

TITLE : EATING REGULAR

A Photoshop 'painting' of seductive pastel colours , and also characterized by a wave-like rippling pattern , is first seen in frame or on screen. After a few seconds , a Voice-over commences:

1- 'Suddenly , in the middle of my Grade 11 Latin class , the teacher deviated from the day's lesson and offered the following cultural observation: " When you stop and think about it , eating is a highly absurd ritual. What I mean to say is that there is something utterly ridiculous about watching people shoving truly ugly blobs of Lord Knows What into this hole in their faces , and then chewing on it.".'

TITLE : ANDREW JAMES PATERSON

2- (VO) ' It was Friday the 13th and , as I finished my first cup of tea and prepared for my shower , I told myself that nothing horrible was going to happen and that Friday the 13th was just another regular day . However, when I emerged from my shower I looked at the rug and my cat had barfed. Even worse, the animal was eating his rejected breakfast off of the carpet. I was horrified. That wretched food is what made you puke in the first place, you stupid cat. But then I realized the cat was smart , there had nothing wrong with his food and his recycling routine would save me from having to clean up the mess.' .

These quotations takes place over a sequence of exteriors for durable plain-eating establishments in various neighbourhoods. This montage could include The Devon (Church and Wellesley) , Fran's on College , The Mars and KOs College and Bathurst , The Stem , Chippy's on Queen West, Michael's, Albert's Jamaican Foods and The Ghandi Roti on Queen near Bathurst. This sequence is followed by the title and opening credits.

3- ' When I was a child , not that long before my Grade 11 Latin Teacher's revelation , I developed a habit of getting too sick to go to school and then staying in bed and eating the wallpaper in my bedroom. If there was a tear in the wallpaper , then by definition the wallpaper was contaminated and therefore had to be stripped from its wall. Once I got started, I had to finish it off. My parents quite rightly warned me that eating wallpaper was bad for my health because of the glue on the B-side. Today I still wonder whether or not my childhood oral consumption of wallpaper anticipated my fondness for mathematically abstractionist painting as well as my preference for sculpturally ambient music. It has been observed by many different philosophers that one is what one eats.' .

This VO accompanies first a collage of computer screen-saver backgrounds or 'wallpaper'. This in turn is followed by a collage of my own Photoshop 'paintings', which tend toward colour abstractionism. Instrumental music reminiscent of Erik Satie or Brian Eno plays underneath the VO, and continues until the end of the second visual collage.

4 - ' Glenn Gould has been scrutinized and fetishized with many intriguing yet contradictory readings. He has been characterized variously as an eccentric musical genius , the Canadian counterpart of Elvis Presley , and an archetypal agoraphobic recluse. Gould is a controversial figure among music scholars , firstly for renouncing concert recitals and indeed all live performance in favour of the recording studio . Gould correctly asserted that music was primarily concerned with sound and not necessarily with theatrical spectacle . Secondly, Gould is controversial for his specialization with the works of one singular composer - Johann Sebastian Bach. Yet such a specialization, such a singular focus , is of course the stuff of dedicated modernism. There is an obvious connection between Gould's concentration upon one particular composer and his preference for a fixed or very limited diet. To put it mildly, Glenn Gould was a regular eater. The great pianist , who always recorded with the same piano , would eat at the same restaurant at the same table and order the same course - functional and without any special trimmings or dressings. Glenn Gould was a lifelong bachelor who routinely ate 'bachelor food'. There have been unsubstantiated rumours as to why Glenn Gould was a lifelong bachelor, but the musical genius was quite nonchalantly proud of being a regular eater.'

An image of an 'artist-type' breaking up analogue videotape from its host cassette is visible throughout this VO. The background of the frame will be horizontal colour abstractionist 'paintings', with wave like motion effects on them to make them 'musical'. Piano music abstractly referring to Gould's recitation of Bach's Goldberg variations should be heard.

5 - ' Plain or functional eaters are commonly assumed to be guys - meat and potatoes guys. Regular guys. Class connotations of course reverberate here , and so do sexual stereotypes. Bangers and mash are also referred to as 'bachelor food' , and we're not talking about confirmed bachelors here. We're talking about simple men , retrosexuals , lacking in sophisticated tastes let alone cooking skills. Functional eating habits indicate a preference for what is practical, as opposed to affected or anything else involving the aesthetic realm , aesthetic of course also referring to what is routinely considered feminine. Regular eaters tend to be indifferent dressers . Regular eaters are assumed to be hopelessly out of touch with their own bodies , and often hostile toward their own and other peoples' bodies. Leisure time is either non-existent or completely

frivolous. If meat-and-potatoes guys are artists, they tend to be hermetic modernists who have achieved what they have achieved by remaining ingrown and indifferent to other practices. They have either traveled little , or they have managed to sustain their careers without sampling new recipes or meeting many new friends let alone collaborators. Hopefully, they are comfortable with the decision they have made to not be sharing their lives with other people. Because, these are not individuals one might invite to a dinner party.’.

This VO accompanies stock of a person eating a burger-patty and generic potatoes, shot from an over-the-shoulder position. Half-way through the VO, the camera position shifts to extreme close-up or ECU of a mouth chewing on the same meat and potatoes. This footage is in a centralized box, surrounded by a multiple pale-coloured backgrounds with a swimming-wave effect . Ambient music shall again be deployed, but with a vaguely threatening undertone.

6- ‘ When I was considerably younger , and like so many of the post-punks inclined to flirt with Techno-Utopianism and Neo-Futurism and the worship of all that is synthetic-for-its-own-sake , I thought Food Pills would be the harbinger of a brave new world. I thought that Food Pills would help eliminate class differences and inequalities as all eaters could at least in theory be eating at the same level. Of course, food supplements and meal supplements invoke problems concerning patents and logos and brand names and multi-corporations in competition with one another. But I am still sympathetic to the notion of busy people dealing with their need to eat by swallowing a perfectly healthy little pill and then getting on with their work. Efficiency does have its merits.’.

This VO accompanies the 45sec. video commercial for *Instafeed* , made in 1983 and re-framed. The *Instafeed* video should be re-framed without its original audio , and a mathematically baroque soundtrack should replace that original audio. The original videotape is downsized and framed by the reverse of the backdrops for Scene 2

7- ‘ The legendarily-emaciated billionaire Howard Hughes habitually sat for hours on end on his personal toilet seat , attempting to take a shit . None of his thousands of minions were in any position to look their employer directly in the eyes and say to him ‘ the reason you are unable to shit, Howard , is because you have barely eaten.’. Nobody could confront their boss about the fact that his diet had nothing to do with nutrition and everything to do with aversion. The dietary habits of humans and also animals have always constituted toxic evidence . That is why some humans and animals have taken the next logical step and learned how to eat the evidence.’.

This VO is accompanied by a ritual of the artist-performer in Scene 4 preparing a ‘salad’ , consisting of strings of analogue videotape , which have been removed from their host cassette.

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