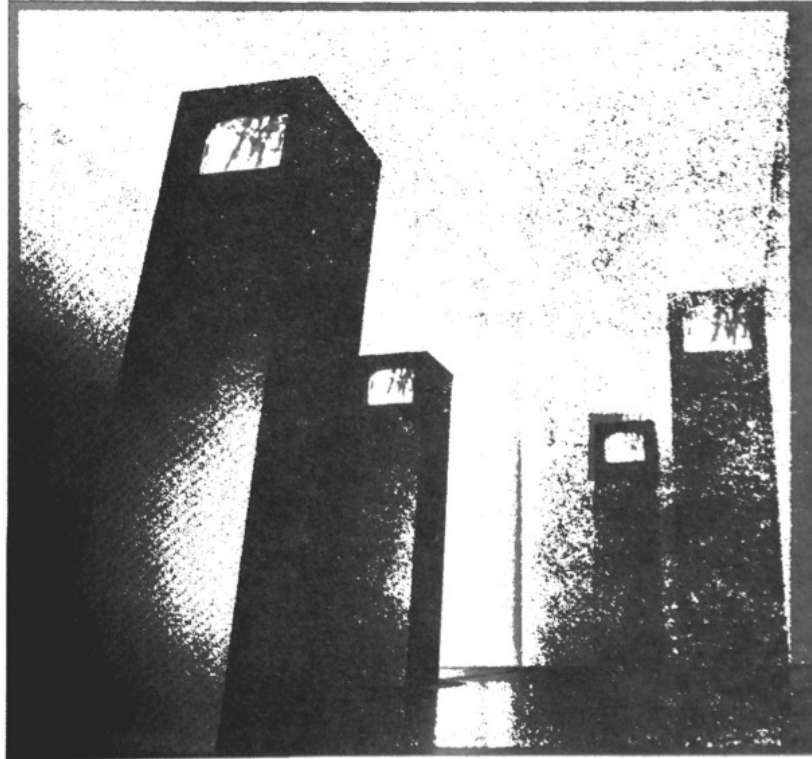


# subclip

#9 FALL 2001 CHARLES STREET VIDEO



CHARLES STREET VIDEO 65 BELLWOODS AVE., TORONTO, ONTARIO M6J 3N4  
416.603.6564 FAX 416.603.6567 csv@charlesstreetvideo.com www.charlesstreetvideo.com

A non-profit organization. Charles Street Video is a professional media centre  
providing artists with access to high-quality video and audio production and post-production technology.

## Staff

General Manager	Ross Turnbull
Operations Manager	Greg Woodbury
Audio/Computer Technician	Konrad Skreta
Video Technician	Jeff Mann
Video Technician	Robert Fantinatto
Facilities Coordinator	Nancy Paterson
Financial Coordinator	Gillean Raske

## Board of Directors

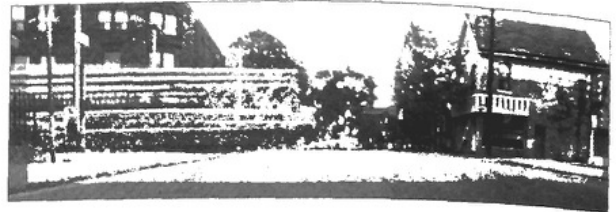
Christine Carson (Secretary)	Carole Larsen (Treasurer)
Karma Clark-Davis	Susan MacKay
Rebecca Garrett (President)	Kelly Morris (V.P.)
David Findlay	Leslie Peters
Dara Gellman	Ron Squire
Roslyn Kalloo	

## News

New board, new gear, and new baby...

At the April 5, annual general meeting three CSV members were elected to the CSV board of directors. Karma Clark-Davis, David Findlay, and Ron Squire join returning members Christine Carson, Rebecca Garrett, Dara Gellman, Roslyn Kalloo, Carole Larsen, Susan Mackay, Kelly Morris, and Leslie Peters. Stepping down after years of service are Anton Wagner, Wendy Rowland and Gary Blakeley. Anton and Wendy, outgoing President and Treasurer respectively were particularly active participants and will be missed. Also thanks to Dana Inkster for her board service. The board shuffled a new executive, electing Christine Carson as secretary, Carole Larson as Treasurer, Kelly Morris as Vice President and Rebecca Garrett as President.

A second DV format deck is being considered for purchase. This machine, most likely a Sony brand, would



## Newsletter

Editor/Designer  
Contributors

Gary Blakeley  
Margaret Eder  
Robert Fantinatto  
Elizabeth Fearon  
Gunilla Josephson  
Roslyn Kalloo  
Barry Lavender  
Susan MacKay  
Michelle Micuda  
Ross Turnbull  
Anton Wagner  
Greg Woodbury  
Doug Church  
Gary Blakeley  
Jack the Printer

Distribution Manager  
Photography  
Printing

be installed permanently in the "B" room AVID suite. Additions to the mobile gear are also planned. Look for new lighting tools, a field production mixer, and two new light Sachtler tripods to support our existing mini-DV cameras. For the "D" room Protocols suite, an extension to the Reel Ideas 6000 sound effect collection is already available. Vintage snow mobiles, zippers, forklifts, toboggans, industrial freezers and Slovenian church service are just the highlights of the new high fidelity options now available at CSV.

Wendy Rowland and partner Colin Rafer have a "very cute" baby boy named Benjamin Rafer Rowland. He was born on May 19th, weighing 8 lbs 10 ounces. The growing family have just returned from their first trip to Georgian Bay. Congratulations, Wendy and Colin.

Gary Blakeley



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ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO

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An arm's length body of the City of Toronto

front cover: *Darkwood*: An installation by Dara Gellman and Leslie Peters (PHOTO: G. Blakeley) back cover: Photography by Gary Blakeley

# Collaboration with a Symbolic Sister

Gunilla Josephson writes to her old friend  
Göran Uby

Normandie.  
September 18. Rain.

