

FEBRUARY MARCH 1979

\$1.95

# CENTERFOLD

♂ **THE BODY POLITIC TRIAL** ♀



MESSAGERIES ASSOCIEES -  
GALERIE GAETAN  
Geneva, Switzerland  
52, rue Ancienne,  
Tel. 022 43 47 22

January 1 - 31, 1979 Patricia Plattner artist in residence  
January 21 - February 28, 1979 opening January 21, 2 - 5 p.m. exhibition



Biennale di Venezia '76  
13 Giugno - 10 Ottobre 1976

Le più ricche nazioni del mondo espongono i loro strumenti di repressione culturale.

Les nations les plus riches du monde exposent leurs instruments de répression culturelle.

The richest countries of the world exhibit their tools of cultural repression.

1976

## Les vitrines

WINDOWS

Non-stop and with the door closed the gallery communicates its fiction: information-information.

1. Some artists working in Geneva are offered the use of the gallery windows to display a piece of their choice.

2. This project has two goals:  
a) to open an artistic space that shapes in the life of the neighborhood directly into the street. The work is on display continuously at 11:00-12:00, leaving the dilemma that artists are confronted with each by their in power. Solving that dilemma is a condition of survival.

b) to take advantage of the resonance between the window of the gallery and those of the shops along the street (bakery, cafe, leather and stationary shops, etc.). Almost inevitably the parameters are drawn into the pattern of social installation, internally rather similar to those in the other windows, but different from them in one essential respect: the purpose of the latter is to attract and the former to participate in it.

1977 - 1978 - 1979

## COPIER/RECOPIER Collection non commercable

PHOTOGRAPHIC ANTHOLOGY (250 artists) - PROPOSAL FOR A NON-COMMERCIAL COLLECTION (250 note cards) - DEFENCE AND ILLUSTRATION OF REPRODUCTION (250 photographs through artistic information)

"COPYING" ("RECOPIING") is a joint venture realized by "Les Messageries Associees", a group of artists oriented by a line of thoughts, practice and thorough observation of the working and creative conditions here and elsewhere in our society.

Several persons participated in the elaboration of this ensemble of texts and photographs through the following very simple proposals:

a) 250 note cards comprising one photograph and information about the origin of the documents (author, title, date, etc.) and about their assimilation into the media (reference, conditions, methods, etc.). Only one note card per author. Every of an ink which straight away picks out what alludes the files of the police and information services: what is given here is in the datum, our sight in the work.

In other words this work is situated less inside the traditional problem of the work of art and its reproduction than in the consequences of its diffusion, a massive diffusion which goes under the fragile, crumbling, cover of resemblance. Faced with the piling-up of the most diverse fragments of culture, every creator today is inevitably subjected to the preliminary question not of knowing what more to do, but just simply what to do with it.

What is immediate in the artistic experience, in other words what is essential in it, happens unexpectedly on the reverse side of the mass media, at a point where these distinctions no longer have any place, where we are no longer able to distinguish with the production from the reproduction, the original from the copy, in other words, for us the immediate is the media.

b) To choose the artists' photographic works as they reach

us, at the press lays them down in its movement of ebb and flow. No criterion of quality, but of kind: use of the photograph in such a way that without it, at the very beginning, the work would not exist. One suggests that the distinction here is an uncomfortable one. In the area of printed information everything becomes photography, as others have said that everything becomes art. But there again the error, the aberration is part of this itinerary, there and back in the image which is in turn planned and centered, screened and mixed, glimpsed and translated. We have deliberately not allowed the right which the real has to dominate and dictate to its reproduction, nor listened to the critical suits and petitions which generally accompany that right. We have photographed the photograph, we have placed it looking at itself, image against turned eye and for a current of different uses, differently channelled and oriented.

i) At a second level, to reproduce these images as we come to them, that is taking account of the elements of their printing and of the conditions under which we approach them, imitating the original photographic gesture, but looking at the media, with that mixture of freedom and restraint which we have in our relationship with a newspaper, setting in motion everything which could be essential and unconscious beneath the exchange value of the image, letting the sensitive through under the sense as well as the screen printed on to the skin. We are concerned with taking the communication at its words and at its image, taking the label for the original, presenting without demonstrating the mechanism of latent conventions, squatting there like old rituals ancient habits between memory and perception.

(1 sec d'anthologie)

1977



022 43 47 22  
UN ESPACE PARLÉ  
A SPOKEN SPACE

SPOKEN SPACE

"Spoken space" project makes use of the telephone. The work of each artist is taped and delivered to the caller by an automatic answering service. Each piece is a description of or a comment on a theoretical or imaginary installation within the empty space of the gallery.

GALERIE GAETAN, Geneva Switzerland, is an artist-run space opened in 1971, devoted to organising local and international exhibitions and performances and publishing of new art activities. The center is directed by MESSAGERIES ASSOCIEES. Directors include BAO-TRI, JOAO BURLE, CHERIF DEFRAOUL, SILVIE DEFRAOUL, PHILIPPE DELEGLISE, PIERRE-ANDRE FERRAND, MANUEL GRACIA, PATRICIA PLATTNER, and GEORG REHSTEINER. This will be the first exhibition in Canada of Gaetan's activities. This exhibition is information oriented and includes work by more than 250 artists, many of whom are Canadian. It is of special interest because it will show the difference in approach to new art activity in Europe and North America and the rise of artist directed spaces on both continents. The exhibition will be bilingual and of interest to everyone concerned with contemporary art. PATRICIA PLATTNER, artist in residence from GALERIE GAETAN, will co-ordinate the exhibition at Western Front, produce new works, and be available for discussion of new art activities in Europe. WESTERN FRONT is a non-profit cultural organisation. Funds are received from various sections of The Canada Council, and the Government of British Columbia through the B.C. Cultural Fund and the Western Canada Lottery Foundation.

## Letters

Mail correspondence to be published to: LETTERS, Centerfold, 2nd. Floor 217 Richmond St. W., Toronto, Canada M5V 1W2.

Please be both brief and concise to prevent the need for future editing. Feedback and comments of a longer length should be submitted as possible texts.

... They won't recognize it as art.

I'd like *Centerfold* to print the enclosed photograph because the magazine has a social and political orientation generally which is beyond that of the Toronto "scene" as a whole. In particular I liked Clive Robertson's note a few issues ago concerning a personal decision not to work within the gallery system. I tend to agree with that thinking. The unfortunate thing is that most of us have thoroughly internalized the whole political and esthetic system for which the galleries are a focus, and even when working in apparently "non-gallery" situations are likely to reproduce that system again by projecting what had been internalized back out into the world through work which is no real advance. Anyway, I've been working lately in real-world situations where the possible audience isn't pre-selected by walking through a gallery door. Hopefully they won't even recognize it as art. Outside that category there might be a real possibility.

Andy Patton  
Toronto

### Why Overlap?

I write to tell you that I regularly read and enjoy both *Centerfold* and *Parachute* magazine, I am specifically interested in Performance. I would

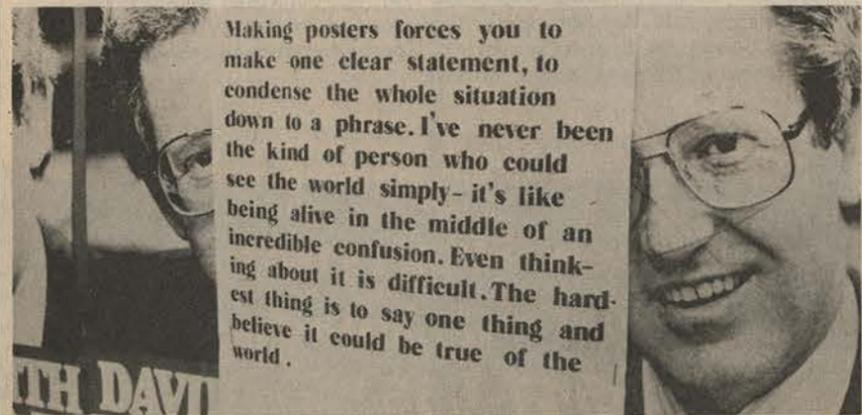
like to know why *Parachute* chose to repeat an article entitled "Looking Both Ways at Once" by Paul Woodrow (on Brian Dyson's work) six months after you printed the first version and why *Centerfold* reprinted *Parachute's* article by Dorit Cypis on the New Artsspace Conference? As they were all in English is this overlap necessary? Isn't there a lack of space available for such materials? I enjoyed very much your Tele-Performance issue and appreciate your approach to performance criticism.

Best Wishes,  
Alain Roualdés, Montréal

(You are right to assume that such overlap is not, on our part, intentional. If you look closely at Woodrow's article in *Parachute* it's not quite the same as the one we used. As far as the Dorit Cypis piece: we accepted it for publishing on an exclusive basis in Canada to prevent the very same overlap you mention. There is, we agree, much to print but we cannot be responsible for certain publishing events that are outside of our control. Ed.)

"The new breed of alternative-space bureaucrats were doing nothing..."

Quite recently I wandered into a gallery on a well-trafficked art street in Venice, California, and found a sunny yellow room lined with colorful and richly animated paintings. The artist, Richard Mock, was reading in the back of the gallery and, after a brief introduction, we became engaged in a rambling conversation ranging from the politics of art to the state of my shoe. What a wonderful way to spend a normally forgotten hour. How rare to find an



Making posters forces you to make one clear statement, to condense the whole situation down to a phrase. I've never been the kind of person who could see the world simply - it's like being alive in the middle of an incredible confusion. Even thinking about it is difficult. The hardest thing is to say one thing and believe it could be true of the world.

Andy Patton

Centerfold, February/March 1979

The Body Politic Collective and the Free the Press Fund would like to thank Clive Robertson, Lisa Steele, Robin Collyer, Felix Partz, AA Bronson, Randy and Berneche, Marione Lewis, Andy Patterson, Lorraine Segatto, Lamonte Del Monte, Tony Malone, Glenn Schellenberg, David Marriage, the antinormal singers, and The Clichettes for the part they played, through performance, photography, and reportage, in the defence of The Body Politic.

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ARTEXTE

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## Letters

artist who wants his work as well as himself to be accessible. A quiet but powerful change, indeed.

Last spring a New ArtsSpace Conference was held in Los Angeles and after a short time it became apparent that the new breed of alternative-space bureaucrats were doing nothing more than creating yet more insular white-walled art environments. Once again the gallery was being designed to function as middleman, affording little direct contact between artist and public.

The unfortunate result of this hermetic and insular system is that the dialogue which can enrich everyone is lost. Without this exchange, the purchaser must rely on his own attempts to understand often highly personal work. Value in this context is generally based on monetary worth of the work over time as assured by the gallery owner or curator. The importance of direct contact between artists and non-artists has been forgotten.

This seems to be a time when myths about the arts are being examined. During the last thirty years artists have played a passive role in this society. The prevailing myth is that artists are solitary, special, hermetic people, inarticulate, apolitical, in need of being taken care of by arts institutions and middlemen.

Also included in the myth is the idea that people buy art because they want to own something of value, with the enduring financial value determined by curators, gallery owners and media. Collectors, by calling themselves such, require that selling institutions assure the historic value of their purchases. The reality is that at any given moment a vast spectrum of statements are being made and it is not up to the present structures to legislate enduring value, but up to the future, to history. The most that individuals can do is to respond to things which have meaning to them and demand meaning in the things around them.

It is clear that galleries and museums do not function as viable support vehicles for artists. Normally galleries take a minimum of 50 per cent commission forcing up the price of artwork beyond the means of most persons. By virtue of their position in this system, it is the gallery owners and not the artists who come out the winners at the end of the fiscal year. Museums generally are organizations supporting a large non-arts staff



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Registration is free.

For more information contact: Linda Milrod,  
Curatorial Assistant,  
Agnes Etherington Art Centre  
Queen's University  
Kingston (613) 547-6551.

Peggy Gale,  
Art Metropole  
217 Richmond St. West,  
Toronto (416) 362-1685.

The Symposium was organized with the curatorial assistance of Peggy Gale, Art Metropole, Toronto, and funded by the Canada Council, the British Council, the Goethe Institute and the Department of External Affairs, Ottawa.

Queen's University  
Kingston, Canada K7L 3N6  
613-547-6551

## Letters

which rarely allocate money for payment of exhibiting artists; the idea being that the staff needs to be paid in money, artists can exist on acknowledgment. A friend who recently exhibited ten years of work at a highly acclaimed New York museum was paid \$75 during the month that her work was being exhibited. Likewise, funding institutions do not really support the arts in this culture. When one traces the allocations of arts monies one finds that it generally rests in the pockets of bureaucrats, administrators, landlords. Rarely do artists directly benefit from arts funding. This year the NEA awarded 127 individual grants to artists throughout the United States. In terms of the thousands who applied, and the hundreds of thousands of artists working in this country, this is not even tokenism.

The sad price of all this is the frustration the artists face when they continue to believe that there is support for the arts in this culture, and the frustration non-artists feel when trying to understand contemporary work. Art schools continue to crank out generation after generation of aspiring young artists striving for the carrot of *Art Forum* and New York, New York. As long as artists have a stake in being recognized in terms of the prevailing art structure they are not free to make potent statements. As long as they continue to aspire to an insular system which dictates validity and inhibits real exchange they cannot speak out, cannot freely develop new content, new form.

The horrible result of the prevailing mythology is that art has become decoration in most sectors where meaning is secondary to benign indifference. Once artwork has been appropriated by the 'high art' sector, it usually loses any kind of political communication it might have embodied.

There is an amorphous feeling among artists that we are in the middle of a powerful change, the form of the change as yet unclear. More and more artists are feeling that they must begin to act in their own behalf, represent themselves, speak and function as an integral part of this culture. It is a time when all living feeling people, including artists, must join together, say what they feel, require communication and meaning from people, institutions and art in their environment.

Sheila Pinkel  
Santa Monica, California

"... incestual practices?"

I quote from your Fall '78 issue, AA Bronson's scurrilous and opportunistic attack on me particularly and on the then current administrative function of A Space.

Mr. Bronson berates certain incestual practices thusly: "A Space has always hired friends, for power, personal promotion, goodwill or just because someone needed the money. Often firing took the form of personal vendettas, in which relationships eroded until someone was forced to quit. The complex web of politics and favours that resulted has been a prime factor in A Space's murder mystery staffing. The Board of Directors clearly demonstrated their support of that system."

One would think, after reading this, that Mr. Bronson reviles at such activities; and yet, in the mail yesterday comes the not very surprising announcement that the new Exec. Director of A Space is Peggy Gale; this after months of charade and public appeals for applications for the job. Ms. Gale, for the past four years, has run the video program at Art Metropole, only one of Mr. Bronson's (financially troubled?) many 'holdings' in the arts community. *Centerfold* readers who happened upon my two editorials in recent issues of *Only Paper Today* and found them vindictive, and unnecessarily whining in dealing with this audacious conspiracy, please take note.

The controlled mediocrity and outright conservatism exemplified in Ms. Gale's appointment should be loudly objected to by any artist sincerely concerned about the entrenchment of this clique in Canada's oldest so-called 'alternative' arts center.

Victor Coleman  
Toronto

### The next CENTERFOLD

... will contain a special report on Venezuela Video and Television, articles on English Performance Art, a serious appraisal of Women and Infanticide, Video Reception in the Deep South, a critical analysis on the recent tapes of Lisa Steele, plus essays, reviews and reports.

APRIL/MAY 1979

Note to new readers: see *Centerfold*, vol. 2, nos. 4, 5 and 6 for the groundwork of this continuing correspondence and related material.

... Coutts-Smith was in Toronto so we met.

Contemporary art has reduced itself to such an extreme state of internalization that it is completely incapable of producing anything but form. Even when meaning is present it is only a blatant pretext for appearance. Correlatively practicing artists are equally unable to see anything outside of art for its meaning, but see it only as posture, themselves capable of no more.

We rejected the present art context and art maneuvers, addressing ourselves directly to our social reality with explicit meaning. The insatiable appetite of the avant-garde tradition forces it to look beyond art for new material, but only to draw these new elements into art and aestheticize them in the process. We rejected the present art context to be able to achieve some relevancy to material reality rather than emasculate it. We do not have the myopic view of culture as something wholly embodied by art, but see cultural production as "developed entirely from social necessity and dependent on the division of labour and the degree of culturalization achieved by individuals of a particular society. Beside producing all means of subsistence and history, human kind produces culture, that is everything that can be defined as the total sum of experiences lived in a society's historical becoming" (Marx, *German Ideology*).

The local art community's autistic inability to perceive of anything as more than appearance, and their vested interests in ignoring our statements that our work is directed outside of art to an expanded sense of culture, led to their, on the whole, distorted and prejudiced view of *Strike*.

Since its inception as a conscious movement, the left has been chronically weakened when at each historical conjuncture reformist or revisionist factions drew away from its radical intentions and created a schism. This occurs so regularly that a permanent dichotomy seems to exist of reformist and radical. The former is characterized by: a position of self-interest that shifts according to which way the winds blow, a continual appeal to "responsible action"

## Letters

(i.e. action within the existing structure), and a denigration of more radical elements by name-calling. The pattern is always the same—countries like France or Italy have the Communist Party and Canada has Coutts-Smith.

As Marx wrote in the Communist Manifesto: "The socialist bourgeois wants all the advantages of modern social conditions without the struggles and dangers necessarily resulting therefrom. They desire the existing state of society minus its revolutionary and disintegrating elements."

Recently yet another example of process of fracture of the left by reformists who shift their position for their own self-interest and fear of confrontation, is still going on. Coutts-Smith's letters to *Strike* when compared before and after the controversy of *Strike 3* are a good illustration. We present segments of two of his letters to us.

After initially contacting us for a subscription, several letters went back and forth on the possibility of working together, one of his letters including an unsolicited manuscript of what was later published in *Strike*. On March 15, 1978, Coutts-Smith was in Toronto so we met. At this meeting many things were said including *Strike's* position against official communism and its support for the Red Brigades. After this meeting Coutts-Smith wrote to us once again. March 25, 1978

"Dear Amerigo and Comrades... This is just to say how stimulated I was to meet you all the other day in Toronto. I have been thinking a lot about the conversations we had, and the possibility we discussed of my contributing to *Strike*. It's early yet (I've only been mulling it over and not started any written work or notes), but it occurs to me that it might be more interesting for me to write (not on sociological art in general terms), but to try and define some aspects of the analytical parameters and cultural strategies that are demanded by the present social and political conditions as they appear to me. This, obviously, will be a personal statement. But it might become the basis for a collective process of dialogue and debate."

Then, however, *Strike 3* came out and the press began its campaign of sensationalism used by the government to induce a hysteria that would make their censorship of us seem justified. Grants were cut off, people

associated with C.E.A.C. lost personal grants and jobs, the RCMP began investigations, and Coutts-Smith began writing.

July 3, 1978

"Dear Mr. Marras,

... I was extremely surprised to discover that you have printed the article *The Myth of the Artist as Rebel and Hero* at all, since at the end of our discussion some months ago I did not agree to a collaboration with C.E.A.C. (he means *Strike*).

"... any collaboration between C.E.A.C. and myself was conditional upon my being satisfied that there was a genuine common ground between us.

"At the end of our discussion, my criticism and my personal reservations were based on the first issue of *Strike* published in January of this year as well as on the remarks passed at our meeting. These in no way declared an extreme anarchist position, merely an ill-digested and uninformed (indeed illiterate) understanding of socialism. At no time whatsoever, either then, or later by consultation, did you hint to me that you expected me to support, encourage or condone an infantile anarchist platform of solidarity with the idiocies of the Red Brigades."

You are already aware of his other letters published in the same tone in your magazine. We haven't bothered to give credence to such slander by acknowledging it, but we surface now, at this late date, because of Coutts-Smith's relentless accusations against us that he continues to publish in almost every possible art periodical in Canada.

A final word: *Strike* is not C.E.A.C. As we have said repeatedly, though *Strike* was born out of C.E.A.C. and at one time some of the membership of these two organizations overlapped, like all other organizations that have come out of C.E.A.C., *Strike* was and is only responsible to itself as an independent body. For many months now it has been legally, financially, physically separate from C.E.A.C. Furthermore, Amerigo Marras is not a prominent member of *Strike*. *Strike* is a collective in the real sense of the word with all its members contributing at all levels from concept, to writing, to layout, to packing the mail. Any comments or business should be directed to the collective.

Yours,  
The Strike Collective

# An Index of Artwork in Audio Format

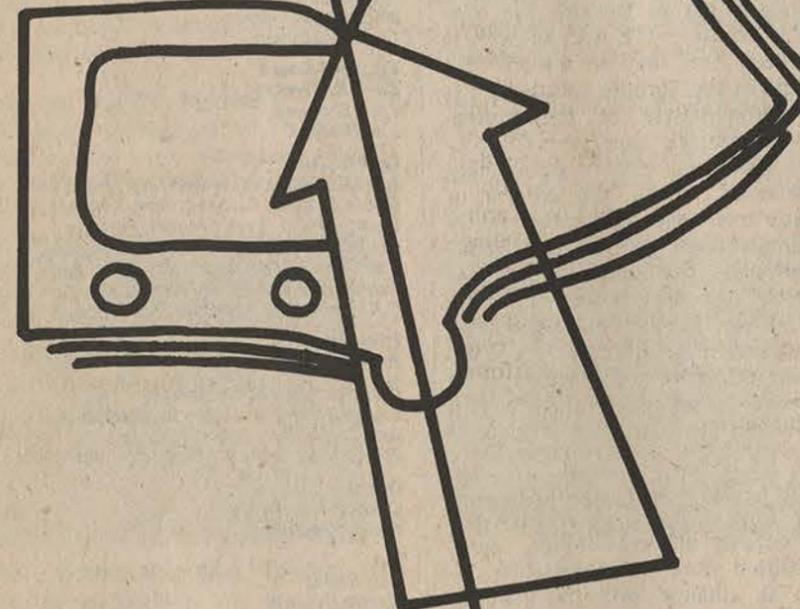
## Request for information

Cyne Cobb and Ian Murray are preparing an index of all visual artists' works published in the form of record or audio tape. The index will appear as a special supplement to *Centerfold*, vol. 3, no. 5.

An updated and more complete index will be published at a later date. Any information on tapes or records which should be included in such an index will be appreciated. Our deadline for completion of the index is May 10th, 1979.

Where possible, we would like the artist's name; title of the work; date of the work, if different from date of publication; acoustic format (i.e. stereo or mono); reproduction format (i.e. LP, cassette tape, etc.); any noise reduction process (i.e. Dolby, dBX, etc.); the size of edition; is the edition signed and/or numbered?; package features or additional material; publisher and distributors; price. Send to: Murray/Cobb, 749 Queen St. W., Toronto M6J 1G1.

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## Letters

... it would be easy to throw Lenin back at them.

I stand absolutely in awe before the thought that the *Strike* collective considers me a threat towards the emergent currents of revolutionary consciousness in this country analogous to that posed in Europe by one million Italian and four-point-seven-five million French "revisionist" proletarians.\*

Their letter above, which demonstrates an almost total confusion as to the meaning and role of the visual arts in society, that is to say, in either the present bourgeois or any future socialist one (what on earth, for instance, does the first paragraph actually mean?) and which relies upon a superficial vulgar-marxist manipulation of texts (the quote from the *German Ideology* is blatantly wrenched out of context) also demonstrates the basis for the reservations that I felt concerning a putative collaboration with either *Strike* or C.E.A.C.

These reservations were originally based on a perusal of the first issue of *Strike* and on the March meeting cited above, and they resulted from an assessment on my part (a false one as it turned out) that the "collective" which was forming itself early last year was groping towards the development of a genuine marxist interpretation of artistic activity, but was as yet hindered by simple inexperience and a lack of analytic skills as a result of unfamiliarity with the broad corpus of marxist culture. The programme proposed by C.E.A.C. at that time for a counter-university seemed promising in this regard.

However, the subsequent issues of *Strike* revealed (as does also, quite clearly, the collective's present letter) that they quickly settled for romantic posturing and the manipulation in bad-faith of a superficially understood and dogmatic reading of marxist "scripture". The latter is here evident in the formularistic appeal to an absolute and reified textural authority which is re-moulded to suit the occasion at hand.

In no way can the mis-quoting of Marx and the deliberate mystification springing from that action, be charitably understood as stemming from a simple misunderstanding or unfamiliarity with socialist theory. The authors of this letter cannot be unaware that Marx was speaking of "culture" in the sense of the totality of human social constructs and not

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in terms of the subsidiary meaning commonly ascribed to high culture: the concretization of a class ideology. The only alternative to deliberate bad-faith is sheer stupidity. A socio-political analysis on the level of Plekhanov will get us no place other than warming the egos of romantic sectarianism.

It seems that the *Strike* collective's self-view also demands the revision of history. Certainly, the first contact between *Strike* and myself was initiated by my taking out a subscription to the journal. (That, however, hardly constitutes a validation: I also subscribe to *Canadian Forum* and *Encounter* — I have even been known to read the *National Enquirer*!) My interest in a subscription immediately elicited a letter from *Strike* commissioning an article on the subject of Sociological Art.

At no time did I send them an "unsolicited manuscript" as is claimed. The text that they printed was one of several off-prints of articles that I donated to the C.E.A.C. archives on my one and only visit to that institution; the question of publication or non-publication was left open. However, readers of my earlier position in this controversy will remember that my objection was to the manner in which this article was printed in *Strike* and its juxtaposition with the famous "provocative" editorial which suggested that I was personally and ideologically in accord with the voluntarist and romantic stance adopted by the third issue of *Strike*.

I take some exception to the present implication that I am somehow engaged in mounting a campaign justifying censorship against *Strike* and C.E.A.C. As *Strike* is aware, I protested to them on July 3rd (in the letter which they quote) immediately upon receiving a copy of *Strike* 3, which was before there was any controversy that I was aware of. On that very date I also sent an open letter to several journals in order to disassociate myself from what I regarded as "infantile leftism". (In parenthesis, if *Strike* wishes to bandy texts, it would be easy to throw Lenin back at them.) It is perhaps unfortunate that some of these journals (I am only aware of three, incidentally, not "every possible periodical") published four or five months after receiving the letter, that is to say, after the *Strike* affair became a matter of public debate

and repressive action.

The *Centerfold* readership will be aware that my objections were to the particular anarchist position adopted and not to an artistic activity and cultural analysis that aims to ensure the supplantation of the capitalist world-view with a socialist one. As to the question of censorship through the control of grants, through the withdrawal or the threat of withdrawal of public patronage, I believe (and I have frequently maintained) that this is one of the most monstrous aspects of the present relationship of artistic production.

No matter what my own personal feelings might be towards the content of *Strike* — C.E.A.C. activity, it is evident that they are a significant feature of the Toronto cultural scene. If representatives of the museo-critical complex have seen fit to award grants on what is presumably understood to be the criteria of artistic merit and then subsequently withdraw these grants under political pressure, then this action should be most vigorously protested. There should not be any co-relation between polemics within the left of the artistic community and relationships between the artistic community as a whole and the institutions of patronage.

Opposing *Strike*'s ideas and silencing their (and C.E.A.C.'s) activity are two entirely different things. Such opposition does not inevitably declare an alliance with the yapping mongrels of the gutter press, or with reactionary politicians. Nevertheless it is necessary to declare and struggle for *Strike* — C.E.A.C.'s right to exist. If Canada Council did withdraw patronage as a political act, which seems to be the case, then the whole artistic community should demand that the relevant facts (including minutes of meetings in which decisions were made) should be made public.

One last thought, — a consideration inseparable from the emerging and powerful current of socio-political consciousness in the arts: it is not in the least bit surprising that any real cultural provocation of the ideology of bourgeois liberalism should reveal the shark's teeth that are habitually obscured beneath the platitudes of humanism. To expect otherwise is to be impossibly naive. One can hardly expect the institutions of bourgeois culture to consciously

finance their own demise.

Kenneth Coutts-Smith  
Toronto

\*The Communist vote during the 1978 elections.

The editors reserve the right to agree or disagree with any or none of the letters published.

## CENTERFOLD

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# THE ART MAGAZINE THAT ARTISTS READ . . . . . ... (and write)

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## Editorial

As we go to press the final decision in *The Body Politic* trial (our cover story) is still a week away. Why are we publishing such a long, detailed account of *The Body Politic* trial and associated media coverage in an artists' magazine? There are many reasons. *Centerfold* has previously printed articles from the artistic community related to matters of impending or implied censorship. This trial — a test case, in that there have been no other trials exactly like this — was taking place within blocks of where we work and allowed us to test our capability of including news stories within an artists' magazine; to explore the actuality of what had been a theoretical intuition in the past. Stemming from self-educative motivations, it quickly became apparent that *The Body Politic* trial required a method of research and analysis demanding a collective approach. This was in itself an unplanned but rewarding step for the magazine to take. In the next issue we will tell you the Court's decision, but as Clive Robertson reports in his preface to the trial coverage "... even if Pink Triangle Press (publishers of *The Body Politic*) are acquitted, while it would be a major and significant victory there is nothing to stop the process repeating itself." The outcome is important, of course, but it is the process that we must observe to begin to understand the kinds of social control that can be applied against any outspoken group. We have chosen to print this in-depth document of *The Body Politic* trial along with a detailed summation of the media coverage in order to illustrate how newspapers and television release (and often distort) information to a non-participating public which most of the time includes us all.

In this same spirit we are printing Patricia Gruben's examination of censorship as it applies to feminists, focusing specifically on the activities of Women Against Violence Against Women and their battle on the streets and in the media against the commercialized plunder of women as victims. As Gruben says, the internal politicization of a group (here WAVAW) through protest is important, but ultimately the case must be taken to the public. This involves not only effective presentation by the group, what Gruben calls being "media-wise", but also assumes that as any issue becomes more clearly defined it will find its voices of intelligent examination and criticism.

We also include an in-depth look at Susan Britton's new videotapes. Britton's work, by the very nature of its questioning of political structures, is important to examine as content rather than for purely formalistic

concerns; the ambiguities and questions are revealed rather than solved. As video grows up, we can come to assume as viewers that the tapes we are seeing will be well-structured and well-produced: Britton's certainly are this. More importantly we can also expect that the tapes will argue and create controversy; and so cutting down the distances between what has been labelled 'political', 'social' and 'personal'.

Tom Sherman and Carole Conde address the nature of this distance (or lack of it) very directly in articles written for this issue. Conde presents purely autobiographical material in the larger context of political action, through conversation on a picket line. Sherman asks: "... how does the artist see his or her role in terms of the delivery of an information that could be very useful to others?" and the question of artist as reporter is introduced; reporter in the strictly journalistic sense and also in the general sense of information transfer — from the very private to the most public. Touching the news, directly.

Robert Fones



FONES 1979

This issue also sees a statement about collectivity as it is functioning at Powerhouse, a women's gallery in Montreal, and John Anderson's aspirations for *The Gina Show*, a cable tv artists' video program in Vancouver.

