORATE. IT IS DIFFERENT AT THIS POINT IN TIME WITH MALES PERHAPS THE COMPETITION IS STIFFER, PERHAPS I IT IS MORE OF A SPECIALTY OR A NOVELTY, IN ANY CASE THEY SEEM TO BE HEAVILY PROMOTED, THEY ARE FEATURED ACTS OPPOSED TO MOST FEMALE ACTS WHICH ARE AVAILABLE ON A CONTINUOUS 12 HOUR BASIS. I RECENTLY SAW AN FEMALE ACT AT GARY TAYLOR'S, SHE HAD A GREAT COSTUME BUT WAS A HORRIBLE DANCER, IN MOST CASES THEY TEND TO WEAR 'YOFI' TYPE BACK TO EARTH SWISHY SKIRTS WHICH THEY TAKE OFF AND THROW TO THE FLOOR, THAT TO ME IS NOT THAT EXCITING??? You will see the better acts in clubs like the Penthouse or The Crazy Horse. They all wear good wardrobes, not all but most. When you go to Gary Taylor's they like waitresses. The worst thing that I see are girls from the



PHOTO: CHICK RICE  
STYLING: CLYDE DUBOIS  
MODELS: DANIELLE DEAN  
RON GOGUEN (HUD)  
MORGAN MONTGOMERY



# L A U R I E

EXCERPTS FROM A DISCUSSION WITH  
LAURIE ANDERSON CONDUCTED BY  
BRUCE BARBER, ELIZABETH CHITTY  
AND SERGE GUIBAUT BY BRUCE BARBER

BB. I'm wondering if I can interrupt here. I'm thinking of the kind of statement you are making where you have an image of American Flags rolling around in a washer/dryer. Isn't this substantially different from the character of the statement made when an artist say burns an American flag in Washington square. Is there something...this takes us back to the character of observance..I can't call it analysis what you are doing because this afternoon you spoke of not being a political scientist. If you are an artist, you are coming from a different kind of perspective. You talked of point of view, you spoke of the character of that interpretation which you are making of American culture in this work "United States". What kind of statement does this ultimately become: if it's humorous, slightly ironic, if it's detached. What do you want an image such as that to do? It's strong and it relates to contemporary art... for artists for at least the last 30 years have used the American flag in some way. It has a certain kind of iconographic significance but then no-one up to this point has thought of putting it into a washer/dryer and showing this image within the context of a very complex work with a very ironic...I even question the term irony, I think it's a tendentious kind of humour, at times black cutting. It's parody. Americans are noted for being able to criticize their culture. They (you) touch it but don't change it. They represent it in a peculiar way..which parodies but reproduces it at the same time.

LA

It's about pointing to things more

than anything else. I feel several different things about this. The point of this particular section of this piece is to first of all, leave a lot of room inbetween these sections so that it becomes anti-didactic, in that I'm not particularly grinding an axe. In a sense you asking, ok what does all this irony add up to? What is your point here? Why are you bothering to do this?

...great question. I'm bothering to do it because I am really curious about my own attitudes to my own country and its a way of observing.. its a kind of observation. The reason why there are no solutions to this or no final summings up are because

a) I don't know what kind of solution there are to these particular problems.

b) I don't think that is the job of the artist

c) I'm not running for political office.

I don't feel that it's my province or that I am capable of saying.... here is the true situation of this country. The picture that I paint of the situation is just one of the many pictures and there is no 'true picture' hanging in Washington D.C., that this one can be compared to, to say that this is wrong because here is how it really is. As an artist is one of the only ways that you can be in which you are totally free, to use any information that you choose and to express your own thoughts and feelings about that information in any way that you want. I feel free to use that information and to put it within a "field" situation..in the sense that there is this here, this here...let air circulate around these things; let people come to

this and draw their own conclusions. These are a collection of images that relate to certain attitudes, ideas, certain situations that are common to many people. I choose not to 'sum up' and certainly not to solve. I'm really interested in doing this whole cyclical thing. In a sense its self-referential because so many of the images relate to one another.

BB

Can we talk about the structure of the work "United States". It's divided into four sections, four themes?

LA.

Right, the first is basically transportation, and movement problems and the whole series starts out with a kind of circular problem which provides the whole axis of this piece. The diagram for the first part of this is an arc. The first story is...you see a map like a weather map of the Atlantic and the idea is to begin it like a weather report, or in that kind of informational tone, and you see these little animated dotted lines describing an arc. The story is that a certain American religious sect was looking at conditions of the world during the great flood. Then you see Mt. Everest light up and according to their calculations, during the flood the winds and tides and currents were basically in a south-eastly direction which would then mean that in order for the Ark to have finally landed on Mt. Everest, it would have had to have started out several thousands of miles to the west which would then locate pre-flood civilization somewhere in up-state New York and the garden of Eden in New York City. This sort of ellipse is the structure really of



photos by chick.rio

# A N D E R S O N

the first piece. All of the movement is stereo, all of the images have that kind of drift .. that kind of closing together and pulling apart as an east-west axis.

Each section has a hand gesture that relates to that - a wave that is part of a song called "say Hello" which is again about it..begins with images of windshield wipers and continues into a use of the violin bow which becomes a kind of hologram. The point is that the description of movement is side to side.

In the end section the axis is a vertical one and needs a really vertical space so that the solo performance here at the Western Front was done so that it wouldn't...it needs a tall space..because a lot of the images are ones of dropping and falling. The purpose of the small rubber hammer was originally more strongly related to work and upward downward mobility... The work sections were still in the piece as in dreams...which was part of something I did called "Dark Dogs; American Dreams" ... work related dreams that were read by other people who had jobs relating to that kind of dream. There was a structuralist film-maker and a mailman. The gesture for this particular section is one of an arm making a muscle, a gesture of power. The song in this was called "Oh Superman" Here in Vancouver I had to cut out one of the songs which was called "Don't look down" which was about buildings and falling. The whole vertical thing will come back into it when the work is presented as a whole, because that was really a section for the ensemble.

Each section is kind of time zone. And that is really only some-

thing I have learned as I made it. The second part is really very East coast, a very tall time zone version

The third section 'Money' is led into by the last image of the second section which is these Flags rolling around in a dryer, a suction image is the image that signals the change in axial alignment in which it goes from an up/down to a in/out axis.

BB.

So the other night at the Western Front, we saw section 2?

LA.

Yes, you saw the solo version of it. The section of it which is the most fun for me to play is the part with the flags going around. I have a great view of it...it's the one time I feel that I can turn away from the audience and just play. I do like playing it...it's a very good song when its done right. That kind of suction is the transitional aspect for the third part, a section in which there is an inward outward pull and this 'grasping hand' the Money section. There are a number of backwards tape things too... a lot of pull in and out. The last diagram which I am still working on is the Love section It will be the same kind of sign language and diagrammatic situation, just because I find that the easiest way for me to find a musical 'hook', something to thread through the work.

BB.

What is the base theme for 2? Is it the notion that "language is a virus" the Burroughs quote? To me the images undercut the language aspect of it all the time and the music provided continuity between the images. The language was a way of providing an additional point from

which you enter the work because language is more readily available than dealing with "avant-garde" music. Am I right in assuming that you enter the work through the image or is it the language, music or is it a combination of these three?

LA.

I try to enter the work as a voice. One of the reasons there are so many images in this is that I do not think of myself as in any way a featured element. I think of myself as a voice ...that is going through this progression. I've never tried to do it without actually physically being there, with just a microphone off to the side. The thing about the Burrough's quote..that is really important to consider is that as language is one of the main elements and to say that it is a virus, ..a kind of communicable disease....

BB.

From outa' space/

LA.