Dear Göran,  
The living room is empty of everything except the camera and Anna. I'm still on crutches with a broken ankle, Anna is dressed in the red Saami costume that comes from my mother's birthplace. The performance is about to begin, truth is about to be revealed.

Last night at dinner Philippe spoke French, Lewis spoke English, Anna spoke Swedish. The dog spoke with his eyes and his tail. When I played the footage backwards it all sounded like medieval Norwegian. I wonder what we said. I just realized that ANNA spelled backwards is still Anna, even though she is Hedda. Yet when we are joined by the invisible thread of the camera I often mistake Anna for myself. And so does the audience. Perhaps they even mistake us for themselves.

How much is intention, how much is desire, how much is accident? It's all revelation. The camera, and the screen, are the intermediaries which anchor that obscure object of desire.

Göran, if you look closely at the film of the dinner you will see that the social order has broken down. Philippe is grilling a rabbit on the open fire and watching television at the same time. The spaghetti moves from the bowl to the plate and back again in perpetual motion. We are using the forks to take food out of our



Anna is Anna spelled backwards

(PHOTO: Courtesy Gunilla Josephson)

mouths, and are spitting wine into the glasses. The dog continues to wag his tail forwards and backwards.

I thought I was filming a dinner in a French farmhouse, but once I began to edit the footage I saw that time and identity are open to interpretation, and to transformation. When you see the film, Göran, I know you'll understand why I said that what I'm doing has no relation to movies or art. It is only called video for lack of a better term.

Anna says that what we are making is being done with something called, "Woman's Eye", a con-

cept that has not been classified. That is why it takes place in Hedda's House, which you won't find on any map because the pious woman has jumped ship.

I remember our friend, the Russian poet, who wrote, social realism is most apparent in the absurd. Is that why we misbehave? When you see these images that I send you, as you sit amongst the silent and hushed eyes on some rainy night in an obscure theatre, think of this letter.

Love, Gunilla.

PS. Neither does that overused word "art" bear much relation to the experience.

# INTERVIEW 1981-2001 CSV HISTORICAL ANTHOLOGY SERIES

## *Dennis Day*

*Interviewed by Anton Wagner*

### *CSV was my first boyfriend*

I first "worked" at CSV in 1982 or 1983 as a client who showed up, got a membership and booked time. I was kind of shy, and a bit insecure about what I was doing, so I kept a low profile. I didn't really want anyone to notice me or what I was working on. I'm still quite a bit like that today. I became a staff member sometime in the late eighties when Su Rynard and Paula Fairfield implemented a staff-editing position. They asked me if I would do it. I was there all the time anyway, so I said why not.

When I first joined CSV it was in a basement on Charles Street. It was staffed by Rodney Werden, Shelhavet Goldhar, Nancy Paterson and Michael Brooke. They actually intimidated the shit out of me. I was a hick Newfie and they were so cool. They had an artworld irony about them, and a sense of humour that I didn't always understand.

The work being produced around me at that time was what some people today would call "political". Women's issues were strong. Anti-American, Cold War discourse was part of the scene. Occasionally I saw some really sexually explicit gay stuff on an edit suite monitor, which kind of freaked the shit out of me. Back then, I thought us gays were supposed to come out slowly. Some people (like Richard Fung and John Greyson) had other ideas.

Looking at CSV in another way, basically everyone who worked

there seemed to have a grant. I guess that was the common denominator. But despite this, the "feeling" of the work was really exciting. Video was a burgeoning art form, and it really seemed like the cutting edge. I felt that I was onto something big. This was the coolest place in town and I was privileged to be there.

I kind of ended up in video art after deciding that filmmaking was much too established and much too bureaucratic. I went to York University's film program for three weeks and discovered that everyone wanted to take it and all the courses were full. So I quit and ended up going to OCA.

Strangely enough, video's biggest "detractions" - its plasticity, its newness, its emptiness - kind of appealed to me. Film images had too much baggage, too much history, and too much character emphasis. At 21, I thought most people were basically jerks so I wasn't that interested in their character development. I was interested in more formal and more conceptual ideas. Prior to that I had studied classical music, theatre and photography; all of which were later to inform my work.

Before OCA, I was doing a lot of photography on my own. I roamed around Toronto relentlessly taking photos. Not of homeless people though. Graphic images of structures and shapes and odd juxtapositions. I took a color photography course at

Ryerson just so I could use the colour-printing machine. Static images really excited me, so it wasn't long before I moved on to moving ones. I took one summer filmmaking workshop at U of T before going to OCA, but I don't even remember what my film was about. But I'm sure it wasn't primarily one of those "film axis", character development things.

*Do you have your own definition or aesthetic of what video art is?*

I guess I kind of do. It should NOT be filmmaking and it should



Dennis Day (PHOTO Courtesy D. Day)

NOT be boring. God forbid, it can even be ENTERTAINING. With this kind of manifesto it's not surprising that I occasionally felt like the Steven Spielberg of the Canadian video art world. I had

sizeable box-office returns but very little critical acclaim. A number of European prizes kept my ego alive. But back in Canada, it seemed all the serious people (at the Academy) were waiting for me to make my "Schindler's List". Now, I can honestly say, I primarily just think about the work itself, and try really hard to block the artworld out.

Generally I try to express the absurdity of everything. If you come from Newfoundland, everywhere else seems pretty strange, I tell ya. Toronto is like from another galaxy. I still can't believe it exists. For the record, I'm also conceptually not that interested in the idea of "personal" stories on video, as it seems like a kind of "who's more real than who" competition. It's also a redundant idea, unless a group of machines are making the video. Whatever people make is "personal". More importantly though, I'm confused as hell, and intricately entwined in a confused society. This is what I want to talk about.