Other new contributors in this issue, Elizabeth Vanderzaag, Karl Beveridge, Hank Bull, A.S.A. Harrison, Stephen Osborne and C.K. Tomczak present a variety of articles and reviews. And *Time Magazine* puts in a bid on the Academy Award for Best New Screenplay Based on

Already Existing Material with their letter to *Centerfold* re: 'copyright infringement'. (Remember *File*? We do.)

If you sense a change in *Centerfold* in a way you're right. But to us it seems more of an evolution. We are going to continue reviewing the work of artists and we are also going to continue publishing developments in artists' journalism.

And if you sense a more 'high profile', 'hard sell' approach to our subscription requests, you're right there too. *Centerfold* needs subscribers.

LISA Steele

Lisa Steele

### Publishers Note:

You may have noticed that the cover price of *Centerfold* has dropped from \$2.00 to \$1.95. This is our marketing move. We want this magazine to be on newsstands and that's one way to do it. Also, if you are wondering where Vol. 3, No. 2 of *Centerfold* went to, it is really part of Vol. 3, No. 1. Which is to say that the special "Tele-Performance" Issue is really Nos. 1 & 2.

# Design

## The "Time" Design

Is it art or is it "unfair competition"?

by CLIVE ROBERTSON

The letters from *Time* Magazine and Arton's Publishing Inc. (see box opposite) are not in any way welcome additions to *Centerfold's* contents. However the letter from Time Inc. does focus on the use of "Mannerisms" underlining one of the inherent problems of a small press publication. We consciously design, in this case an artists' magazine, to look serious enough so that the unknown reader will be encouraged to look further at the material. We know that this psychological guess is somewhat of a half-truth; that an equal percentage of the readers will not be attracted to the magazine if it looks 'artistic', that an equal percentage would be offended if we appeared to be condoning a 'corporate image'. We are a magazine — not an unusual-format artist publication whose function is to be re-considered as an object. The artistic challenge for us is to get *Centerfold* read both inside and outside of our community. So this design "Mannerism", we suggest, is one of our few access strengths. We cannot, as Time Inc. recently did, invest some \$10 million dollars to re-float *Life* magazine; we cannot buy our way into the public's eyes. As we suggest to *Time* Magazine, our homage is not working completely as we cannot get commercial distribution on the newsstands. These constitute some of the other problems for a small press publication. Trademark



above: the not-alike covers of *Time* and *Centerfold*.  
below: the look-alike covers of *Life* and *File*.

hundred years. This oval circuit is not only where artist or small press publication designers drive, but is also the highway for corporate designers like those at Time Inc..

How absurd then is it for us to find that in Hull, Quebec at the *Federal Bureau of Intellectual Property*, Time Inc. has registered a red parallelogram as their sole property. What would the estates of Kasimir Malevich or Mondrian or Vassily Kandinsky or for that matter Johannes Itten think of that? The intellectual property is surely part-owned by them; it is the *commercial* property that is owned by Time Inc.

Before we look further into *Time* Magazine's design we should look back at another Time Inc. attack on another artist magazine.

Time Inc. served a suit against *File* Magazine (June, 1974) for creating the perfect homage to *Life* Magazine. Time Inc. described the art work this way: "(it) simulates the cover of . . . *Life* Magazine and that unauthorized simulation of the cover of *Life* constitutes trademark infringement and unfair trading upon and appropriation of the goodwill and reputation of *Life* Magazine." Time Inc. went further by ordering *File* not to distribute any further "unlawful" copies as well as ordering the destruction of "mats and artwork making use of our trademarks." *File* eventually complied and 'purchased' a legal agreement for \$800.

AA Bronson, co-editor of *File* recently told *Centerfold* that *File* was based on *Life* (circa 1932) because it was the first photo magazine. Says Bronson: "We used *Life* because it was the first magazine to realise that it

# Design

TIME  
INCORPORATED

TIME & LIFE BUILDING  
ROCKEFELLER CENTER  
NEW YORK 10020  
© 1978 JUN-12-12  
LEGAL DEPARTMENT

January 12, 1979

Dear Sir:

I have just been shown a copy of *CENTERFOLD* Magazine for December, 1978.

As you may be aware, the red border design on *TIME* Magazine is a part of its trademark, is owned by Time Incorporated, and the trademark has been registered in Canada. Further, for some time, *TIME* Magazine has adopted and used what is referred to as the "folded corner device" trademark, which is also a part of its cover design.

Your unauthorized simulation of the red border design and folded corner device of *TIME* Magazine, together with your simulation of some of the internal graphics of *TIME* Magazine, constitutes not only trademark infringement but also unfair competition and misappropriation of the goodwill and reputation of *TIME* Magazine.

This letter shall constitute formal demand that you forthwith cease and desist from any further such trademark infringement, unfair competition and misappropriation.

We deem this to be a most serious matter. Unless we receive your assurances that you will comply with the foregoing, we shall have no alternative but to take appropriate action.

Very truly yours,

Kent G. Smith  
Associate Counsel

Publisher  
Arton's Publishing Inc.  
217 Richmond St. W., 2nd Floor  
Toronto, Ontario, Canada M5V 1W2

KGS/ja

Centerfold Magazine  
Arton's Publishing Inc.  
217 Richmond Street W.  
Toronto, Canada M5V 1W2

30 January 1979

Dear Sir:

We object to your legal threats under the guise of "unfair competition". We as publishers, are a non-profit artists' organisation. Our magazine, *Centerfold*, has a total circulation of 3,000, in comparison with *Time* Magazine's published circulation of 26,000,000.

We have conducted a search of trademarks at the Canadian Federal Bureau of Intellectual Properties in Hull, Quebec, and we have found as you have stated, that the red border design was registered by *Time, Inc.* in 1955, and that this registration covers your red border until 1985. We henceforth are ceasing to use the red border on our cover. We suggest to you as artists the possible legal argument that graphic design is by the very nature of

its components eclectic, and that the origins of graphic communications art, including *Time's* own design, are to be found in the history of visual art, in which *Centerfold* and *Time* are both participants, not controllers. Furthermore, because of the eminent success of *Time* Magazine, your corporation has allowed your house design to become a common and public icon. May we remind you of the Andy Warhol — Campbell's Soup case? The Campbell's Soup can became the image of Warhol's art. And subsequently, Warhol's reproductions reinforced the Campbell's design. It is both outside of our interest and capability to fully duplicate your 'icon' because 1) We will never be able to afford to print on the same paper-stock as *Time* Magazine and 2) We will never be able to attract *Time's* advertisers, because of the specificity of our contents. There is absolutely no potential for any future profitable ride on *Time's* shirttails. This conclusively limits our imitation of your magazine to its strict artistic components. In short, visually, there can be no possible confusion between the two magazines.

As far as the "reputation and goodwill" of *Time* Magazine goes, we as artists are certainly not harming *Time's* reputation by the contents published in *Centerfold*. *Centerfold's* contents are considerably more specialised but no less authoritative than *Time's*. In fact, as far as our cultural coverage is concerned, without question, we claim our superiority. Because our contents are not designed to interest as wide a readership, and more importantly, because our magazine *does not look enough like Time*, we cannot find even marginal national distribution on the newsstands. I hasten to add that we have two national distributors who would testify that this remark is factual. By the action of your letter you have clearly indicated that *Time* Magazine is incapable of goodwill.

A court action by *Time* Magazine would put *Centerfold*, we hesitate to say, out of business, because we are not in business, except in a legal sense. If indeed, *Time* was to have shown goodwill, it would have, at the very least A) ignored our existence, or B) reported our design homage to *Time* Magazine in the art section of its own pages.

We must assume you have bullied other magazines in the past to cease what you classify as a trademark infringement — in this case, the red border design. If this red border is your serious objection to our "simulation" of your magazine, we suggest that you cease your harassment of this magazine, now that the color red has disappeared from our cover. Whilst we do not have the resources to contest your allegations in court, we certainly would not hesitate to take our case to the Canadian and American media and its publics as an example of *Time Inc.'s* monopolistic aggression and complete lack of goodwill.

In conclusion, sir, let me state the facts — *Time* Magazine has a circulation of 26,000,000, *Centerfold* has a circulation of 3,000. Are you, in fact, an American corporation threatening Canadian artistic expression? By your legal action, will you question our right to publish because we choose to recognize *Time* Magazine as the common and public icon it has undoubtedly become?

Clive Robertson  
Publisher, *Centerfold* Magazine



left: Time cover 1971. center: Time 3-column page with hairline borders (1979). right: Centerfold page, smaller format (1978).

could make history rather than merely record history." As many know, File magazine transposed that history-making into the frame of art-history making.

While the Time Inc. suit was being fitted Robert Hughes, Time Magazine's senior art critic commented: "It's the greatest piece of institutional stupidity I've ever heard of... it's extremely embarrassing to be associated with this. As a critic I can say for the record that this is one of

the most fatuous pieces of litigation I've ever heard of." (Village Voice, March 15, 1976). Five weeks ago we mailed Robert Hughes and several other Time Magazine staff members copies of the "Tele-Performance" issue of Centerfold magazine. One of those copies was passed on to Time Inc.'s legal department.

The cover of the "Tele-Performance" issue was inspired by a 1971 Time Magazine cover (see illustration). Visually it hardly looks

at all like Time; we did however use yellow and blue as the 'stolen' reference. In 1971 and until perhaps 1974/75 (we don't know precisely when) the internal graphics of Time Magazine were missing something: the hairline borders, column dividers and heading boxes which now only Time and Centerfold use.

All other news and entertainment magazines of the same size e.g. Newsweek, or in Canada, Maclean's are based on a three, 13-pica column

left: Newsweek (1979). center: Time Magazine (1971). right: Maclean's (1979).

### Iran's Eleventh Hour

Iran's eleventh hour... The Shah Bahador... The Shah Bahador... The Shah Bahador...



Iran's eleventh hour... The Shah Bahador... The Shah Bahador... The Shah Bahador...

### BEHAVIOR

And Now, Men's Liberation... Men's liberation... Men's liberation... Men's liberation...



Men's liberation... Men's liberation... Men's liberation... Men's liberation...

### THE GOSPEL OF ORGAN

The Gospel of Organ... Organ... Organ... Organ...



Organ... Organ... Organ... Organ...

### Catching up with Burroughs

Catching up with Burroughs... Burroughs... Burroughs... Burroughs...



Burroughs... Burroughs... Burroughs... Burroughs...

### BROTHER

Brother... Brother... Brother... Brother...



Brother... Brother... Brother... Brother...

## Design

design, all looking much like the original Time magazine. Forgetting for a moment the covers of these magazines, we can see (see illustrations) that even if other magazines wanted to establish a different graphic 'corporate image', that it is impossible to create such a different image within a rigid three-column structure.

### David Buchan Lamonte Del Monte and The Fruit Cocktails



David Buchan... Fruit Cocktails... Fruit Cocktails... Fruit Cocktails...



David Buchan... Fruit Cocktails... Fruit Cocktails... Fruit Cocktails...

Kasimir Malevich, Black Square, c. 1913

Maclean's magazine tries by using two-color cut lines above their headings, by using grey (screened) inset paragraph letters instead of Time's and Newsweek's black letters, by placing factual inserts over color screens instead of Time's grey inserts. Maclean's has tried hard to look different, but it's a cosmetic difference. Trademark infringements are what keeps all other magazines in the role of graphic inferiority within the three column world.

We know by contents alone that Centerfold will never confuse a potential reader as to which magazine they are holding. Time could not and would not run a fifteen page story, Time would never run any of the ads that we do (the advertisers could not afford Time's rates). Time is a majority magazine; Centerfold, we suggest, is its opposite.

There is some question in our minds that all news magazines are infringing Time's original internal design trademarks, if Time Inc. does in fact hold such trademarks. We do know there are few design alternatives and that to us sounds more like art than unfair competition.

Clive Robertson, performance and video artist, lives in Toronto, and is an author and publisher of artists' publications, in print, audio and video.

# BLACK PHOENIX

THIRD WORLD PERSPECTIVE ON CONTEMPORARY ART AND CULTURE No 2 SUMMER 1978 60p

BLACK PHOENIX offers a radical Third World perspective on contemporary art and culture; analysing the ideological function behind the spread/propaganda of Western art and culture in the world today; focusing in particular on Western cultural domination and its consequences on the indigenous developments of contemporary art in the Third World.

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## praxis four

A Journal of Radical Perspectives on the Arts

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Praxis, P.O. Box 207, Goleta, California 93017 USA

# Censorship

G. Dunn, "Toronto Clarion"



## Feminists and Censorship

The girls are at it again!

by PATRICIA GRUBEN

*It is the work of the writer to reclaim the language from those who use it to justify murder, plunder, violation. The writer can and must do the revolutionary work of using words to communicate, as community. . . . We recognize that it is the structure of the culture which engineers the deaths, violations, violence, and we look for alternatives, ways of destroying culture as we know it, rebuilding it as we can imagine it.*

—Andrea Dworkin<sup>1</sup>

The traditional stance of artists has been one of total opposition to censorship. The Writers' Union of Canada for the Freedom of Expression Task Force of the Book and Periodical Development Council has just issued a handbook for teachers and librarians with guidelines for fighting literary suppression. The

*Body Politic*, the gay paper on trail for publishing a discussion of children's sexuality, is strongly supported by artists and journalists in Toronto. To promote censorship of the media in any form is to invite impassioned accusations of fascism from almost anyone to the left side of Renaissance International.

But recently among feminists the issue of censorship has re-entered the grey area of controversy. Not censorship of sexuality — of *Show Me*, or *The Diviners* — but controls over the sadistic violence directed specifically against women in films, advertising, music and literature.

Women Against Violence Against Women, an *ad hoc* 'organization' of feminists, has held two major actions in Toronto within the past year: one against a porno movie called *Snuff*, the other against a New Wave band known as Battered Wives. In the *Snuff* case, they demonstrated outside the theatre until the film was taken off the screen; against Battered Wives, they assembled outside the concert halls in Toronto and Montreal, not halting the performances but causing enough

controversy that now, three months later, Battered Wives has trouble getting bookings. What is the moral justification of these actions? Do they infringe on our civil liberties?

Why make a case of Battered Wives, a local band with little influence and probably a rather short life, which in the pantheon of rock & roll misogynists hardly matters at all? As Susan Cole of WAVAW explained it, they were only the closest-to-home example of a pervasive commercial theme. If we were simply going after sexism in rock & roll, she said, we could find plenty of better examples. It's the packaging and

**It's the packaging and selling of violence for profit that we object to.**

selling of violence for profit that we object to.

The Battered Wives' iconography seems quite confused, even to themselves: their logo — a Valentine heart with a fist exploding through the centre imprinted with a lipstick kiss, as if a grateful glamorpuss is just asking for it again — suggests definite and violent misogyny. But their album cover portrays the woman as manipulator: on the front, a gorgeous hotpants seductress beckons the four into her chauffeured limousine; on the back she dumps them, exhausted and dirty, into an alley. And in their concert, the Wives are dragged onto the stage in chains by young women in torn T-shirts. They call themselves the battered wives of the music industry, because they had trouble getting a recording contract.

Their guitarist John Gibb explained this apparent contradiction thus: "We have never supported violence against women in our music or act or in our statements to the press . . . (These women) think it goes a lot further than our name." He defended the logo with this logic: "It started out as a tattoo. We wanted a tattoo kind of image. Tattoos are violent anyway." And the cover: "It really conveys a message more than it uses sex. The woman wins through in the end. We're not showing the girl being beaten up or anything." And finally, the crux: "We were moving out of the punk thing

into the mainstream, getting lots of attention as the Battered Wives, and it would have been foolish for us to change the name."<sup>2</sup>

Actually they did change their name, to The Wives, on the night they opened for Elvis Costello at the O'Keefe Centre, under pressure from Costello's managers who felt they were overdoing the publicity. A short time later they went back to their old name, and scheduled a concert titled 'Rock Against Repression' at the Masonic Temple, the proceeds from which they offered to the Libertarian Party and the Canadian Civil Liberties Union. In the meantime, the National Union of Students resolved not to allow them to perform on member campuses under the name Battered Wives; a week before their January 12 concert, the Masonic Temple cancelled their booking, claiming they were closing their doors to rock & roll after a recent orgy of destruction; and the CCLU refused their offered donation. In the midst of the original controversy, their manager said, "We sold 2,000 albums today. I hope we sell 4,000 tomorrow." But their marketing strategy seems to have backfired on them.

Has their freedom of expression been curtailed? Many FM dj's seemed to think so, as did the concertgoers disturbed by WAVAW's demonstration. Although hardly anyone on earth would put in a claim for Battered Wives as artists, this is as close as we can come in real life to a feminist protest against artistic license — and that in itself is a point. There has been no concerted feminist attack determined to shut down serious work by serious artists — there has certainly been criticism, before and after Kate Millett, but the book-burning syndrome, the Mark Prent shutdown attempt, the harassment of Pulp Press, the *Body Politic* seizure, all have been nebulous muscle moves by right-wing moralists or nervous diplomats. Battered Wives and certainly the producers of *Snuff* have no artistic pretensions. But don't we all have the same right to express ourselves?

In undergraduate philosophy class, Ethics consisted of endless permutations of What if everybody did it? and, How can you right a wrong by using the same tactics they use? and, Carried to its logical extreme, what would be the result of this ac-

tion? The fact is, actions are rarely carried to their logical extremes, everybody doesn't do it, and perhaps most relevant, an act performed by an oppressed group never signifies

**. . . an act performed by an oppressed group never signifies the same thing as the act of a dominant group.**

the same thing as the act of a dominant group. Situational ethics deals rather with each premise and its social context of the moment. Rigid application of traditional ethical logic by a few individuals within an oppressive culture can never overturn or even reform that culture, when the very language we use to define our ethics is created within that oppression. As Andrea Dworkin says, "Take any aspect of behaviour and one can find the source of the programmed response in the culture. Western man's obsessive concern with metaphysical and political freedom is almost laughable in this context."<sup>3</sup>

Is protesting a Rolling Stones album cover which uses the image of a woman beaten black and blue and tied to a chair, or a song from another album which systematically defames women of several ethnic groups — is that really the equivalent, or necessarily the prelude, to banning Joyce? The women of WAVAW acknowledge the difficulty of establishing criteria for judgment of creative expression. But their battlefield, unlike that of the censors of 'prurient' interests, is not whether the work has artistic merit or not. Eroticism has to be judged on those nebulous grounds by those who feel it necessary to judge, because eroticism *per se* hurts no one. Violence in media, on the other hand, can be evaluated as to whether it merely depicts brutality or glorifies it. We are not talking about political anarchy, and we are not talking about cartoon-level destruction of property. We are talking about the singling out of a group which is acknowledged generally within our culture to be of inferior status, and the humiliation, ridicule, and further abuse of its members — in the case of *Snuff* and Battered Wives, trivializing suffering and mak-

<sup>2</sup>Kathryn Gilday, "Group's Name Takes Battering," 2 November 1978, p. 17; and "Embattled Wives No Longer Battered," The Globe and Mail (Toronto), 3 November 1978, p. 17.

<sup>3</sup>Andrea Dworkin, *op. cit.*, p. 155.

<sup>1</sup>Andrea Dworkin, "Woman Hating". New York: E.P. Dutton & Co., 1974, pp. 25-26.

## Censorship

ing it chic.

This brings us to the problem of what effect art and mass media can have on social behaviour. Art and mass media are social behaviour. It's really not a question of whether someone who hears Battered Wives on the radio or sees one of their posters is going home to punch out the old lady tonight or a year from now; or conversely, whether getting his rocks off at *Snuff* will serve as a fantasy escape valve for someone with a lot of phlegm who might otherwise commit unspeakable acts. These are such simple behaviour models as to be absolutely useless even for the purpose of argument.

What these images do is constantly reinforce the idea of woman as victim, an idea which pervades our culture. This is not the thoughtful examination of a social essayist; it's not the tortured obsession of a D.H. Lawrence; it's a calculatedly commercial attack which depends for its mass appeal not necessarily on primitive irreversible instincts but on

mass conditioning toward a state of consciousness which reinforces capitalism, sexual oppression, and tolerance of those acts of physical violence which do occur. The original reason WAVAW women rallied on *Snuff* night was in response to Toronto Police Chief Harold Adamson's warning that if women don't want to get raped they should stay off the streets at night. *Snuff* merely became the focus for this protest. If I'm a victim, not only might I be raped by someone who either has just seen *Snuff* or wasn't allowed to see it. I will also be perceived as someone who can be raped, perhaps deserves to be raped, morally, intellectually, and economically. Nobody likes a loser, least of all the loser herself.

What about the general idea of violence in media, and in art — men against men, women against men, women against themselves? What about Mark Prent? Or Rudolf Schwarzkogler, who cut off his own penis bit by bit until he died, for

art's sake? Will little boys who read about him in *Time* imitate him, like Evel Knievel? I doubt it, because his act is not glorified as male bravado, but as penance and suffering. Likewise in the case of Mark Prent, as his frozen and tortured human sculptures often as not have his face. We shouldn't have laws against suicide.

Besides, no act of an individual male against himself or another male, and no act of a woman against a male or other female, can have the emotional weight or the political signification of an act of violence by a man against a woman.

There are those who would argue that art should not be required to be socially "relevant" or "meaningful". People with this argument confuse serving the State with serving the people. I would never disagree that the artist in many respects must work outside social boundaries, often beyond the understanding and belief structure of the majority of people. And the people may never catch up. How many of us truly

understand what Blake did, or Virginia Woolf? although both have been canonized by history and imitation. But why should the artist have less social responsibility than the rest of us? — I repeat, not to the State but to humanist principles, whatever form they take.

The artist is supposed to be able to see better than other people. That's really about all we can say. If male art merely perpetuates stereotypes, it may not fail formally; but what a destructive conceit it is to say that we are able to isolate formal qualities from all else in our perception; and how dishonest it is then to use violence or eroticism to catch peoples' attention and then objectify the pictorial composition, the time continuum or whatever into a pseudo-formal disguise. Violence against women is neither revolutionary nor avant-garde; it's been with us for millennia. And so has its celebration. We are whipping dead horses here. Battered Wives claim that their name has brought a previously unmentionable issue before the public and made it acceptable to discuss. They have not done this in themselves. The only reason their name has been made an issue, has gone beyond radical chic, is because of the protest raised by WAVAW.

But... how far can this protest go, and what forms can it take? What are the dangers of restricting so-called free expression — meaning the freedom of the culturally dominant group to continue the status quo by exploiting oppressed groups?

Mary O'Brien, who wrote for a Centennial College publication<sup>4</sup> on the action against *Snuff* (which was advertised as showing the actual dismemberment and death of a woman) said that WAVAW's protest would have been 'legitimized' by City Hall if the women would have agreed to go along with the then-current Clean Up Yonge Street campaign, which was aimed specifically against prostitutes and other victims of economic and sexual oppression. But WAVAW refused to confuse the issue of violence with that of eroticism. And this is a serious problem for the feminist struggle against suppression by media — the confusion of the issue of government censorship against eroticism, which threatens serious artist and opportunistic pornographer alike, and stems from the government paranoia

that institutions of family, church and school which support the State will be undermined; the confusion of State control of our friendly impulses with the need of women, racial minorities, and other victims of violence to fight back on our own terms. Is it really more important for a rock & roll band with no political consciousness and very little of an artistic nature to be able to trivialize and ridicule a serious social problem than for the victims of that problem to be allowed a modicum of dignity and sympathy? Laissez-faire economics hasn't been taken seriously since the nineteenth century; why should laissez-faire communications be?

But... bringing up the idea of State control and the contradictions inherent in a situation where police are beating up women who are

**... in a situation where police are beating up women who are protesting violence...**

protesting violence... brings us to the question of whether our battles can and should be fought on legal grounds. One of the WAVAW women suggested that their most effective tactic against *Snuff* might have been to sue the Toronto *Star* for publishing an ad suggesting (falsely, as it turned out) that a woman was murdered for the pornographic pleasure of the audience. But to bring legal action against a paper for publishing 'information' could set a dangerous precedent. Regardless of the original intent of the plaintiffs, once in the legal system the issue goes somewhat out of their hands. The *Star's* most likely reaction would be to refuse advertising of any controversial nature — most obviously, gay-rights groups, as the *Vancouver Sun* did in 1977.

But the major dilemma is that, once in the courts, the issue does become one of State control and can easily be lumped in with the pornography issue. And because the court system works on precedent, we lose the flexibility of situational ethics and become the victims of a legalistic

game. The infamous case of the Mark Prent show at Isaacs Gallery started with a complaint filed by a Western Guard member with a justice of the peace against a little-known 1892 law prohibiting "knowingly and without lawful justification or excuse exhibiting to public view disgusting objects." As Av Isaacs wrote in the *Globe & Mail*<sup>5</sup> in 1977, "The vague manner in which this and other similar sections of the Criminal Code have been written permits the authorities excessive freedom and discretion in how they interpret the laws. If law is to be just, it must be certain and clear. Having these ill-defined sections implies a kind of censorship, because one does not know whether one has committed a possible crime until one is charged."

A movement like feminism, which strikes in various ways at those very institutions on which State power is founded — family, church, and school — is in enormous danger of co-optation. If we grant the State power to tell a rock & roll band that they must change their name, then the impersonal machinery of State bureaucracy may well start rolling with the ball in a new direction.

Other than the 'disgusting objects' law, which was used for the first time in eighty years against Av Isaacs, and various provincial censor board restrictions against 'undue' violence in films, there are no laws on the books at present dealing with this issue. There is a law against dissemination of hate propaganda, which has been used to prosecute the Western Guard for graffiti-writing and pamphleteering, but it covers discrimination only on the grounds of race, religion, creed or colour, not sex or sexual persuasion.

Feminists, like all dissidents, are walking a tough tightrope between revolution and reform. Given institutions which supposedly protect and support us, but which have been founded and perpetuated within a patriarchal and capitalist culture, do we try to manipulate their laws toward our own best interests — or do we operate outside the law, disclaiming its relevance to our true situation? These decisions too fall under the application of situational ethics. Job discrimination, for example, can be treated as a legal matter, because the whole concept of



Carl Stieren, "Toronto Clarion"

<sup>4</sup>Mary O'Brien, "At School on the Street," in *Canadian Women's Studies / Les cahiers de la femme*, Vol. 1, No. 1. Toronto: Centennial College, 1978.

<sup>5</sup>Av Isaacs, "Section of Law on Art a Kind of Censorship," *The Globe and Mail* (Toronto), 8 March 1977, p. 7.

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working for wages is a capitalist notion and can be reformed within the capitalist structure. But artistic and social expression is not.

The alternative to legal lobbying is ad hoc mass protest and/or sabotage. As Susan Cole, who has been involved in all the WAVAW actions, says, "There are people who say we should protest every time something comes up. But it's difficult. Why should we be having to persistently protest? I've got better things to do. It's unpleasant, people scream and throw things at us, and it's time-consuming. It's so pervasive. Why can't the system be changed to protect me instead of cold-blooded entrepreneurs who are making millions of dollars from my exploitation?"

On the other hand, however, protest brings solidarity. Women have to do something to change our

Women have to do something to change our victim status. . .



photos: Carl Stieren, "Toronto Clarion"

victim status, and protest does that. It directly counteracts the prevailing ideology of women as passive, apolitical, and martyred. Through protest and manipulation of the media, not only are the women directly involved on the streets given a feeling of self-worth; they also turn around our image for the rest of us. Some women's groups in the recent action against Battered Wives refused to join the protest because they felt that it would simply sell more records for the band; however, the action generated press for WAVAW as well. Kathryn Gilday in the *Globe & Mail*, Michelle Landsberg in the *Toronto Star*, and others were sympathetic; those who weren't, like Dick Beddoes, made fools of themselves.

A few years ago, almost all media coverage of feminist activities was patronizing: *The Girls Are At It Again*. As journalists affected by

the women's movement come into the field, coverage is becoming more sympathetic, serious, and certainly more widespread. If pictures of women in chains have any effect on people's values, then responsible journalism does as well. As feminists become increasingly media-wise, the coverage and examination of these issues will only increase.

Certainly within our capitalistic culture there will always be the impulse to sensationalize and package the news for the papers and television; but our battles, like our fairytales, are fought in archetypes. And it is our duty now to create the archetypes and make them meaningful to our society.

Patricia Gruben is an independent filmmaker whose most recent film is *The Central Character*. She currently works with *Global Television* and lives in Toronto.

## Centrifuge

### Tut Tapes

TDK recently advertised their tape tour for the Tut exhibition. With a cassette machine over your shoulder you can be taken along on an *Acoustiguide*<sup>®</sup> (TDK). They suggest the tour is virtually jam-proof. Audio artists who publish their work on cassette don't know whether to laugh or cry.

### KING TUT LIVES.

That's the challenge: Armed inside Corporation, the company that produces these recorded tours, posed to TDK. And TDK met the challenge with our D-Dynastorec cassette. TDK D-cassettes are built to last. In fact, independent testing laboratories found D-cassettes to be even more reliable than respectivel... tapes, including some that cost less than a loaf. D-cassettes offer low noise, wide dynamic range, and virtually no inter-modulation distortion. They're virtually jam-proof, and our full lifetime warranty is built assuming that we keep these promises.

So promise yourself that you'll never hear about King Tut when the tour starts. It'll be there when you turn on the tape. And it'll be there when you turn off the cassette. That's all there is to it. So turn on the tape. It'll be there when you turn on the tape. It'll be there when you turn on the tape. It'll be there when you turn on the tape. It'll be there when you turn on the tape.

TDK

### On the Stands

*Impulse* magazine, may be the first Canadian artist magazine to get national distribution from a commercial distributor. Gordon & Gotch (Can) Ltd. will be distributing *Impulse* in major Canadian cities. Up

IMPULSE

SPRING 1979 \$2

until now artists' magazines have had the choice of distributing through the CPPA (Canadian Periodical Publisher's Association) a very unsatisfactory, well-funded organization or attempting to bridge the Canadian geographies by word of mouth.



### Oil and Video

The Glenbow Museum, Calgary, we learned some time ago somehow managed to get \$100,000 from The National Museums for video equipment and programming. Having never been interested in video before, having never shown a tape — we were, to say the least, surprised. The Alberta College of Art Gallery, also in Calgary had been turned down by the same federal funding agency twelve months earlier for a request of \$30,000. ACAG has a history of video involvement with visits from Willoughby Sharp, Chris Burden, Noel Harding, Eric Cameron as well as large purchases and rentals of artists' tapes. Artists no doubt will be encouraged to participate in the Glenbow's new up-dated programming. Those who do will condone a long history of some very unethical power politics.

### West Coast Performance Festival

*Pumps*, *The Western Front* and *Video Inn*, three Vancouver artist spaces are jointly organizing a west-coast Performance Festival, April 1st — 8th, 1979. Vincent Trasov, aka Mr. Peanut is now back on the Board of Directors of The Western Front after six months of forced absence. Together with the return of Michael Morris, who is still on

sabbatical, The 'Front is perhaps wiser than ever.