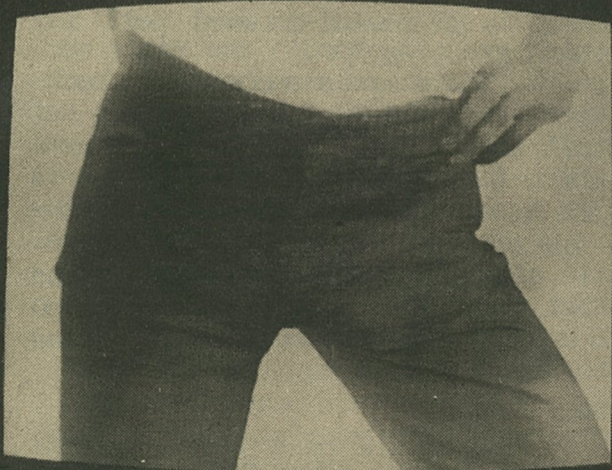
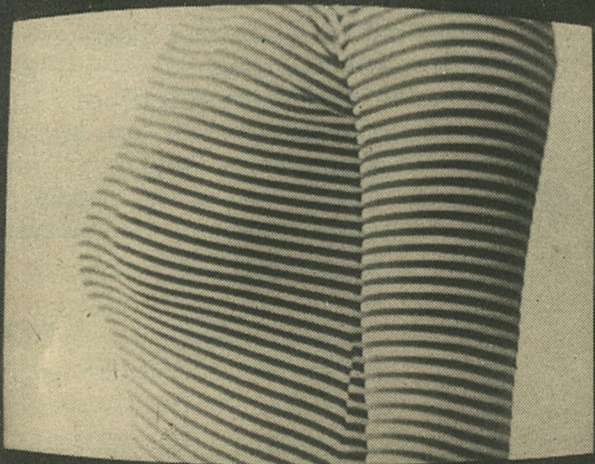
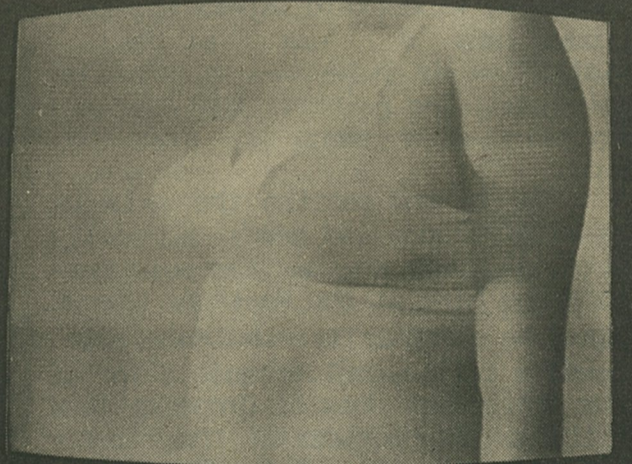
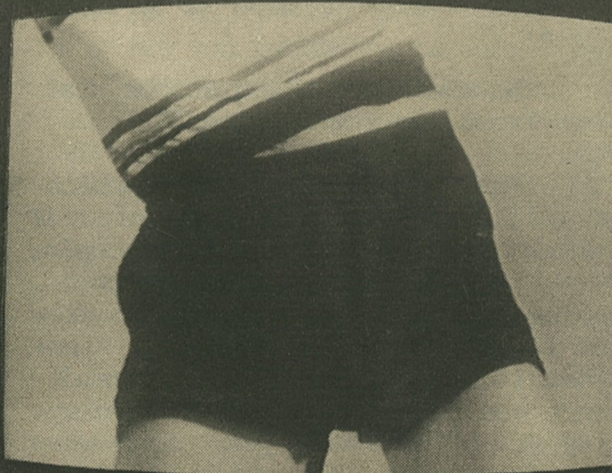
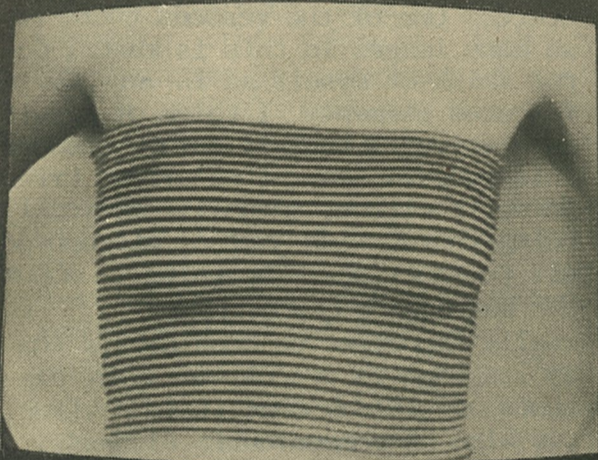
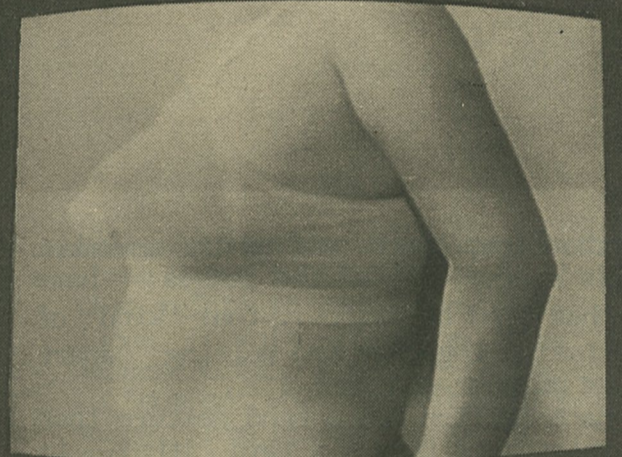
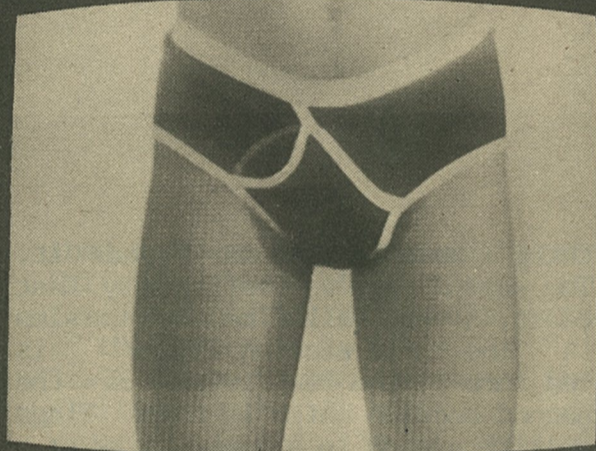
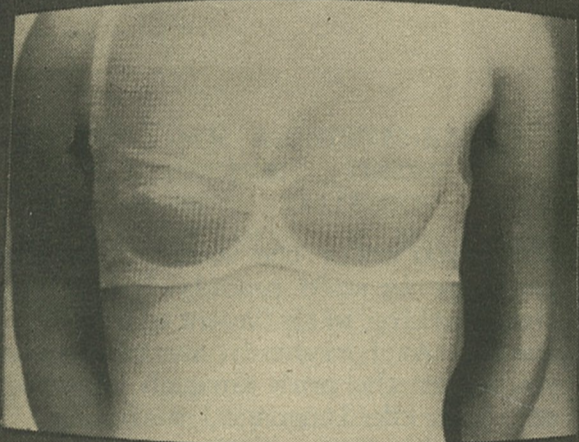
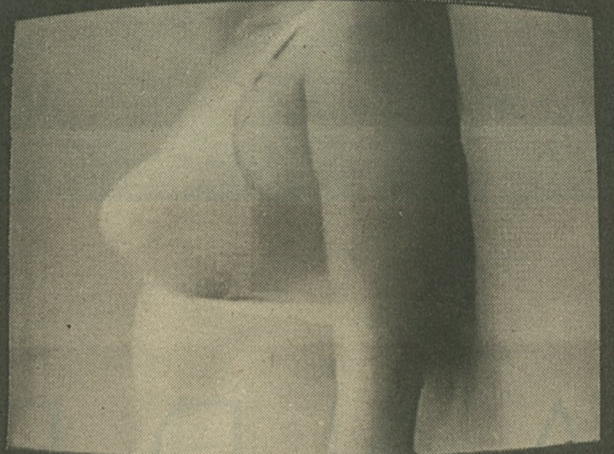
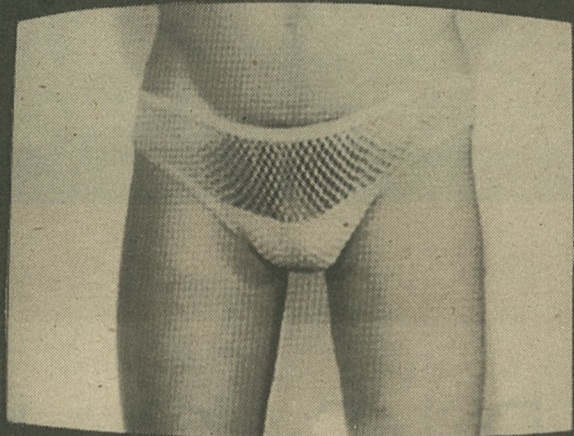
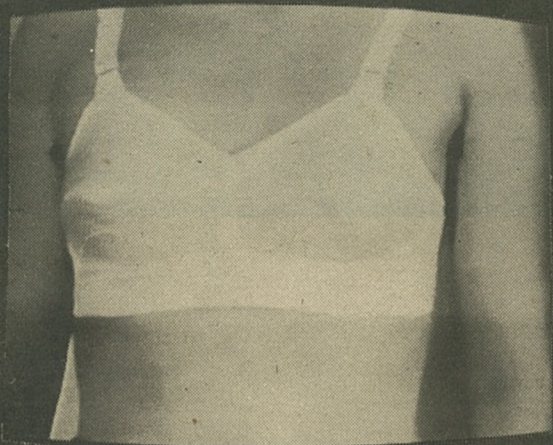
From outa' space. I have great admiration for Burroughs. I was working with that quotation of his trying to understand what an author could possibly mean by saying "language is a virus from outa' space." Burroughs wrote scores of wonderful books and then to say that...

BB.