I think Charles Street was my first "relationship". I kind of mapped myself emotionally onto the joint. I literally lived there for 10 years. It represented ideas, excitement, hope, failure, confusion and some really big turn-ons. I used to think editing something you liked was better than sex. It certainly lasted longer. I worked at other facilities out of occasional necessity and/or curiosity, but I was very comfortable at CSV. These days I'm trying to have a larger life, so I'll go wherever the facilities are appropriate. But what can I say? CSV was my first boyfriend.

*Several of your videos explore aspects of gay identity, often in a comic way.*

I can't possibly describe the rush of incredulity I feel when I'm reading the morning paper and I come across an article where a number of intelligent people are arguing the pros and cons of homosexuality. I don't know whether to laugh or cry. I personally think it is a violation of the

Canadian constitution to even "discuss" whether or not homosexuality should be accepted (tolerated, legalized, or whatever).

In my earlier works, around the subject of gay identity, I made efforts at speaking to a larger audience on the subject of homosexuality. But I wanted to take things a little bit further than "good intentions." What these tapes all have in common is that they invert, deflate, exaggerate or lampoon gayness. They suggest



Dennis Day working with suits (PHOTO: courtesy the artist)

that being gay isn't even that great. There is failure everywhere. On this subject, I don't really know where I'm going with future work. I think this is an issue about which a lot of gay artists are currently pondering.

*You did two videos dealing with AIDS with Ian Middleton, who died in 1993.*

My videos with Ian Middleton reflect perhaps the purest, most naive period of art-making in my life. I believed that art could change the world, and Ian believed that creativity could somehow stave off death, or give it some meaning. It was beautiful.

*Some of your videos seem to be primarily formal studies.*

*Oh Nothing and Exultate Jubilate are*

definitely quite "formal" in their visual and structural aspects. There is a strong style to the images (colour, iconographic framing, etc.) and a graphic simplicity which borders on emptiness. The editing is fast and tight, and this energy seems to imply that all of this frenzy is leading somewhere - which of course it is not. There is no ending or arrival, just a lot of lifestyles running about. Nothing is discovered. This was the society I saw around me when I made these works - the

cocaine society - the 80s. The only hint I ever made of something "outside" of this was the woman in *Exultate Jubilate* who stood quiet and unmoving on the side of the road. To truly go anywhere in life perhaps you have to stand perfectly still and acknowledge who you are. Place is important to me only in that it is the container which houses our emptiness and our longing. We look to it for signs of comfort. It is where we carry out our search. Our interiority propels us to act "exterior". The crisis in *A Place to Call My Own* and *Auto Biography* is the sense that the person who inhabits the landscape does not belong in it.

*Your work is distributed by Vtape*  
( )

(Dennis Day continued on page 13)



# Sounds Incremental



Charles Street Video launches new **Screams/Whispers** Residency Programme for Audio Artists in conjunction with **The Tranz<>Tech Media Arts Festival**

by Elizabeth Fearon

When I think about *listening* the overwhelming recognition of presence and absence asserts itself. This inherent dichotomy promises to be generously explored in, the *Screams and Whispers Program* at *The Tranz<>Tech Media Arts Festival*, October 11, 12, 13, and 14, 2001. Showcasing this festival are the five recipients of the CSV audio residency! Each of our "fab-five" have opted to create audio installations. Our residents and performers selected by invitation or jury process, the curation committee chaired by *Greg Woodbury* and members *Chandra Bulucon*, *Christine Carson*, *Germaine Koh*, decided on the theme of the program and selected the artists. The selected installation artists are *Bill Burns*, *Millie Chen*, *Darren Copeland*, *Reena Katz*, and *Duncan MacDonald*. The Performers include theramin Maestros' Peter Hannan & Henry Kucharzyk,

multi-media artist Paul Litherland and the beguiling women who play kitchen appliances. The stage is set, the ideas are on the table ready to be realized! So what are these crazy babies poised to create?

*Bill Burns* haunts us with the lost voices of indigenous birds. Sweet chirping will sound through low tech radio transmitter/receiver technology from the trees surrounding Latvian House.

*Millie Chen's* installation will beckon each viewer individually up a staircase, like Sirens calling sailors onto the rocks. Unlike the sailor analogy there is no tragedy, nor is there resolution: -illusive like truth, seductive like faith, simply the source of a strangely unreachable and familiar call.

*Darren Copeland's* activates the stairs of Latvian House. Using

octaphonic sound the installation turns the stairwell into an auditory stream through which granular particles of sound move upwards and downward, representing the migration of organisms against the forces of resistance. Perhaps this work references the many histories of the site and its evolving habitation.

*Reena Katz* is also interested in the movement of people through places. Her geography leans more specifically to the history of Spadina Avenue. Entitled: *Sweat* the work bridges history, cultural anthropology, and art. *Katz* will conduct a series of interviews with Spadina sweat shop workers, newer trendy condo couple residents, and developers who are rapidly claiming the street. The interviews will be mixed with sweet dance rhythms as a way of referencing the industrial warehouse to the mega club transformation which has claimed much of Richmond Street. The work will be presented via boom boxes scattered throughout Latvian House.

*Duncan Macdonald* will create a choose-your-own-ending adventure in response to the noise of the architecture of The Latvian house. Titled "A guide to the quiet spots of the Latvian House", each participant will be geared with a CD walkman and lead on the audio exploration of her/his devising. This exploration will reward the participant with quiet places where pops and creeks, echo and rustle. Invisible almost inaudible reminders of strength, fragility and decay.