### a-vanguard?

*Vanguard*, the *Vancouver Art Gallery's* tabloid has turned magazine and in the words of its new editor, Russell Keziere, it has emerged because other art magazines "have failed to evince a creditable and authoritative critical position on contemporary art." Keziere a former writer for Vancouver's magazine *Criteria* once criticized glossy art magazines by saying "but the message of the package is that things are going accordingly to plan." Well according to plan, Keziere recently visited Toronto to pick up enough commercial advertising to pay for the magazine, "commercial galleries would rather pay for an ad with text than chance a bad review of one of their artists," he recently told us. While such self-support tactics are commendable, the first issue does not suggest that *Vanguard* will emit a creditable and authoritative critical position on contemporary art, but it can do no worse than *Artscanada*.

### A Space Grows

Peggy Gale, video director of *Art Metropole* recently became the Executive Director of *A Space*. Chosen from a list of well-leaked candidates, including Jo-Anne Birnie Danzker and Kenneth Coutts-Smith, Peggy Gale will now be directly responsible for the research on *A Space's* much advertised "museum without a collection". *A Space* meanwhile is soliciting artists within the community to become satellite curators with tempting honoraria. Initially the new *A Space* received support from *Centerfold* magazine. We now add that artists' spaces as galleries peaked in the late seventies, as for museum's they have been merely corporate shells for quite some time. An artist museum as corporate shell "emptied of its meaning" is a stimulating idea. Who wants to be the re-inhabitants is the question and what, if anything, can they do in the image of a corporation? It's a limiting if not limited perspective. The normalisation of artists through museums is neither beneficial to artists nor beneficial to the work that they must do.

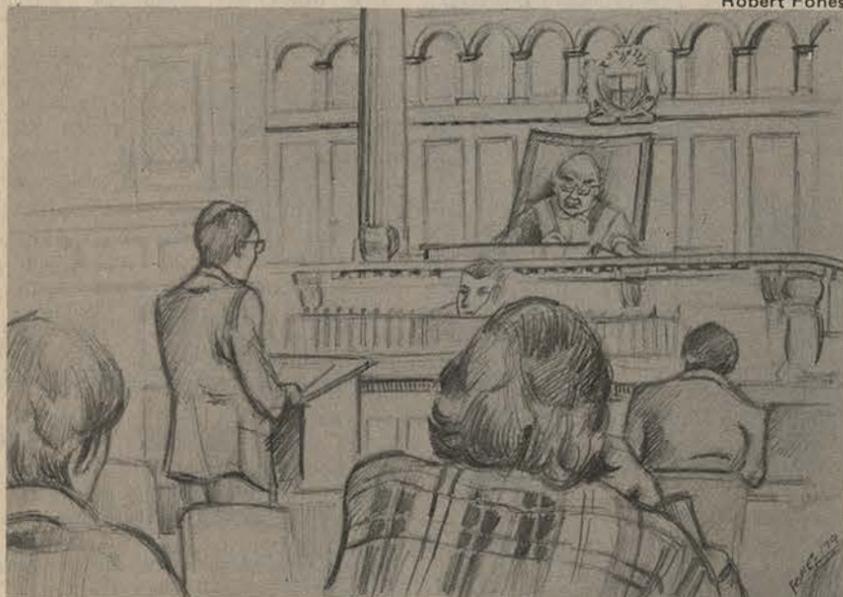
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COVER STORIES

# The Body Politic Trial

*An end to the sexual Inquisition?*

Robert Fones



"We love homosexuals and all others who are ill but we don't want their disease spread to our families." This message appeared on a placard in the midst of an open air meeting of some 600 people titled "The First Festival of Faith, Freedom and the Family" (January 7th) organized five days after the trial began. This placard and others, one suggesting the Mayor of Toronto, John Sewell, was synonymous with John Gacy, the Chicago mass-murderer, were waved outside of City Hall, Toronto four days after the Mayor had appeared at a rally for *The Body Politic* with the words: "We know it's not illegal to be Gay. We should take the next step and make it clearly legitimate to be Gay."

*The Body Politic* is a monthly gay liberation journal. It is published by The Pink Triangle Press, Toronto. The "pink triangle", worn by gays and their sympathisers during the duration of the trial is a symbolic reference to a coding system used by the Nazis to identify gays in Nazi

extermination camps. *The Body Politic* is a well-respected, well-edited journal with a substantial Canadian and International readership; it has been publishing for seven years. There is no comparative paper that appears from the artists' community which either has the focused political maturity or the active participation of its readership.

On November 21st, 1977, issue no. 39 of *The Body Politic* was distributed. The issue included a feature by Gerald Hannon, a member of the journal's editorial collective, titled "Men Loving Boys Loving Men." The article discussed a very difficult subject, difficult for the gay community as well as the straight community — the subject is pedophilia. The article was printed at a time of great sensitivity. It appeared just before the "Emanuel Jaques Trial." Four men had sexually assaulted a twelve-year old boy, Emanuel Jaques in August above a Yonge Street body rub parlor. He was then murdered.

The pre-ambule to Hannon's article, signed by *The Body Politic's* col-

lective, outlines their dilemma: "Men Loving Boys Loving Men" is not printed here without awareness of the potential consequences. The decision to run the article was not taken lightly nor without debate within the Collective. We have had it on hand, typeset and laid out for nearly six months, but we have hesitated, sensitive to the feeling that 'the climate was not right' after the anti-gay media barrage that followed Emanuel Jaques death in August.

We know now that the 'climate' will never be 'right'. The Jaques trial is yet to come, and when that is over there will undoubtedly be something else we could point to if we wanted an excuse to move with the tide. The tide must be resisted, the discussion must be opened up."

"Men Loving Boys Loving Men" needs little introduction here. As a piece of writing it received far more literary criticism and social analysis in court than anything most of us have written or will ever write. Hannon outlines (primarily for gays) the differences between loving sexual relationships between men and boys and child molestation. He quotes studies which say contrary to public belief that violent interference of children by adults is primarily a heterosexual not a homosexual activity. That heterosexual incest, wife beating, child neglect, baby battering are statistical norms in comparison to homosexual-child molestation. He uses a profile technique with three men who have loving relationships with boys. One is Simon, 33, a primary school teacher; the second is Peter, 48; the third a man called Barry. All three are discussed and 'interviewed', Hannon being both sympathetic to them but not to the point of being uncritical. The article does not fictionalize the facts, it is a passionate but very responsible piece of journalism.

A month after Issue 39 first appeared Claire Hoy, Toronto *Sun*

columnist resumed his anti-gay attacks. December 25th, 1977, Hoy writes: "Kids, not Rights, Their Craving." December 27th: *The Body Politic* issues a statement denying it urged the molestation of children and asserts its rights to discuss fully a controversial issue. On December 30th, 1977 five police officers raided the offices of *The Body Politic* and seize twelve cartons of material after a 3 1/2 hour search. They remove corporate records, cheque books, subscription lists, distribution and advertising records, manuscripts for publishing as well as personal mail. On January 5th, 1978 charges are laid against Pink Triangle Press and three officers of the corporation, Ken Popert, Gerald Hannon and Ed Jackson under two sections of the Criminal Code: Section 159 — use of the mails for the distribution of obscene material, and Section 164 — possession of obscene material for the purpose of distribution. The first charge referred to mailing Issue 39. The second charge, which was absent, in all but mention, in the final trial, related to Pink Triangle Press acting as distributor of *Loving Man, a Photographic Guide to Gay Male Lovemaking*.

The search warrant used was felt to be illegal by Pink Triangle Press's lawyer, Clayton Ruby. The search warrant was challenged all the way to The Supreme Court of Canada. On June 5th, 1977 The Supreme Court refused to hear the appeal against lower court decisions in favour of the search warrant's legality. "We still felt that the police had a tremendous amount of discretion (freedom of power to make judgements) to take away everything there. They could have closed us down without a trial," said Ed Jackson in a Cable TV show prepared by *The Body Politic*. "The material the police seized — some of it is still in their possession (Jan. 1979). In July (1978) a few books were returned to our office . . . but the rest of it still remains in police hands," Jackson added.

As *The Body Politic* uses 2nd Class Mail privileges which are recorded and processed by Canada Post Office, we can rightly assume that the police could have obtained adequate proof that Issue 39 was mailed by checking Post Office records. Devastated by the raid, the Collective was concerned that many of their subscribers jobs could have been jeopardized by the police giving information to employers that their

employees were gay. They were also concerned that others would be afraid to subscribe to the paper, but that in fact did not happen. The Pink Triangle Defense Fund raised \$35,000 from the international gay community to pay for the costs of the defense.

The reporting that follows of *The Body Politic* Trial is the first of its kind for *Centerfold* Magazine. Though we have heavily edited much of the information that was collected, we finally decided to keep certain sections as documents without being too concerned with length. This happened specifically with our analysis of the local newspaper coverage of the trial. What we will present are essentially three different versions of the trial. The first is a day-by-day, witness-by-witness account. This section records what in our eyes could be considered major advances or losses of argument that appeared as testimony within the court. We have also included mention of the Judge's verbal attitude towards testimony without attempting to project the outcome of the trial itself.

The second version of the trial came to the outside viewer by the coverage within TV News. This, due to the process of news editing and time allotment, was the most unsatisfactory. The third version appeared in Toronto's newspapers where the scope of bias and indifference was perhaps at its widest. A fourth version which we could not cover would have been the hourly radio coverage which did occur at least for certain sections of the trial. Throughout the trial we spoke to associates that did not attend the trial and who consequently were completely misinformed and underexposed to any substantial, factual information, specifically the phenomenon of paraphilias. Without this information, we feel that homophobia is difficult to dispel. We have therefore inserted a condensed version of Dr. John Money's paper on Paraphilias, Money being the foremost expert working today within the area of sexology.

We have also included a section on a rally in support of *The Body Politic* which took place on the second day of the trial. Apart from the appearance of the Mayor of Toronto and representatives from Gay Youth Toronto, *The Body Politic*, and the feminist community, a number of artists demonstrated their support by giving concise and relevant performances.

The final charge used the wording "indecent, immoral and scurrilous". The word obscene was omitted, we can assume, deliberately; so affording less protection for the Defense. The Criminal Code's Obscenity Section includes protection under the "dominant characteristic rule" where in this case the whole magazine would have had to have been questioned rather than just the article. In fact the charge which could have been: "obscene, indecent, immoral or scurrilous", which could have been "the article, 'Men Loving Boys Loving Men'" instead of "the December 1977 — January 1978 issue of *The Body Politic*" was somewhat problematic for the Crown in that the advantage of dropping "obscene" was negated by including the whole magazine in the charge. We have captioned 'In the Courtroom' section, "A Fair Trial Was Possible". This description largely rests on the attitudes and handling of the case by Judge Sydney Harris. It was also possible because Pink Triangle Press could afford the services of Clayton Ruby, a Defense Counsel who had previously defended Dr. Henry Morgenthauer, Jeanette La Valle, an American Indian, a women's rights case, and who is a director of Amnesty International. Assistant Crown Counsel, Jerome Wiley was pale in his enthusiasm and energy and interest in comparison to either the Judge or the Defense Counsel. The gay community itself realises that even if Pink Triangle Press is acquitted, while it will be a major and significant victory there is nothing to stop the process repeating itself.

It has often been stated that the sexual revolution in North America both clouded and obscured any potential political process. In this trial we see sexuality rather than the interference with discourse through publishing as being the main focus. However for the gay community sexuality is a real political issue and there is evidence to suggest that the journal itself has encouraged both an understanding and collectivisation of gay men with both feminists and lesbians so that commonalities can be shared. We hope, through this example, that artists can see the importance and the strength of alliance. The gay community after all was on trial, because through their journal, they are with intelligence, putting forward an alternative vision of society.

("In the Courtroom" was compiled from notes taken by Robin Collyer and Clive Robertson. "In the Evening News" was assembled by Clive Robertson. "In the Newspapers" was collated and edited by Lisa Steele who also paraphrased Dr. John Money's "Paraphilia" essay.)

**Body Politic** 75c  
FEBRUARY '78 GAY LIBERATION JOURNAL

SPECIAL POLICE RAID ISSUE  
Victory in Quebec TBP busted Bryant hits T.O.



top to bottom:  
Body Politic cover  
Rev. Ken Campbell  
Dr. Allan Long  
Claire Hoy

♣ THE BODY POLITIC TRIAL ♣

**In the Courtroom**

*A fair trial is possible*



January 2nd

The charge was read. The defendants Ken Popert, Gerald Hannon, and Edward Jackson officers of Pink Triangle Press, publishers of the *Body Politic*, pleaded "Not Guilty". Defense Counsel Clayton Ruby stood to offer no contest to technicalities in the case. This included the search of the offices of the *Body Politic* which had earlier been upheld in the Supreme Court of Canada. Ruby said this was decided "... in order to get to the real issues, which we consider to be our right to publish, the freedom of the press, and the fact that this issue of the *Body Politic* is not immoral, indecent or scurrilous." The judge was given the issue of the *Body Politic* as Exhibit No. 1. He then asked the Defense the nature of The Pink Triangle Press. It was stated to be an incorporated non-profit, charitable, educational organisation.

The prosecution, Assistant Crown Attorney Jerome Wiley thanked the Defense for not wishing to deal with technical issues and informed the court that he would not be bringing Sgt. Mike Jennings of the Operation 'P' Squad as a witness ('P' - Pornography). Jennings, who is thought outside of the court to be the informant, sat at Wiley's left elbow for the remainder of the trial.

The first prosecution witness was Det. Sgt. John Houston, associate of Sgt. Jennings, who is taking his M.A. in Criminology with a thesis on pornography. Houston said the article concerned "... the sexual relations of three individuals with younger persons." He also gave the opinion that the article was "... offensive to the average Canadian, was tasteless and was beyond the common grounds of decency that the average Canadian person has, or is thought to have." He read portions of the article to the court and stated that it establishes that criminal offenses were described in the article.

On cross-examination Clayton

Ruby suggests that Houston's view was not his own view but the view of the police department and that due to normal social groupings he spent most of his active and inactive time with policemen. Ruby went on to suggest that his opinion was not objective because he was trained to observe crime. "First thing you look for is a possible criminal offense. When reading, it just jumps out at you." Ruby gets Houston to agree that at the Masters' Level, education and public discussion allows for a greater understanding of difficult social problems. Houston admitted talking to Ron Basford, Federal Justice Minister and twenty-five provincial MP's on topics of censorship and his role in policing it.

The Prosecution's second witness was Rev. Ken Campbell, co-founder of Renaissance International, who gave Anita Bryant a Project Costs Grant to visit Canada. Campbell suggested that the article recommends pedophilia. (It may be unfair but this magazine stopped recording Campbell's testimony at this point as it was hardly objective; we do however pick-up his cross-examination which was delayed by the Defense until the second day.)

Dr. Allan Long, clinical psychologist, termed homosexuality a sexual disorder which was misheard and later referred to as Long saying "... sexual disorientation." Long said that it's implicit in any relationships between children and adults that there is a coercive factor, that in fact all adults coerce children. He also described the people referred to in the article as animals not people. Dr. Long, the prosecution's third witness, also agreed in cross-examination to the Defense's proposition that "... discussion of controversial issues was a healthy aspect of a free society."



The beginning of the second day saw Claire Hoy, anti-homosexual columnist and reporter for *The Toronto Sun*, class the article as "... out and out advocacy of pedophilia." As a prosecution witness he told the court that his views on homosexuality are shared by many of the *Sun's* readers who send him letters and call him fre-

quently. Under cross-examination Clayton Ruby questioned Hoy's claim of significant public support saying, "You bring those crazies out of the woodwork with your articles." He quoted Hoy's writings, almost shouting, "Did you write 'I don't want to work with armed-robbers or homosexuals?'" and from another column, "What do you mean by the term 'creatures, with clawing hands and demented aspirations?'" Hoy admitted that the term (creatures) meant 'less than human' but would not regret his intentions. Ruby continued, "You are exhorting the public to hatred and bigotry against gay people, writing in language suitable for the gutter." Ruby then turned to the judge and said "Hoy cannot possibly be objective in his testimony." He then suggested to Hoy that "... Homosexuality and pedophilia are inextricably linked in your mind," and that he had done his (Hoy's) level best to bring this case to trial. Hoy said he became interested in homosexuality when it became political (when the gay community lobbied for a change in the Ontario Human Rights Code). He said it was part of a reporter's job to make suggestions to the provincial Attorney General if the reporter thought charges should be laid.

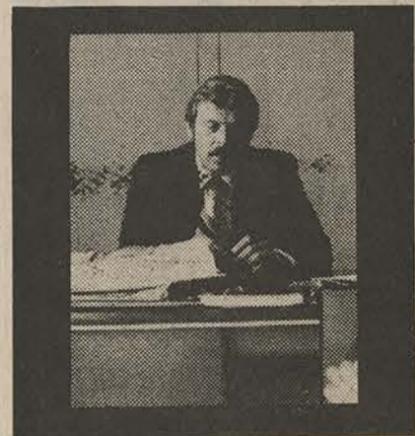
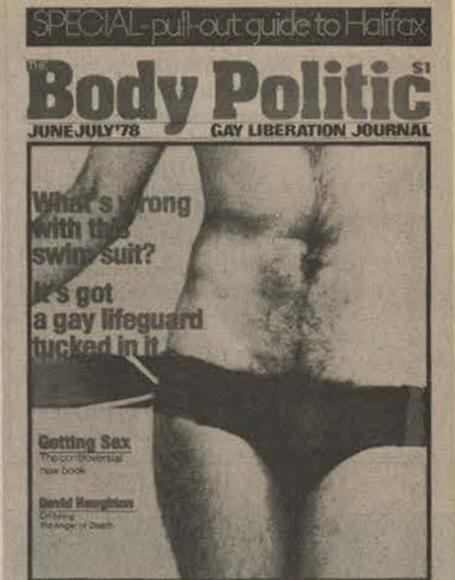
Judge Harris cautioned the court that any political happenings that led to the charge being laid were not matters for the (this) court to go into. The Judge also asked Hoy if in his opinion as a journalist the *Body Politic* and the *Sun* were similar in that they both contained a mixture of editorial and reportorial components. Hoy agreed. Hoy also offered the opinion that the Premier and the Minister of Culture did not agree with an Ontario Arts Grant being given to the *Body Politic*.

The last witness on the second day was psychiatrist Dr. Jerry Cooper, who said that the American Psychiatric Association had changed their definition of homosexuality following pressure from radical gay groups. He said that with regard to pedophilia the profession now suggests treatment and prevention rather than prison, or death. (He was referring of course to times before the psychiatric profession came into existence.) Cooper was of the opinion that the article was rationalising and proselytising pedophilia. He classified Simon, the teacher in the article, as a criminal. He was asked by the Prosecution whether psychiatry would influence public opinion over

a period of time. He did not think so.

In cross-examination Ruby got agreement from Cooper that the article was not a glorified description. Cooper offered that there was a tendency for girls to look 16 whilst being 11, "the Lolita", and in that case it wouldn't be pedophilia. The Defense called into question Cooper's expert testimony. Cooper, somewhat of a free-lance trial witness, had given opinion in opposition to the final judgement in two previous major obscenity trials. For *Penthouse* (U.S.) he said it would be publicly tolerated - it lost; for *Show Me* (Canada) (an expensive photo-book of adult and child nude photos) he had said it would be offensive to public morality: *Show Me* was acquitted. Crown Counsel Wiley objected saying that such an argument was unfair as there were more components to either trial than just Cooper's opinion. Wiley then re-examined his witness who said that pedophiliacs should be treated and should be "... off the streets." He was asked for his definition of obscenity and Judge Harris intervened reminding Wiley that he had prevented Ruby from discussing obscenity as they had both agreed that it was not a matter for discussion within the charge or the trail. "This trial is concerned with unlawful use of the mails and I spell that M-A-I-L-S," quipped Judge Harris.

The courtroom, which throughout the trial was packed with spectators, many of them members of the gay community, burst out laughing. The Judge quickly reminded the spectators that he would not stand such interruption, that the case was serious and that if their reactions to testimony were audible he might have to continue the case in-camera. Throughout the trial the Judge was good humoured and seemed to be enjoying the larger philosophical discussions which occurred, he did more than once reprimand the audience for laughing at what were his own jokes. The press: radio, newspaper and television, attended the trial daily and when, after two days the trial was moved to a larger courtroom - the press occupied the seats usually taken by a jury. Whilst such irony is immediately obvious it was amplified on occasion by the Prosecution Counsel lounging over the press rail and speaking directly to the press, forgetting temporarily that they were not in fact the jury.



top to bottom:  
Body Politic cover  
Jerome Wiley  
Clayton Ruby  
Det. Sgt. John Houston

photos: Robin Collyer

"The Body Politic"

399 BC The Athenian philosopher Socrates is condemned to death for corrupting young men and believing in gods the state doesn't believe in (Plato, 24B).

186 BC The Senate of Rome outlaws the Bacchanalia, responding to charges that the rites undermine militarism and make men effeminate (Partridge, 54).

169 BC The Senate of Rome outlaws male homosexuality among Roman citizens (Meier, 179).

## THE BODY POLITIC TRIAL

The afternoon began with the delayed cross-examination of Rev. Campbell by Clayton Ruby. Campbell informed the court that Moses called homosexuality "... abomination" and Jesus called it "... fornication", stating that his view was the "... mainstream view", the "... scriptural view." Campbell called the article "... psychological coercion." Ruby told the court that Renaissance Canada had caused the banning of a number of books. He then took a copy of *Show Me* to the witness stand and asked Campbell to look at it. Campbell defined obscenity as "... the despair that is being communicated." Ruby asked that *Show Me* be entered as Exhibit No. 2. Ruby then held up copies of *The Diviners* (Margaret Laurence) and *Catcher in the Rye* (J.D. Salinger) both banned from the Halton County School District (Ontario) as a result of political pressuring from Campbell's group. (Exhibits No. 3 and No. 4), Ruby made Campbell admit, "I don't read novels, I don't have to read novels to know what they are about." Campbell protested that under Provincial law (229 Section 1-C) any book that does not promote the Judeo-Christian philosophy is illegal within schools. Ruby then asked Campbell if it was true that Campbell had suggested Shakespeare be edited of its obscene material for use in schools. Campbell admitted it was true. Picking up a proposal submitted by Campbell to the Halton Board of Education (1974) Ruby asked Campbell whether or not he agreed with its contents. Campbell explained it was an appendix in his book *Tempest in a Teapot*. This appendix included a ten-point plan for education which Ruby quoted, saying it suggested that the "... discovery method of learning was ineffective" and that schools "... should return to the Socratic question and answer method." Ruby asked Campbell if he had read Plato. Campbell acknowledged he had. Ruby then asked Campbell if he was aware that Socrates was a pedophile and had been condemned to death for "corrupting young boys." Campbell hesitated, saying that the views of the Socratic method were not his, but that he had endorsed them. Ruby fired back that if Socrates came to apply for a job at the Halton Board of Education wouldn't he, in Campbell's opinion, be refused?

Campbell again hesitated. "Yes or No," snarled Ruby. "Yes," said Campbell. "No further questions," replied Ruby.

Prosecution Counsel Wiley then tried to recover his witness's testimony by getting Campbell to tell of two instances when he had given assistance, in one case to an inactive pedophile and in another to a teacher dismissed for smoking grass — the last minute patching however was ineffective; Campbell remaining as the ideal model of a biased witness.



January 4th

Dr. Watts Rowsell, the 6th witness called by the Prosecution was classified as "... a psychiatrist with legal interests, and a practising physician."

He offered testimony that included, "Homosexual feeling is present in every person," and then later proceeded to expound the history of homosexuality in society. In describing psychiatric illness, he broke illness down into three categories. The first group he called *Psychosis*, the second *Neurosis*, and the third group *Personality Disorders*. Here for the first time was presented the crucible in which law-enforcement and psychiatry can be vulcanised. Cooper described *Personality Disorders* as a group of psychiatric disorders of thinking and acting, existing from an early age, that conflicts with other people such as the family, the school, the law (emphasis ours). That such a questionably broad definition of *Personality Disorders* exists, together with Sgt. Houston's department appearing before the Federal Justice and Legal Affairs Committee arguing for a broader definition of obscenity, potentially makes for an explosive legal confrontation between anyone challenging the status quo on the one hand, and the psychiatric-law enforcement partnership on the other; that is why we refer to the context as a crucible, and the process as vulcanisation.

Dr. Rowsell's history of homosexuality as it has existed throughout civilisation was unauthoritative. He mentioned that the Church did its best to wipe out homosexuals but gave no reasons why. Judge Harris asked the Prosecution why Rowsell had been called as a witness. Wiley

replied that questions need to be asked to obtain opinion on the morality and scurrilousness of the acts described in the article. Ruby rose to say that he had no objection as long as the Crown asked questions which were directly related to the issue. The Judge reiterated the charge, underlining that it was a mails charge not a charge against the acts described themselves. He spoke with Rowsell saying that it was beginning to sound like an introductory course to psychiatry. He suggested to Rowsell that perhaps if he could not immediately give a summation of his thesis he could at least give a preface. Rowsell then told the court that in his view the article suggested that the behavior known as pedophilia is valid, loving sexual behavior and is perfectly acceptable. The Judge asked Rowsell if what he meant was that the article was implicit rather than explicit. Rowsell confirmed the Judge's interpretation. Judge Harris asked Rowsell if there was some agreement amongst psychiatrists on pedophiliacs. The witness then gave testimony which illustrated pedophiles as shy and lonely, the majority being gentle and non-aggressive. Rowsell then returned to his analysis of the article using the term 'suggestion' "... meaning in psychological terms 'an induction of ideas', as in hypnosis." As an example consistent with 'suggestion' he mentioned "... an uncritical acceptance of ideas enters in at the point where C.J. Atkinson enters in as if he were a pedophile," and that Peter, Barry and Simon (the 3 men referred to in the article) were used in the same sentence as Atkinson. Rowsell was one of the few witnesses that referred to the rest of the *Body Politic* issue (the complete issue was charged not just the article) when he mentioned the want ads. He quoted two: one requesting models ages 11-16, another which said "Slaves Wanted." Jerry Wiley then asked his witness about the anatomical effects of "... fist-fucking a seven-year old boy." Rowsell stated that it would be dependant on the size of the sphincter muscle.

In cross-examination Clayton Ruby asked a brief series of questions. "Apart from the article, there was nothing different about the paper? No, replied Rowsell. "Could the description of C.J. Atkinson lead one to believe that he was a non-active pedophile?" Yes, acknowledged Rowsell. He also answered in the affirmative to two other

Defense Counsel questions, the first being, did he agree that the article was an attempt to show non-aggressive pedophiles, that there were on-going relationships described in the article; the second being, did not the author (Hannon) question Peter about adult privileges and therefore wasn't the article self-critical?

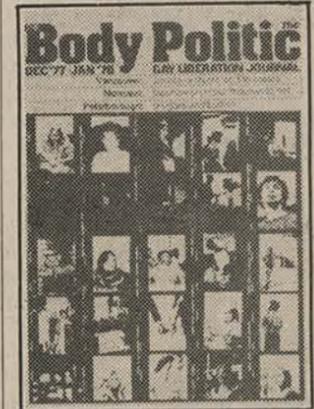
In the afternoon Ruby called his first witness, Dr. John Money, acclaimed sexologist from Johns Hopkins Hospital, Baltimore. Dr. Goldsmith, head of Clinical Psychology at Toronto General Hospital later testified that Dr. Money was considered within the profession to be in the same class as Freud and Kinsey and to have added to scientific knowledge of sexology to the same extent that Newton had enriched physics. Money was outlined in his many capacities which include being a specialist in psycho-endocrinology. Dr. Money said that sexological development is in large part a function of hormones. That his treatment for pedophilia is one of twenty-seven known paraphilias (unconventional love), that pedophilia is a condition in which a person's primary sexual attraction (pair-bonding) is towards a person much younger, literally for pre-pubertal persons, saying its true terming is questionable in the teens because of the flexible age of puberty. He emphasised that there is a great dividing line between cruel, violent and sadistic pedophiles and benign, cherishing pedophiles; that pedophilia exists 12 times more in heterosexuals than in homosexuals. To show that pair bonding was fixed and specific (pair-bonding meaning three distinct phases of eroticism and sexuality), he discussed a little known paraphilia where people are unable to become sexually aroused by a partner with four limbs and are attracted only to amputees. He said that it is impossible to understand such a paraphilia unless you can understand the specific characteristics of pair-bonding. (See paraphrase of Dr. Money's article, next page.) Money went on to explain that medicine was conveniently constructed a theory of 'degeneracy' to explain all sexual behavior that otherwise couldn't be explained, and that this theory of 'degeneracy' emerged when the theory of demon possession (at one time said to be the cause of Tuberculosis and the plagues) waned.

Ruby asked his witness: "Is pedophilia socially contagious?" Money replied: "In the middle ages entire villages would be burnt at the

313 AD Constantine declares Christianity to be a legal religion, appoints Christians to high-level government jobs, and lays the groundwork for making Christianity the state religion of the Roman Empire.

342 AD The law code of the emperors Constantius and Constans condemns male homosexuality and urges that sodomites be subjected to "exquisite, punishments" (Bailey, 70).

350 AD Bishop Epiphanius publishes his *Panarion*, condemning certain Gnostics for practicing ritual sexual promiscuity (Benko, *passim*).



top to bottom:  
ibid.  
Cover of seized issue  
Mayor John Sewell at TBP Rally



photos: Robin Collyer



he *Body Politic*"  
top to bottom:  
from *Witchcraft and the Gay Counterculture*  
Dr. Rowsell  
"Festival of the Family"  
The defendants

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stake because of a belief in contagion." The theory of 'degeneracy' is synonymous with a belief in the social contagion of behavioural disorders. Certain sexual beliefs are the last frontiers of concepts that blamed socially and morally disapproved acts on contagion.

Ruby: "Does a pedophile's relationship with children induce homosexuality?"

Money: "No."

Ruby: "Would reading the article induce someone who is not a pedophile to become a pedophile?"

Money: "No, paraphilia is not a contagious condition."

Ruby: "Do you make any distinction (in the article) between the discussion of the activity and the activity itself?"

Money: "The article appears to

be an authentic clinical document. Society needs to know the facts; we've lived under the shadow of the Inquisition in sexual matters. We don't know enough about sexuality; knowledge is always beneficial in the long run."

Ruby: "Is the material that appears in the article available elsewhere?"

Money: "It's almost unavailable

## Paraphilias: Dr. John Money

The following is a paraphrase of a chapter from *Handbook of Sexology* edited by J. Money and H. Musaph (Elsevier/North-Holland Biomedical Press, 1977). Dr. Money was a witness for the Defense in the Body Politic trial. There was an attempt by the Defense to enter this chapter as testimony. This attempt was rejected by the Crown on the grounds that there was not enough time to examine the document and consequently cross-examination of Dr. Money could not take place in reference to it.

**Pair-Bonding:** Sexual or erotic pair-bonding in humans manifests itself in 3 phases: *proception* or solicitation; *acception* or copulation; and *conception* or parenthood, in heterosexuals. This does not invariably follow the first two phases.

Copulatory readiness depends upon appropriate stimulation of the autonomic and central nervous systems in both the male and female and is unrelated to the stereo-types of male (active aggression) and female (passive receptivity).