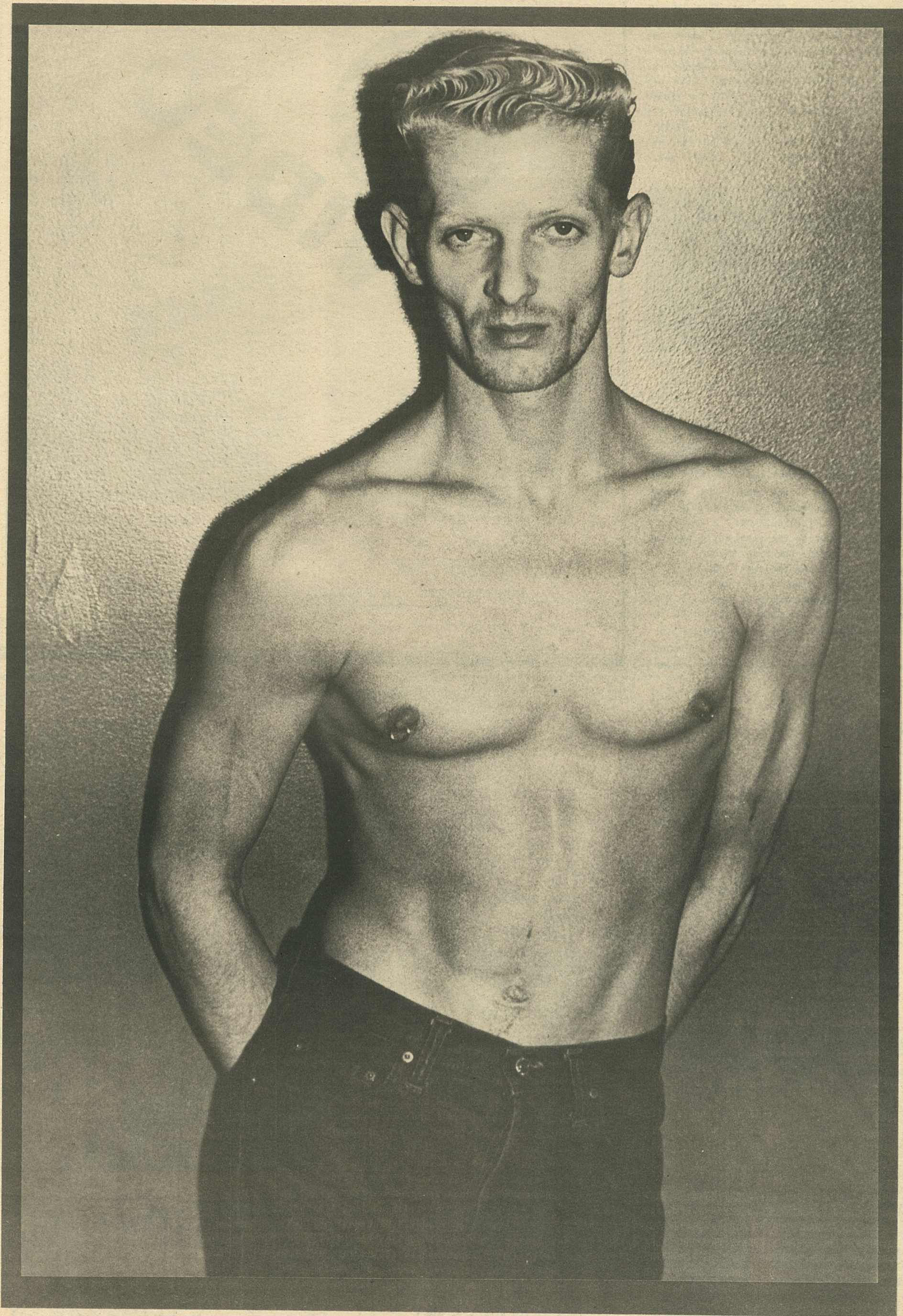
Isn't it rather like Artaud saying that theatre should act like the plague?

LA.

Yes, it could be...if you consider communication that way...as something that we breathe down each others necks or something like that. That we are just so inept that that is the only way of touching each other at all...it's such a crude way ...but it's a way.



"SUPPORT MODELLING"  
A 3 channel color video installation  
Paul Wong 1977  
Models: J. Reinhardt, C. Rea, M. McGregor



What is an Olive? Not a colour, not an hors d'oeuvre - nothing to do with the army, no friend of Popeye's, and never been near a tree. Olive is running for Empress of Vancouver 1981, believe it or not, and pursuing new definitions of Olive. Look out Oxford and Concise Websters.

Photo UFT studios.

street, or waitresses who put on gowns, gloves and strips, we don't call them dancers. There are magnificent dancers, even ballet dancers, who strip because that is where the money is. A stripper is a stripper, we don't call them dancers, we call them strutters. They move around beautifully, they take off one glove and then the other, pull the zipper very smoothly, we have some in Vancouver but mostly we see what we call 'go-go girls'. They may call themselves dancers but they are not, they put on leotards and fling about pieces of chiffon.



HAVE YOU EVER PRODUCED COSTUMES FOR HIGH FASHION????

Once in Montreal I designed for a fashion show. It was only for a kick, I came on with very eccentric stuff, very exaggerated, nothing that was suitable for the street. WHAT ARE YOUR THOUGHTS ON STREET WEAR. Clone-like is the perfect word. I think that the clothes on the street should be lavish and not so standardized. There should be many more styles, for instance: a tall girl should not be wearing the same style that is designed for someone short or chubby, we all should not be wearing the same things, we should wear what we want, not just what is available in department store window. Wear what is convenient for you, it should be individual and that is what is lacking.