Artists' in residence *Millie Chen*, *Bill Burns* and *Reena Katz* getting acquainted with the CSV suite Protocols (PHOTO: Greg Woodbury)



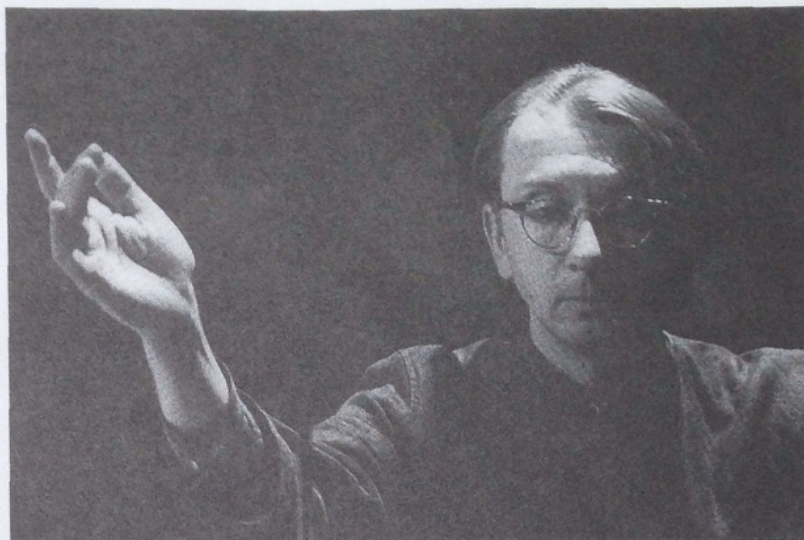
In addition to the installation work the *Screams/Whispers* curation committee invited three groups to perform during the *Tranz<>Tech Festival*.

*Women with kitchen appliances (WWKA)*, uniformed domestic femmes direct from Montreal will rock you like a hurricane. The rhythm of banal technology promises to pump, protest and humour, bringing life to the trappings of domesticity. This performance will take place *October 13*, at *The Latvian Hall*, at *10pm*.

The second commissioned performance will be created by *Paul Litherland and Alexander Mac Sween*. Their work entitled "*Babble*" will be presented *October 14*, *5:30pm* at *The Steam Whistle Brewery* located at *255 Bremner Blvd, Toronto*. This multi media work comprises digital streaming of messages i.e.: email, voice mail etc. slowed down, projected in text and transposed through selection and drum rhythms to reconstruct the binary code integral yet invisible to our relationships with the data that creates the armature for much of our interaction with humans.

Featuring the *theramin*, one of the pioneering electronic instruments, internationally respected composer *Henry Kucharzyk* and *Peter Haman* will play the space around them. With arms in the air they embrace the sound that is simultaneously being created. This performance is also on *October 13*, *The Latvian Hall*, at *10pm*.

Dear reader, that's the scoop, reminding you of a simple preparation required on your part to fully enjoy the installations and performances. One word, *Q-Tips!* See you all at *Tranz<>Tech!*



Theramin Performer **Henry Kucharzyk** (PHOTO: Cylla Von Tiedeman)



from Montreal, **Women with kitchen appliances (WWKA)** (PHOTO: Courtesy the Artists)



**Paul Litherland** on stage performing "*Babble*" (PHOTO: Courtesy the Artist)



# IN THE A SUITE

**Lisa Logan** has returned from India with the raw footage for *Light of India*, a documentary about comparative Yoga technique in various parts of India. She is the director and DOP and **Allison Ethier** has been editing in the A-Room. "She headed to India with her camera, to seek out Yoga, to practise, and to capture the various peoples doing their Yoga. This includes Indian men and women, children and older people, westerners and holymen, all involved in the practice for health, lifestyle, spirituality and overall well being. She toured for 3 months and shot 11 hours of footage throughout 4 provinces. The footage includes, among other things, images of classes on rooftops, in ashrams and hotels."

**Kelly McCray** is director and DOP

of *The Gauge* (DV, r/t 7:20). **Stev'nn Hall** editor and sound utilized Edit Suite A to complete the project. The tape will be distributed through V Tape. "The video is based on interpretations of the measure of man—whereby Leonardo Da Vinci intersects the cage."

**Anton Wagner's** documentary *Mary McCarthy: Our Lady in Havana*, edited by **Konrad Skreta** in the A Suite, was shown on CBC Newfoundland, screens at the Atlantic Film Festival this month, and will premier nationally on the WTN on October 17. **Anton's** doc *Our Hiroshima* (CSV 1995) will be rebroadcast by the new digital Canadian Biography Channel and *The Photographer: An Artist's Journey* (CSV 1997) on Pride Vision September 22. His *Cuba:*

*Country of Souls* doc (CSV 1999) will be rebroadcast by Vision TV on October 8.



**Aaron Merke and Truvor Burnett** in a scene from the **Peter Gress** drama *Cousins*

Director **Peter Gress** assembled his drama *Cousins* in the C-room. (Betacam, r/t 24:00) photographed by **Gary Blakeley** with the CSV



**Mary, Jean and Fidel** enjoy a toast in **Anton Wagner's** documentary *Mary McCarthy: Our Lady in Havana* (PHOTO: Courtesy the Artist)



This space features a round up current membership activity. Tell us which camera and editing suites you are using. Send four or five lines of text and a photograph. The address is [CSV@CHARLESSTREETVIDEO.COM](mailto:CSV@CHARLESSTREETVIDEO.COM) or drop it off at the office.

**Betacam.** Cousins records the first meeting, at age twenty of two sets of cousins, one black and one white. In October Peter intends to follow up with another narrative based work, "...featuring a large ensemble cast of seekers pursuing independent goals simultaneously within a hotel suite..."