The problems of human sexuality may be classified into too little (*hypophilia*—sexual apathy or inertia occurring equally in males and females), too much (*hyperphilia*—the often joked about nymphomania and satyriasis) or too peculiar (*paraphilia*—meaning literally beyond love and popularly known as kinky or bizarre sex).

**Gender identity:** Humans are not fully programmed at birth with either a masculine or feminine gender identity. This gender identity resembles the development of native language, or more precisely, the development and differentiation of bilingualism. This happens in infancy and early childhood. The duality of bilingualism (gender identity differentiation) corresponds to the duality of *identification* (societal learning whereby the child assimilates the example of persons of the same sex) and *complementation* (identification in interaction with persons of the opposite sex). Once this *identification/complementation* experience of *gender identity* has been engrained into the brain/mind, the private experience of *gender identity* (manifested to the observer as gender role) is as indelible as a genetic or hormonal program whether it has differentiated as feminine, masculine or ambivalent.

Basic irreducible sex differences are those that relate to procreation: men impregnate, women menstrate, gestate and lactate. Because this information is denied to children, they are instead presented with visible physique

and optional sex-coded traditions of dress, work and play as the fundamental sex difference—not the coital and procreative imperative of the sex organs.

**Paraphilia:** Any paraphilia that declares traumatic erotic participation by edict rather than consent (i.e. lust murder, rape, erotic self-strangulation) can be classified as harmful sexual behavior. But there are a number of other paraphilias that exist outside that absolute standard. They are relative (i.e. when penile erection is impossible except when the man is urinated on by his partner—with a urophiliac partner, the fantasy becomes a nontraumatic consensual game, but with a urophobic partner, it becomes a traumatic ordeal.) Historically the definition of perversion (that is, what is outside the consensus of erotic activity possible or legal, in some cases) has changed. Once masturbation and oral sex were considered paraphilias, as was homosexuality which is now considered to be an optional life-style. There are only ideologies, not absolute standards of what is erotically allowable between consenting partners (as well as what is not allowable).

**Characteristic of all paraphilias of intrusion or displacement:** erotic arousal is dependent on imagery or erotic fantasy that is not strictly that of a consenting erotic partner (i.e. in fetishism, a man may be nonarousable by a partner unless the partner is wearing rubber training pants. The rubber fetish intrudes upon or displaces the image of the partner, as the sole agent for effecting erotic arousal).

A paraphilia may be playful and benign, easily incorporated into a couple's erotic play for mutual enjoyment. Or it may be noxious and traumatic to the partner (i.e. the amputation paraphilia of a man whose erotic arousal depends on the amputated stump of his partner's leg).

A paraphilia is pathological when one partner forces his/her own sexual fantasy on the other partner, without consensual agreement. This again is relative (see above). A paraphilia that requires sadistic imposition of force on the partner (i.e. lust murder, enforced pedophilia or rape) is always noxious. Voyeurism and exhibitionism exist as paraphilias only in societies where being seen nude or seeing a nude male is threatening or frightening.

Paraphilias are not contagious social afflictions. Considering that paraphilia is engendered by social conditioning, it is remarkable that they are basically consistent over time, place and generations, among strangers who have had no chance of indoctrinating one another. ■

—even in text books."

Ruby: "Is the article advocacy of pedophilia?"

Money: "It's non-judgemental and impartial."

Dr. Money also said that in his opinion the public did not want protection from such information, but that people want authentic information made accessible. Jerry Wiley then rose to cross-examine the witness. He asked Money in what instances he treats pedophiles. Money replied in most cases it was through enforced consent by way of the law, and also instances of promiscuity, "... when personal inviolacy has been trespassed upon." In his cross-examination of Dr. Money, the Crown Counsel seemed to want to sit in the press-jury box. In standard cross-examination procedure the opposing Counsel attempts to invalidate the authority and therefore the validity of the witness. In Money's case it was impossible to invalidate his authority as a specialist and so Wiley was left with the stance of the 'common man' jeering at the intellectual.

Wiley: "Would, in your opinion, this article appear in *The Harvard Medical Journal*?"

Money: "There is no such journal, but it could appear in a medical journal."

Wiley: "Why would you not condone pedophilia?"

Money: "Because of its disparity in the equilibrium."

The Defense Counsel rose to ask Money to tell the court why in his fifteen years of practice he has maintained a professional ethic of non-judgementalism. Dr. Money explained to the court that, as he explains yearly to his students, to be judgemental in the area of sexology naturally restricts the flow of information from the very people he is working with and attempting to learn from and about.



January 5th

The last witness called by the Prosecution was Raymond Corriveau. His testimony was postponed to allow for the appearance of Dr. Money. Corriveau, a priest who teaches at the Toronto School of Theology, was asked by Jerry Wiley why in his opinion the article was wrong. Corriveau replied that the sexual-genital relationship is still ideally seen as an expression of committed love between two persons who see themselves as

committed to each other; and that expression is an adult expression. He said the article depicts the imposition of an adult world onto a child's world and is therefore a violation of the child's world. He also gave his opinion that the article was morally wrong, defining morality as: "... (the) quality or dimension of human behavior, where it can be described as good or bad." Fr. Corriveau also mentioned the reference and context of C.J. Atkinson in the article. Under cross-examination Fr. Corriveau answered yes to Ruby's question: is it (pedophilia) a modern social problem? and also confirmed for Ruby that 1) it was legitimate to educate people, 2) stereotyping people is wrong, and 3) there should be discussion and debate on the subject. Ruby asked why the moral lesson had to be tacked on and asked Corriveau whether one article could set a climate (Corriveau had earlier said that articles like this set a bad climate), to which the priest agreed that one article by itself could not create a climate.

June Callwood was introduced as the second defense witness. Her credentials include being Vice-President of Canadian Civil Liberties Union, Vice-President of the Canadian Writer's Union, member of the task force on Justice for Children, on the Board of NELLIES (a shelter for women) and an instructor at Ryerson School of Journalism. Ms. Callwood was frank in her testimony, giving her opinion that the article was editorially sound but admitting in cross-examination that the activity could possibly interfere with a child's sexual identity and that any promotion of children for sexual abuse was immoral.

Eilert Frereichs, a minister for the United Church of Canada with experience in sexual and family counselling, added for the defense that the Canadian public could tolerate both the publication and the article. He said that the average Canadian was a pedophile in the sense that he/she loved children. In cross-examination he would not submit to the Crown that the activity of pedophilia was moral or immoral believing that it depended on the context. The Crown attacked him as a minister of the Church for not being able to say that pedophilia was immoral to which he replied that as a Christian he was interested in two principles: those of love and justice.

Cliff Elliot, the fourth Defense



top to bottom:  
Dr. John Money  
Fr. Corriveau  
Rev. Elliot  
Rev. Eilert Frereichs

photos: Robin Collyer



photos: Robin Collyer

top to bottom:  
Body Politic cover  
Thelma McCormack, Clayton Ruby  
Dr. Sommers

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witness agreed with previous Defense testimony. As a United Church minister he was asked in cross-examination whether pedophilia was an unnatural act. He agreed it was.

York University professor Thelma McCormack, an expert on mass media and the law, testified that she interpreted "Men Loving Boys Loving Men" in the wider context of "... Anita Bryant and her attempt to paint all homosexuals as child molesters." She said of the *Body Politic* "They are the people most qualified to write about it, since they were the victims of stereotyping." McCormack said she would like to see the article more widely distributed and added "I'm sorry that I did not have access to it twenty years ago when I had young children." In cross-examination she told the prosecution that she could not condone pedophilia. In answering further questioning as to whether she thought adults and children were equal in terms of privileged position she quoted the article, "... if the kid wasn't interested he (the man) wasn't interested." She furthered this by saying there was an emphasis in the article on the quality of the relationships. Judge Harris then said that the actions described are not under question but is the article itself indecent, immoral or scurrilous? Wiley protested saying that it was the Crown's position that the acts described were immoral, indecent and scurrilous.

Dr. Leonard Goldsmith was called to the stand as a practicing psychologist in the area of sexual relations, head of Clinical Psychology at Toronto General Hospital. Goldsmith re-iterated the non-sallacious nature of the article; that its social value was in being able to de-mythify and de-mystify pedophilia. He added that the pre-ambles to the article was crucial to the understanding of the piece because the author stated in more than one place that he was offended by pedophilic relationships. In cross-examination he admitted to the Crown that the article was not rigorous enough for a clinical document. Wiley asked: "If I could convince you that this article induced or advocated pedophilia would you consider it immoral and indecent, immoral and scurrilous?" asked the Judge. "Yes," answered Goldsmith.

Dr. Dewart, an earlier Prosecu-

tion witness's superior (Raymond Corriveau) became the Defense's seventh witness as he stated for the court that he viewed the article in three parts: a thesis, argument and conclusion. Dr. Dewart, who teaches courses in sexual ethics at St. Michael's College, said that there are two viewpoints of pedophilia. One being the "... Anita Bryant" view, the other being a more benevolent view. The conclusions, he suggests, are that the law should be changed to discriminate between the two types of pedophilia. He drew analogies, saying that twenty years ago the discussion of Communism was not allowed and as a different example said that anti-abortionists do not demand a prohibition of pro-abortion discussion.



January 8th

Dr. Sommers a practicing psychiatrist, stated that there were many non-psychotic, non-neurotic, non-personality

disordered homosexuals. He said that the mythology around sexuality has not been dispelled, adding that even lawmakers are victims of some of these myths. He offered evidence that the knowledge of sexuality is not connected to sex crimes; that sex criminals usually have a history of repressed sex education and a repression of contraception education. Wiley cross-examined the witness with his continuing "I'm just a country boy" (his words) manner: "Are you in favour of pre-marital sex?" The Judge interrupted Wiley by saying: "Morality is not a question for doctors, maybe theologians but that is in question." Sommers then attempted to give evidence from *The Journal of Homosexuality*. Wiley protested, wanting to know if the publication was fair if it had been published by homosexuals. The Judge determined that it was published by a University Press again quipping that that didn't necessarily mean that the publication was authoritative. Sommers was allowed to quote from an article in the journal entitled "Male adolescents involved with Pederasts," a three-decade study of nine cases. Sommers read that there was found to be no direct correlation between adult/child homosexual relationships and the child growing up to become homosexual;

that the nine cases there were no deleterious effects. Dr. Sommers added that the legal structures are not in line with up-to-date facts on sexuality. Judge Harris asked the witness how pedophilia is acquired. He replied that sexual behavior is determined through a combination of genetic endowment and environment.

Michael Ogden, a director for the Canadian Periodical Publisher's Association said on the stand that the *Body Politic* was a member in good standing, that the CPPA supported the article and that removal from the CPPA was only considered on the grounds of treason or sedition.

A second association director followed — Bill Dampier from The Canadian Periodical Writer's Association. Mr. Dampier supported the rights of the *Body Politic* to publish. He said that in general, people will read articles that support their prejudices. His observations included the fact that the magazine was competently edited, that the article was a well-written piece of journalism, that he could not consider the article either immoral or indecent. He added that the article contained "... humaness and a more sympathetic description of pedophilia." Dampier was asked whether or not the article advocated or supported pedophilia. He replied, no. "... sympathy does not constitute advocacy." The Judge enlarged Dampier's comments by asking him if he meant "... that the homosexual community shouldn't treat the pedophile in the same way the straight community treats the homosexual" — Dampier agreed.

James Reid, a minister and associate professor of The Toronto School of Theology, re-inforced previous Defense testimonies. In cross-examination he was asked whether or not in his opinion the article was immoral. He replied that for an article to be immoral it would have to be untruthful. Jerry Wiley almost threatened Reid, as a minister by asking him in turn whether an article describing first rape, then murder would be considered immoral. Reid quavered, but refused to be unseated by his definition of what, in his opinion would be considered immoral.

David Garmaise, a Post Office supervisor and leader in the Canadian gay movement said that the *Body Politic* article on pedophiles appeared at a time when all gay men were being maligned as child molesters. As

the Defense's last witness he entered into evidence several newspaper articles, including one reporting Judge Maloney's speculation at the end of the Jaques trial that gays chose progressively younger and younger partners. Garmaise testified that gays, like non-gays, need to discuss the many issues surrounding pedophilia, and that the *Body Politic* clearly intended to stimulate such a discussion.

A week's adjournment took place for the Prosecution and Defense to prepare and submit arguments for the court, in this case the magistrate.

**The Arguments**

January 16th

(The arguments consist of each counsel in turn not only making connections within their presented testimony but also drawing references and analogies for the magistrate from previous trials and previous interpretations of the law. This segment of the trial was the most difficult to follow. The Defense cited many analogous cases and interpretations — often at considerable speed. What follows is what was 'caught' and what we hope is accurate.) — Ed.

Before commencing the Judge warned the press not to forecast any conclusions to the case.

After deciding to follow tradition and allow the Defense to give argument first, Clayton Ruby began by saying that homosexuality is not on trial, pedophilia is not on trial but that it is this particular issue of the *Body Politic*. Ruby singled out one of the defendants, Ken Popert, as being an officer of the company but not as directly related to TBP as the others. He mentioned the Hayes case — a decision of the Ontario Court of Appeal which ruled that a defendant cannot be punished for default of his company. Ruby also said there was an absence of evidence that either Jackson or Hannon actually took part in the mailing. Judge Harris reminded Ruby that in admissions it was stated that "... The Pink Triangle Press caused this issue to be sent to its subscribers."

The Defense then stated that the charge referred to the whole magazine and made analogy to the obscenity section of The Criminal Code which states that the matter must be looked at as a whole. He



top to bottom:  
Dr. Dewart  
Bill Dampier  
David Garmaise  
"Festival of the Family"

## THE BODY POLITIC TRIAL

said that the article was only 5 per cent of the magazine and that as he is only required to meet the Crown's case, the Crown had only in one (or two) cases mentioned any of the contents outside of the article. Ruby mentioned that this was a test case, that he could find no previous case in which the charge had been "... immoral, indecent and scurrilous." The Defense then argued that the article was not focused on, or drawn attention to in the context of the magazine. That it was not displayed on the front cover, nor was it the lead article and so on. He said the article occupied 130 column inches out of total 2100 column inches and therefore in proportion it was equal to the space given in the *Sun* newspaper to its *Sunshine* boys and *Sunshine* girls — space given to "bosom and breast journalism". Ruby then dealt with previous rulings of immorality, mentioning the *Show Me* trial where the majority judgement decided that the contents were not rendered ipso facto obscene. He said that testimony had been given by his witnesses saying that the article was both helpful and with merit. Apparently quoting immorality definitions he said the article was not a) lustful, b) it did not deprave or corrupt, and c) it was not impoverished or masturbatory-influencing pornography. He said no witness for the Crown had suggested those characteristics.

Ruby continued by quoting Judge Carson (Manitoba Court) "... morality is very much like the weather, everybody talks about it, has opinions about it and watches it change from time to time." It is important to distinguish between standards of private morality and public morality. Ruby added, "The courts must never confuse sin with crime." He suggested that it was not an issue whether some people do consider the article immoral but that it was important to remember that the magazine was distributed by subscription not through newsstands, that the method by which the magazine is obtained is important. Ruby referred to two striptease trials which hinged on access or choice and quoted a U.S. Judge who in having to write judgement on immorality said: "I can't put it into words but I know it when I see it." Quoting a Custom's Tarriff, Ruby gave another definition of indecent

and immoral, that "Each is morally offensive, each has no scientific, scholarly or social merit, examples of crass commercial exploitation." He emphasised that the article was the opposite of the tariff description, that it fell nowhere near it.

The second section of the Defense's argument focused on the importance of the intent of the author as noted by Bill Dampier and Mr. Garmaise. What is the author intending to do? Was it base exploitation? No, said Ruby, "... it has been shown to have scientific value in the context of social and medical science." He then moved into its serious educative purpose referring to the last line of the pre-amble: "Three men who love boys are here to be examined. We leave it to you." Ruby emphasised the last phrase, suggesting to the Judge that that's what he would show the Canadian public by acquitting his clients: that the public can be trusted to use its own sensibility.

Judge Harris replied that even if the article is banned or exorcised it doesn't mean that the *Body Politic* can't in future publish or distribute it, only that it can't be mailed. Ruby refuted this, saying that the court does have the power to end a publication by using the probation sections of the statutes.

Clayton Ruby went on to say that no one gave evidence that the publication aroused or titillated; no one had suggested that it was a smoke screen for other purposes. He again mentioned the *Show Me* trial (book of nude adult and child photos) in relation to community standards where it was ruled tolerable if used by parents with their children, and not tolerable if used by children alone. That the method of distribution, its packaging and pricing affected whether the book was available to persons (such as children) who might use it for its unintended and therefore intolerable purposes.

The Judge continued Ruby's mention of community standards. He wanted or expected some form of poll or community standards. He said: "There is a rule of law that says a judge should not hear evidence of community standards but should decide himself. I do not feel that." Ruby stated that both journalists and clergymen naturally are in touch with community standards as part of

their job. He turned to the Judge and told him he had to acquit the defendants unless the Judge believed that all the Defense had no weight. Ruby attacked the Crown by saying that all of its opinions were founded upon a misapprehension of what the law required, saying to Judge Harris: "I suggest the entire evidence of the Crown is of no use to you." The Judge then did complain that the charge was somewhat restricted. Ruby then introduced information concerning the specifics of the Canadian Bill of Rights which he said in this case was open to full application. He indicated to the judge that the Bill of Rights could be used "... without dealing another blow to an already supine body," in that it demands you must have regard for the freedom of the press. Ruby said: "It adds another layer of protection." "So long as what is going on is a legitimate function then the standard of tolerance under the Bill of Rights is greater than what it otherwise might be," he continued. Ruby referred to an inadequately worded search warrant used against the *Vancouver Sun* that was overturned because of such protection. He also stated that The Bill of Rights limits the Criminal Code. Ruby quoted Judge Freeman's words in the Cole's case on Freedom of the Press: "To suppress the bad is one thing, to suppress the not-so-bad or possibly good is another thing altogether."

Ruby continued by saying that if the minority view is not protected then freedom of press means nothing. He zeroed in on the Crown's witness Dr. Cooper, who had given testimony in the *Show Me* case that was not in agreement with the final judgement. Cooper had said the *Show Me* book would encourage family sex games and sub-systems of incest. Cooper also said the elements of pedophilia would encourage fantasies. The *Show Me* trial Judge said: "I trust the common sense of Canadians, I do not understand the book to encourage masturbation," and "Dr. Cooper suggests the book encourages voyeurism, while I think Dr. Cooper is wrong, I am not certain." Ruby with flowing respect for the court exclaimed: "That is, I suggest, the perspective of a sensible judiciary." The Defense Counsel sensing some accomplishment eased his exclamations and more quietly continued

that no pedophile would be interested by one article, no non-pedophile could be introduced, (re-iterating Dr. Money) by one article. In summation he said this had been a gruelling and expensive trial, and, quickening his pace "... for the most innocuous, fair-minded discussion of this topic ever to appear in any Canadian newspaper. Charging the magazine itself is a crime. You (Judge Harris) have no power to relieve against the consequences — the expense and indignity — the magazine has suffered. This charge ought never to have been brought. There is not the slightest shred of evidence of criminality." Ruby urged Judge Harris to acquit the defendants and impose costs on the informant as in section 744 of the Criminal Code.

Crown Counsel Wiley said as he began his argument that he agreed with Ruby that it was not an issue of homosexuality or pedophilia. Concerning the involvement of Mr. Ken Popert, one of the accused as being an officer of the corporation but not a member of the *Body Politic* Collective, Wiley said he would reserve the right to argue it later. He continued: "With respect to Mr. Jackson and Mr. Hannon, they are officers of the corporation and members of the collective."

He contested Mr. Ruby's allegation that none of his witnesses had referred to the contents of the magazine outside of the article, by citing Dr. Rowsell's testimony. Wiley went on to say that the dominant characteristic rule in the Obscenity Section of the Criminal Code cannot be cross-referred to Indecency, Immorality or Scurrility. He added that the three components of the charge therefore do not have the protection — being outside of the Obscenity Section — that Ruby would like to assume. That if the law-makers wanted the dominant characteristic rule applied to immorality, indecency or scurrility they would have clearly indicated — as they have in the Obscenity Section.

Judge Harris reminded Wiley that the charge was not ambiguous in that it stated the issue of the *Body Politic*, December 1977-78 and not just the article, "Men Loving Boys Loving Men", so therefore he, the Judge, could refer to the rest of the paper. Wiley then moved to say that this was not an obscenity trial and so the analogies to the Obscenity Section of the code were irrelevant. The Judge replied that the analogies

were not binding. Referring further to Ruby's argument, the Prosecution continued by saying both the analysis of "public good" and the "intent of the article" were again argued from obscenity law interpretations. Wiley continued saying that the court needs to know the nature of the material not whether it's obscene or not. The Judge told the Prosecution that the interpretation of what the article said was to be his decision alone.

Jerome Wiley referred back to his witnesses pointing out that Dr. Rowsell had said the article "... advocated recruitment of homosexuals as they could not reproduce," that Dr. Cooper had said "He was concerned that the potential pedophile would gain positive reinforcement from the article." Dr. Long, Dr. Cooper and Father Corriveau, Wiley repeated, all said that the advocacy of pedophilia made the article immoral and indecent. Wiley then attacked the last line of the pre-amble, "We leave it to you", saying that in no way did the *Body Politic* Collective absolve themselves of responsibility. Said Wiley: "You can't opt out of a criminal charge. You can't say I'm not committing a crime, then commit the crime and then use the pre-amble as a defense." Wiley then engaged himself in a rare moment of true Prosecutor's zeal cried: "I contend this article renders this issue immoral, indecent and scurrilous. It describes in detail the activities of three men with boys. The article is written with tacit approval if not endorsement. The article counsels and commissions the indictable offense of buggery, and gross indecency with children." Wiley then jumped into an ambiguity — namely by saying that the article equated pedophiles with C.J. Atkinson, the founder of the YMCA. The Judge told Wiley that the article did not exactly say that. Quoting from the text he read: "(the portrait in the YMCA) was the kind you still expect to see in banks over 'Our Founder' plaques. . ." Wiley was left to say that the principle was the same, pedophiles were called community workers that deserve our attention. Wiley then referred to other cases where a performance was found to be obscene and immoral but that it did not have to mean necessarily advocating someone else to commit an offense of a similar nature (strip teaser). The original offender can still be found guilty. Likewise Wiley argued if the court finds

that the article doesn't advocate pedophilia, that doesn't necessarily result in an acquittal of the immorality charge. Wiley repeated that the article includes acts of gross indecency and indecent assault on juveniles and that Parliament wanted to control immoral conduct through the Section on immorality under which the accused were charged. The Judge again repeated it was a mailing charge.

After going through various tests and scales for decency and propriety Wiley then moved to the Freedom of the Press quoting the judgement of the *Prairie Schooner News* case: "There is no freedom without a certain amount of consequential responsibility." Wiley told the court that the Canadian Bill of Rights is not a screen to hide behind.

Summing up he said the Prosecution took offense at the Defense calling the charge brought by the Crown "... a crime." "It's a very serious offense, we do not want to attack homosexuals or freedom of the press or stop the magazine," concluded Wiley saying that the Crown felt and acted upon a concern for the children of the community.

Judge Harris then cross-examined certain points of the argument. Clayton Ruby answering a question on advocacy said that murder is immoral but people write about murder. He gave other examples of 'crimes' which can be written about as advocacy without legal interference such as abortion on demand and smoking marijuana, arguing that you are entitled to advocate certain criminal offenses. He ended by saying that being in support of something is not a crime.

Judge Harris then set the day for judgement, that being February 14th, 1979, St. Valentine's Day. ■



left to right:  
Ken Popert  
Gerald Hannon  
Ed Jackson

Robin Collyer

## Performance at the Benefit

Fighting exile from exile

by VERA FRENKEL

The three highly public occasions in the past decade in Toronto in which artists joined hands with each other and with others to raise money by supporting, through their work what they cared about, were, in order of ascending political consciousness:

1) The Robert Markle Benefit. It was organized at the Masonic Temple (then called the Rock Pile) by Gord Rayner and friends. Bob had had a motorcycle accident. His hands were in braces. He couldn't paint. There were doctors' bills. The community took care of business in a wry, dry, tough and humorous way. It was a great party, and unsentimental.

2) S.S.S.O.C.C. (The Stop Spadina, Save Our City, Committee). Organized by Alan Powell, a street-wise advocate sociologist, SSSOCC approached all the artists who worked in the area threatened by the proposed Spadina Expressway — I was one of them — to open our studios to the public at a dollar a head. The money went to the campaign. The day was financially successful and achieved a propaganda victory for the rich sub-culture we stood to lose. A poster campaign by these same artists was planned. The posters worked well. Davis' historic speech cancelling part of the project, appeared in the press within a year.

3) The Mike Goldrick election in Ward 3. Goldrick was a reform candidate fighting in a bought-and-sold area. Four artists, (Barker Fairly, Robert Markle, Michael Snow, me), were invited, again by Alan Powell, to contribute drawings to a portfolio that would be sold in signed and unsigned editions to raise money for the election campaign. The original works and the careful reproductions were displayed together at the Isaacs Gallery. Thousands of dollars were raised. The artists got five copies each of the signed works. Goldrick was voted in and people danced at City Hall election night. (Powell who single-handedly created a potent relation between art and community politics in Toronto was later denied

tenure at U. of T. by his more "detached" colleagues.)

4) The *Body Politic* benefit. Though the issues were more sharply defined, and the threats and promises more evident, the occasion was still one of collective action to support private freedoms and a humane environment, which includes freedom of the press.

The recruitment of artists to support such concerns is not surprising. (Though one only has to remember Leni Riefenstahl to understand that each team has its cheerleaders, some of them clever.) The performers, in order of appearance: General Idea, Randy & Berneche, Lisa Steele, Marien Lewis (with Andy Patterson), Clive Robertson and The Clichettes.

The *Body Politic* benefit was aptly staged at the U. of T. Faculty of Education auditorium at Bloor and Spadina. Whatever whiff of irony was attached to the selection of place, in the present climate of the city, it vanished swiftly during an evening of unusual warmth and intensity. We were educated by a simultaneity of feeling, intelligence and artistic achievement made the more poignant for occurring consciously at the edge of risk — though I don't think anyone, participants or observers, could have predicted the craziness that ensued in the press and in demonstrations during the following week.

However, the opposite of craziness was the case at the Faculty of Education auditorium on January 3. The level of dignity, moral courage and seriousness in both performers and audience was rare. In the reception of the works performed was a kind of open trust that artists long for and don't get often. I don't mean stolid, humourless appraisal. I mean that the laughter was apt and the sentiment was real and, during bewildering moments, the meanings were sought after.

The trust, of course, came from the time-honoured rush of symbiosis: audience members clearly felt, 'This is especially for us! The artists care! Each is bringing us his/her

lifetime of talent! They deserve our attention.' And on the part of the artists the feeling: 'We are useful. We are potent. Our strange and quirky and ingrown talent is a grown-up weapon after all. We can be whole in the world; angry and loving in a single gesture; we are being heard! We matter.'

At least that's how it felt from the back of the hall.

It can't be forgotten that a common enemy does great things for an audience and closed circuit pleasures of that kind do occur when people fight together. And perhaps what was at work at the benefit was a kind of Garden-of-Eden sense of a world we're all exiled from; a world in which gays and straights can work together towards sanity. Walking out into one of the coldest nights so far this winter, my main feeling, second only to enthusiasm for the quality and general tightness of the performances, was a wistfulness that it couldn't last. That the rapport was temporary; that we don't know yet how to bring about the fullness of such exchanges without, it seems, some form of oppression; that serious artists in our culture are in exile, from each other as well as from the rest of the population; that trust has calcified and suspicion has taken its place.

That a gay publication is under fire simply expresses a norm. And that artists would be useful while still being true to their personal visions expresses an exception. ■

Vera Frenkel, Toronto, is an artist and a frequent contributor to *ArtsCanada*. She teaches at York University.

photos: Robin Collyer



above: Clichettes. below: Lisa Steele.



above: Berneche. below: Randy.



below: Marien Lewis, Andy Patterson.



left: Clive Robertson. right: General Idea.



## 'Politic Performances Provide...

The Right Context

by TIM GUEST

The political effectiveness of artworks is not a new problem, rather it's one which has been, over the years, over-discussed. Taken from a variety of abstract angles, critics, artists, and intellectuals have attempted to hammer out a device, a theory, in order to get a grip on an objective reality and transform it. If my thoughts here seem impressionistic compared to that (grandiose) debate, it's because I operate from a more subjective viewpoint, generalizing outwards from my own experience.

Given this, I found the artists' performances at *The Body Politic* Rally on the evening of Jan. 3rd quite refreshing. Taking place between several rousing speeches (including one by Mayor John Sewell which received national news coverage and heated-up local papers for a week) each performance was approximately 3 minutes long, falling one after another.

General Idea presented slides and dialogue, images of corpses on the operating table, masking tape framing the location of desire — nipples, ass, genitals, combined with a risky dialogue on sexuality and social control.

Randy and Berneche performed *Yellow Journalism\**, Berneche wailing headlines while Randy interpreted their mythology, ending with the proverbial/sensational pie-in-the-face.

Lisa Steele then rushed onstage in welfare mother drag, pyjamas and

wet hair, smoking Matinees, telling a rambling story, well it was more like an excuse, about how her daughter murdered her baby, and by implication, about familial crime.

After a big entrance scene, Marien Lewis chit-chatted on a range of favourite topics, centering on, if I remember correctly, Canada at war with outer space. Leading the audience through a maze of anecdotes, occasionally coming close to some horrible *faux pas*, but then reeling everyone back with unexpected bits of charm, it was an exercise in spontaneity, in the most positive sense. Accompanied by Andy Patterson, she finished off with a personal theme song, *Universal Love (it's not a muscle)*.

Clive Robertson read/chanted a sound poem to the tune of a rhythm ace, composed mainly out of cut-up sentences from *The Body Politic*.

The Clichettes provided the finale, in bee-hive wigs and white vinyl miniskirts, they strutted their way through their now-famous lip-sync rendition of *You Don't Own Me*.

Without being reduced to 'entertainment' or 'propaganda', each artist dealt in a different way with the issues at hand: censorship, social control, sexual liberation (the love theme). The audience, who were by and large unfamiliar with the material, used these themes as reference points. And because they were then identifiable, the performances (however esoteric) came off with an unusual amount of clarity and resonance.

Finally what can be said is that the performances were effective not just because they were interesting and well-executed, but because they found an audience — an audience which responded well to new ideas because their own notions of the world were changing. The creation of such an audience depends on the social climate, which is unpredictable. In a larger sense you can't make art effective without the right context, and the context depends on history. ■

\*See *Centerfold*, Vol. 3, No. 1, p. 46-9.

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photos: Robin Collyer

## THE BODY POLITIC TRIAL

### In the Evening News

The test: Is TV news accurate?



How accurate is TV News? What role does it play in manipulating news information to coincide with its editorial or corporational views? How liberal is local TV coverage? These and other questions can be asked in relation to the trial because we attended the trail from beginning to end. We could also test the quality of TV editorials given that film reports and commentary are edited with or without the reporter's consent.