PAUL WONG



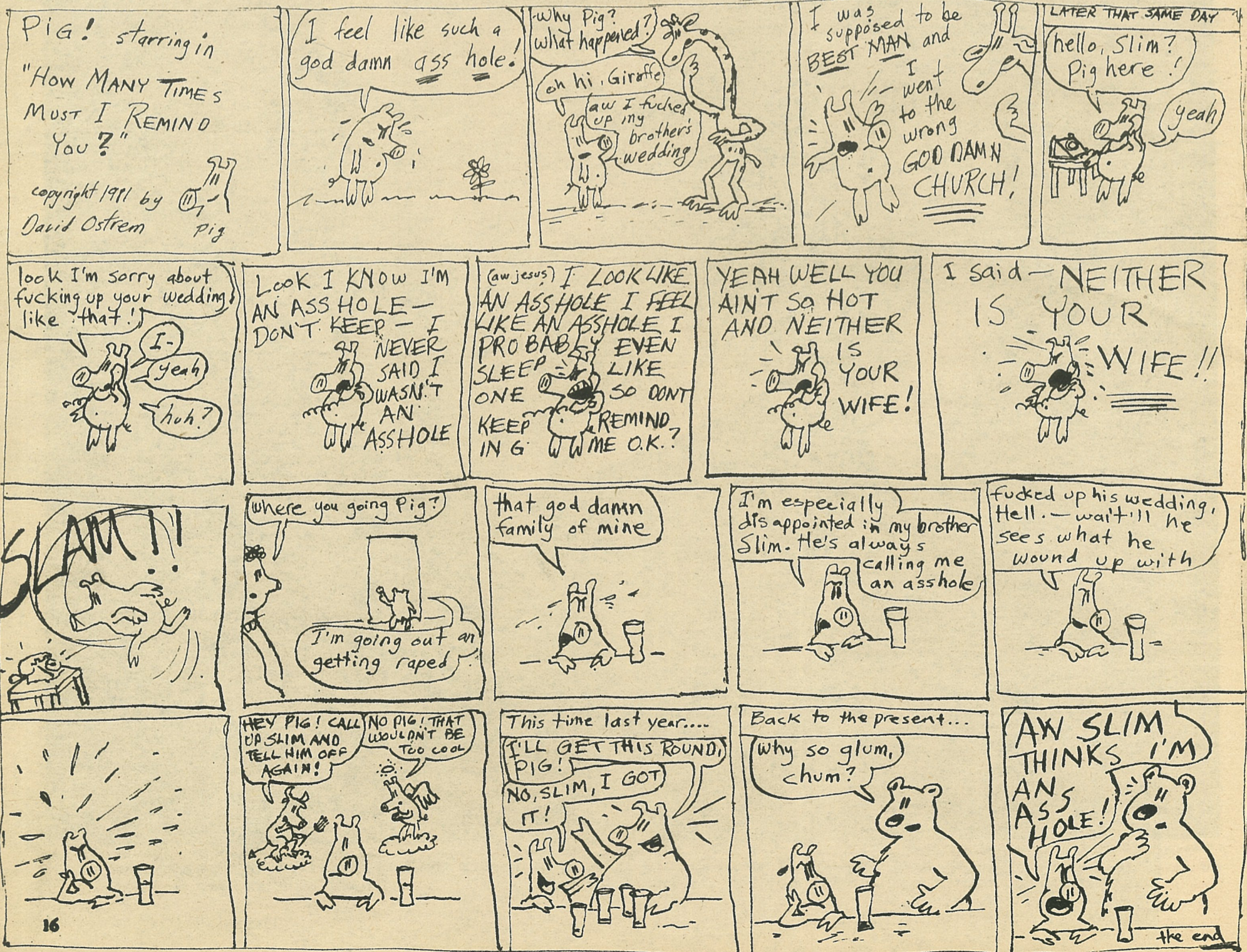
# WE VIDEO

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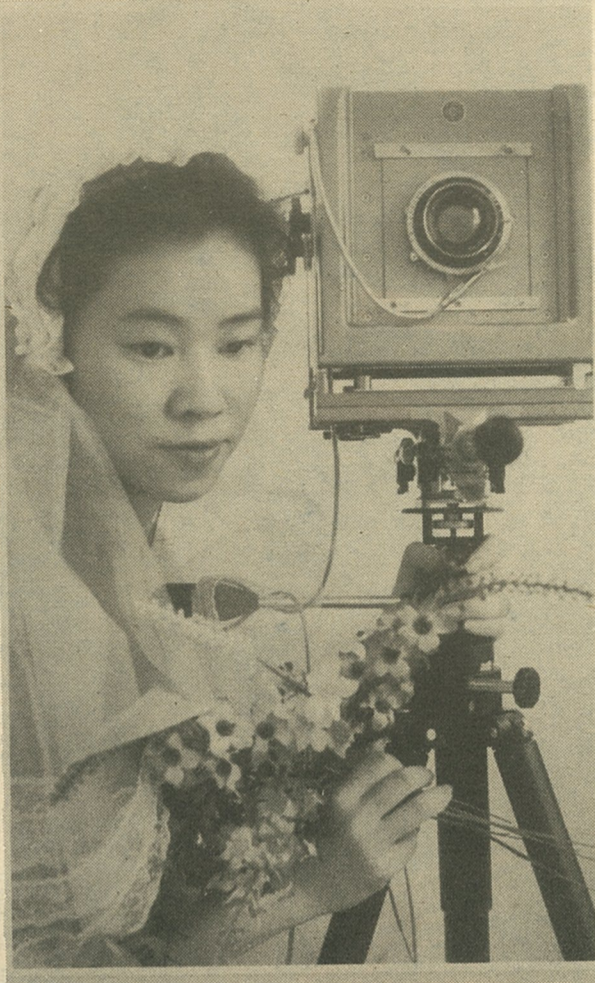
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ROSANNA LEE

PHOTOGRAPHS

ARTS CLUB 1181 SEYMOUR ST.

April 1-30 Mon. - Sat. 7pm - 1am



PHOTOGRAPHS

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April 1-30 Mon. - Sat. 7pm - 1am

The Paris Designers' spring/summer '81  
ANNE MARIE BERETTA  
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floor, enter from rear

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admission \$8.00 - refreshments

limited (limited seating)

tickets at the door or Le Bouquier

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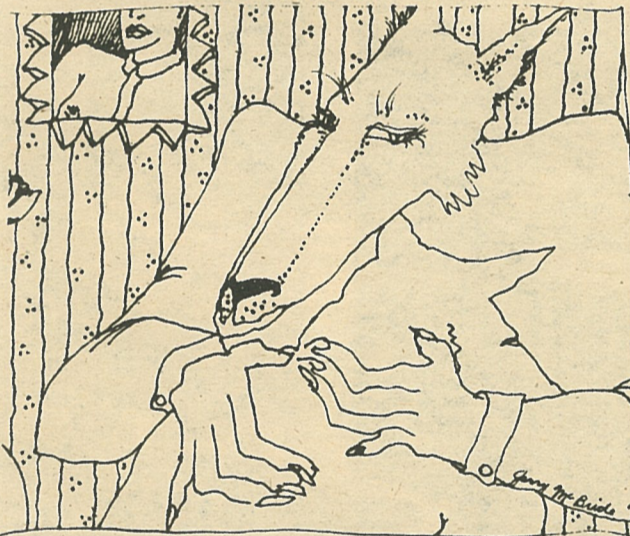
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at The ARTISTS GALLERY  
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Previewing Saturday March 28 1 - 9 p.m.  
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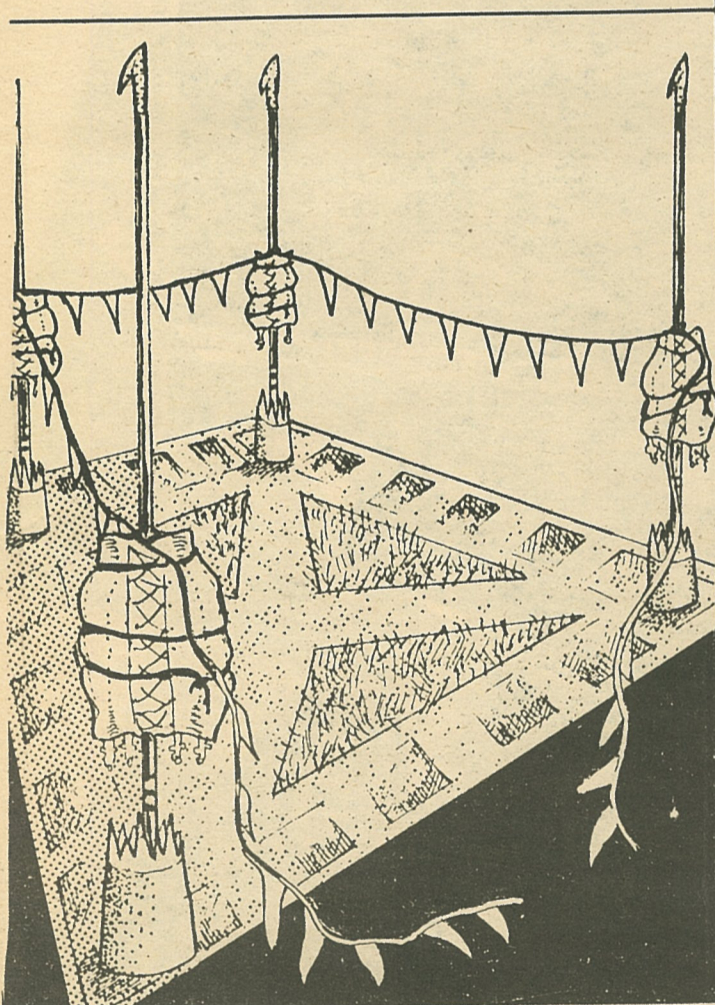
AT 12 WEST PENDER

Mar 1 - 22

Sweaters by Elizabeth Grin, Janet Dundas, Susan Bushnell.

Mar 22- April 12

Eight colour drawings by Philippe Raphanel.



From March 10 to March 27, 1981, the Artists Gallery is pleased to present an exhibition by Marcia Pitch entitled "War Games:."

Weaponry has become my main concern in my work. My latest work is an extension of my last two shows, "Arsenal" and "Garden Labyrinth". It goes beyond weapons and into the battlefield of the victim and aggressor.



A Western Front, Pumps, Video Inn Presentation

Mondo Arte Cabaret

Living Art Performance Festival

Vancouver, B.C., Sept. 27-Oct. 4, 1979.

AT THE HELEN PITT

March 2 Susan Breganze and "Lingeries"

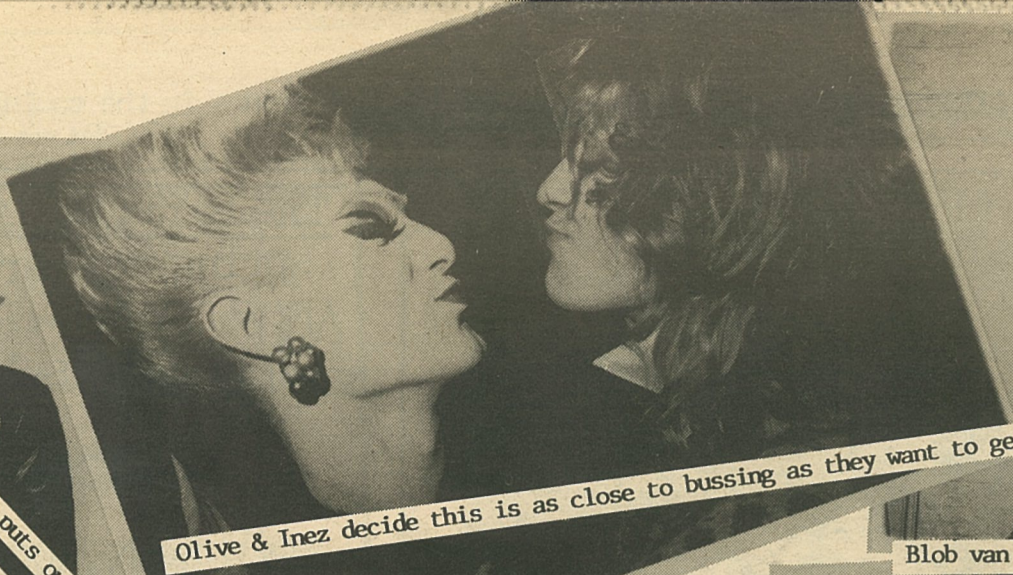
March 15 Howard Pedlar

Living Art Vancouver is a 92 page publication documenting the Festival which includes many photographs and five essays on West Coast performance art. This publication is available for \$6 (shipping included, trade discount 40%) from: Living Art Vancouver, 261 Powell Street, Vancouver, B.C. V6A 1G3

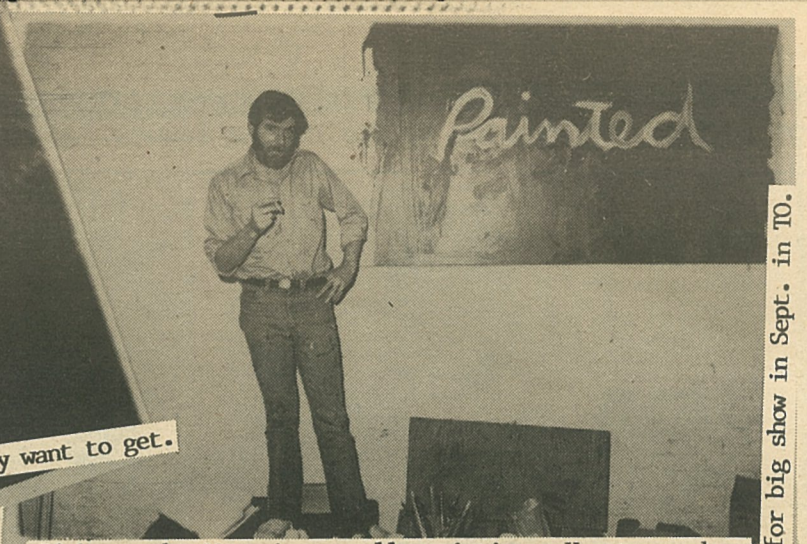




Killer of the North puts out tennacles for Book Lovers on Valentine's Day.