**Gunilla Josephson's** Hello Ingmar, Have You seen me? picked up the festival prize 2001 at Oberhausen International Short Film Festival 2001, Germany. This piece was originally edited by **Greg Woodbury**.

**Laura Taler** has documentary *21st Century Boys* in production (DV, r/t 44:00) **Gregor Hagey** is behind the camera with the CSV Canon XL-1 and **Philip Strong** will be designing the sound track. "...Beginning with a residency at the Banff Centre for the Arts, and ending with the premiere of the new dance creation in Montreal, *21st Century Boys* follows the artistic partnership between Montreal-based dancer/choreographer José Navas and cellist Walter Haman on a new creation for solo dancer and cello. It's the story of an artistic process as transformative in life as in art ..."



Kevin Kincaid as Claude in **Chris Morley's** *Edge of Temptation*

**Chris Morley** recently photographed selected scenes from his feature length screenplay *Edge of Temptation* using the Canon XL-1 camera. **Kelly Morris** edited this material on the AVID in the A-room.



Actor **Renata Arquile** in CSV's sound booth voicing cheese wizard **Doug Church's** latest digital-gothic, horror, potboiler.....*The Witches of Salem School For Girls.* (PHOTO: G. Bickley)

**Cheuk Kwan's** pilot project title is *Chinese Restaurant* (DV, r/t 30min). He directs. **Kwoi Gin** is DOP. **Jason Romilly** edited picture and sound. There's no broadcaster yet for this proposed series about Chinese restaurants in Israel, Trinidad, Madagascar, Turkey and points beyond. Answers the question: ...How and when did the Chinese come? ...What are their hopes and aspirations



Carnival day at Port-of Spain, Trinidad in **Cheuk Kwan's** *Chinese Restaurant*

# Liz in Hollywood

Former Charles Street In-House Editor **Elizabeth Schroder** describes her new career in Los Angeles

I first became a member of CSV in 1983 when I was 23. I made: *I Can't Get Over What I Saw*, and *Pelican Players Remembers the Ginger Wine*. When CSV moved to its present location, I cut *The Bisexual Kingdom* and *A Place With No Name*. By 1989, I was around there so much, they decided to hire me. Things were very different from the old days in the basement but also different from today. It was very unstructured. Everyone pretty well did everything from technical to writing grants to reception. We were all engaged in our own video art production. Being more interested in the technical side I started to edit freelance on top of my CSV commitment. I learned on the job. You have to remember the editing systems back then (*tape-to-tape, ed*) were much harder to learn than the Avid. I loved working with all the different kinds of people CSV attracted. Outside of CSV I began to freelance edit for the CBC on *News World* and *The National*.

The main reason for moving to LA was boredom. I felt I had mastered everything I could at CSV. My own video art had always been narrative based, and I wanted to make a feature. I had written a feature but couldn't get it funded. I had been to LA and liked it, so almost on a whim, I applied to go to the American Film Institute (AFI) to get a Masters degree in screenwriting. I didn't think I'd get in because it's like the Harvard of film schools and then I really didn't think I'd ever be able to afford it. Actually I'm an incredibly frugal person. I think all artists need

to take care of their personal finances because it's difficult to make art without some sort of financial plan. This is especially true in Canada where your chances of making money from your art are about nil. Between a bank loan, a small federal student loan and my savings, money was found for the first year. It was a bit crazy I have to admit, because I spent my life's saving in one term at the AFI. I really didn't care though, because being at the AFI was a huge amount of fun. It was just great not to be working and to concentrate on screenwriting and studying film. It was sooooo expensive. However, in the second year I got a partial scholarship, and a couple of prizes. Now, I owe a ridiculous amount of money in student loans, but all-in-all, I'd have to say it was worth it.

That next summer I worked as an assistant to the producer of *Young Hercules*, shot on the Universal lot, intimidating the first day... just like in the movies: guards at the gates, people driving golf carts, stars and extras walking about. I thought it would be easy after graduating to get an agent, and work, considering my awards and previous work experience. I was shocked to find it was damn difficult to find work! In Hollywood, as the cliché goes, it's who you know... It maybe somewhat true in Toronto, but it's more a combination of who and what you know. It's a much smaller place and easier to distinguish yourself. When I came to LA I thought it would be like a big Toronto. Not true. Almost everyone here is either in

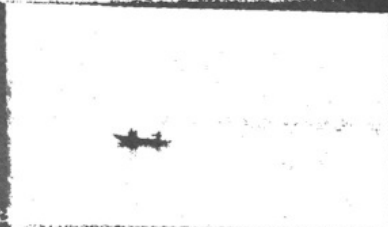
the business or trying to get into the business. Many people lie about their experience and their age; you need connections to move forward. The people I knew were from AFI, too few to pan out. I kept persevering and six months later I landed a job editing *Wild Things*, for Paramount TV. Hired on for two months, I filled in when they fell behind schedule. The first day was intimidating. The difference: instead of one producer/director you work with a team of executives and a hierarchical business structure. The best thing about the job was this wonderful man editing across the hall from me... Sometime later, we started dating and then married. We've been married for a year now and he's just the greatest guy.

After *Wild Things*, I edited for a Universal TV show, *FarmClub*. I edited 3 minute profiles on bands, part music video, part documentary, part video art. All the video art I cut at CSV really helped prepare me for that job. Next was a job for *Cool Women*, a TV show for AMC. Between editing jobs, I wrote another feature spec script and polished the two scripts I'd written at AFI. I was hired to do a re-write on a feature screenplay, and then contracted to do another draft.