The sampling which follows is not complete — we only list a channel when what we viewed reports that which appeared relevant to the trial. Stations surveyed were CBLT (CBC), CFTO (CTV), CHCH (11), CITY TV (79), and GLOBAL TV (6). Nine nights were surveyed for 6:00 p.m. news except for CFTO which commences at 6:30 p.m.

Of the five stations only one consistently gave an accurate or fair review of the trial's proceedings — GLOBAL (Wendy Dey, reporter). CHCH presented a negative editorial the evening before the mayor's attendance at the Body Politic Rally; CBLT couldn't quite make up its mind whether or not to criticize the mayor the evening after the rally. Three days later GLOBAL's weekly GLOBAL/NEWSWEEK, which runs nationally, again gave a fair synopsis. The NDP, through ex-provincial leader Stephen Lewis' CITY TV Comment, some nine days after the trial had begun, came out against homosexual harassment — not in direct connection with the trial but with the removal of a gay book from WH Smith's airport newsstand. City Pulse News seemed confused by the TBP trial and would fluctuate their reporting.

Like newspapers, TV news makes use of cell-division — annexing stories that appear to be connected to the ongoing public issue — as they report it: child-molesting, immorality and the 'activist menace'. CFTO consistently presented a biased, inaccurate and hostile reportage. On the first day of the trial their summation would leave viewers to believe that Pink Triangle Press was already proven guilty. On the fourth day they report that at least one alderman opposed the Mayor's rally attendance, instead of reporting that perhaps all but one alderman were in favour. The next day they report that Mayor Sewell has been accused of being responsible for the Gacy murders. Two days later they had failed to get fresh film and had to use footage of prosecution witnesses that appeared almost a week earlier. The following day on CFTO's Hour Long, a mascara'd version of CBS' 60 Minutes, Isabel Bassett interviewed Sewell until she managed to squeeze at least some regret for appearing at the Body Politic Rally. On the last day of the trial, CFTO mentions that in the defense's summation Defense Counsel Ruby "... threw in Freedom of the Press." CHCH attempts at coverage were, when they happened, both tired and dismissing. Their only interest in the case appeared to be the brief involvement of Mayor Sewell. On the third night of the trial, the anchorperson managed to stay awake long enough to say, without film or photo, that the Mayor's office had received 600 negative calls.

The importance of the trial as a test case is not in doubt. The execution of TV news journalism and its relevance to news information, leaves much to be questioned. As a reliable service in four out of five cases it was not only irrelevant to the facts but grossly dishonest.

#### Notes from TV Test:

One could assume from watching that the TV news departments believe that what the Crown brings to trial in a criminal case must be treated as being against society. Rather than giving air-time to the discussion of mysterious subjects such as pedophilia, which was not on trial but was being discussed in court; instead of neutralising homophobia, TV news adopted code-words which you have to assume they knew would cause anxiety and in many cases hatred from the viewing public. TV News was in many instances data-sharing rather than information giving, there is an important difference. The code-words or phrases, as we saw them, are italicized:



#### Tuesday January 2nd

CFTO: Summed up day as being critical of The Body Politic. Quotes prosecution witness Dr. Long: "Dangerous to children."

CHCH: Capsule Comment (Editorial) Mayor should not appear at Body Politic Rally.

CITY TV: Shots of TBP demonstration outside courthouse. Interview with BP spokesperson. Edited to produce quote: "Children have sexuality."

GLOBAL: Shots of TBP demonstration. Interview with spokesperson of defense fund.

#### Wednesday January 3rd

Night of TBP Rally. Monitoring Not possible.

#### Thursday January 4th

CHCH: No film. Merely mentioned 600 negative calls.

GLOBAL: Excerpt from Global's "100 Huntley Street" with Rev. K. Campbell choking in handkerchief. Shows requesting protest calls against Mayor Sewell. Reports Mayor's office received 600 protest calls against his appearance at TBP rally. Also report of the trial.

CBLT: Editorial: Asks did appearance hurt Mayor politically? Yes. A little irresponsible.

#### Friday January 5th

CFTO: Rev. Campbell interviewed. Complains he's not anti-gay but that TBP is anti-family. Report on Mayor's presence at TBP Rally; report says at least one alderman opposed Mayor.

CITY: Reports that calls to the Mayor's office have now changed to be positive. Reports witnesses as saying "Men Loving Boys Loving Men" article should be circulated. Witness recommends article for home and school associations.

CBLT: Short report. Mentions Mayor refuses invitation to appear at anti-gay rally (also called Festival of the Family) to take place on Sunday. Also reports phone calls in favour of Mayor's gay support ahead.

#### Saturday January 6th

CFTO: Interview with Mayor where Mayor tells of phone calls suggesting he is responsible for the John Gacy murders in Chicago, along with calls suggesting Sewell is homosexual.

GLOBAL: Story: Police leaked information to school boards of their employees being arrested during The Barracks (gay club) raid.

#### Sunday January 7th

CFTO: Coverage of Festival of the Family. Sequence of David Mains speech: homosexuality Anti-Child, De-Humanizing. Quotes Prince Philip (speech on Year of the Child).

GLOBAL: Newsweek: Homosexuality not on trial: Judge Harris; Freedom of the Press; Mayor's appearance at TBP rally — came out unequivocally in support of BP. Helps to discuss controversial issues. Attack on alternatives. Shows Campbell choking on 100 Huntley St.. Shows 600 people at Festival of Family. Crown's side: Pedophilia, immoral and indecent. (appeared as lead story over Iran, Joe Clark, etc.)

#### Monday January 8th

CBLT: Story on official opening of courts. Church service. Address by Archbishop Emmett Carter: "It's no good pretending that sin doesn't exist." Public takes courts for granted. Courts don't receive enough money. (TBP Trial Judge attended ceremonies — not mentioned in report.)

CFTO (Vic Philips): Prosecution: Adult-child sex. Defense says not lustful or immoral. Use of old film footage not relevant to report.

CITY TV: Report on formal opening of courts. Report of Festival of the Family. Report from Scott County, Iowa. Penitentiary had been producing license plates with the letters G-A-Y, report says many plates were

returned. "Gay might be beautiful, but not in Scott County, Iowa."

GLOBAL: Report shows defendants and friends on courthouse steps kissing. Report calls this demonstration of pleased outcome with the trial as a "Love-In". Sums up defense: "Attempted to show (pedophilia) a modern day problem for debate." And Prosecution: "Advocates Pedophilia."

#### Wednesday January 10th

CFTO: "Hour Long" (CFTO's copy of CBS' "60 Minutes"). Report by Isabel Bassett. Contains interview with Mayor edited to get partial admission that he regretted appearing at the rally and did not know how much hatred there was on the gay issue. Dismisses any relevance of TBP case.

#### Thursday January 11th

CITY TV: Stephen Lewis — editorial comment. RCMP suggest to W.H. Smith that they remove The Gay Picture Book from their shelves. Lewis: "Homosexuality is not a crime. . . homosexuals might just be justified in being paranoid, they might just assume that there is a vendetta against them."

CFTO: (The Barracks Story) Police Chief Adamson talks about information leak to school boards by police staff Sergeant: "We need discipline, after all it is a para-military force."

#### Tuesday January 16th

CITY TV: No film. Defense asks for acquittal and costs. Crown calls it buggery.

CFTO: Report mentions Defense's final argument, that Clayton Ruby "... threw in Freedom of the Press." (as if it was a falsified issue!) Quotes Judge Harris (out of context) "I don't know what community standards of morality are."

GLOBAL: Quotes Ruby: "5 per cent of TBP is no more indecent/immoral than 5 per cent of The Sun." Reports that Crown has only dealt with 5 per cent of the charge as the whole newspaper and not just the one article is mentioned in the charge.

(Trial took place on January 2nd, 3rd, 4th, 5th, 8th, 16th.)

In the Newspapers

Do newspapers re-inforce the public confusion?

WEDNESDAY JANUARY 3

SUN: "Homosexual Article Attacked"  
 —"The man-boy sex activities described constitute child abuse," Dr. Cooper, psychiatrist, testified. "... he would take steps to have criminal charges laid if he came across situations like those depicted." Charge reported accurately ... used the word alleged. "Many of the supporters were wearing triangular pink pins." "Cooper termed article immoral because it glorifies man-boy relationships. 'I would be very concerned that individuals who have proclivities to acting out may gain some positive reinforcement from this.'"  
 —Rev. Campbell, "... sickened by the article on behalf of all parents across the nation."  
 —Dr. Long, psychologist "... results could be traumatic for the child." "Told Crown many may accept homosexual adult behavior as normal."  
 —Claire Hoy, "A series of columns he wrote after the article was published is blamed by the homosexual community for sparking the police probe that led to the charge

more seats. Judge announced that the trial would switch to a larger "more spacious courtroom."  
 —Rev. Campbell to Ruby: described article as "inappropriate". Used same word to describe *The Diviners, Catcher in the Rye* "and a controversial sex education book entitled *Show Me*, which an Ontario court has ruled is not obscene." "had asked Halton Board of Educ. to have both novels removed from English courses, but admitted he had not read them entirely. 'I don't read novels,' he said."  
 —"And if Socrates, who slept with little boys, came to the Halton School Board and asked for a job you would say, don't hire him, wouldn't you?" Ruby asked. "Well, yes, certainly," Campbell replied."  
 —Claire Hoy to Crown: "... objected to homosexuals, but took even stronger objection to article because he saw it as 'sheer advocacy' of sexual relations between adult men and little boys. 'Basically, homosexuality disgusts me and pedophilia disgusts me even more. My view is that homosexuality is immoral and wrong,' he told Ruby. Cooper to Ruby, "Pedophiles who act out their fantasies require treatment. Conceded that a short time ago popular feeling was that they required prosecution and punishment."  
 GLOBE: "It's Not Illegal to Be Gay' Sewell Tells Rally" (Robt. Sheppard)

HOMOSEXUALS VS. ALDERMAN Billed as faith festival  
 Police call; gay book shelved rally gives anti-gays  
 rial told of Socrates' sex life Cop faces sex charge chance to vent ang  
 Give homosexuals Story on pedophilia Magazine told Sun mar

being laid."  
 SUN: "Backing By Sewell", "Body Politic Says It's Raised \$30,000"  
 —Accurate report from Gordon Montador about money raised; and protest in front of courthouse.  
 —Report that Sewell would speak at rally. "The mayor said when he accepted the invitation to speak, he did not realize the case would be before the courts and this will have an affect on what he says." "In this case, he said, the issue of freedom of the press and homosexual rights 'are somewhat the same.'"

THURSDAY JANUARY 4  
 GLOBE: "Article Sparks Anti-Gay Feeling, Witness Says"  
 —"Article a setback for gays. The kind of individual depicted here is the type we all fear, including myself. Dr. Cooper said."  
 —Termed Ruby's cross-examination of Hoy as "vigorous", "accused journalist of writing 'in language suitable for the gutter exhorting people to hatred.'" "You bring those crazies out of the woodwork with your language and your articles", said Ruby."  
 —"This is a gay trial for gay people," spectator said to a television reporter who refused to yield her seat. Reported adjournment while police officers searched for

—Accurate report; excerpts from Sewell's speech. Sewell answers question whether majority of people who voted for him in Nov. would disapprove of his speaking at rally, 'I don't happen to think that's the case.' Referred to Ruby's advice on Sewell's speech. Sewell said advice given 'from one friend to another. We go back a long time.' 'I'm not gay. Not that that's relevant,' Sewell answered insistent reporter. Ends with editorializing: "Mayor's much-publicized presence attracted an overflow crowd of male and female homosexuals, young political activists selling Communist newspapers and gaudily dressed punkers, some of whom flaunted their heterosexuality in lingering embraces at the side of the hall." Speakers spoke "beneath the formal portraits of past deans of education and master of University of Toronto schools."  
 SUN: "Sun Man Called 'Baiter' of Gays"  
 —"Ruby put those labels (gay baiter — Hoy) and (extreme, right-wing — Campbell) on 2 prosecution witnesses, who testified that article encourages pedophilia-sex with children."  
 —Hoy says "Article 'out and out advocacy. I find it particularly outrageous the government would give money to the publication that would publish this article' referring to OAC grant."  
 —Report that Hoy's article blamed by homosexual

community for eventual charges being laid.  
 —Quote from Ruby about "crazies out of the woodwork" (see *Globe*) 'I don't view them as crazies,' replied Hoy. Ruby questions Hoy as 'impartial witness'. (Objection from Crown.) Ruby, 'This man is a gay baiter and it is important to know if he spoke to the attorney-general to get these charges laid.' Hoy said he did speak with A-G. Roy McMurtry, but only in the role of a reporter asking if the minister planned any action.  
 —Campbell calls article 'sickening'. Reports Campbell leading group to remove *The Diviners, Catcher in the Rye* and to use only versions of Shakespeare's work that don't contain culturally-offensive phrases. Reports that Campbell sponsored anti-homosexual crusader Anita Bryant. Reports exchange of Ruby-Campbell re: Socratic teaching method, and Socrates being a pedophile. Objection by Crown who asked if the defense planned to give a basis for the claim that Socrates was a homosexual and a pedophile. Ruby said he planned to produce a witness who would discuss the history of the two conditions. 'I was rather afraid you would,' observed Judge Harris.  
 SUN: "Sewell Defends Homosexuality" Kevin Scanlon  
 —"Before a cheering crowd of more than 350 homosexuals." Accurate quotes and report of speech, especially about Sewell's calling for Ont. Human Rights Com. to amend the Code to include sexual orientation.  
 STAR: "Trial Told of Socrates Sex Life"  
 —Campbell's statements: article was 'socially irrespon-

to be gay.  
 —Inaccurate assumption: "The charges came after the magazine ran article advocating homosexual relations between men and boys."  
 —Bias: linking between reader's mind Sewell and George Hislop who "was charged with keeping a common bawdy house following a raid last November on the Barracks, (a homosexual club)."  
 —Bias: "Sewell told the protesters who paid \$1 each to hear him speak. The money will be used for the defense fund." indicating that John Sewell is responsible for raising money for the Fund.

FRIDAY JANUARY 5  
 GLOBE: (Headline unknown)  
 —Dr. Money's testimony: article 'valuable and accurate scientific document worthy of publication in a scientific journal. The public is very much ready for that type of information and in need of it.'  
 —Referred to Money as expert witness in sexual behavior. Money states: 'Descriptions in the article would not and could not induce someone who is not a pedophile to become one. Neither reading nor writing would cause a pedophile who is not acting out to do so.' He said "pedophilia should not be associated automatically with homosexuality it is much more likely to be heterosexual than homosexual. It is much more likely to be benign and affectionate than violent and harmful."  
 —Contrasted his testimony with Crown witnesses who have testified that most homosexuals cannot be des-

Debate sought on pedophilia, trial told witness says 'baiter' of gays  
 Child sex story defended  
 Grossly indecent, Named teachers, policeman discip 'No way' co

sible'; 'Moses calling homosexuality an abomination was a moral constant, while other biblical passages such as a parable on the stoning of an adulteress, were open to interpretation.' Reference to Campbell's sponsoring of Bryant; his campaign to have the books removed from public schools. Ruby cross-examination of Campbell: long report about Socratic question and answer method of teaching in public schools; Socrates being a homosexual and pedophile. Wiley's statement "I'm just a kid from the country" and asking for substantiation that Plato and Socrates had made love to young boys. "There have been no allegations made about Plato" says Judge Harris, grinning. Campbell's statement about not hiring Socrates.  
 —Watts Roswell: history of homosexuality in Greece and Rome.  
 —Hoy's statement: 'homosexuals disgusting, unnatural and sick.' Said he did everything he could be have charges laid against TBP. Acknowledged that he has referred to homosexuals as "fags and these creatures." Ruby calling Hoy a "gay baiter" and suggesting that he is "hopelessly biased." Hoy's replies that he is 'certainly biased but not hopelessly so.'  
 STAR: "Give Homosexuals Full Rights: Sewell" (Nicholas Pron)  
 —Short quotes (accurate) from speech about Sewell's suggestion for amending the Human Rights Code; not illegal

cribed as normal people. 'A very large proportion of homosexuals are healthy in the mental sense,' he said.  
 —Rowell to Ruby: 'a homosexual who cannot have heterosexual intercourse has a problem. The converse proposition not necessarily true. 'If you're born with a penis there's only one place for it to go: in the vagina of a woman.' Said article advocates pedophilia which is illegal and therefore is immoral or indecent. The article could be interpreted as a *how-to-do-it manual*.  
 GLOBE: "Praise Be for Candor" (Dick Beddoes column)  
 —Favorable column about Sewell's speech and the fact that he gave it. Ended column referring to Sewell's advocating an end to discrimination because of sexual orientation and saying "That puts him at odds with the censorious tunnel visionaries and, for that, praise be."  
 GLOBE: "Out of Order"  
 —Editorial: said Sewell's speech was ill-timed. "Since it is the court which would be taking any such 'opportunity' (to end the life of that publication in the event of a guilty verdict) it is difficult to escape the thought that Mr. Sewell's words were directed at the court, and more specifically at the judge who, in the event of a verdict of guilt, would be passing sentence. For a public figure to make a comment on that case, despite so deep a concern that he might be held in contempt of court that he

**THE BODY POLITIC TRIAL**

had another lawyer audit his prepared speech, is a cause for considerable distress. . . he has a responsibility, to the courts, to the public, and to the accused, to hold his peace."

**STAR:** "Magazine Told How to Molest, Witness Says"  
—Extensive quotes from Rowsell's testimony: homosexuality a psychiatric disorder; article advocates pedophilia, which is against the law.

—Very brief quotes from Money's testimony: about value of publishing article: 'It is definitely not encouragement or advocacy of pedophilia.'

—In the middle of this article under the heading: *Slaves Advertisement* was the 3-line red herring statement: "One such advertisement referred to young models, aged 11 to 16, being wanted. Another, under the heading *Slaves*, stated that 'Man seeks boy who can take abuse.'" No other reference to this material in story.

**STAR:** "Uproar Follows Sewell Defense of Homosexuals" (Front page lead story. Helen Bullock)

—Critical of Sewell. He said he was speaking in support of gay rights but, "Unfortunately for Sewell, it was not a rally in support of gay rights. It was a rally to protest the trial of the 3 BP employees. In the public mind, Sewell's defense of certain homosexual rights would indelibly be linked with defense of the offending article."

—Report on 600 calls to city hall: ". . . suggested that mayor himself was a homosexual." "They were very,

which mayor Sewell addressed, is that it was not aimed against heterosexuals.'

**SATURDAY JANUARY 6**

**GLOBE:** "Police Told Boards That Teachers Were Found in Gay Club" (Front page story)

—Report about police officer phoning school board. Deputy Police Chief Jack Ackroyd 'I think he erred in judgement.' Inspector William Swanton of the intelligence bureau said disciplinary action is possible.

**GLOBE:** "Gays Phone to Give Sewell their Support"  
—First report of the Crossroads Christian Communications television program that gave Sewell's telephone number and urged viewers to call the Mayor and protest.

—Reports from TBP and GATE that there was no organized effort to have gays call Sewell to support his speech, but rather that it was a spontaneous response to the calls of the day before.

—Spokesman for Sewell: 'The calls were about equal. Today is balancing yesterday.'

**GLOBE:** "Story on Pedophilia Defended in Court by U of T Chaplain"

—Report on defense witnesses with quotes from each. No cross-examination questions.

—Rev. Frerichs: 'Everyone in fact is a pedophile. We all love children. The average Canadian is a pedophile, no question about it.'

By JOE BYLIVITZKY Staff Writer  
The man-boy sex activities described in a homosexual magazine constitute child

**DOCTOR TESTIFIES IN MORALS TRIAL**

**Myth that all homosexuals are child molesters creates an atmosphere of hate, court is told**

**Metro home of 200,000 homosexual**

Prosecution of paper called crime

praise child article

very angry. There were none in support of Mr. Sewell."  
—In the middle of the article a quote from Alderman Dan Heap in support of Sewell, but at the beginning, a quote from Alderman Fred Beavis who was outraged at Sewell's speech.

—End is very muddy: Sewell doesn't believe people would see speech as support for article: 'I think most people distinguish between men with men and men with boys.' Gay Alliance's Hislop, however thought general public doesn't differentiate between homosexuals and pedophiles. "They confuse the two." Say the authors of this article "He is right."

**STAR:** "Sewell Says No to 'Hostile Rally'"

—Report Sewell's refusal to speak at Campbell's Pro-Family rally at City Hall. Extensive quotes from Sewell who defended his position by saying that he didn't feel that the meeting would be a prayer meeting for the family, to promote togetherness, but rather that it would be 'somewhat hostile.' He suggested to Campbell if he really did want to promote togetherness that he should invite Brent Hawkes, minister to the gay community. Said 'I see this (Campbell's meeting) as a rally against gays.'

—Interview with Hawkes who said he had not been invited to speak at the rally.

—Quotes George Hislop, president of the Community Homophile Association, 'One thing about our meeting,

—Thelma McCormack: '. . . sorry I did not have access to the information 20 years ago when I had small children. Useful to have an understanding of pedophilia and how the pedophile thinks, and a parent could gain such knowledge from the article.'

—June Callwood: agreed with other defense witnesses that the article would not offend community standards. 'It's very unsettling, but it's not obscene and it's not prurient.'

—Leonard Goldsmith: termed article responsible and ethical. 'To equate a description of pedophilia with the act itself is not very intelligent.'

—Refers to Ruby calling this a "test case" earlier this week.

—Judge Harris' distinction: 'This trial, contrary to what a lot of people seem to think, has nothing to do with homosexuality. It has to do with the publication and circulation of an article on pedophilia.'

**STAR:** "This Is What Sewell Told the Homosexual Rally"

—Full text of speech.

**STAR:** "Sewell Speech Protest Calls Swamp City Hall"

—Extensive reporting on adverse reaction to Sewell's speech: over 1000 negative phone calls. Interviews with Aldermen Gordon Cressy, who said this had weaken-

ed Sewell's ability to work with the City Council; David Smith (who lost to Sewell for Mayor): '. . . he's a lot more radical than he came across during debates.'

—The negative response first. Then the positive, Aldermen Allan Sparrow and Dan Heap applauded his stand. Then a very anti-gay statement by Fred Beavis, Alderman, 'The chain of office for mayor is becoming a daisy chain.'

—Sewell felt that the calls were orchestrated. He defended speech and fact that he gave it.

**STAR:** "Witness Praises Child-Sex Article"  
—Lengthy quotes from Thelma McCormack's testimony for the defense: 'Sexual relations between adults and children would be a very appropriate topic for a home and school meeting.' 'Makes clear that most homosexuals have very little interest in children. The campaign by Anita Bryant to smear homosexuals as pedophiles is a very serious interference in their civil rights.'

—June Callwood: 'Sexual intercourse with a child is appalling but I was grateful to see us discussing the issue.'

**SUNDAY JANUARY 7**

**SUN:** "Backers Counter Attack on Sewell"

—Report of calls in support of Sewell coming on Friday after all the negative calls on Thursday. Referred to Campbell's tearful speech on tv urging people to phone in and protest.

—Sewell defends speech: 'the gay community really does feel under attack right now.'

**SUN:** "The Reality of Politics" (Robert MacDonald columnist — same page as above)

—Very inflammatory editorial against Sewell as politician, mayor and leader. Centered around his speech, but encompassing all of his policies. Says he's basically ineffective.

—Homophobe wording: "The statement, (Sewell speech) timed to coincide with a trial of 3 homosexuals, gained the national publicity sought by the homos who organized it. The drive of militant homosexuals to spread their perverted behavior throughout society has been exhibiting a fanatical zeal in recent years."

—"In election, he received heavy, active support from the organized homosexuals who seem to be drawn to left-wing politicians."

**SUN:** "Readers Speak Out on Sewell" (Armchair critic)

—Introduction: Toronto Mayor John Sewell has publically backed public (sic) rights for homosexuals and the magazine *Body Politic*, which printed an issue advocating (assumption) homosexual relations between men and boys. Is this the proper use of the mayor's office or should Sewell resign?

—One letter: "First Trudeau made it legal now Sewell considers it acceptable, perhaps all straight people should leave before some other damn fool politician makes it mandatory."

—15 letters against the Mayor's speech, 3 in favor and one neutral.

**SUN:** "Child-Sex Article Praised in Court" (same

**TRIAL TOLD OF SOCRATES SEX LIFE COP TACKLES SEX CHARGE CHANCE TO VENT ANGRY**

**Give homosexuals full rights: Sewell**

Story on pedophilia defended in court by U of T chaplain

**Magazine told how to molest, witness says 'baiter'**

debate sought on pedophilia, trial told

**SUN:** "No Way Code to be Changed" (Claire Hoy— same page)

—"There is 'absolutely no way' the province is considering implementing a recommendation in a 1977 Ont. Human Rights Com. report concerning sexual orientation, a senior govt. spokesman said last night."

—Refutes story in Friday's *Star* (by name) which quoted an unnamed aide to Labour Minister Robert Elgie, who is responsible for the commission, as saying the ministry was studying the matter and could introduce legislation soon.

**SUN:** "Cop Erred in Judgement" (same page)

—Quotes from Police Deputy Chief Ackroyd saying staff sergeant who made calls erred in judgement; that he has been ordered to explain why he made the calls.

—Quotes from Brent Hawkes, pastor to the gay community: one of the teachers has been told his job is not in jeopardy but he might have to be transferred to a non-teaching position.

**SUN:** "You Can't Say I Didn't Warn You" (John Downing, columnist)

—Very critical of Sewell for making the speech. 'But the speech wasn't the problem. It was his timing. By agreeing to give it while the trial was still on over an article in a gay newspaper, Sewell was 'used' by the gay community in a PR event staged to influence the trial.'

page as above)

—Detailed quotes from all defense witnesses who supported article, with some editorializing such as inserting the sentence 'The men's sex activities with the boys include oral and anal intercourse' in the middle of the defense witnesses testimony report.

**STAR:** "The World of Metro's 200,000 Homosexuals: 'I Pay Taxes. I Have a Cat. I Want to Belong'" (Front page story)

—Attempts to normalize image of gays; "In other words, there is a huge homosexual community in Toronto made up of people whose goals, attitudes, morals and lifestyles are as diverse as those found in heterosexual society."

—Dealt with what gays feel is the growing repression and violence that is being directed toward them: 'Gangs of thugs come to the lane behind a gay restaurant off Yonge St., to beat up on gays.'

—Then the tone shifts to one of how difficult and painful it is to be gay: policeman tells how gays are murdered by pickups; a 40 year old lesbian says 'It's a hell of a life to be gay.' Then back to interviews with several gay couples who have had long-term relationships and feel they are well adjusted. Quotes from gay businessmen who have formed an alliance: 'We have to prove that we are stable, intelligent people, not wierdos.'

## THE BODY POLITIC TRIAL

—End is back to how painful it is to be gay. Says writer: "The struggle to live normal lives is the one factor which unites all homosexuals. It is an uphill battle. Minister Brent Hawkes says that suicides among gays are 'many times that of straights.' One counsellor to homosexuals says he personally knows 34 gays who have killed themselves." (last sentence)

### MONDAY JANUARY 8

**SUN:** "Prayers for the Mayor (Sanctity of Sex Rally)"  
—Straight news coverage of pro-family rally. Quotes Campbell asking crowd to fight for press freedom and recommended Sun editor-in-chief Peter Worthington as a symbol of that cause.

—Photo of placard saying "We love Homosexuals and all others who are ill but we don't want their disease to spread to our families."

**SUN:** "He's Done an About-Face (Homosexuals vs. Alderman)"

—Reports Mike Laking, president of the gay business assn., saying that Alderman Tom Clifford had written him a note on campaign stationery saying that he (Clifford) was interested in taking concerns about homosexual rights to Ottawa. Then Clifford had opposed Sewell's speech in support of homosexual rights, Laking was angry; felt he had been misled. Clifford denied ever having said or written anything to Laking. Long examination of the

—Testimony of David Garmaise: "Homosexuals are as ignorant of adult-child sex as straight people are." Another reference to the Jacques slaying after he said: "Given the atmosphere a year ago, it was important to publish."

—Cross-examination of Garmaise: denied article encouraged homosexuals to engage in adult-child sex; didn't think all instances of pedophilia are detrimental. "I haven't made up my mind on whether all pedophilia is wrong."

**GLOBE:** "Named Teachers, Policeman Disciplined."

—The staff-sergeant is "being reprimanded by a senior officer for being indiscreet. No charges." Representatives of Metro homosexuals called for his dismissal. The group asked that Metro Council establish civilian review board to probe complaints against the police and that Human Rights Code be amended to include homosexuals.

—Also asked that Attorney General Roy McMurtry ban publication of the names of those arrested at the Barracks, "... since it is clear that their jobs and health may be endangered if their names are known." John Sewell said he has "considered asking McMurtry for the same thing."

—Education Minister Bette Stephenson asked yesterday about homosexuals being employed as teachers, said there are "... excellent teachers amongst all kinds of human beings."

**GLOBE:** "Debate Sought on Pedophilia Trail Told" (Same page)

—David Garmaise testimony quotes. Basically the same as

Police call; gay book shelved rally gives anti-gay  
**Trial told of Socrates' sex life** Cop faces sex charge chance to vent an  
 Give homosexuals full rights: Sewell  
 Story on pedophilia defended in court by U of T chaplain  
 Magazine told Sun ma how to molest, called

allegation. Looks pretty bad for Clifford.

**GLOBE:** "Billed As Faith Festival, Rally Gives Anti-Gays a Chance to Vent Anger"

—Quotes from participants at rally: all anti-homosexual.

**GLOBE:** "Trustees Divided on Officers Action in Barracks Case" (Same page as first story)

—A poll of North York school trustees: 3 opposed to the police call, saying, "The people charged could be innocent. By informing us this officer could be jeopardizing their profession." 2 in favor of the police calls: "If that's (the Barracks) where you want to go as a person, then you shouldn't be a teacher."

**GLOBE:** "Reflections on Bigotry" (Dick Beddoes column)

—"The notion here is that, for many of them, pro-family means anti-homosexual." A very strong indictment of bigotry and the conservative society that condemns homosexuals out of fear.

**GLOBE:** "Rally 'Wasn't Anti-Gay' but Hate Was In the Air" (Christie Blatchford the Bullock Blatchford Report)

—Exposed rally as a bigots convention through quotes from participants: all anti-homosexual.

### TUESDAY JANUARY 9

**SUN:** "Child Sex Story Defended"

the Sun. Talked about the political climate at the time of the article (reference then to the Jaques killing) and said it was important to publish the article. Referred to TBP as 'serious, thought-provoking publication.'

—Rev. Reed, psychologist and minister: he could not describe the article as immoral because 'It helps to add to the body of truth and any article that does that is of social value.' On cross-examination, Reed said: "... to be immoral an article would have to be blatantly untruthful."

—William Dampier: article "... well written piece of journalism; wouldn't be published in most newspapers not because of its content, but because of the prejudice of most newspaper editors."