Olive & Inez decide this is as close to bussing as they want to get.

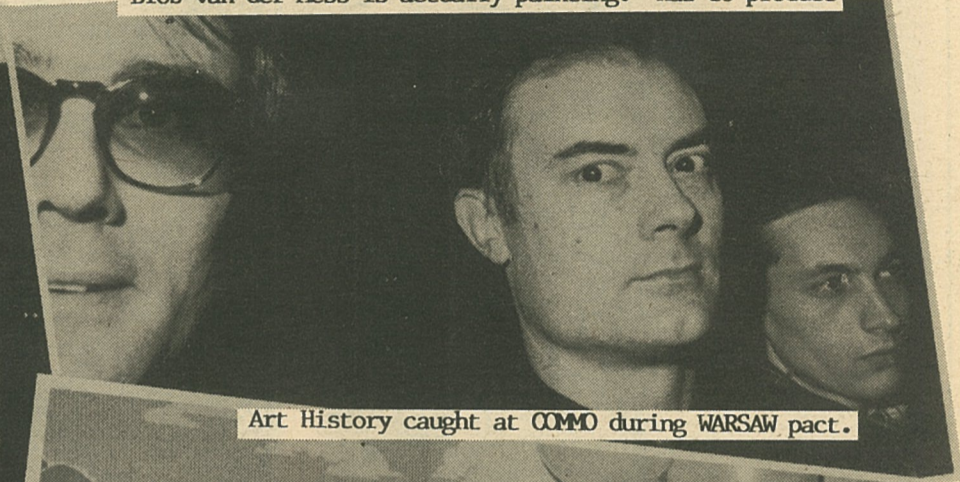


Blob van der Mess is actually painting. Has to produce

for big show in Sept. in TO.



Busy MO-DA-MO execs discuss marketing strategy for POPULAR FRONT & TIN TWIST singles releases.



Art History caught at COMMO during WARSAW pact.

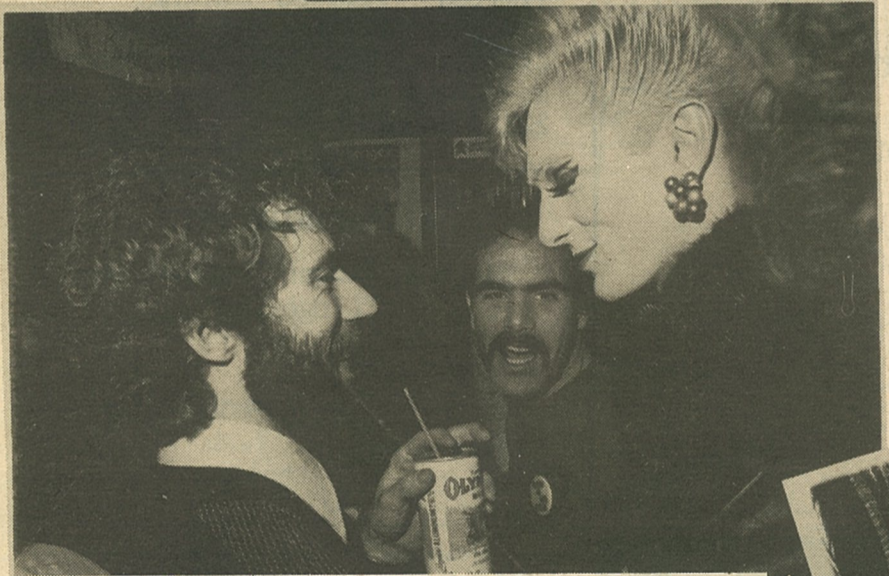


A show by Susan Berganze, 'Lingerles' opens at the Helen Titt March 2 ...on the 15th Howard Pedlar takes over.

the good Doctor or Slender would also like to leave Vladimover, the Siberia of Action, but where would you go?



World renowned Scarabelli & close friend M.M. in rare public appearance.



Kerry and Olive discuss strategy for the big O's campaign



Johnny Tanner and J.B. Shayne still trying to save Blandcover radio.

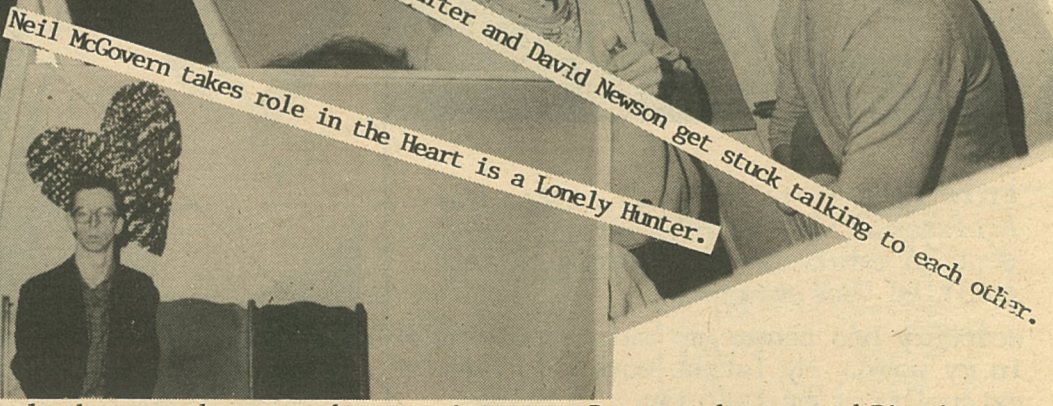
Catch the JB show 'NEON' AT 11PM Saturdays on CBC am.



Phona holes up in closet for new show at Artist Gallery.



Randy Rampage of DOA warns of 87 day tour of the US of Regan.



Sam Carter and David Newson get stuck talking to each other.



Neil McGovern takes role in the Heart is a Lonely Hunter.

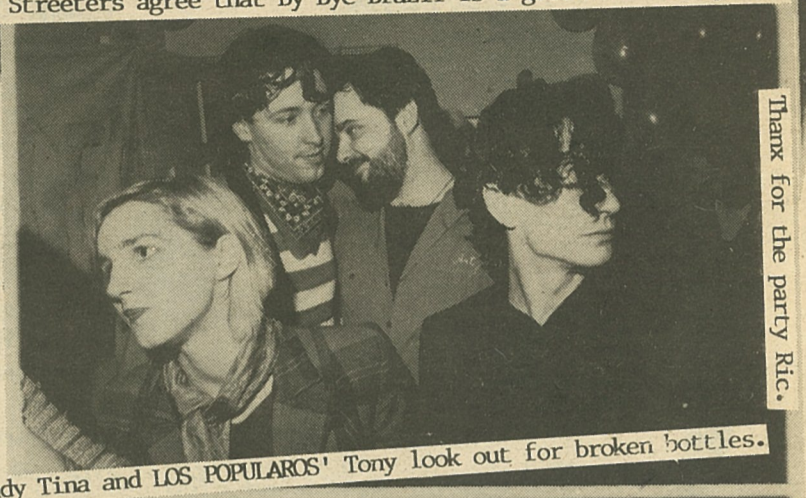
The Dave Ostrem vs Ric Hambleton feud reaches new lows with assault charges and counter charges.. it appears Dave won the case and Ric is now counter suing..... art community brawl....Johnny Mitchell returns to funny fam and no one is laughing.... Toni Onley's Rolls Royce (hope for all artist's over 40)....The best breakfast in town is at L'ESPRESSO 609 Robson...French Chefs are even checking it out...The Crazy Spoon also on Robson is a Vegetarian place that should also be tasted before they raise the prices..the weirdest food you have ever eaten..Peg "Soup" Campbell has got another gov't grant for a film on, get this, The Status of Non-Status Indian women, phew...what an imagination... Al Razutis working on Bill Board film and his 'now a word from' film still running into censor problems...Scott McLay photo show at Mido Framers on 4th Ave., begins Feb. 27...the multi-talented Terri W. scores polaroid film with CC grant ...the Luv-a-Fair is going to do some needed remodelling.



Main Streeters agree that By Bye Brazil is a good move for Syd M.



\$30,000 sculpture of Gene Highsteen was cooked with local artists. Seen here is Chris Harris, Patrick McCartney and good old Gene himself inspecting the rock.



Thank for the party Ric.

Trendy Tina and LOS POPULAROS' Tony look out for broken bottles.