Everyone in Hollywood (says) they're into just one thing. I consider myself an artist, though I don't use the word. I love working on other projects as well as my

(Elizabeth Schroder cont. on p.13)





# Yoga in India

*Stills from Lisa Logan's Light of India, a documentary/travelogue studying Yoga practices in the Indian Subcontinent*







by Robert Fantinatto

**Q:** When specifications for high-end video cameras and decks are discussed, ratios such as 4:1:1 or 4:2:2 are brought up. What do these ratios mean?

**A:** In the world of digital video, picture signals which are picked up by the camera's CCDs (which are actually analog devices) are encoded when recorded and decoded on playback. Depending on the digital format, the video signal will be sampled using either 4:1:1 or 4:2:2 sampling.

Digital video signals have three components: they are the luminance (Y), a color value consisting of the luminance deducted from the color red (R-Y) and the color value of the luminance deducted from the color blue (B-Y). These are the same components that make up a Betacam SP and Digital Betacam signal. These three components, Y, R-Y and B-Y are also known as YUV.

During the digitizing process, the three parameters of the component video signal are assigned a numeric sampling value. Groups of four video pixels are looked at and samples are taken for record-

ing. With a 4:2:2 sampled video signal, all four of the pixels are sampled for their luminance levels, two are sampled for the R-Y levels and two for the B-Y levels. With a 4:1:1 signal, all four of the pixels are sampled for luminance, but only one pixel is sampled for each of the R-Y and B-Y levels. This lower sampling rate will result in less color information being recorded. The advantage of 4:1:1 sampling is that you require less data to record a frame of video. The circuitry within the equipment is also less expensive for a manufacturer to produce.. The 4:1:1 ratio is the sampling rate used with the consumer DV format, along with DVCAM and DVCPRO. The 4:2:2 sampling rate is used with Digital-S (from JVC), DVCPRO-50 (from Panasonic), Digital Betacam, D-1 and D-5.

**Q:** I hear voices! Occasionally, "C" room users are treated to a Chinese language radio station. This usually occurs when patching to and from the mixing board, and it's always the same Cantonese language broadcast. What accounts for this unusual phenomena? Why is this wireless receiver option not promoted in your literature for that room? How can I reproduce this effect at home? How difficult would it be to retune the "C" room to receive Radio Netherlands or the CBC, for instance?

**A:** These stray radio signals (RF signals) creep into cables that are either unbalanced or not properly grounded. (Others have picked up this same signal outside the facility on non-CSV gear). The C room has an unbalanced patch bay and mixer, so it is particularly prone to RF problems if grounding is faulty (bad cable etc.) As to why this particular Chinese language radio station, it just happens to be at the right frequency to resonate with some of the circuitry. Unfortunately, it cannot be re-tuned. Try editing in another country. ☛

## SUITE TIPS

### *Wonky playback from the AVID in the E room :*

When you are not digitizing, the E room Avid must receive a stable black video signal to operate properly, especially in full screen mode. Open up the digitize window, then activate the video tool. Make sure that the INPUT is selected as VIDEO. Check the patch bay to ensure that no other signal is connected to the Avid In: the default normalized connection is BLACK OUT.

### *Adjusting the video monitor:*

If your picture looks weird, adjusting the monitor will not solve the problem. To make sure that your monitor is accurately set up, send colour bars to it. The Avid has built in colour bars, but they can be affected by certain settings so you need to use a reliable source of colour bars such as the House Sync Generator, which always outputs the same signal. You can find the house bars labeled as COL BARS on the patch bay. Connect the signal to the monitor. Have a look along the bottom right corner. There are three stripes ranging from grey to black. Adjust the brightness until you can see no difference between the first two stripes, and the third stripe is just visible. Second, adjust the HUE (or PHASE as it is sometimes known) until the yellow bar is truly yellow. The color and contrast are usually adjusted to a centre position, as they are not as critical. As you will see, the picture you get can vary depending on the TV or monitor you're using. It's impossible to ensure people will see what you intend unless you check the settings ahead of time using the house colour bars. In Europe, where the PAL and SECAM video signals carry colour phase information, they have a little joke (very little) about our system, which is NTSC: they say it stands for Never The Same Colour. ☛

(Dennis Day continued from p 5)

*How successful have your videos been in Canada and internationally?*

Success is a relative term. I've never really felt that I've had a lot of "official" success, but I've had a lot of popular success. Many people at parties seem to know who I am. I've shown at countless venues around the world. However, my most rewarding experience as an artist is to slip unannounced into a screening of my work and watch the audience's reaction. I want to feel that my work has some meaning for the average, reasonably intelligent, reasonably curious person.

So, from festival rental fees, artist fees at galleries, VHS sales, royalties from packaged compilations, classroom screenings, the occasional television broadcast, artist talks and—who knows—a festival prize, my yearly artist income can be anywhere from \$500 to \$20,000. That's why I have a job.

*Can you talk about your latest piece This Narrative is Killing Me and how it relates to the previous work?*

My latest work was the backdrop for three of the most tumultuous years of my life - the last three. On the surface, it's about being unhappy and trying to negotiate your way out of that. On another level it's a distillation of hundreds of film narratives, interrupted by a character who exists in video. It's an obsessive work, in some ways a manifesto and in some ways a turning point. It uses appropriated material (something I never do) to explore how we try to carve a personal space out of a painstakingly detailed history and an overwhelmingly "described" present. Editing is the process of systematically eliminating the bad stuff from a work. Yet, I also think that everything is flawed, applying this strategy would mean that I would ultimately end up with nothing. So the fact that my videos are any length at all is a miracle to me. ☺

(Elizabeth Schroder cont. from p 10)

own. Everything is fascinating and challenging. The only thing I don't like is producing, although I respect producers. The most interesting aspects of film and video are writing and editing for me. I don't see a lot of difference between the two. They're the bookends of film. Quite possibly it's the solitary aspect of writing and editing I enjoy. I think of editing as writing, with more elaborate tools. I've always enjoyed the tech side of editing and like putting together an elaborate puzzle. I enjoy re-writes on other projects, seeing how to set a good idea into a more successful form and the limitations of working on re-writes, trying to give them what they want. Half the time you have to be a mind reader. It's great to write your own material and better if you can direct it!