**STAR:** "Obscenity Trial Ends in Kisses" (Bullock Blatchford Report)

—Report on hug-in outside City Hall after last day of testimony. Opinion of the writer seemed to be 'isn't this silly'. Made all the participants seem flighty. Quote from police officer on seeing the homosexuals kissing "Makes me wanna throw up." Throughout the article the activity was likened to other faddish College-day activities, i.e. goldfish swallowing, cramming as many people into a telephone booth as possible. Everything was light and fluffy. Some content about the case: 'If nothing else, this trial has given the gay community a cause to rally round and encouraged more people to come out in

the open.' "This whole trial has been about recognition — society has to recognize that gay people exist as part of the city. . . we're normal." Made the whole issue seem rather harmless.

**STAR:** "Myth That All Homosexuals are Child Molesters Creates an Atmosphere of Hate Court Is Told"

—"Homosexuals are widely hated partly because of the 'myth' that all of them are child molesters," the morality trail was told by David Garmaise.

—Story describes article as "dealing with the experiences of men who have had non-violent sexual relations with boys." Judge quoted: "... evidence 'very interesting and instructive but I still have some difficulty relating it to whether the material mailed was immoral, indecent or scurrilous.' He suggested he would find much of the evidence 'irrelevant' to the case."

—Frank Sommers: the article "dispels 'the myth' that all pedophiles are 'child molesters, chicken hawks or lust murderers.'" "The article was not erotic, lustful, exploitive or immoral."

—Bill Dampier, member of the Periodical Writers Assn. of Canada, said: "the group supports TBP's right to publish the article or any other discussion of a social issue." "Article didn't advocate pedophilia although it was sympathetic to pedophiles." "It's possible to write sympathetically about a murderer without endorsing murder."

—James Reed: "... article speaks with great sensitivity of the complexities of inter-personal relationships."

**STAR:** "Tattletale Policeman is Reprimanded"

—Policeman who informed the school boards about the

removed from the shelves and the police who said that the police made no suggestions and were only making the call in response to complaints by Air Canada employees and passengers about the book.

**GLOBE:** "Teacher Suspension Call Rejected"

—"North York school authorities have no plans to suspend a teacher or teachers from classroom duties because of charges resulting from a police raid on a club catering to homosexual men."

—Report on the reprimand of the police officer who made calls to school boards.

—"A citizens' group, Renaissance International, urged the borough's school board yesterday to impose suspensions. 'By choosing and pursuing a lifestyle that took them to (The Barracks) . . . they have jeopardized their own rights as teachers of our children.'"

—North York school trustees interviewed yesterday were divided on the demand for suspension.

### SUNDAY JANUARY 14

**SUN:** "Grossly Indecent" (editorial)  
—Lumps all the homosexual related news of the last few weeks under above headline.

—Many assumptions of guilt in this editorial: refers to the Barracks as "a homosexual frolicking centre, complete with chains and whips and paraphernalia of perversion." Refers to 'freedom of the press' in quotes when talking about the content of Sewell's speech and what he said he was defending. Also said that Sewell was defending the *Body Politic* "which has advocated homosexual re-

Raid on homosexual club  
 grossly indece, Named teachers, policeman discir  
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 to be change  
 By JOE HVLIVITZKY Staff Writer  
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 Myth that all homosexuals are child molesters  
 By CLAUDE BOY  
 "Wouldn't hire Socrates"  
 Prosecution  
 Witness praises child-s

teachers charged in the Barracks raid has been reprimanded for using poor judgement, Deputy Police Chief Jack Ackroyd said.

**STAR:** (Letters) 'Disgusted' at Mayor's Attitude to Homosexuality. 5 letters opposed to Sewell's speech. None for.

—Excerpts: "No born-again Christian can countenance the unnatural vice of sodomy," . . . says a retired Salvation Army officer.

—"This is the Year of the Child and for a mayor to encourage sexual license is tantamount to putting a gun to the heads of our children."

—"It's about time that we put a definite limit to homosexual rights. Nobody gives a damn what they do in private; but they better leave young children alone."

### THURSDAY JANUARY 11

**GLOBE:** "Police Call; Gay Book Shelved (Complaints at Airport Cited)"

—"The manager of a book store in Toronto International Airport says 3 plain-clothes policemen advised her to wrap up copies of a book about homosexuals or take them off the shelves 'before the morality squad hears about it.'"

—There was difference between the bookstore manager, who said that the police had suggested that the book be

lations with children and has been charged (as well as having received government grants)."

—Assumption: "Most citizens would feel the cop should be commended rather than chastized for alerting the schools. Despite protestations to the contrary, there does seem a morbid attraction for jobs that involve children among homosexuals who, as well, seem promiscuous. (The guilty school trustee is a former Children's Aid social worker, alas!)"

—Assumption: "Most citizens are uneasy about their children being entrusted to homosexuals whose judgement is such that they often use public washrooms for their acts."

—In the end, called for the firing of the teachers if they're found guilty.

**SUN:** "Sunday Sound-Off" (Same page)

—Lead letter was pro homosexual but saying John Sewell had focused lots of negative attention on homosexuals by giving the speech. Says speech will make religious fanatics raise the public "... against us and attempt to take away our rights, our jobs, our self respect and will to live." **EDITORIAL COMMENT** (Behave yourself and you'll be okay.)

—Another letter supporting Sewell, saying "... the Sun must recognize that Sewell's speech was a defense of freedom of speech and the press (including your paper) and

## THE BODY POLITIC TRIAL

not a defense of the paper on trial.' **EDITORIAL COMMENT** (Press freedom is not endangered by charges against *Body Politic*).

—This is followed by two letters asking why there is a Sunshine girl calendar and not a Sunshine boy calendar to which is the reply **EDITORIAL COMMENT**: Boys aren't pretty.

—Finally **LETTER OF THE WEEK** called Sewell's attendance and statements at TBP rally appalling.

**STAR**: Letters "Have Your Say, I Have to Censor News for my Kids"

—Letter from parent complaining about the tv news coverage of the BP trial: "... I am not against any person or his right to free speech but why must the phrases 'sex between men and boys' be repeated during a time when young children are watching the television. . . Couldn't this story be televised only during the 11 p.m. news when young children are in bed?"

**STAR**: "Do Homosexuals Really Believe We Love Them?" (Larry Solway's Open Line)

—Strongly worded statement against the Renaissance Movement and Campbell. Says he doesn't believe all the rubbish about his group and Anita Bryant 'loving' homosexuals and not being anti-homosexual. "Persecution is persecution. Persecution with 'love' is nothing more than an update on the good old Inquisition."

**SUN**: "Letters to the Editor"

—Letter likening the atmosphere around the trial (and especially what is revealed in the Letters column of the *Sun*) as being one of "blind hatred" like Nazi Germany "This time it is kill the queers! And people like Claire Hoy and Anita Bryant are fanning the flames. Homosexuality is the target, not the issue. The issue is the hatred. Mayor Sewell has spoken out, not for homosexuals but for us all." **EDITORIAL COMMENT**: Militant homosexuals would invent Hoy if he didn't exist.

—Second letter complains about distortion of word 'gay' by the homosexual community. Says that if gays want to call heterosexual people straight then the opposite of this 'crooked, deviating' should be used for the gay community; hence the 'deviate community'. **EDITORIAL COMMENT**: Sexual idiosyncracies should be private.

**GLOBE**: "Prosecution of Paper Called Crime"

—Ruby: "... charge is 'itself a crime, the expense and the indignity of which cannot be undone.' "Called Crown evidence: "... hopelessly biased it is not worth discussing." Describes the five day trial as "... grueling and expensive." ... asks Judge Harris to dismiss the charges.

—"Both Ruby and Crown counsel Wiley began their closing addresses by telling Judge Harris that despite a lot of popular opinion, apparently to the contrary, neither homosexuality nor pedophilia were on trial. The issue to be decided, the lawyers agreed, is whether the mail was used

# Child sex abuse defended of gays

## Indecently indecent Named teachers, policeman discir 'No way' code homosexual article attacked to be changed

By CLARE BOY

WEDNESDAY JANUARY 17

**SUN**: "Body Politic 'Fair-Minded'"

—Lead coverage of Ruby's summation statement: "The charging of this magazine is in itself a crime. This is one of the most innocuous, fair-minded and reasonable discussions of this issue (pedophilia) that has ever been published in a Canadian magazine."

—The Crown: "... The purpose of the prosecution was not to attack the press, and not to close the publication, but because the Crown felt the charge was merited."

—Again a 2 line description of the article that referred to "... boys aged 7 to 14. There are descriptions of activities with the boys that include oral and anal intercourse."

—First mention of test case: "The case is believed to be the first major test of the law."

—Ruby: "... said article takes up only about 5 - 6 per cent of edition. 'I could pick up a copy of the Toronto *Sun* and argue that on the basis of 5 - 6 per cent of its content of Sunshine girls and Sunshine boys - bosoms and breast journalism - they engage in scurrilous journalism.' That would be unfair to the *Sun* and is equally unfair in this case."

—The Crown: "... acts described in the article constitute the crimes of buggery, gross indecency and indecent assault."

to distribute material which is indecent, immoral or scurrilous."

—Wiley told the Judge: "The Crown's case hinges on whether pedophilia is advocated in (the article). . . (it), describes acts between men and boys that consist of buggery and gross indecency, both offenses under the Criminal Code of Canada."

**GLOBE**: "Some Epistles from Roamings" (Dick Beddoes column)

—Three direct references to the issue and one indirect: gives reference books that prove homosexuals in the teaching profession as far back as Socrates, quotes from scriptures, and supports Sewell: "Few mayors in Canada or the U.S. possess the 'chutzpah' or guts to speak out on the homosexual issue as Sewell did." Talks of minority rights.

Do the newspapers quoted and summarized here present "unbiased information" in the "pure" news coverage? In reporting events around a controversial issue (here, the TBP trial) are connecting ideas which are essential to the readers' understanding of what was really said, left out in favor of shorter more "quotable" quotes? Is the result a string of unconnected "opinions" and unrelated "facts" spun out in appropriately brief sentences? What happens when these "pure" news stories are surrounded with columnists' opinions about the same issue? As a reader, is it possible to examine a controversial event by simply reading the newspapers, or does newspaper coverage merely reinforce previously held prejudices in true 'something for everyone' form?

—Lisa Steele

### ARTON'S VIDEO PUBLISHING

Because of the relatively high cost of packaging these and future tapes are only available on 3/4" cassette. The prices for these tapes is for purchase (including tape), rental is not available.

**AVP 001 Robert Filliou 'PORTA FILLIOU' B & W 1977.** 45 min. \$75.00

Tape includes performance, film and proposals by the co-founder of The Eternal Network. A verbal and visual synopsis by one of the most important and inspiring French artists whose work during the last twenty years has given fresh direction to the collaborative phenomenon.

**AVP 002 Steve MacCaffery 'PERMANENT PERFORMANCE' B & W 1978.** 25 min. \$55.00

An anthology by Canadian sound and action poet including Language Events, Performance Scenarios and Sound and Action Poems. Poses the relationships between Futility and Utility and their transformations.

**CENTERFOLD** magazine. Subscriptions: \$9 Individual. \$18 Institutional (Airmail)

**CENTERFOLD Vol. 1 1976-7**

Tabloid newspapers packed and indexed in 9" x 12" envelope. \$2 Individual. \$10 Institution. (edition 200)

**CENTERFOLD Vol. 2 No.'s 1-3. 1977-8**

Tabloid newspaper. \$1 each.

**VOICESPONDENCE audio cassette magazine**

**VSP 1. 1975 90 min.** Envelope edition with postcards. \$7.50. Contents: Fluxshoe, Albert Mayr, Suzy Lake, Davi Det Hompson, Graham Challifour, Paul Woodrow, Dick Higgins, David Zack, Clive Robertson.

**VSP 2. 1976 90 min.** \$6.50

**The Telephone Issue:** Robert Filliou, Image Bank, Ray Johnson, COUM, Vic d'Or, A.A. Bronson.

**VSP 3. 1977 60 min.** \$6.50

**PLUG - An Acid Novel [1963].** Dick Higgins and Emmet Williams.

**VSP 4. 1978 90 min. Stereo. Dolbied.** \$6.50

Robert Filliou's 'GONG SHOW'. John Oswald's 'MRS SCHULTZ OVERDUBBING'.



The 1978 Canadian Video Open 44 pp. catalog. 22 color plates. May 1978. \$5.00

Catalog of Canadian Video Artists including, BARLING, BERTEIG, BLACK, BRITTON, DISHES, DRUICK, FOX, FREEMAN, G.I., GENTLEMAN, GOLDMAN, HARDING, HP, HUGGLER, HUTCHINSON, IMAGE BANK, JEFFRIES, KURAMOTO, LEWIS, MacHATTIE, MARSHALORE, McGLADE & DUNDAS, MORRIS, ROBERTSON, SHERMAN, SIMPSON, STEINMAN, TRANTER, STERLOFF, VANDERZAAG, WARD, WERDEN, WIMCHARUK & ZABLOCKIS and YOUNG. Includes videographies and two videoviews by Peggy Gale with Rodney Werden and Susan Britton.

The following publications were produced by W.O.R.K.S. (We. Ourselves. Roughly. Know. Something.), a Canadian artist-group whose publications continue through Arton's Publishing.

**A Conceptographic Reading of Our World Thermometer 72 pp.** 1973 \$10.00

This little-known document was the result of a cable broadcast project, an International Video Open containing the works of fifty-six artists from a six-hour video exhibition of the same name. Scores, proposals, diagrams, illustrations.

**Clues. David Mayor 20 pp.** 1973 \$2.00

A room-diary play script by the editor of SCHMUCH magazine, co-author of BEAU GESTE PRESS.

**W.O.R.K.S.C.O.R.E.P.O.R.T. 1971-3** 140 pp 1975

\$7.00 An historical document of W.O.R.K.S. Includes essays, installations, video, concerts, scores, manifestoes, collaborative projects, etc.

**In the Singular - Clive Robertson 15 pp** 1975 \$2.50

Essays, photodocuments, catalog of performance and music works.

**W.O.R.K.S. Plays Cricket 11 postcards, texts, envelope** 1975. \$4.50

Document of performance, photo-exhibit. 'Cookery-card Criticism'. (published jointly with Egg Press, Calgary)

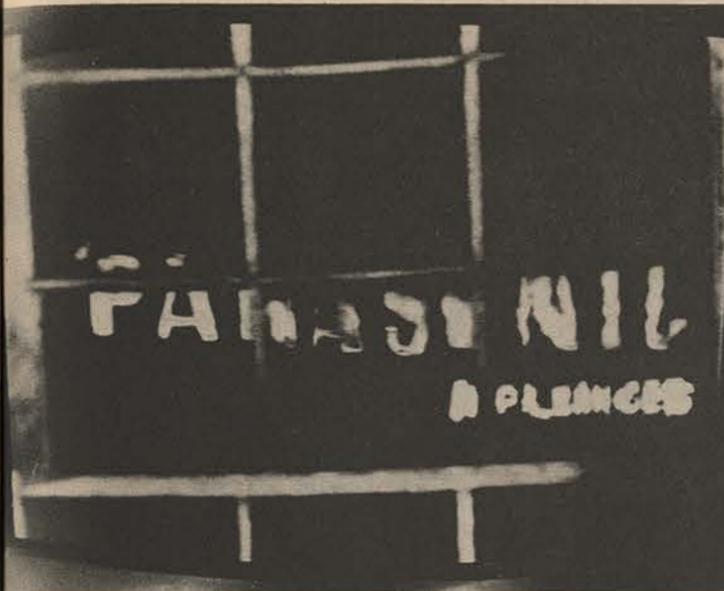
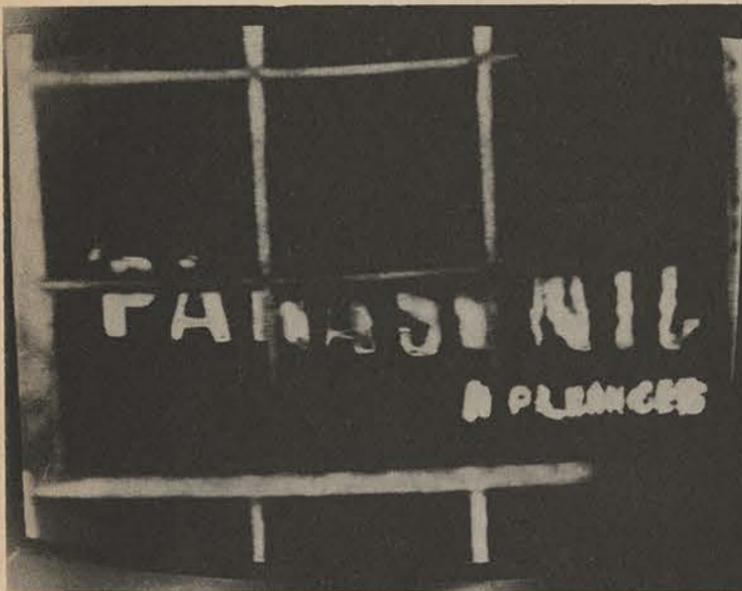
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photos: Susan Britton

## Video

### Susan Britton: New Tapes

"Bakunin meets British Vogue"

by LISA STEELE

"When I hear the word culture I reach for my gun." —Horst Johst

Late in December of 1978, Susan Britton completed a set of videotapes on the structure of political beliefs. Called collectively, *Tutti Quanti*, the piece is comprised of one 30 minute 3-monitor piece (*Tutti Quanti*) and one 60 minute single-monitor piece (*Light Bulb Goes Out*) to be shown in that order. Structurally and visually the two parts are quite distinct.

*Tutti Quanti* (part one)<sup>1</sup> presents a group of people (not so much characters as emblems) who each act out a phase of the belief structure. Their stories are intercut by editing. There are the 'Back-Up Singers' who are glamour in action. Dressed in identical "Speedo" t-shirts (product name as fashion), endlessly rehearsing their role in lip-synch, they function as 'sweetening agents' for a vocal line; here the line is the rhymed couplet of AM radio:

*Smiles have all turned to tears,  
But tears won't wash away the years...*

They are the taste previous to digestion and it tastes good.

There are the 'Cultural Professors', lecturing on and on about the importance of order and history:

*The Chain, the sacred chain of generations past... the eternal, the imperishable links in history.*

Slides flash on a screen in a darkened room: JUSTICE VICTORY HEROISM. Occasionally the slides are upside down. They are the established order and they're losing the thread. It's *Roots* for white folks; a story of 'long ago and in a far off land'. Our heritage.

There is the 'Suicide Couple', affirming our reason for stopping the train:

*... this planet sucks, right—we're trapped.*

and then giving us an out from anything so drastic and definitive:

*Oh shit! I forgot to write a note!*

They drive and drive, past houses, down picturesque tree-lined streets. They are disembodied Modern Love, arguing back and forth about whether or not to 'do it'. Finally as the car climbs to a higher elevation, the

city spreads out below them, he plays his final empirical ace-in-the-hole to convince her:

*Look, we're here. This is it. This is it, there's no turning back.*

Functional commitment of the seventies.

There is the 'Fashion Pundit', fingering her neck bow and outfitting the revolution:

*You're not dealing with things pretending to be what they are not. A belt, this year, is a belt... and that's that!*

She gives new meaning to the concept of conformism. One by one, we step into line, wearing hats which are inexplicably 'returning' like bad pennies. If not exactly happy about it, we are at least 'excited'.

There is the 'Battered Woman', victim of some unspecified domestic violence. Caught in the crash of the Family, she's mad as hell and not gonna take it anymore. Watching tv, the flickering light reflecting off of her bruised face, she struggles to gain control over her own emotional exploitation. Against an audio background of tv news and AM radio, nervous and manic, she tells us, rather elliptically, of being wronged by the most private of support structures — personal friends. She's taking it personally and she's pissed off. She paces; she explodes. But in her explosion, the process of personal action is revealed as woefully inadequate:

*I said, who do you think is a bitch and who are you bloody well calling a bitch... behind my back and I mean... me, you know, I'm not that type of person. The thing is I had called Bob and I had spoke to him... I called him at work!*

She called him, called him at work — an act of excruciating triviality until it is correlated with all the other hurts and calls, injuries both physical and psychological and then the ineffectualness of personal action seems more of a cultural inevitability than a symptom of individual weakness.

Finally there is the 'Anarchist'.<sup>2</sup> Unshaven, speaking seriously, looking chieftain dangerous, his words are intercut with all of the above possibilities for cultural order. The 'Fashion Pundit' spells it out:

*You can indulge in your personal style, but you must have a few guidelines... and deviating from those in any radical way is spelling out a danger...*

Says the 'Anarchist':

*It's a matter of confronting stupidity. It's a matter of confronting stagnation. I understand history — and didn't want things to slide any longer.*

Looking for blood samples in an arm already drained, the 'Cultural Professor' drones:

*We begin history, where reasonableness enters into it and this is sustained and eternal*

*to you... What is privilege? What is authority?*

Weaving in on a point, the 'Battered Woman' says:

*... she's got opinions. Every human has got opinions, if they're human they're bound to. As far as I'm concerned... but, let's get the facts straight, Adele. For once, let's just get the facts straight.*

And the 'Anarchist' sounds more and more reasonable:

*It's... insurrection removed from social responsibility. Psychopathic? No, I don't buy it.*

The rest of them have all been probing the shallows, but this guy, he's into penetration, really deep:

*Yours and everyone's definitions... authority... are a set up. I understand history. It's not alignment, and I'm not talking about suicide, I'm talking about murder... assassina-tion.*

Sound good? You bet.

And all the while, in spite of Adele and Speedo, the 17th century Greeks and rhinestones at night, the final character makes appearance after appearance, just outside the window. Blinking in the binary code, made to be viewed from the freeway, it's

*Panasonic Radios  
Panasonic TVs  
Panasonic Taperecorders  
PANASONIC Appliances  
PANASONIC  
PANASONIC*

<sup>2</sup>Britton herself portrays all of the above emblems, with the exception of the 'Anarchist'. For the role of the person whose response seems, ironically, the most orderly, she has chosen a man. I read this not as the traditional man-as-only-true-leader, but rather as a choice to present the other-than-self as a departing point for answers.

<sup>3</sup>The Actualism that Britton is referring to here is a movement of filmmakers in Russia in 1917, including Eisenstein.

apart from any change and disorder; it's deep down and it's gradually brought to light and things go on and... and on... and on.

Says the 'Anarchist':  
*I was led to take specific action. There was no alternative as far as I was concerned. Certain scientific studies informed me about the natural forces and their relations in history. I can say*

The boys from Japan, crowding those airwaves with message after message and it all says BUY.

Re-enter the 'Back-Up Singers':  
*And then I knew oh then*

*I knew,  
That he won my heart...*

And the end of part one.

*Light Bulb Goes Out* opens with just that: a light bulb on screen for a few seconds casting a small circle of light and then, wham, it's hit with a hammer and we are swept into a modern post-multi-megaton nuclear deviced Dark Ages. Knowledge and the possibility of survival seem pitifully fragile and tenuous when seen as a single incandescent bulb. The task of illuminating the chaos and darkness of power struggles set against a background of personal-ambition systems appears impossible in this tape. There is no hope if you read this piece literally.

The main section of *Light Bulb Goes Out*, after this short introduction, is a series of shots of three women in a small room. It is night. There is no action, other than constant cigarette smoking. The narrative is presented in a very complicated, multi-tracked voice-over. It is the story of the end of the world:

*2200 hours... January 3rd  
... 1997. If you find this videotape, we cannot make radio contact. For two weeks no incoming video signal. If you find this videotape the central computer is cold. We cannot make contact.  
2200 hours... January 3rd... 1997. We have very little rations left. No radio contact. If you find this videotape destroy the Tower. Destroy the Tower. We believed in Actualism.<sup>3</sup> We were loyal. No incoming video signal. The quantifying mutants are demolishing this planet from the Tower.  
Destroy the Tower.  
Destroy the Tower.  
Long live Actualism.*

Recited, broadcast-style, in a high pitched female voice and mixed with on-air static and seemingly random numeral recitations<sup>4</sup>, the soundtrack is sophisticated and effective. Britton is able to sustain the gratingly abusive tone of an underground (literally in this case) political broadcast and make it seem real. It is be-

<sup>1</sup>The version of this tape I am discussing here is not the final one. Since I viewed "Tutti Quanti" (part one), Britton has re-edited some segments and made a few additions.

## Video



lievable because of the plot line: a complicated catalogue of alliances drawn and betrayed, actions undertaken and thwarted, victories (ideological and physical) just within reach and then cruelly snatched away by opposition. In other words a history of the political movements, mostly left-oriented, of the last century.

We see a political movement destroyed from without:

*90 per cent of humanity perished in neutron wars of late 1980's. We continued to fight, allied with confrontationalists and matrix. In 1992 the quantifier mutants rallied. Our armies demolished in the dreaded Battle of Exxon.*

and eroded from within:

*In January 1995, he (our leader) was assassinated by a traitor but his work will never die. Long live Actualism.*

We see idealism pushed to its end, and that end is annihilation as the words of liberation are incapable of effecting that liberation:

*We believed in Actualism, in justice. We believed in an end to the oppression of interstellar imperialists. Everywhere ruins. We are the last survivors of this planet. No radio contact. We will not survive, but Actualism will never die. This planet will be liberated.*

'Are we alone on this planet' is the lonely whimper of the dying race.

The sickening reality of this futurist vision is that the remaining 10 per cent of the earth's population is engaged in a lethal squabble over valium (here known as Megaton Valium):

*To our bitter disappointment, we found black marketeering, drug addiction, barbaric terrorist power plays, gross ideo-*

*logical distortions and misrepresentation... demanded drastic alteration.*

The supplier of this valium:

*... a big fat guy... Party credentials in question... opportunist without future vision... had to be eliminated.*

'Had to be eliminated.' And so the liberators turn murderers:

*Fled mall. Contaminated air conditioning system with black market cyanide gas. Returned later to claim for a new Actualist Party. Our aims successful... destruction of unwanted elements on planet. That son of a bitch deserved a slow death.*

The once-hated black market in the end supplies the death weapons for the liberators to use. A standard format capital punishment done with guerilla flourish and everyone is



compromised. The terrorists are in the pockets of the Mafia (or some such future incarnation) as are the addicts. The society feeds upon itself like an over-active mollusk with a cancerous digestive tract, until in the end, there is no more to feed on. And then it's all over.

This, in summary is the narrative line of *Light Bulb Goes Out*. I have quoted extensively because paraphrasing of the politese jargon does not give the effect of the words themselves. The narration is very dense, presenting information in standard propaganda format: that is, by repetition of concept and key phrases. JUSTICE HEROISM VICTORY. The words echo the dry recitations of the 'Cultural Professors' in *Tutti Quanti* (part one), as if history is reinhabited by the future over and over again, each successive mutation bringing us one step closer to destruction. The ordination of darkness. In the narration of this tape,

Britton has simulated the propaganda broadcast very well and exposed its weakness: that it is impossible *not* to be manipulated by the ideas with which we communicate. She has filed this critique to a point in the sound track and that is its effectiveness.

Visually, *Light Bulb Goes Out* is not so convincing because it is more ambivalent. Rather than exposing Revolution as Glamour, it flirts with the surface of Glamour itself. Here, I am not talking about the set, which has a very well-realized post-disaster newscast look to it: a stark room, bare mattress on the floor, piles of coats and blankets everywhere, uncurtained windows revealing the menacing night outside. Physically it is believable. Rather, it is what goes on within this set that is not so believable: the stance of presenting images veneered with glamour while ostensibly commenting on the effects of glamour on ideas, i.e. the packaging of revolutionary figures for a culture unused to the effects of actual revolution. Visually we are denied the progression of destruction presented in the soundtrack. Instead it is a static scene, from beginning to end. Creating striking special effects by upping the video level (I assume) on high contrast images, Britton presents a seductive vision of over-exposure to radiation. The light from candles, matches and bare light bulbs (any direct light source) flares out, creeping across the floor, literally eating away the features of faces and hands, but doing it beautifully. The three women, the survivors of the Actualist Party, look like they've come from a cocktail party. And they're the canapés. They are beautiful, strikingly so. They are glamorous. They look like creations of Guy Bourdin or Helmut Newton, ready for the latest Saks

photos: Robin Collyer



catalogue fashion shooting — and I'm talking cameras not carbines. They are disturbingly Radical Chic. They may be running out of rations but they're not running out of make-up. Eyes smokey with shadow and liner black and definite, they look like young Colettes or Anais Nins. The more you look, the more convinced you are that the heaviest thing they've ever lifted is a mascara wand. They leave a bad taste, like a stylized picture of Che Guevara on a spiral notebook cover. The creation of this glamorous facade is intentional on Britton's part, intended as irony. But the question remains: for how long and how dearly can you inhabit the shell before cohabitation becomes common-law?

In a way, these tapes, especially *Light Bulb Goes Out*, are Bakunin meets British Vogue. The winds have swept through the house of the humans (culture) and left Romanticism minus the Pleasure Principle. That is, the shell of the Romantic stands like a leather lean-to in the desert, dry and empty. Nothing is much fun anymore. And everybody knows it. Rationalism (Daddy's words) THEORIES PRACTICE MORALS VICTORY VICTORY echoes like high-heeled sandals in the underground parking garage, late



at night. Rape in progress. But who is sticking it to whom?

Says Britton about this work:

*The notion of history as concept (without any literal counterpart) is constantly referred to in the tape, as is the plight of the individual trying to come to terms with the indefinable weight of history, admittedly loose metaphors. In any case, I tried to emphasize my anarchist response to these concerns (by way of conclusion within the*

## Video

*context of the tape) by formally designing a tape that is continually manic and agitated, that is difficult to listen to and to watch, and that constantly reflects upon and criticizes its own existence...<sup>5</sup>*

But if the anarchist response is presented in these works, it is presented by implication. It is certainly not the classical anarchism of direct action. In fact, direct action is denied by the structure of the tapes themselves. In *Tutti Quanti* (part one) none of the people/players actually perform any action. Possibilities for action are discussed but there is no outcome. Both the



'Anarchist' and the 'Battered Woman' refer to things which they did (the 'Battered Woman' being the only touch of vulnerability; her bruised face jarring evidence of physical force when it collides with the frail flesh); the others just move the air around with theories and justifications. In *Light Bulb Goes Out* the strong narrative traces a history of action and counteraction, but it has come to nothing ultimately. The Survivors are weakened by over-exposure (to communication? to ideas?) and radiation sickness. They are passing out of the material world. There is no action possible now. They doze and huddle around tiny fires, like classy bums in back alleys. And when the end finally comes (visually an homage to Michael Snow's *Wavelength* with light rising outside 3 rectangular windows at the end of a hallway) there is one final ominous shot: a male face in profile, the same facial distortion caused by high light level, looking out of a window as if he is above whatever he is looking at. Who is this guy? Another survivor about to dematerialize in the chemical storms? A quantifier mutant? The Boss? Some new hor-



ror story waiting in the wings to commandeer the limping planet to new depths of exploitation? It isn't resolved within the context of the tape. But the forecast is pretty bleak.