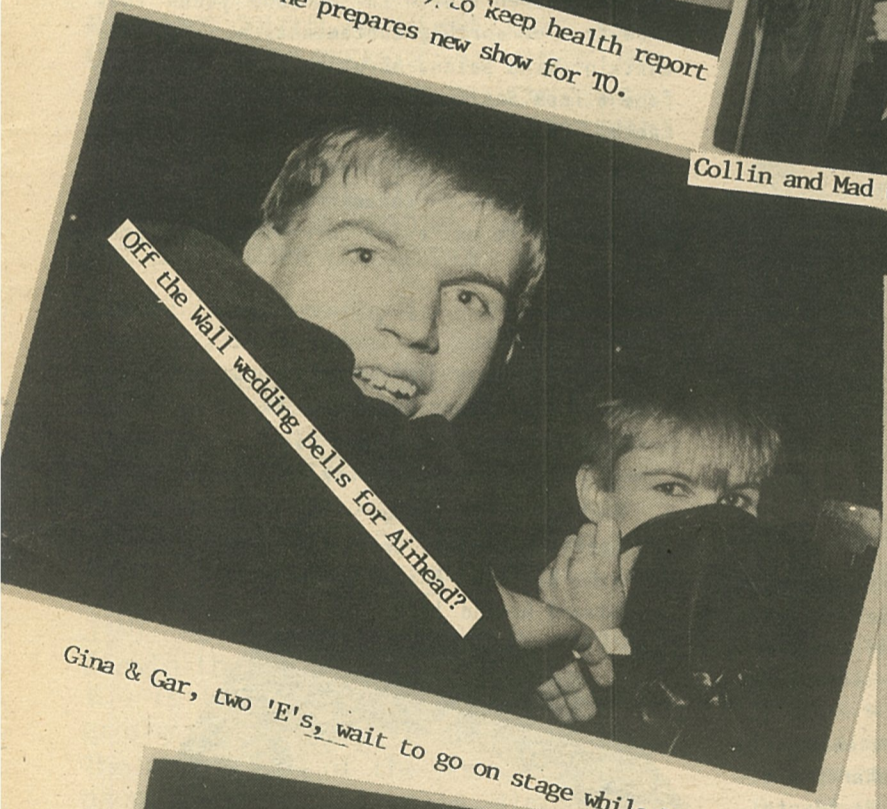
Chuck Rea picks Dr. Slander (me) to keep health report of Hong Kouver as he prepares new show for 10.



Famous triangle involving heavy sledding B and the Inez at COMMO gig.



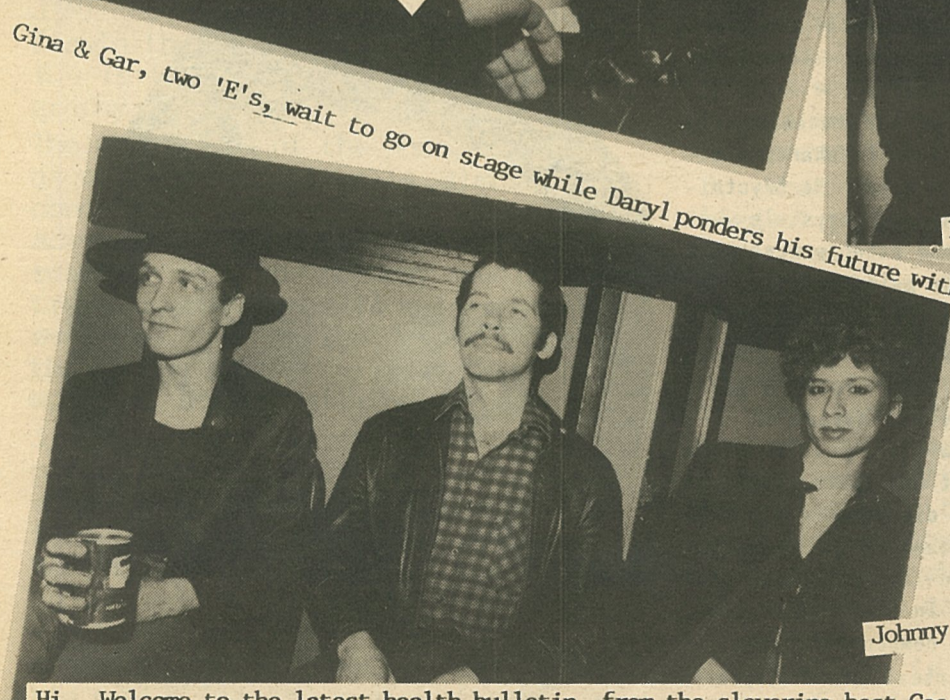
Pam J. looks to the future and sees Video.



Off the Wall wedding bells for Airhead?



BRAINEATERS decide to call it terminal after perfo at COMMO.



Gina & Gar, two 'E's, wait to go on stage while Daryl ponders his future with Japanese TV.



Johnny B graciously accepts Best Drag Trophy from Chinese Art Mafiaoso P. Wong.

Hi, Welcome to the latest health bulletin from the slaving best Coast in sunny no town Blancouver, from you good Doctor Slander. Man about town and bon vivant of the World's largest lumber camp...smart shoppers may have spotted Grace McCarth herself shoppin in Chunkie's fab Park Royal Woodward's Store. (Last years sales for the Big W was a billion bucks.) Sure Hubby wanted Joy but the big Grace herself was heard to favour No. 5. Got to smell right when you're in politics. We also hear that Big Bill himself really likes track suits and Arizona...got to keep running to run the province right! Right Bill?

# PHOTOMONTAGE

## Carol Hackett



A sphere is highly symmetrical (identical with its mirror image) but when it spins it becomes either right or left handed. New discoveries in chemistry, physics and biology emphasize the fundamental asymmetry of life on our planet.

A superficial look at animate life on earth shows bilateral symmetry to be the dominant physical structure. Although we have a pair of eyes, a pair of ears, and even two similar halves of a brain, in no way are they complete mirror images of each other. (The photos of Jeanette Reinhardt illustrate this.) Only in siamese twins does this mirror imagery happen, and then it is with the opposite twin. The right half of one will mirror the left half of the other; one's hair whorls clockwise, the other's anticlockwise; the fingerprints of one's left hand will be more similar to the other twin's right hand than his/her own. Even the internal organs are reversed; one's heart is on the left, the other's on the right. But symmetry tends to be the exception rather than the rule, especially in higher life forms.

Having two eyes is a tremendous advantage in that it allows us to receive on our 2-D retinal surface a 3-D view of the world. Two ears gives dimension to our hearing. The two halves of our brain appear identical but the processes of each are radically different. When brain damage occurs in one half of our brain, the other half may take over the functions but it involves an extensive relearning process. Generally the right cerebral hemisphere which controls the left side of the body takes care of intuitive, artistic, and musical abilities while the left hemisphere which controls the right side of the body deals with language, math, and logic abilities. Studies done on people that have had the connection between the two halves cut illustrate these polarities. Patients could readily name and describe unseen objects felt with the right hand but couldn't when similar objects were felt by the left hand. The right hemisphere could control the left hand to draw a cube while the right hand could not even though this was the hand usually used for drawing. Because no other mammals have developed a communication system as evolved as ours, localization of function in the brain would seem to be an evolutionary advan-

cement. Monkeys, naturally ambidextrous, in the split brain condition can handle more visual information than normal animals.

There are multitudes of incidents of asymmetry in the animal and plant kingdoms. Elephants tend to work one tusk more than the other. One claw of the fiddler crab is greatly enlarged. As the flatfish grows older one eye will migrate over its head to the other side and it will spend the rest of its life on the sea bottom with two eyes looking upward and moving independently from one another. Owls have one ear slightly higher and tilted differently enabling them to locate sounds with precision. There is a fungus (laboulbeniales) that grows only on the back left leg of a certain beetle. Climbing plants coil either to the right or left. But the most remarkable and universal asymmetry is found on the molecular level.

Jean Baptist Biot discovered that asymmetrical lattices of quartz crystals were optically active. That is when polarized, undulating light travels through it, the plane of light will twist sharply clockwise or counter clockwise, demonstrating the helical form the



lattice takes. Thus he began experiments with other substances and found tartaric acid (found in grapes) was also optically active, but it didn't have a crystalline structure, so the asymmetry lay elsewhere.

Louis Pasteur wondered why racemic acid was not optically active when it shared similar properties to tartaric acid. He crystallized both acids and found one's crystals went in one direction, while the other's were both right and left handed. He painstakingly, under the microscope separated these crystals and found the two were optically active in opposite handedness. He later found a plant mould that destroyed only the molecules of a certain handedness. He wrote in 1874 "I'm convinced that life as it manifests itself to us, is a function of the dissymmetry of the universe or of the consequences of this dissymmetry". For it is in living tissues that the molecules twist only in one direction. Outside of living things compounds found in nature are either symmetrical or if asymmetrical both forms are found. He says this is the only "well-marked line of demarkation that can be drawn between the chemistry of dead

matter and the chemistry of living matter."

Because an animal's body is made up of asymmetrical compounds, the synthesized mirror version of organic substances have a totally different effect on the body. While levonicotine (left-handed) found in tobacco has a strong effect on the body, synthesized dextronicotine produces little reaction. Levoadrenalin is 12 x stronger than its opposite in constricting blood vessels. The synthesized form of Vitamin C has almost no effect on us. The shape of molecules is also believed to stimulate the sense of smell. The difference between the smell of oranges and lemons is caused by the right and left forms of limonene.