**I Think of editing as writing, with more elaborate tools.**

I'm hoping to direct my own feature. The truth is that if a director has a good script, actors, DP, production designer and editor, they should try to stay out of the way to not screw things up. Directing is so overvalued. You don't give a foreman credit for constructing a building, no matter how talented! You give it to the architect! The real star of every film is the writer, who wrote the damn thing, who thought up the theme, wrote the dialogue, the action, directs the editor in how to put it together. Saying that in Hollywood is enough to get you lynched!

Like in TO you have to throw in a lot of lines to get just one bite. Just like in the movies, people in LA will tell you, "You're beautiful baby, You're a Star and..." never to return your calls. It's hilarious, you need to look at it like a game. When I'm ancient I'd like to teach. It's important to enjoy all of your career as an artist; writing and editing...there's nothing else I'd rather be doing. ☺

# The Lux

Imagine Charles Street Video, I.L.F.T., V-Tape, A-Space, CFMDC, Exclusive film and video, Cinemathique Ontario and a pretty good Coffee Bar under one roof. This collective actually exists in London, England as *The Lux Centre for Film, Video and Digital Arts*. Situated near Old Street Tube Station this facility offers most of the services and facilities independent video artists and filmmakers require for all stages of production, centrally housed in one well designed space.

LUX also organizes and presents *Pandæmonium*, a biennale "showcasing and commissioning the best new work by international artists working with the moving image" to be held next in 2003 with deadlines for entries likely for early fall 2002.

for *The Lux*  
hem@lux.org.uk  
Tel: +44 020 7684 0200  
Web: [www.lux.org.uk](http://www.lux.org.uk)

for *Pandæmonium*  
Pandæmonium@lux.org.uk  
Tel: +44 020 7684 2877  
Web: [www.lux.org.uk](http://www.lux.org.uk)



Jason Romilly using the CSV Protocols Suite  
(PHOTO: G. Blakeley)

# Power Tools!

Many little known and even less understood devices for image manipulation inhabit the AVID suites at Chuck. Here is a brief overview of their merits.

by Margaret Eder  
and Michelle Micuda

The *CineLook*, *FilmDamage* and *Ultimate* plug-ins are available for use on the A-Room *Avid* to greatly enhance your program. *Commotion* is compositing software that complements *After Effects*. Below is an overview of each product and some tips, based on my editing experiences.

## *CineLook* and *FilmDamage*

Emulating film-like grain, frame rates, colour cast, dirt, scratches or jitter is the hallmark of these filter tools, accessible in the *Avid* through the effects pallet window. With *CineLook*, simulated, pre-selected characteristics of specific Eastman and Fuji film stocks, including both 16mm and 35mm. *CineLook* and *FilmDamage* require rendering. This can be a lengthy process. When setting the parameters of the filter in "effect mode" however, you are able to accurately preview the grain or the damage, thus allowing you to proceed with a one-time render. Evaluation in "effect mode" of the motion of damage unfortunately isn't possible, so the flicker and the vertical or horizontal jump can't be properly assessed until after rendering. Establishing personal preferences with either filter is a quick procedure and these saved presets can then be applied to other clips. Using plug-ins within the *Avid* saves having to export to a third party program and then re-importing the manipulated footage. Within the *Avid* you merely place the filter on the clip and alter the settings. One drawback is that the *FilmDamage* effect often looks like a separate layer over the video. Try the "degrain" filter to make the damage appear as part of the video itself. This will

help to create a more realistic effect.

"For starters, I recommend turning down the *CineLook* presets, which are biased toward the grainy side. The "Found in the Garage" setting is a good starting point for many *FilmDamage* scenarios...and *FilmDamage* usually requires much less rendering time than *CineLook*." -David Rodriguez

## *Commotion*

*Commotion* is a compositing program that also plays back video in real time. *Commotion* allows for unlimited layers and precise keying control over parameters such as opacity, scale and position. You can retouch, add text and other effects to your video. The program shares tools with *After Effects*, but has superior paint animation. One drawback is its inability to nest compositions and the lack of audio manipulation, both of which are available in *After Effects*. Still, it proves to be a better tool for some of the work that we traditionally do in *After Effects*. *Commotion* is an excellent program to dynamically track objects for use as a keying element. Let's say you have a moving shot of a car's licence plate and you want to change the number on it. Using *Commotion*'s motion tracking tools, you can create a mask that tracks the licence plate as it moves through the frame, allowing you to "key out" and replace the original numbers.

"Great motion tracking despite the clunky interface.." -David Rodriguez

## *Ultimate*

As its name suggests, *Ultimate*

allows you to accurately composite an image (shot with a blue or green screen), with new background images by "keying out" the coloured screen. The advantage of *Ultimate* is that you can create seamless composites right in the *Avid*, instead of exporting to *After Effects* or *Photoshop*. Keying images so that no trace of the background colour remains is not easy and the results are often imperfect. It takes practice and experience to key accurately and it's most definitely a tedious task. However, the possibilities are endless for creating images that we can't shoot ourselves or that are highly stylized.