As Britton has identified her motivation, it is an anarchist response. It is also a nihilist response (not that the two are mutually exclusive, but they do swing like a 2-way door when it comes to labels of right or left). As a critic of any organized political action, she is direct and not optimistic. Once any collective action is undertaken (she seems to imply), the spiral leads inevitably down to co-option, degradation and ultimately destruction — but destruction on a massive scale. Revolutionary action, she seems to say, is just another consumer-oriented creation Glamourized images guaranteed to kill off the best and brightest first and leave the others to eat each other — slowly; leaving only enough energy to reproduce another generation of fodder and start the cycle over again. Only eventually the stakes will be high enough that the end will really be the end. And so the whimper as we fade. We are born to die. That's the truth.

But the interim is what we deal with. It is the time span of human action. And this particular piece of human action, the subject of this article, in the physical form of a videotape is effective. It is engaging. It is a tightly written, well-produced piece of criticism about the futility of political action. Viewing the surface, especially of *Light Bulb Goes Out*, Britton seems suspiciously close to using what she is also criticizing, i.e. glamour and the glamour image, for her own purposes. That is, for seduction and exploitation. Any implication of anarchistic response or action to the generalized mess

<sup>5</sup>Susan Britton, personal communication, 1979.

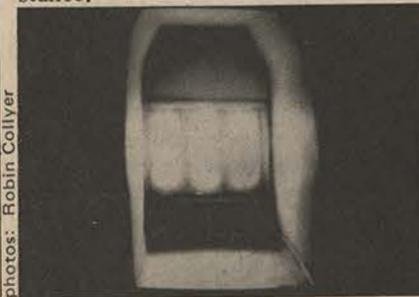
<sup>4</sup>The numerals are not as random as they appear. As you hear the repetition you realize that they are all preceded with the letters NV, i.e. NV nine five zero, NV-P two three, NV nine five zero zero; this NV being none other than envy, that human sentiment most easily harnessed by those in power to convert genuine need into the calculating machine of destruction.

## Video

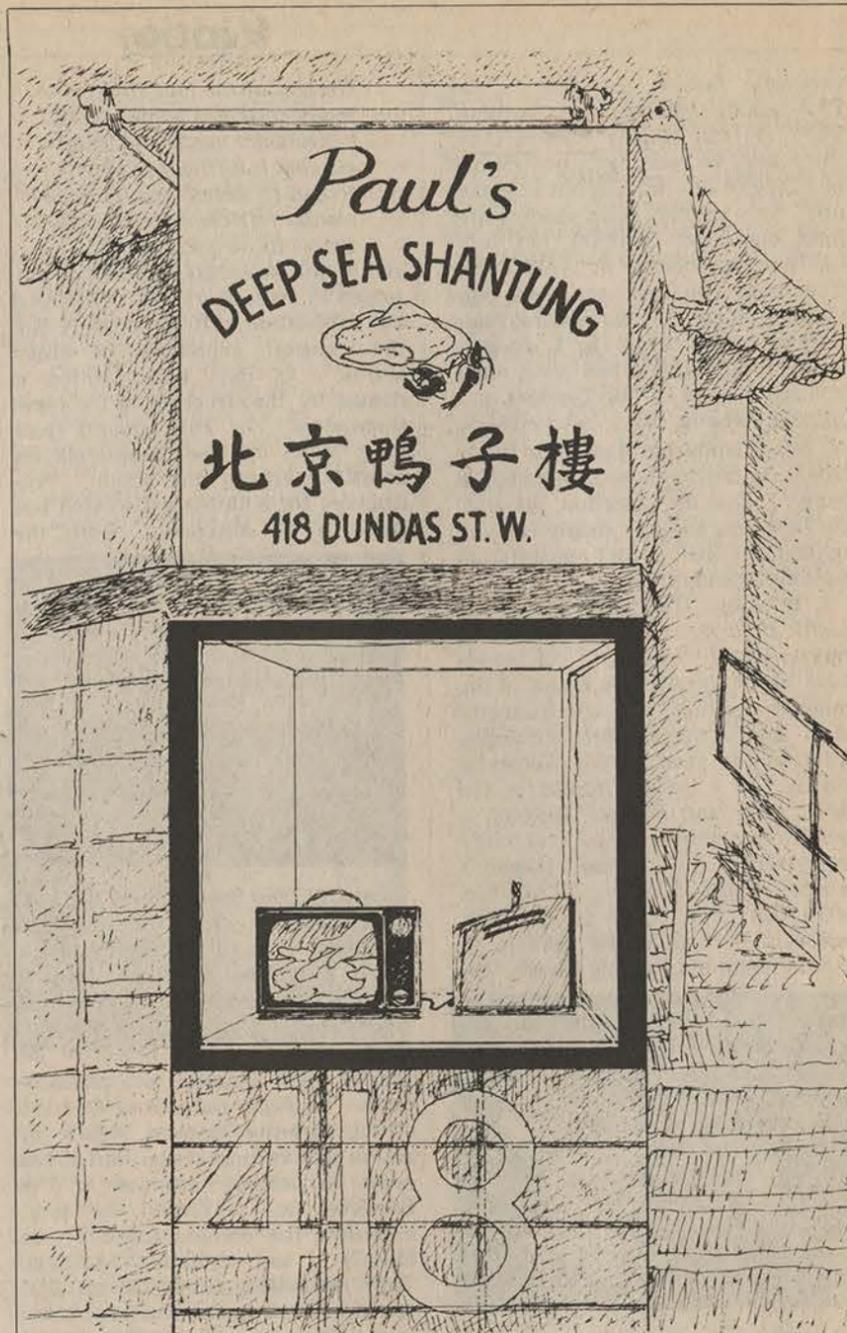


that is delineated in these tapes is just that — implied. It has to be drawn from some source other than the content of the tapes themselves, which are a closed system of pessimism. It is the aesthetic of Classical Punk. But it does make you question. And you can draw it out, in spite of (to me) the visual ambivalence.

In a way it's the problem of the Punk stance: if you spend a lot of time up on the 'bandstand' telling those kids how shitty everything is, how totally fucked this planet and all its creepy inhabitants are; if you tell them well enough and you set it to 'music', before you know it, all those kids are gonna be starting their own 'bands'. And that's action. This action, the strongest implied source of response within the new work of Susan Britton, is contained in the act itself of making the videotape. By that, I mean inspiration. Good writing inspires more good writing; good tapes inspire more good tapes. Britton has illustrated very well that a videotape can convey a great complexity of aural and visual material in its signal. She is critical of the process of electronic communication and yet she uses it very directly. But advocating the anarchist response (for the legal arguments of what constitutes "advocacy of action" see *The Body Politic on Trial*, this magazine) should not become just another fashionable stance.



Lisa Steele, video artist, lives in Toronto. She works at Interval House, a women's shelter, and is an editor of *Centerfold*.



## Video Installation by John Watt

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## Profile

### Carole Conde

*Walking on the line?*

by CAROLE CONDE  
(edited by Karl Beveridge)

It was the 9th day of the strike and cold for that time of year. We parked the truck and walked over to the picket line.

My mother thought that I should take some kind of special training as a symbol of her status in the community. It was either ballet or art lessons. So I painted roses.

There weren't many on the picket. "It's mid afternoon," explained a woman in her late thirties, "and between shifts. Come back around 5:00, and you'll see how many we get out here!"

By the time I was 16 I had mastered paint on canvas, and was bored stiff with Delta High. I bugged my parents into sending me to art college. At the time, it didn't matter how much schooling you had, O.C.A. simply taught a trade.

Two women dressed in parkas joked about the layers of clothing they had on. One of them was wearing her husband's long johns. Some goon in a passing truck yelled "go on home you bums". I shouted back. In a low voice the older woman commented "Put the bastard in front of a sorting machine with a supervisor breathing down his neck, that'd keep his mouth shut!"

My knowledge of history was nil. I remember being impressed by the painted flies on Dutch still-lives. Art was something that pleased, not something that you pursued as a career. The majority of students at O.C.A. were female. All the instructors were male, except the English teacher.

I asked if it would be okay to take some photos, and what they thought'd be a good shot. "Show us walking on the line," the older woman replied, as she straightened her hair and took her place with the others.

After a year and a half at art college I became a Sunday painter, with husband and children. Later I took some evening classes in which the instructor insisted that we paint abstract forms. I broke down crying several times — how could I show off the talent I'd taken so long to develop?

We talked with two women leaning on a station wagon, in which other picketers were warming up. Earlier that afternoon, a car had stopped and a complete stranger had given them a \$100 cheque in support of the strike.

I gave up suburban life and Sunday painting. It wasn't something that was consciously planned, but I had created a set of circumstances that forced me to change. It had also given my Mother a nervous breakdown.

One woman, seeing the camera, asked where we were from. I showed her a political newspaper. "Oh sure, I've seen it before and agree with most of it. It's a lot better than the crap the dailies print about us."

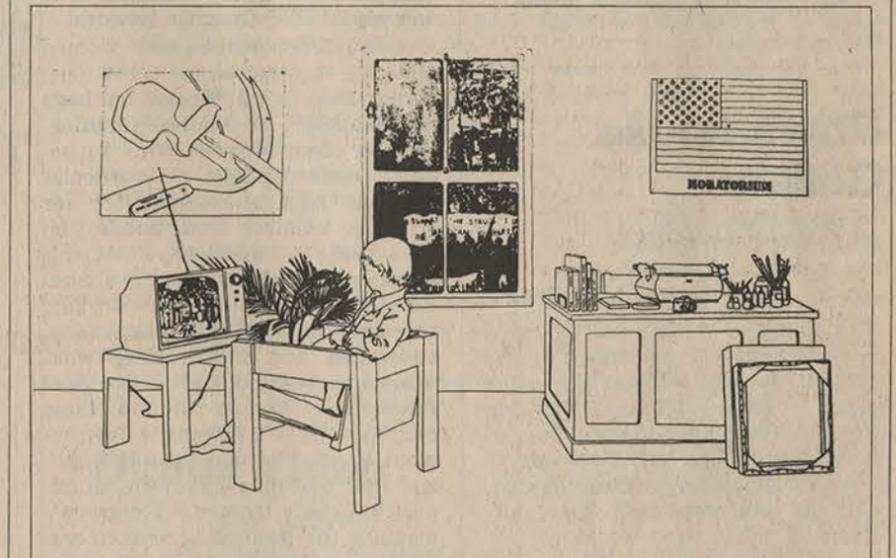
A one-woman show of large delicately-balanced, stain paintings launched my career as a professional artist. There were two other 'up and

museums, and talked about a feminist art. Once the 'stronger' members obtained galleries and major shows, however, the group fell apart.

Some of the younger workers were standing off to the side, a little unsure of what to do. An older black worker was saying how he'd been out every day last week, and things looked good. Another commented that he'd lost his mortgage the last time out, but workers had to take a stand. As far as he was concerned, Trudeau could stuff it, and Broadbent wasn't much better.

Another women's group was formed which had a political orientation, but I left over the issue of women and the class struggle. Most of them felt that women's struggles were the ultimate aim. I was the only one who was married with kids.

Lighting a cigarette, the woman worker continued, "Whose laws are



C. Conde, K. Beveridge, 1977. ink and watercolor, size 36" x 27 3/4". Title Window, part 1 of 5 part piece.

coming' women artists showing in Toronto at that time. The *Globe & Mail* did a big spread on us.

Across the street from the picket line were two signs. "C.U.P.E. supports Postal Workers," and "Steelworkers support C.U.P.W." A woman, probably in her forties, continued, "They can put us in jail if they want to try, but we won't give in."

We moved to N.Y. The competition was much tougher, but it was an 'exclusive' world. I met other women artists who belonged to the women's ad hoc committee. We demanded 50 per cent women in the

you going to follow; we have the right to strike. We damn well fought for that right. But you strike and the next day they legislate you back to work."

I had begun to work together with my husband, and we became involved in different political art groups. But in N.Y. you had a very narrow view. We could only talk about our own experience in the art world — which meant very little politically.

I asked why she thought that happened. "They're out to make an example of us. If they can bust our union, they can then force all the

workers to accept what they want. But it's only the beginning. Someday we'll run it all ourselves. We aren't going to put up with this shit!"

*We left N.Y., and I'm not sure what we're going to do here (Toronto). I do know that culture comes from the people and their struggles, but that's easily said. Art appears to be totally separated from politics, so you have a foot in both worlds. The point isn't just to move politics into art, but art into politics, which makes it a class issue.*

The woman was taking her pick-et sign off, "I've got to clock out now. My daughter was bumped by a car last week and she has to go in for a check-up." I mentioned that my son had broken his leg in a bicycle accident, but that kids come around real quick. She smiled, "After all, who's the strike for?" and crossed the street to catch a bus. ■

*Carole Conde is an artist and former co-editor of The Fox and Red Herring. She lives in Toronto.*

## Powerhouse Gallery

### A formal statement

by NELL TENHAAF

*This summary is the result of taped conversations with members of the original pre-Powerhouse discussion group — Clara Gutsche, Pat Walsh, Stansje Plantenga, Isobel Dowler-Gow; former directors of the gallery — Tanya Rosenberg, Kina Reusch; and the present co-ordinator—Linda Covit.*

**P**owerhouse operates on the premise that, in terms of numbers and also of real recognition, women artists are not adequately represented in the art system. Statistics show that in spite of there being more women than men in most art schools, around 20 per cent women is still the norm in the exhibitions and collections of Canadian galleries and museums.

The gallery was born partly from a reaction to this inequitable situation, which typifies the position of women in general, and partly from the discovery of a special interest on the part of women in each other's art work. The official status of Powerhouse as an incorporated body

came in 1974, but the unofficial birth was a year earlier and much more a landmark event. A discussion group of nine women artists had emerged from a women's art/craft outlet called 'The Flaming Apron' early in 1973. Although their art and aesthetic outlooks varied, the women were energized by their contact. They met frequently to look at and talk about each other's work. In the late spring of 1973 they organized an exhibition for themselves in a small space on Greene Avenue, the first Powerhouse exhibition. This was followed in early 1974 by a Local Initiatives Project grant with which an expanded group of women artists operated a gallery in the same place, really an apartment which they enthusiastically renovated. In July of that year, the gallery moved to its present location on St. Dominique. Over the past five years, the drive behind the gallery has grown from a pioneering spirit into a steady conviction of our place in the Canadian artworld.

The phenomenon of women grouping together is not a new one. In our time it has become the basis of feminist consciousness-raising. Women come together with an implicit understanding of particular problems such as responsibility for children, isolation from public life, or a sense of inferiority. At this point in our history, when in a sense we're catching up, women working together is a method for discovering, cultivating and broadcasting what women are really doing. The original Powerhouse evolved around these concepts: that a supportive environment is not a refuge but a strength, and that uniting could create an impact not easily ignored. The group's medium for promoting women was the uncovering of art being done by women, and this has remained the basis of the gallery's purpose and direction.

In practice, showing art by women artists has meant selecting from among the many who have approached the gallery wanting to exhibit their work. The fact that it is individual artists, members of the gallery, who have always collectively chosen the exhibitions is an important one. As a specialized and non-commercial gallery, Powerhouse reassesses the standard criteria concerning quality in art. Specialized in our case means women artists focusing on women's art. This focus creates the likeliest circumstances for picking up on any unique quali-

ties of that art. Taking chances on traditional "women's" media or subject matter, supporting strong and innovative statements, tapping women's creativity to the extent of risking bad shows, trusting our individual responses to work that doesn't fit the usual definitions; these are anathema to commercial galleries and contentious policies for any gallery. They come into conflict with "public image" and "credibility", and they have at times split the ranks to the point of people leaving the group because they were unable to accept the prevailing aesthetic. But the ultimate strength of working in a collective selection process, with an open-ended definition of quality, is twofold: first, it does not limit women artists to any old or new definitions of "women's art"; and secondly, the resulting range of exhibitions and events defies categorization, preserving an excitement in discovery that is the lifeblood of art. The exhibitions have at different times been outrageous, splashy, intimate, experimental, realist, conceptual, purely abstract... the list is long.

**C**ollective decision-making as the basis for administration has also characterized the gallery as an alternative space.

Co-operatives require a great deal of co-ordination to function well, as the power structure is a non-hierarchical one. In theory and practice, each member contributes a personal input based on their time and talents. Each individual has an equal say in decisions. Some voices are inevitably louder than others. Powerhouse hasn't been spared factionalism, infighting, power struggles. Some serious issues surface from time to time — power vs. responsibility, living our feminist ideology, professionalism in our work. They've been resolved to the point of not interfering with the gallery's functioning. Or they've been set aside as unresolvable in the context of a co-operative, where individual needs, tastes and ideologies can be influenced but not squelched.

In the past, dedicated women with strong personalities have pushed the gallery from being an unknown entity into a recognized name. They also set up the channels for an ongoing rapport with the public. *Artfemme*, a major show of women's art initiated and organized by Powerhouse for International Women's Year (1975), increased our public considerably. In September 1976



### PARALLELOGRAMME

217 Richmond Street West, 2nd Floor  
Toronto, Ontario, Canada M5V 1W2  
Tel. (416) 368-1756



some adventurous gallery members launched the Performance Space next door to the gallery; for a one and a half year period an interaction of the visual arts with other disciplines such as theatre and dance was a reality. The audiences intermingled to the mutual benefit of the artists involved. This fall, 1978, the film festival *Powerhouse Presents: Some Women Filmmakers* further extended the gallery's scope. These offshoots of the regular programming have been members' ideas developed with collective support, strengthening both the gallery and the individuals responsible.

The present membership is working on clarifying and communicating the direction of our continued determination to exist. The more cohesive our individual efforts and energies become, the more we are able to express our alternative priorities. As a predominantly anglophone group, we are becoming increasingly aware of our position in a franco-phone culture. With a consciousness of being the only recognized women's gallery in Canada, we can spell out certain objectives: documenting for ourselves and for future art historians the work of a by-and-large unseen group of contemporary artists; promoting artists as valuable, productive members of society; as artists ourselves, gaining more control over our destinies; and finally, reaching as broad a public as possible — because impact is ultimately what we're all about. ■

*Nell Tenhaaf is a visual artist and member of Powerhouse Gallery, living in Montreal.*

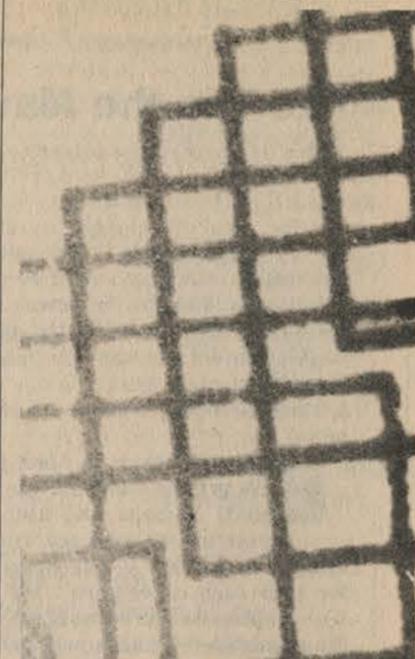
## Digital Video

### What's your address?

by ELIZABETH VANDERZAAG

#### Frame Storer

**T**he ARVIN-ECHO digital frame storer stores one frame of video on a video disc. Retrieval of the image is as instant as dialling up the address on a control panel. The medium of video has often frustrated me because as a reader I read very quickly but as a video viewer I have to read or get the information at a uniform speed. With the frame-storer the potential for varying speeds of video playback is achieved. On the particular machine referred to here, scanning at speeds of 1 to 5 frames per second is possible. On the 15 frame per second speed the concentration on the screen is very intense and a lot is



Matrix Board Mentality, E. Vanderzaag

taken in subliminally. Designing video for the graphic still has an intrinsic role in the composition of video, but it has until now been designed for its look as it moves or as you hold a still frame up. Time and video tape are still rolling.

Processing moving video images for the purpose of getting a video still, and viewer participation in the form of frame speed control are two factors that make the frame storer have an effect on the literacy of video.

#### Broadcasting Computer Discs

Broadcasting computer programs is quite feasible. The viewer with the target home computer could process tone signals and recover the data intended. What about the other side? The viewer who has no micro-processor hears coded gibberish tone complexes. If he stays tuned little matrix boards start springing up in his head to help his un-digital responses. Neurons that originally lay dormant start clicking into precision responses — yes, no, 001, 010, 0, 10, nand nor etc. Gain will take over the originally static state of his mind. Through excessive exposure complete comprehension may be possible.

Incorporating floppy disc audio into Digit's video series on digital reproduction, I potentially increase the rate of information reproduced through airing this video. ■

#### References

*Interface Age*, volume 3, issue 5, May 78.  
*"Ram Digit"*, *The Gina Show*, Jan. 9/79.

*Elizabeth Vanderzaag is a video artist who lives in Vancouver.*

## Essay

### Are We the News?

*Who is reporting what we are repeating?*

by TOM SHERMAN

... just as surely as the contemporary artist reads the newspapers everyday. As if he or she has the time. The time to think about the news. Locally, regionally, internationally. Who provides the news? How does the news content govern the way you think? Does it play itself out very far in your work? Is one of your voices simply repeating the news? Can we afford to say we never read the news?

**B**ut we do listen in. Not to the radio or television. We get the word off our friends. We have our personal contacts who keep us informed. I take appointments with my friends who tell me everything they know. We exchange important information. We help each other grow. We help each other survive. We compromise our individuality in order to find out how the others see. We acknowledge our differences so we can share the common thought.

The stories are moving this morning. First with the people who sleep together. Then on the street. And later in their work. And after or before and then in between. People touch and deliver their words. With a few. Or with many. Words for a shifting few. For nobody. Then we are on to someone else. Through a new interest. A re-focus of attention. There. There will be someone of a similar makeup. In the city. Maybe there will be more than a few.

On the phone with a coffee and a cigarette. The window open. Nice light. For a change. The television screen is full of crawling words. The wire service. Talk with a friend about what your television screen is holding. Or stare mute at the words as you are still dreaming. Then switch the channel and find the person who looks reasonably intelligent. Or is it physical attraction? Some care only about the voice. The quality of the voice. There are those who care less about what it is that is said. They care more for the way the news looks. You know who they are. They care whether the news is red or blue. But there is the question of their pictures. How do the cameramen and camera-women see? How do the editors cut? Does the voice over (no body) have any idea of what's on the screen? How do we deal with the split? If we watch the news with someone else, can we see it differently? At least another way. I watch the news by myself most of the time. With a huge team of reporters working for my information. Actually they are selling it to me. So I can repeat it. At least one of my voices will repeat it to somebody.

**Who is Reporting What You Are Repeating?**

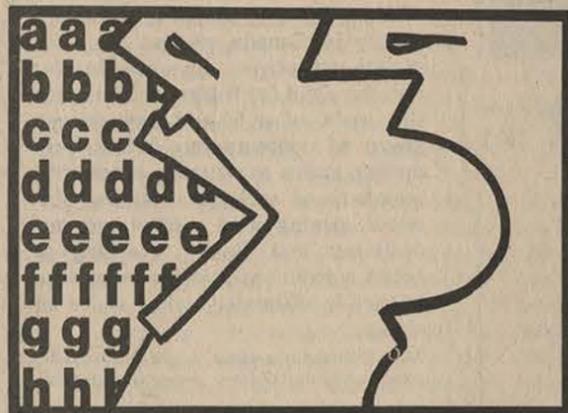
I hope the newsreporters are more accurate than

some of the people I find myself talking with. On a daily basis. I shouldn't complain. The people I know repeat the news for many reasons. Their own reasons. I suppose the people who report the news do so for those of us who need it. If you get rid of the economic factors, the reasons are more difficult to determine. Elusive motivations. Behind. Emotional issues. For the observers, the reporters, the editors, the producers, the publishers, the broadcasters, the censors. All want to determine *what the news is*. All want to call it as they see it. The observers of the news, the repeaters for the consumers, the promoters and the censors. The cynical critics. The well-informed readers, listeners or viewers. The day-dreamers. They all depend on information. We need the news. We would have very few stories without the news. Nothing to talk about except ourselves. The stories the news doesn't cover. The private world. The uncovered life. The understood. How do you deal with the split? I talk the news out with my personal contacts. We construct our stories from both worlds. The covered and uncovered. In this way our views are spoken with the qualities of more than one voice. I mimic my friends. All personal contacts have their own voice. As information is repeated by many voices, we have this complicated field of language.

Developing. An increasing field of conversation. With plenty of room to move around. With those who talk about anything that comes up. Quite easily. Over and over. Comfortable conversation with diversity. Extreme highs and lows. For those not afraid to follow their nose. If someone is on the trail of their heart's desire. If they have their own voice. And they say it. We should listen and repeat what we hear. Keep up those personal contacts. It is up to your nature to determine how this is done.

**Would you Trust an Artist to Write Your News?**

**O**f course, most would look to the artist for a *different kind of information*. I mean the artist does read the newspapers from time to time. But what comes out in the work? The art. How does the news show in the work of the artist? Or more specifically, how does the artist see his or her role in terms of the delivery of an information that could be very useful to others? The data, the events, the statements, the actions of all categories are transformed by their minds into news information. The patterns of thinking they deliver. The stories. The news comes out as talk first. It's something else later. If you do get your news from an artist, how did you come to trust his or her version of the story? Is the artist dressing that differently? Does the prose finally move you? Not necessarily emotionally. Are the facts the facts? How does the artist package the news? Not only a repeater. There is the artist reporter. Not merely operating in the manner of. This is not a simulation. As the artist is now reporting the news we depend on. OK? I'm backing off. No hard sell. But there is a notion of delivery. We move with our body of senses. In contact

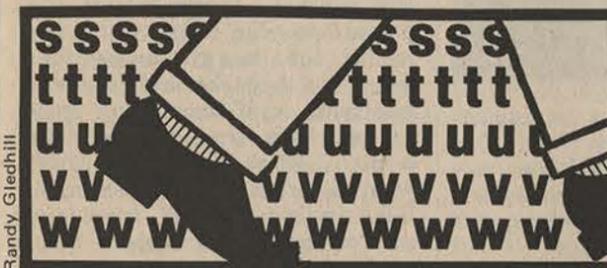


Randy Gledhill

with both worlds. Phones. Televisions. Records to dance to. Experience. Touching news women and men. Displaying the body of sensitive reporting.

**Could the News Look Better?**

Does the entry of the artist into the newsroom depend on his or her ability to make the news look more interesting? I don't necessarily mean making things appear to be beautiful, although that could be one service the artist might provide. Making the stories sing with life. Literature instead of copy. Film essays, no stock-footage clips. The news was so pretty tonight. Dream-like. With such complexity! *Where did they stand on that issue?* What were they wearing when they were at the scene? Why were they there? What is it we need to know? Who would repeat what the artist draws as conclusions? Traditionally speaking, how did the artist lose his or her respect? Would you believe their vision of either world? You will have to if you wish to make contact with them. To listen involves us in compromise. First they are talking. Then it is something else.



Randy Gledhill

**How Does the Street Sound?**

In your city. As the artist enters the newsroom and accepts the responsibility of reporting the news. We receive the street as the artist sees it. The artist may see the news in as many different ways. As many ways as there are different artists. There will always be more than one way to think. As the news becomes more like talk. Speaking naturally. Closer to the first words than the last. The initial sound of the immediate proximity. On top of the source. At the scene. In the blood and tears. The spoken words ring sharp and clear. Pierce the look in their eyes. The confusion is to be preserved. In these huge metaphors. The stories of the news. The constructions of our minds. Are we free to think as if we are dead? With no body here? A voice over there. In administering these voices. They uncover the news. For those who want to comprehend. The words will roll over again. To give them what they already know. Constructed the way it must be. In the shape of this envelope. Forming the quality of the repeaters' voices. The path is constructed as the traffic may be directed. Depending on whether or not they can follow the changing directions. We recognize the contradictory thought. In our meetings. In our regular conversation. The ensuing disagreement. In apartments and houses now equipped with newsrooms. The kitchens. The living rooms. The stations. We're developing the role of the station manager. Obviously, you will have to call it as you see it. The words that complement your sense of contradiction. If they desire your company. They will find a way to listen. If you can impress them. Enough.

I want to hear your version of the story. Under your restrictions. Within my limitations. First it's talk. Then it's something else. Here we are...

Tom Sherman, Toronto, video and performance artist and writer, is a contributing editor of *Only Paper Today* and an editor of *Centerfold*.

FILM ARTIST — BARBARA HAMMER

Toronto Performances

Saturday February 17 at:

Eves  
793 Gerrard St. E.  
(at Logan)

Films: 6:30 — 8:30 p.m.

Dancing 8:30 — 1:00 a.m.

Admission: \$4.00

all women welcome

Sunday February 18 at:

466 Bathurst St.

8:00 p.m.

Admission: \$2.00

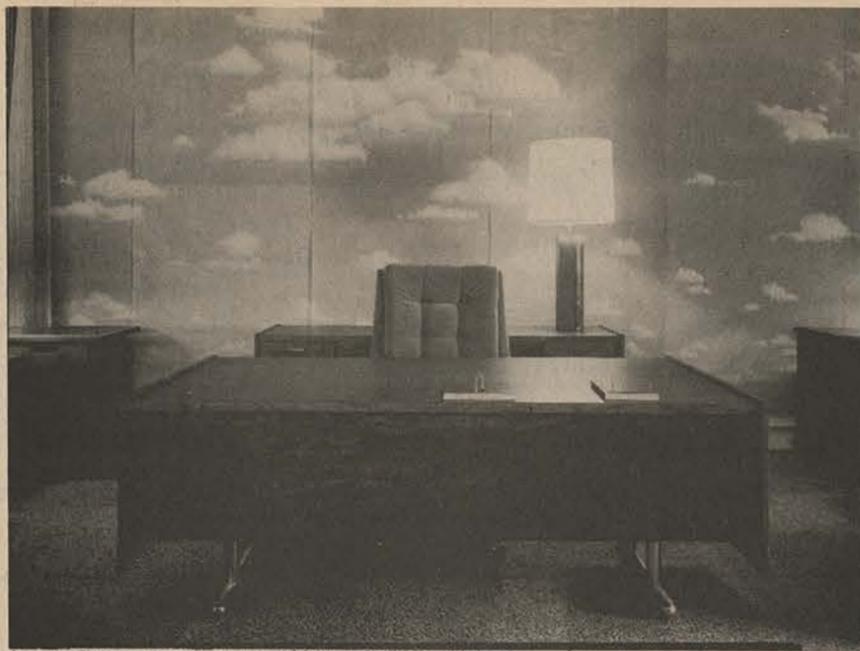
The program will include the following films made between 1975-78. Total screening time: 96 minutes.

Moon Goddess	Eggs
Menses	Women I Love
Psychosynthesis	Available Space



Barbara Hammer is a film and performance artist whose work has contributed significantly to a growing feminist cultural movement. Her "strikingly individual work reflects the heritage of Maya Deren in the development of a cinema of personal expression. Through a rhythmic, incantatory style, Hammer creates images of high emotional intensity that concretize fantasies and fears. Evocative of Deren, too, is the creation of a vivid picture-language: complicated cinematic metaphors that have the vertical dimensions of dreams rather than a linear, horizontal narrative structure" (Women's Media Festival). Hammer is currently concerned with creating environments where the viewing audience becomes the visual makers of screen images and by doing so fuses the creative and spectator aspects of film.