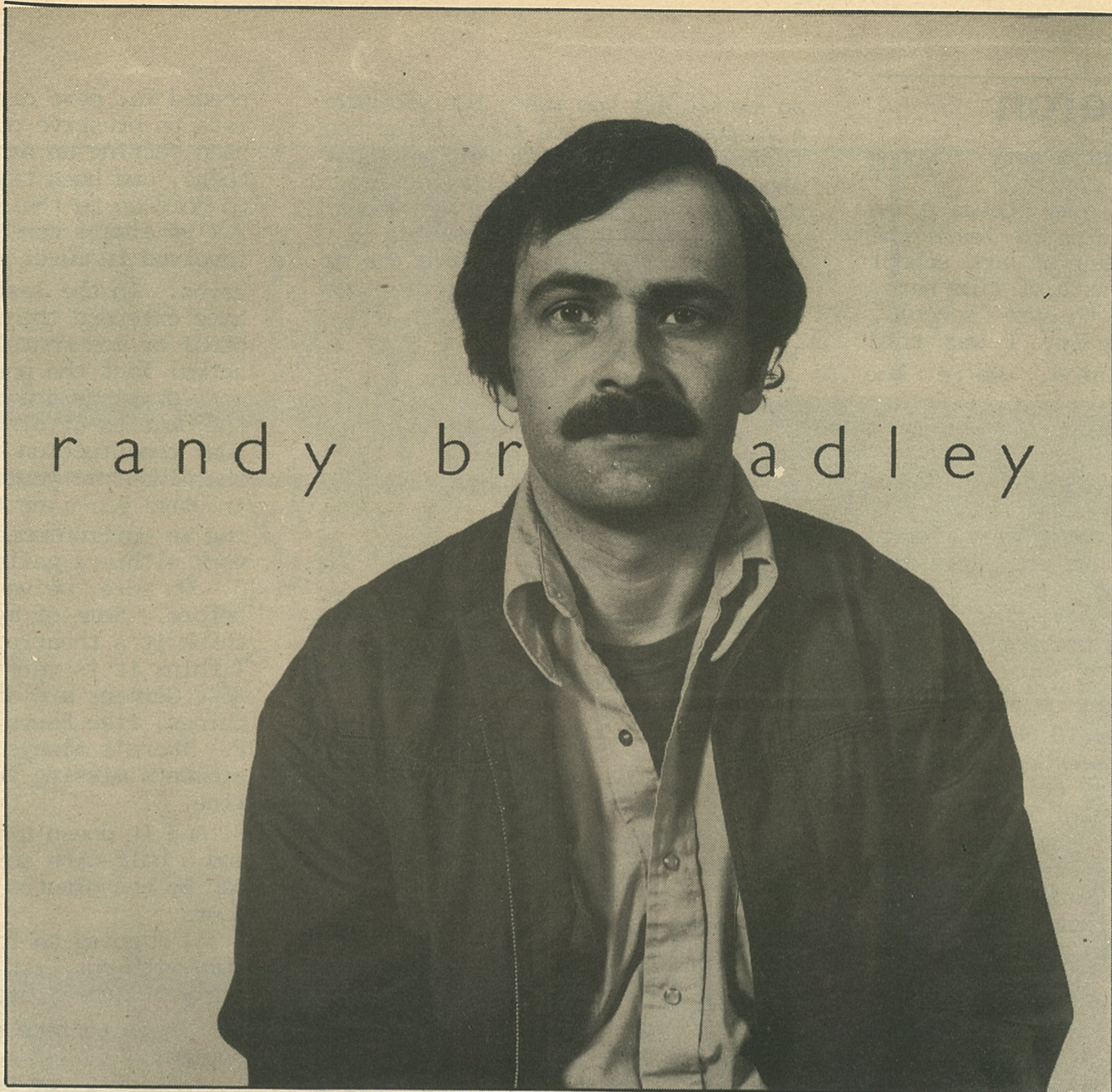
Amino acids, or proteins, in living things always twist light to the left. When an organism dies the molecules of certain amino acids start to flip at a slow but uniform rate. After millions of years these amino acids contain equal proportions of right and left molecules. "Racemization" now provides a way of dating objects older than Carbon 14 dating can (measurement of the amount of radioactive decay) C 14 dating can only go as far back as 40,000 years.

The asymmetry of amino acids have provoked thought on the origin of life. In Sep. 24/79 Time magazine, Cyril Ponnampereuma, who tested amino acids found on the 1969 Murchison meteorite in Australia and discovered they twisted light to the right and left; talked about his latest research on two meteorites found recently in Antarctica. Because they have been frozen for 200,000 years they were free of earthly contamination. They contain amino acids, about half of them different from any found in living organisms on Earth. Polarized light, passed through them deflected to the right contrary to amino acids found here. Ponnampereuma considers these acids to be "extra-terrestrial and prebiotic".

### Bibliography

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2. Vilma Fritsch - Left and Right in Science and Life Barrie and Rockliff London 1968
3. Michael S. Gazzaniga - The Bisected Brain Appleton-Century-Crofts NY 1970
4. A.C. Neville Animal Asymmetry Edward Arnold 1976





by jim jardine

RANDY BRADLEY, WHO GENERALLY PRODUCES COLOUR PHOTO COLLAGES, GAVE US A TREAT BY CREATING AN IMAGE FOR ENNUI'S FORMAT (TOKYO TRANSMISSION). THOUGH NOT KNOWN FOR HIS COLOURFUL LANGUAGE, WE CAN APPRECIATE HIS ABILITY TO STATE HIS VIEWS IN BLACK AND WHITE. RANDY CURRENTLY TEACHES AT THE EMILY CARR COLLEGE OF ART.

RANDY: Photography is a frustrating concern, it becomes in many ways and intellectual exercise you structure and restructure, redesign and rebuild and in the end you have thousands of variations on a basic theme. It's fun but can become really academic, and there are times when it takes more than just academia to satisfy you.

JIM: So for you there is a serious flaw in the medium.

R. It is very analytical and photography is now very intellectual. The whole idea of the photograph as an aesthetic piece is almost secondary to whether or not it puts across the information the artist is researching. Photography now in the true artistic sense is researching avenues of perception, researching that whole side of vision, how the world is individually perceived.

J. What you're saying seems to be pretty strong opposition to the spontaneity of idea. For instance the first thing you associate with say Robert Frank is the immediacy of the photograph..it's intuitive response.

R. Sure, and in the documentary sense that will always be part of his work. But the medium itself is riddled with divisions...between the people who work from that intuitive

point to those people who work from an entirely predetermined point of view.

J. For instance.

R. Like many artists who are using the photograph as a means to uncover or discover new directions of perception. It then becomes very scientific and detached. Because the work is not necessarily beautiful to look at we're left in a situation where it must be appreciated for alternate, often complex reasons. I can appreciate some of the experimentation and some of the research that's being done in terms of perception, but then to what degree does that communicate except to a very elite category of people.

J. Are you conscious of this while you're working?

R. Definitely, in a lot of photographs where I'm exploring space, I hope I work on two levels - to two audiences almost.

J. What then would you say are the biggest problems in creating for two audiences?

R. Sometimes it's overthinking. What I like to do is better said by John Cage who when producing a piece likes to avoid thinking. He is free to work intuitively. Once started, the art often resolves itself as it progresses. Often photographers do not allow this time for the work to talk back to them. Not like working on a painting where there are periods of assessment as the work is being completed.

J. Analysis is developed after a piece of work is finished?

R. Yes, it's almost a desperate attempt to be art for a lot of people

which gets them in trouble. I prefer to think of the photographer as being like an inventor, because there is an implicit fun in doing things like construction. There is a heavy and dangerously serious note about being an artist. I don't know where that connotation comes from but it implies all sorts of expectations and pressures which are very dangerous. Certainly the artist must consider his responsibilities.

J. It does seem that there are people who can avoid all that, get on one idea or some specific mode of working and run it like a rail - straight along.

R. It ties directly to your lifestyle- how you want it, what kind of rituals you set up for yourself.

J. Does lifestyle include environment, do you think that it influences what a photographer does in terms of quality of colour, and choices of subject?

R. It has to, I don't see how you could avoid it. Since I moved from the prairies to here, things have changed, in terms of scale. The things I have been looking at for reasons of control have been getting progressively smaller and smaller.

J. Why not landscapes here though.

R. My concept of space has been severely modified by my origins. You think of the prairies, look at prairie paintings and you find the same sense of space. When I moved here I found the landscape very bland, not that it's boring, it's just more subtle. It was a reaction to the greyness, that started my return to the examination and use of vibrant colours.

continued....

## more Cameron

P. You actually got a very young start.

C. Oh yea, I was in my teens when I went into television to learn the trade. I took a year of art school but found that a waste of time here, then there were no theatre schools, so with T.V. coming in, I was told to 'come to television, we're the future' so I went.

P. Obviously the future wasn't there for you.

C. Not for me it wasn't. Video tape came along and that was very interesting, but it took the 'live' out of it, and I love the early days when everything was live.

Video tape lost that urgency, that excitement; it became rather boring. Colour was just coming into this area when I finally left. I didn't like

the idea, that I could choose a colour for a set and someone could turn a knob and change my colour. Though the technical facet of T.V. is incredibly fascinating, as a way of reproducing my work, I was quite destroyed. I went to Europe for three years then I came back here.