"...*Ultimate* is a top notch chroma-keying tool. It provided clean edges and excellent colour control of foreground and background images. Despite having to inhabit rendering hell for untold hours, *Ultimate* saved my compositing bacon" -Ross Turnbull

After researching *Commotion*, and learning what it's capable of doing, I'm definitely going to try it for some tasks I would normally complete in *After Effects*. As for *FilmDamage* and *CineLook*? They're essential for creating the look of film and can add visual interest, either in a subtle or drastic way. *Ultimate* is arguably the industry-standard keying program. Its tool set gives you a level of flexibility and control unsurpassed by *Media 100*, the native *Avid* key effect or *After Effects*. Using these plug-ins within the *Avid* is a definite benefit, not only for speed, but also for the ability to see your manipulated footage in the context of your entire program.



# Welcome New Members

Eduardo Angillette  
John-Franklin Bebondas  
Andrew Bibelas  
Meaghan Boyce  
Leah Breuer  
Bob Burns  
Millie Chen  
David Cohen  
Darren Copeland  
John DiMuccio  
Alison Ethier  
Michel Jones  
Reena Katz  
Cheuk Kwan  
Lisa Logan  
Duncan MacDonald  
Michelle Micuda  
Chris Morley  
Joseph Pelletier  
Jason Romilly

## Grants

Edimburgo Cabrera, Christine Carson, Melissa Levin, Brad Peyton, Terri Robertson and Jane Walker are recipients of Ontario Arts Council monies in the most recent competition for *First Projects: Film and Video*.

September 12: **Canadian Independent Film and Video Fund**

• mail to: info@cifvf.ca  
Tel: (613) 729-1900  
Toll Free: 1-888-386-5555  
Fax: (613) 729-4610  
Web: [www.cifvf.ca](http://www.cifvf.ca)

Sept. 28, Dec. 21: **Bravo Fact**  
• mail to: bravofact@bravo.ca  
Tel: (416) 591-7400 ext. 5815  
Fax: (416) 591-0291  
web: [www.bravofact.com](http://www.bravofact.com)

**Ontario Arts Council**

October 15: *Artist's Film and Video*  
December 15: *First Projects, Film and Video*  
• mail to: info@arts.on.ca  
Tel: (416) 961-1660  
Fax: (416) 961-7796  
Web: [www.arts.on.ca](http://www.arts.on.ca)

Nov. 20: **Toronto Arts Council Media Artists Program**  
• mail to: annemarie@torontoarts-council.org  
Tel: (416) 392-6802 ext. 208  
Web: [www.torontoartscouncil.org](http://www.torontoartscouncil.org)

October 1: **Canada Council Film and Video Production Grants & Creative Development Grants**  
• mail to: info@canadacouncil.ca  
Tel: 1(800)263-5588 ext. 5060  
Web: [www.canadacouncil.ca](http://www.canadacouncil.ca)

November 5: **Al Waxman Calling Card Program**  
*Ontario Media Development Corporation Drama and Documentary categories*  
• mail to: info@omdc.ca  
Tel: (416) 314-6858  
Fax: (416) 314-6876  
Web: [www.omdc.on.ca](http://www.omdc.on.ca)

## Festivals

October: **Annual Victoria Independent Film & Video Festival** (Victoria, Canada)  
• mail to: programmer@vifvf.com  
Tel: +(250) 389-0444  
Fax: +(250) 380-1547  
Web: [mypage.direct.ca/v/vifvf/](http://mypage.direct.ca/v/vifvf/)

October: **International Festival of Films on Art** (Montreal, Canada)  
• mail to: admin@artfifa.com  
Tel: (514) 874-1637  
Fax: (514) 874-9929  
Web: [www.artfifa.com](http://www.artfifa.com)

November: **Taos Talking Picture Festival** (Taos, USA)  
• mail to: ttpix@taosnet.com  
Tel: (505) 751-0637  
Fax: (505) 751-7385  
Web: [www.ttpix.com](http://www.ttpix.com)

November 17: **Images Festival of Independent Film & Video**  
• mail to: info@imagesfestival.com  
Tel: (416) 971-8405  
Tel: (416) 971-7412  
Web: [www.imagesfestival.com](http://www.imagesfestival.com)

December 1: **San Francisco International Film Festival**  
• mail to: ggawards@siff.org  
Tel: (415) 561-5014  
Web: [www.siff.org](http://www.siff.org)

December 14: **Hot Docs Canadian International Documentary Festival**  
• mail to: [www.hotdocs.ca](http://www.hotdocs.ca)  
Tel: (416) 203-2155  
Fax: (416) 203-0446  
Web: [www.hotdocs.ca](http://www.hotdocs.ca)

January 2002: **Inside/Out**  
• mail to: inside@insideout.on.ca  
Tel: (416) 977-6847  
Fax: (416) 977-8025  
web: [www.insideout.on.ca](http://www.insideout.on.ca)

January 2002: **Annual New York Underground Film Festival** (New York, NY)  
• mail to: festival@nyuff.com  
Tel: (212) 675-1137  
Fax: (212) 675-1152  
Web: [www.nyuff.com](http://www.nyuff.com)

January 2002: **International Festival of Visual Arts - Mediawave 2001** (Gyor, Hungary)  
• mail to: mail@mediawavefestival.com  
Tel: Toronto: +(416) 693-8312;  
Fax: +(36-96) 415-285  
Web: [www.mediawavefestival.com](http://www.mediawavefestival.com)

Visit other festival websites through [www.filmfestivals.com](http://www.filmfestivals.com) or Telefilm Canada's site [www.telefilm.gc.ca](http://www.telefilm.gc.ca).



**Win** this unique bust of Gordon Chambers. See Konrad Skreta for details.

Visit our web site at

 **WWW.**  
**charlesstreetvideo.com**

# Looking for a Residence this Winter?



**Charles Street Video** invites imaginings and extrapolations from video artists for a collection of home based tapes called **The Home Show**, to be premiered

in a special program at **The Images Festival of Independent Film and Video** in April, 2002 in Toronto.

Application deadline **October 15, 2001**

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