P. Have you been at the playhouse ever since?

C. I've been around but basically I have been at the Playhouse since 1970.

P. As the head designer?

C. No I was an assistant designer for a couple of years under Brian Jackson, then a resident designer

for a year. Then when Christopher Newton came along he restructured the whole thing, he created what I would call an arts advisory panel which he used as resource artists and advisors. He called them directors. I have been design director ever since.

P. You mentioned earlier that the west coast wasn't part of the mainstream, I consider you the mainstream just by being a part of the Playhouse.

C. That's a term that is usually applied to the Playhouse, that it is called the Flagship Theatre Company. That it gets the largest grants, the largest subsidies, has the largest staff etc. etc. It doesn't mean we do the best or most interesting work.

P. It's usually associated in fact in my genre as the opposite.

C. Oh yea, well it might very well be. But basically we are a classic theatre company whose mandate is to produce work that has a classic nature to it. It doesn't mean raves from the graves or anything like that, it can also mean new work that has a classic nature to it. We also feel that because of our grants and subsidies that maybe we should do work that the other companies can't....the big Shakespeares, big main-stage productions...etc. We don't do sitcoms or boulevard theatre numbers like the arts Club because that cuts right into their audience and our space destroys the kind of theatre the Tamarhous does so well at the East End Theatre.

P. What do you try to convey as a set designer? I know you work very innovatively as well as elaborately or minimally all depending what the production demands.

C. One has a responsibility to the production first of all, you can be

an artist all you want, but you have a responsibility and that sets up the framework. I try to be very personal about my work, I don't like designers who ask the director what he wants....if I have I don't remember.

What I do attempt to get from the director and actors is an understanding of what they are going to do. What I give back is what I feel is coming from them, not a copy but an interpretation.

P. What have you designed that has really excited you?

C. Every show I do excites me to start with, right up until it opens, and sometimes after...I'm proud of the Red Devil Battery Sign, it was controversial, a lot of people didn't think it worked, but it doesn't make any difference, I was excited by it.

P. In that set you used a lot of technology.

---

"... I'm proud of the 'Red Devil Battery Sign,' it was controversial, a lot of people didn't think it worked"

...

---

C. I use technology in a lot of my work, motors, projectors, electronic though I don't use it to upstage the performance.

P. You've used revolving walls, lasers, fire.....

C. I love to use natural materials whenever possible, like the nine tons of sand.

P. I know that you are quite rigorously involved with the Associated Designers of Canada.

C. I guess in theory I'm kind of the western rep. It's main function is to be a voice for the designers in Canada though they are very difficult to get together at any one time. It's a bit like lining up 9 planets. But I'm working here on the West Coast trying to make it into a proper alliance, like Theatre Alliance is for actors or PACT is for directors.

P. You've put a certain amount of importance in preserving your sketches and maquets, extending that into a visual art activity.

C. First of all I believe that a designer in this business, who is really an artist, should place as much importance in his drawings and models as does a painter or sculptor. In the late 50's there was an exhibition of just designers works. To show how individual designers from around the world were developing and communicating concepts, the Prague Quadrennial was established. In Canada a designer is a super technician whose drawings get thrown into the waste paper basket, the model is squashed, the blueprints get destroyed and if he manages to get a slide of the production, he's lucky. It became evident to me that we

needed far more discipline as artists to preserve our work. So I've been setting up exhibitions here and there, and been trying to get people to hold on to their work.

P. I've always considered that you're involved in multi disciplinary concerns. In the last decade artists have extended themselves into conceptual or monumental works where in actual fact the posters, the preliminary drawings and drafts have become the objects of display after the actual construction has come down, in that instance your work fits right in. Have you ever thought of creating an environmental or installation work within a gallery setting?

C. Oh sure, we've talked about this before. Some of my peers don't think it's theatre, but I disagree. I think it is very important. The West Germans are doing extraordinary things, like Beuys, Harriman....

P. There's always lots of offbeat elements missing in a linear story line.

C. And it doesn't have to be an hour and a half with an intermission, it can be ten minutes or forty-eight hours.

P. I'm going to round up this interview with one last question. What are your secret desires?

C. It is to take a year off and disappear.

P. Wouldn't you be written off and lose all contacts.

C. I wouldn't care, that's what I would call a secret desire. ~

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## more Randy

J. It's almost the same as Einstein's ideas that there may be a constant or a consistent primal intent but it changes depending on where the point of view comes from. A cubist idea... that the physics in any particular area are constant, although they may seem totally random from another area in time.

R. You can assume that certain things are constants. You have a set of building blocks and how you order or restructure those blocks is dependant on the conditions in which you live. The environment is part of that condition. The same blocks are used but the vision is acquired through experience. It's an additive process under constant transformation.

J. With these geometric structures is the final translation important?

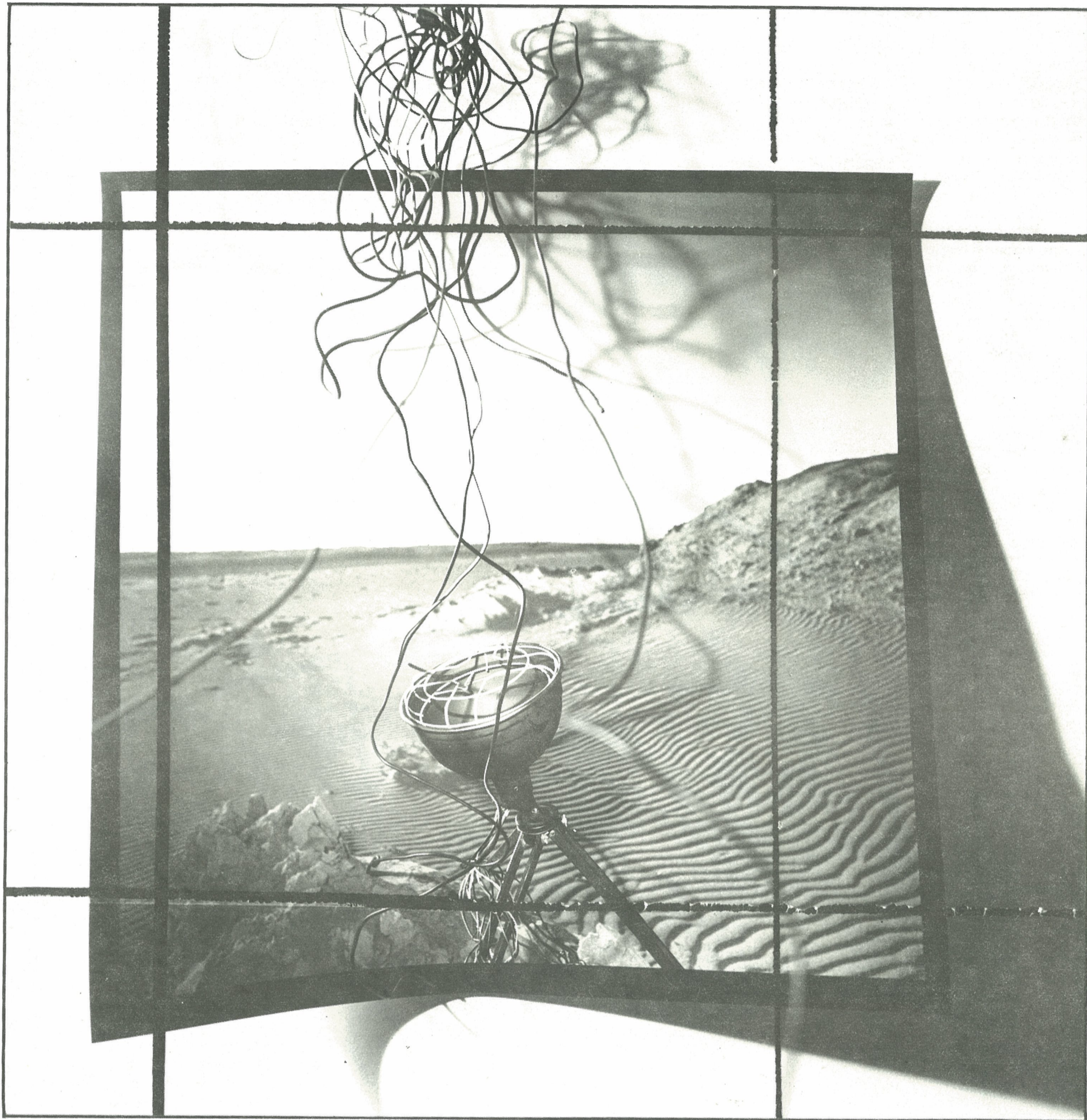
R. Photoghra

R. Photography facilitates and initiates my re-invention of space. The construction appeals to my sense of the physical re-definition of real objects and environments, while the translation to a photograph simply moves the experience into the realm of verified fiction. The entire act is really one of private theatre.

J. So it's more the love or admiration of the medium, that demands that final print.

r.

R. It's the love of the magic of the photograph with its ability to reconstruct, reinform, review and reflect our world, as in fact we re-invent it.



TOKYO TRANSMISSION  
PHOTO BY RANDY BRADLEY



fernando  
design

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