Barbara Hammer is currently touring Eastern Canada with works showing at Queen's University, Kingston, Ontario; Powerhouse Gallery, Montreal.



Lynne Cohen, photo courtesy Yarlow/Salzman Gallery.

## Exhibitions

### Pursuit of the Bilateral

LYNNE COHEN AT YARLOW/SALZMAN GALLERY, TORONTO  
December 9, 1978 — January 13, 1979 reviewed by Patricia Gruben

Lynne Cohen photographs interior environments—skating rinks, banquet rooms, apartment house lobbies—as they look after the night cleaning crew is finished with them. Most are public areas, but they have the private, after-hours ominousness of locked arenas. The tension we feel from looking at them comes from a sense that we have sneaked in on Sunday morning and found everything waiting for us in thoughtful symmetry. We are in on a private screening of an image which before or after our moment is inhabited by humans like us with muddy boots and cigarettes to stub out; but in the background of each shot Cohen fixes for us we hear the hum of giant floor polishers just out of camera range. Absent humans have set this display, ordered the arborite tables and the murals from furniture catalogue photos which look somewhat like Lynne's own, but lacking the quirky expedience of real space which she preserves.

The arrangements offered to us by these public proprietors and by the photographer with her relentless pursuit of the bilateral have this de-

finite dual consciousness behind them—they are not found like arrowheads by chance or caught on the wing. Legally she invades no one's privacy, but she exposes anonymous people in an anonymous way. The decor is a reflection of the impulsive utilitarianism of the seventies. The plasticity of modern materials opens the door to all kinds of design libidos. The human evidence behind each arrangement in space is left for us to explore like tourists arriving in a piazza painted by de Chirico.

In some of her photographs, the objects seem weightless but permanent, as if a reception area had been organized long ago and then abandoned; no issues of current magazines lie around to date the place for our investigation. Others, like the convention displays, impart a sense that confident professionals are appealing to us with temporary but well-planned sales devices. A furniture store office set with an impressive executive desk and chair speaks of the grand shallowness of the low-budget facade, with peeling, badly hung sky-and-cloud wallpaper expos-

ing its own seams (still cleanly and symmetrically, as if done by a machine, but one slightly out of adjustment).

Several of the photos feature natural illusions or representational art: an Old South mural behind an optician's desk; seven hairdryer chairs with leopardskin upholstery under a hula-grass awning; a remarkable indoor swimming pool display, with a fake house corner on one edge and a photographic birch forest mural on the other. Molded styrene furniture suggests, without quite conforming to, the human shape.

The composition and printing of these pictures is so precise, and their subject matter is so controlled, that tiny imperfections are magnified into evidence. Specks of dust on a polished wooden floor are the only random notes in a gym dressed for a dance, and they take on almost hexagrammatic significance. How much can we learn from these environments? Who's having the party? What is for sale? The bleeding of thin daylight through translucent and perfectly hung drapery transcends the material like a clerestory window.

But the significance is not religious, except in a memorial sense. And Cohen's role as photographer involves social commentary only minimally if at all. Some critics use terms like 'gentle irony' to describe her point of view, but with such a straightforward approach as hers we must recognize even more than usual that there is no detachment of the observer from his or her own values. The photographs become ironic through our own bitterness or repugnance, not hers. I think Cohen's concern is with composition rather than sociology. Her own apartment looks like the places she photographs, pristine and eccentrically economic. The prominent piece of furniture in her living room, and a source of utilitarian pride, is a large wood-grained plastic humidifier.

If her aesthetic were an affectation or a politic, the photographs would not be as strong, and as a body of work they would not be as consistent. Cohen's eye shows no trace of smugness in this collection taken from her work of the past seven years. The gleam of plastic, the floral texture of sculptured rugs, and the luminescence of sheer pleated draperies are her subject matter, not the so-called depersonalization of modern life. ■

## Exhibitions

### The Last Conceptual Artist

TEXT/CONTEXT: JOSEPH KOSUTH / CARMEN LAMANNA GALLERY  
Toronto, November 18 — December 7, 1978, reviewed by Karl Beveridge  
(Reprinted from Artists Review, vol. 2, no. 6, Dec. 6, 1978.)

The casual passerby, used to looking through the window of the Carmen Lamanna Gallery at earnest examples of 'international' angst, is currently confronted by a notice in the window. Beyond this notice, which has been cleverly placed on a transparent backing, the gallery is empty. "Aha! Mr. Lamanna has finally been evicted." Then, with a suppressed smile, this passerby reads no less than 217 words explaining that this notice/text is presently not only being read (revealing in itself), but that it is 'framed' by the aforementioned gallery space, which in turn exists in a "social, cultural and political space." The particular social, cultural and political forces are not mentioned. Half-frozen and thoroughly disgusted, this hapless victim slushes off, convinced that this is simply another example of corporate amnesia.

More 'sophisticated' types might venture in to question the author/artist's intentions, (what socio-politics is he talking about?) only to find a figure lurking in the back rooms, who, if he hadn't got a chance to run downstairs, would grunt and smile hopelessly in response. The perpetrator of this 'revolutionary' statement, however,

photo courtesy 'Vanguard' / Carmen Lamanna Gallery

would be back in New York plotting even more devastating pronouncements to be hopefully (?) placed on our city's billboards and elsewhere: "If you look beyond this text you will see the sky. But the sky itself is framed by a social, cultural and political space; i.e., God!"

Mr. Kosuth, described in the current issue of *New York* magazine as the last conceptual artist (!), and a self-proclaimed feminist-anarchist (!?) intends these statements to be searing critiques of the system he has so well serviced. But Joseph has simply utilized an already worn critique as a formal device which may have seemed interesting 10 years ago (had not Lawrence 'in/out' Wiener been around). Politics in this guise consists as a 'word' in the formal fabric of a questionable career. Politically the work reinforces the apotheosis of capitalist aesthetics. Politics and therefore culture, to be effective have to do more than simply (and simplistically) nominate their context. In its social practice, as well as its production, it has to align itself with the social forces that seek its overthrow. ■

Karl Beveridge is an artist and former co-editor of *The Fox and Red Herring*. He lives in Toronto.

What is this before you? You could say that it is a text, words on a window. But already at this point this text begins to assume more, mean more, than simply what is said here. Even if this text would only want to talk about itself, it would still have to leave itself and have you look past it, into that gallery space beyond it which frames this text and gives it meaning. This text would like to see itself, but to do that it must see that larger social, cultural, and political space of which it is a part. Whether you see this text or beyond it, there is a discourse which connects this (as a sign, window, work) to you. It is part of that same act (now) of writing/reading which produces and re-produces that 'real world' of which this (text/gallery) becomes part. This (writing/reading, text/gallery) is a moment within a process of construction which includes you. For you to see this (discourse) you must see beyond this (text/gallery); for you to see this (text/gallery) you must see through this (discourse).

# AUDIO GRAPHICS

NEW/OLD EXPLORATIONS IN SOUND & LANGUAGE ART

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SOUND POETRY  
A CATALOGUE

edited by  
Steve McCaffery  
and bpNichol

## Television

### On TV

THE GINA SHOW ON CABLE TEN, VANCOUVER

reviewed by Hank Bull

The most important thing to remember when you're on the air is that there actually is an audience out there. It would be simpler if the audience were in the same room with you. The feedback would be "live". You'd get a gut feeling. But in the isolation of the broadcast studio you have to conjure up before you the vision of a viewer and imagine its reaction. In a live audience there will always be those who are bored or all but openly hostile, and who can't remove themselves by the simple act of turning a knob. So, contrary to what you might think, your strongest ally is not the live audience, but rather that nebulous, edgeless, uncountable gargantua: the audience at home. Don't forget that it is there. Don't fold back into narcissism. Don't get too far from the mic. or your projection will fade and your signal get lost on the air waves. On the other hand don't imagine too hard about the audience. Don't feel naked under its gaze. Don't get mic-shy. Don't suffer surveillance paranoia. Feel the new, effective way! — feel as if YOU can see the audience. Yes! See right through the process and into the living room. Even if it gets up and leaves, you're still there, looking in, reading the news and watching.

George Orwell: *We live in an age in which the average human being in the civilized countries is esthetically inferior to the lowest savage. (1)*

HB: Yes, it's true. The poor old viewer is getting pretty passive. Less ESP too.

Orwell: *It is difficult to imagine that poetry can ever be popularized again without some deliberate effort at the education of public taste involving strategy and perhaps even subterfuge.*

John Anderson, producer of *The Gina Show*: We are trying to figure out what to do about all those people at home and shooting their own videotapes. Like what's the difference between home movies, TV and artists' videotapes? To a certain extent you have to train people to be skilled with their visual vocabularies. I think that all these Betamax units

should engender another type of communication but first people have to see it on TV. I want to show people how to be on TV.



#### The Truth About Gina

Vancouver Cable 10 airs two art shows a week. One, called *t.b.a.t.v.*, is produced by students from U.B.C. Each week the work of one individual is featured. This week Barry Gordon ran a lot of silent super 8 — trees, traffic, short shots, intercut. This was my first exposure to broadcast TV without a soundtrack. Some people switched to *t.b.a.* during the commercial breaks in *Mork and Mindy*, and someone else said it would make good dinner television. I enjoyed it. Everyone talked because there was no soundtrack.

*The Gina Show* stars Gina, who interviews, advertises and introduces video clips from various sources. Since its beginning three months ago *The Gina Show* has become a focus, not only for John Anderson and the crew but also for street level art viewers here in Terminal City. Both *Gina* and *t.b.a.* have a home-made, spotty quality with the occasional hot show. Both shows improve as they age as do the contributions of the regulars, notably Digit, Lipskis and Relican. Some people like these shows; some don't. Their producers are learning a lot about video, TV and broadcasting, and so are regular viewers.

*The Gina Show* is shot around town, edited at Cable 10 and aired in 3/4" cassette form. The Cable Company does not get a dub. John presents receipts for up to \$25 worth of expenses each week. I asked him how he felt about this.

J.A.: I'm not too concerned with it right now. This is my first show. There's no contract. I think everybody should have money, and while it's not the reason to do anything, the people who do the show should get paid and some way should be found of paying the organizations that they make use of, such as Western Front, Pumps and Video Inn.

H.B.: What would you say to artists who won't air their tapes for *Gina* because they're tired of showing for free?

J.A.: I'd say it's hard to figure out what *The Gina Show* is. Is it a magazine? Is it an art gallery? Is it a TV show? It has things in common with all of them. In a magazine (*File, Centerfold*) one isn't normally paid for being in it. . . But then sometimes a magazine piece actually be-



#### NORMALIZATION OF RELATIONS

by John Anderson

*The arts now have an infinitely smaller claim than science and engineering on both private and public resources. This, we have seen, is the result not of public preference but of conditioned belief. People — including artists themselves — are persuaded to accord importance and priority to what is within the competence and serves the needs of the technostucture and the planning system. The means for emancipating belief — for releasing it from service to the planning system — is a matter to which, obviously, we must return.*

John Kenneth Galbraith  
*on The Market System and the Arts  
in Economics & the Public Purpose*

**T**he *Gina Show* presents video art. It organizes and participates in real time media events with research, interviews and publicity. The product is an anthology of current art activity in Vancouver.

For too long those who have been exploring and pushing the limits of art have experienced a feeling of alienation from the rest of the community in which they live. The feeling has been that given time, maybe a long time, the rest of the world would catch up.

With the media, photography, film and especially video in the context of broadcast, where the viewer normally uses the information to form or conform his relationships to the outside world, the emphasis has shifted dramatically from a pure form of aesthetic research to that of the personal, the sociological and philosophical. A new emphasis has developed in the area of the artist immediately confronting and reacting with the audience.

In effect the whole meaning of video research is altered. The motivation becomes totally different than that of the art magazine. The function of *The Gina Show* becomes one of questioning the idea of the artists as an amputated limb of society. At a time when the public is experiencing a greater awareness of the value and enjoyment of art, politicians and those who hold power are paradoxically able to deny the value of our contribution. *The Gina Show* seeks to give us a voice, and hopefully to give a voice to those who support the arts. Therefore the overall scope of the program is to find out to what extent the amputated limb can be rejoined.

## Television

comes a work of art. I create my things specifically for the show, things that could only be shown on *The Gina Show*. They wouldn't work in an art gallery. That doesn't diminish their value as art, which is small and no one would make a bus trip in the cold to see them. . . And the artists' copyright I don't think is a problem because people duplicating your work off-air is not going to cut into anyone's market and no one is going to set up a marketing system of off-air dubs of artists' videotapes.

#### The Truth About Cable

Some tapes are not designed to be broadcast. They're too intimate. They wouldn't work on TV. Some artists don't want their work aired for this reason; but more often it's because they, the artists, are not being paid and they feel that somehow the cable company is. John's most militant critics would say that he is playing into the hands of the cable company.

Orwell: *More and more the means of production are under the control of people whose aim is to destroy the artist.*

HB: Four years ago Byron Black had a show called *Images from Infinity* on the same cable channel. He was paid in film — 50 feet of 16mm colour reversal a week. In return the cable company received a one-inch master, recorded in their studio, which they were then free to show at their leisure, distribute and take to Ottawa as proof of their lavish support of the artist. Byron Black even had trouble getting dubs.

Orwell concluded his essay on a cautious but positive note. He said that although "the tendency of the modern state is to destroy the freedom of the intellect", it still needs artists, filmmakers, writers to build its images (today this would include to operate its computers and broadcasting facilities) and it must allow them a certain minimum of freedom to do the job. Consequently, productions that are all wrong from the bureaucratic point of view will always have a tendency to appear.

Orwell: *The radio was bureaucratized so early in its career that the relationship between broadcasting and literature has never been thought out. It is not certain that the microphone is the instrument by which poetry could be brought back to the common people and it is not even certain that poetry would gain by*

## Television

being more of a spoken and less of a written thing. But I do urge that these possibilities exist, and that those who care for literature might turn their minds more often to this much despised medium.

HB: OK, that was in 1945. Thirty-four years later the situation has not improved. Poetry has not been brought back to the common people. There is nothing wrong with Chuck Berry lyrics but Pop is not the only form of literature. In fact, when's the last time you heard DEVO or the Clash on the radio? These are popular bands but they're not getting air time. Generally, the media have tightened up, not loosened up, as George had hoped they might. Even he couldn't foresee the fine-tuning capabilities of the "computocracy". Most of us are still bothered by bureaucrats; wait 'til the computers get really on the case.

### Get a Gut Gut Feeling

So what's the point? He's not being paid. He's not being as well trained in broadcasting as he would be in a straight course and there's no career in it for him, at least not as a broadcaster of so-called artists' videotapes. He has the support of neither the cable company (the company store?) nor of many serious video artists. So why bother?

J.A.: Well I always thought the main reason to do a video show would be so that when you're in public you wouldn't have to explain really, you could just say, "Watch *The Gina Show*". That's why it's so contemporary. It's trying to show people that they could be communicating with video themselves, and I like using the show for telling people about art books, art products, art events. The whole show is just a big advertisement for what's going on. I advertise the show but I don't advertise myself. I hide behind the show... Also, I can't talk to people very well unless it's business, so I thought I could have a TV show and invite people over and we could talk about the TV show. It gives me a chance to be around people instead of just being an artist.

(1) George Orwell, "Poetry and the Microphone", 1945, from *Such, Such were the Joys*. Harcourt Brace, 1950.

Hank Bull of Vancouver is an artist, musician, radio journalist and video producer.

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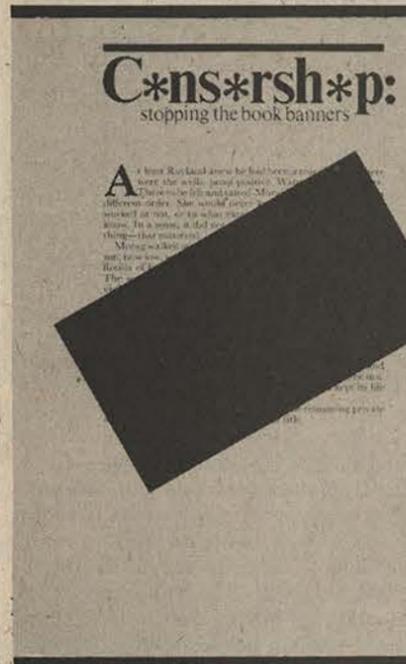
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## Publications

### How to Keep Books

CENSORSHIP: STOPPING THE BOOK BANNERS

reviewed by Lisa Steele



This short booklet was prepared with the mandate to: "... prepare you to win a censorship fight." It is directed mainly to English departments of high schools and libraries. But its concerns are all of ours. In the Foreword the history of censorship activity is well-defined as "1. The censor... individual or a group, makes a sudden appearance... protesting the 'filthy books' being pressed upon immature children. 2. The forces of enlightenment respond... in high 'literary' terms, or with the conventional anti-censorship arguments. 3. Public opinion is aroused on both sides, whereupon some political compromise becomes necessary to settle the controversy." (emphasis ours).

This is the key to this work about censorship: that once this issue (censorship and the banning of books in particular) becomes a public debate, it is primarily a discussion between two groups who have nothing in common and who have no common vocabulary with which to

communicate. It is the public-debate format. But at the end of this debate is the vote. And whether the vote is in the forum of the school board, the library, the gallery, or the TV station, whoever is best organized is going to win. There is no place for the idealism of "right triumphing over the forces of darkness." Rather it is a question of organizing the battle to your advantage before the attack.

The specifics of this booklet pertain directly to school boards, English teachers and librarians but the generalities can be extended to artists using all media, whether it is content of artists' video that will be censored from television and cable stations, nudity censored from performances and photographs, or the censorship of publication's reporting any of these activities, we have to be prepared now for this actuality. The booklet itself stresses this solidarity: "We are aware that these efforts (to combat book banning) are related to a larger pattern of pressures, both political and social, being brought against the educational system, against films, radio and television and against the graphic and theatre arts. These pressures are at work in the world of communications and in the administration of justice." The Toronto Sun meets the Attorney-General.

In view of citizen's rights groups, consumer-pressure groups and the recent so-called "Tax Payers' Revolt" as illustrated by California's Proposition 13, it becomes obvious that people, all people, are realizing the effectiveness of organizing for political muscle. In this booklet, Ken Donelson explains what this is doing to schools in the 1970's: "... we can expect to see even greater pressures for censorship exerted in the remainder of the 1970's. School taxes are rising, students 'can't spell the way they used to,' and innovative programs often irritate parents who do not understand why the programs were introduced in the first place.

That magically nebulous word 'accountability' has caught the fancy of a public all too eager to find fault with an educational system whose products, the students, do not always happily accept the 'traditional values'... of their parents." (It is possible here to read 'artist' for student and 'public' for parents and see how this issue strikes in another context as well.) This pressure, which has its base in economic stress, is also beginning to be applied to artists' activities. Political and sexual content is going to come more and more under attack as the taxpayers demand this 'accountability' from the artists they are funding. As parents are coming to view primary and secondary education as something that they are paying for and consequently should have some control over, so the public is coming to view State-supported art activity in the same way. As artists we have to be aware of this and not simply mount a counter-attack to each new offensive. This booklet, *Censorship: stopping the book banners* is a useful tool in expanding our awareness as we move closer to not only the State-funded art system we have now, but also the Public-controlled one we may see in the future.

Perhaps the overwhelming message of this booklet is one of awareness. That is, that English departments, librarians and teachers must not isolate themselves from the very group which they will be opposing when the seemingly inevitable confrontation arises. Preparation is needed; communication skills need to be sharpened; clarity of position is a necessity — before the censor strikes. And the same applies to artists.

*Censorship: stopping the book banners*, was prepared by the Writers' Union of Canada for the Freedom of Expression Task Force of The Book and Periodical Development Council. It is available from the BPDC, 86 Bloor St., West, Suite 215, Toronto, for \$1.00.

## Black Phoenix

THIRD WORLD PERSPECTIVE ON CONTEMPORARY ART & CULTURE

reviewed by Kenneth Coutts-Smith

**B**lack Phoenix, edited by Rasheed Araeen and Mahmood Jamal in London, presently going to press in its third issue, is a magazine that first appeared last January under the subtitle "Third-World Perspectives in Art and Culture." The surprising thing is perhaps less the advent of this promising journal than that it (or something like it) did not appear before.

London has long housed (or rather, more appropriately, obscured) a significant population of artists from Africa, India, Asia and the Caribbean whose individual cultural identities teetered uncomfortably between the commitments of indigenous Third-World cultural traditions and the question of assimilation into the dominant cultural mainstream.

Throughout the late fifties and the sixties, a broad informal community of Third-World artists collected in London. Most of them were (at least in terms of graduate studies) the products of the English art-school system. At the same time, almost all of them retained an intense, though often somewhat inarticulate, allegiance to varying forms of a non-European focus. At one time, in the middle sixties, there were perhaps a couple of hundred painters and sculptors of significance and achievement collected in one place; yet, with very few exceptions, they achieved only a very tenuous acceptance in the overall art-community.

They became transparent, as it were, to the institutions of the support structure. Neo-colonialism maintained that they were citizens of independent Commonwealth (or ex-Commonwealth) countries, and thus were ineligible for support, purchase or funding from either the Arts Council or the British Council. Public galleries rarely bought their works since the artists could never be clearly identified in the institutional pigeon-holes; they were neither "English" painters on the one hand or significant and accredited "foreigners" on the other. By and large, their personal artistic careers were defined by an elaborate shuttle between the various poles of the colonialist paternalism of the Common-

wealth Institute, the marginal galleries, the "arts laboratories", and silence.

A few, like Chandra, Souza or Aubrey Williams, achieved a brief commercial success and were absorbed to some degree or another into the market system; but at the cost of either experiencing a significant degree of acculturation into the *Beaux-Arts* traditions of the London-Paris nexus or of accepting a personal (and, retrospectively, humiliating) role as exemplars of the exotic.

The remainder found almost no platform except (during a few years in the rare examples of Denis Bowen's New Vision Center Gallery and Victor Musgrave's Gallery One. Mutually isolated from each other on both the physical and cultural planes, the Third-World artists were never able to form their own infrastructure. The lingering traditions of colonialism (as well as the bourgeois Raj-orientated education many of them had experienced) were perhaps too dominant: individuals remained more culturally fragmented as Indians, Pakistanis, Singhalese, Arabs, Nigerians, Jamaicans, etc., than they were collectively identified in common concerns.

The recent debates in England, however, on the socio-political func-

### BLACK PHOENIX

"I think it means that people are afraid that this... be swamped by pe... ent culture... British character has de... democracy for... much through... there is... might be... join... these... British... take... any... es... But... three

tion and future of the visual arts (a debate, perhaps, currently more achieved in that country than elsewhere) has clearly changed the situation. One welcomes, therefore, the inauguration of a platform designed specifically to deal with the issues of Third-World art in this context. It may well be precisely because of the British colonial past that London is so apposite a base for such a publication. The cultural and racial diversity inherited from the Empire and the Commonwealth can provide a power-base for an authentic Third-World cross-section in the cultural debate that is quite unlike that which is possible elsewhere.

The problem of the "black" artist in America remains largely that of the American negro; in Canada that of the Amerindian and the Inuit; in France, that of the Arab; in Holland, that of the Indonesian. On the evidence of the first two issues of *Black Phoenix*, London would seem to offer the forum for a debate that transcends the more closed national or aboriginal issues.

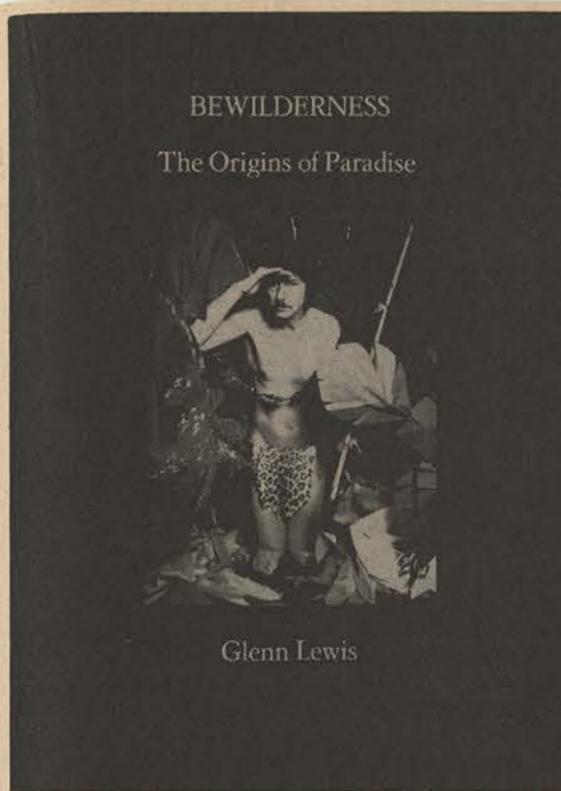
The extended editorial of the first issue, "Preliminary Notes for a Black Manifesto," sets out (though in, it is true, somewhat tenuous form) the parameters of the main problems and concerns. This initiative is developed in important texts by such as the Tanzanian N. Kilele, the Nigerian Babatunde Lawal, the Uruguayan Eduardo Galeano, and the Chilean Ariel Dorfman. Excellent contributions come from Guy Brett, Ayub Malik, Mahmood Jamal and Rasheed Araeen. The latter expands on his editorial position with the example of his own fine-art work in presenting a significant text-and-photo-sequence from his performance event *Paki Bastard* which was staged during July 1977 at the Artists for Democracy gallery, a London collective art-space organised by David Medalla and others.

*Centerfold* welcomes this important addition to the growing circle of international publications which are currently devoting themselves to an analysis of the cultural contradictions of the present stage of capitalism's decline in the place of the more traditional art journal (and alternate network) concerns with the sanctification of art products and art producers. ■

Kenneth Coutts-Smith, art historian, artist and former Associate Editor of *Art and Artists*, is currently living in Toronto.

### BEWILDERNESS

The Origins of Paradise



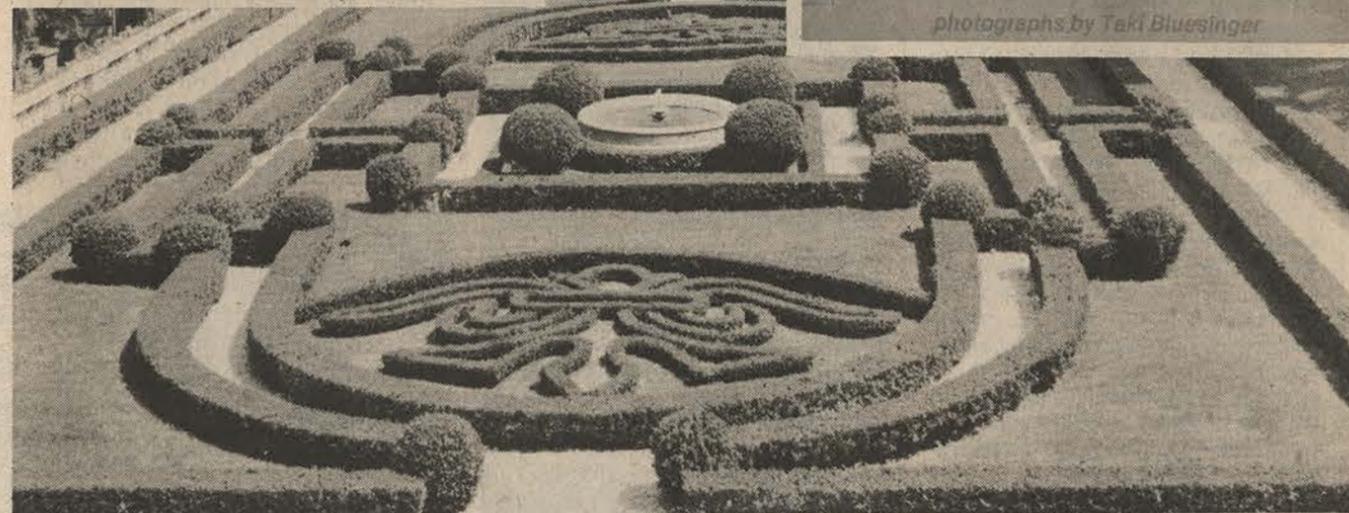
Glenn Lewis



Glenn Lewis

JOURNEY THROUGH AN IDEALIZED PARADISE

photographs by Taki Bluesinger



courtesy "impressions", no. 20.

### Publications

## Heaven on Earth

BEWILDERNESS: THE ORIGINS OF PARADISE by Glenn Lewis  
Vancouver Art Gallery, 1145 W. Georgia St., Vancouver, V6E 3H2, 64 pages.  
reviewed by Tom Sherman

**G**lenn Lewis is Flakey Rosehips of Vancouver, British Columbia. He was a founding member of the New Era Social Club, Intermedia and The Western Front. At one time Glenn Lewis was renown for his accomplishments as a ceramicist. For a couple of years Mr. Lewis served as a trustee on the board of the Vancouver Art Gallery. Actually in 1974, in his

first year as a trustee, he appeared as Adolph Hitler at the grand opening of the Art Gallery of Ontario in Toronto. And if I remember correctly, he was physically attacked by a couple of gentlemen in the main hall of the expansive museum. Glenn was very strong that night.

Most recently, Lewis has been playing the part of a Pygmy. A pri-

mitive of diminutive stature. He has appeared on numerous occasions 'walking' on false feet tied to his knees with spear in hand while belting out impressively melodic arias from his own Jungle Opera *We All Sing the Same Song* (see a video tape by the same title, produced at The Western Front, 1978). Is this not sound poetry from the State of Bewilderness? Where is this State of Bewilderness? Why is Glenn Lewis making Pygmy Video?

Let me begin with *Bewilderness*. This is the title of the catalogue published by the Vancouver Art Gallery in conjunction with Lewis' solo exhibition of the same title at the gallery December '78 - January '79.

## Publications

I understand it has become known as the exhibition 'with the talking tree'. But that is just hearsay. The catalogue itself, *Bewilderness: The Origins of Paradise*, is a large photo-text essay presenting a history of the idea of heaven on earth. Illustrated with large clear black and white photographic reproductions of idyllic scenes of the natural world, it is formatted on hard white paper; not bad printing; fair layout; plenty of pictures; with too much information in the text to be read along with the initial flow of the photographs. The essay is packed with mythological references excerpted from many sources. The essential body of the text is assembled not written. Lewis has done a beautiful job splicing these found paragraphs together. The extensive research behind the whole project makes the project. This is not the kind of information that is easy to assemble effectively. Complex symbolic referencing. And yet this text reads like a story. It is a small library cut into a large magazine format.

If you are not interested in the idea of heaven on earth, forget the rest of this. If you are interested, this is a book you can spend a couple of hours in. More than once. Especially if you have fantasies of a Paradise in Nature where mankind can live in harmony with the rest of the plants and animals. The Tree of Life and friendly snakes and a consciousness that can make do with what's cooking. Remember, (*Bewilderness*) there is no Paradise until the helicopter hovers overhead with its searchlight beaming down precisely focused on the Pygmies eating supper. Nothing is perfect until it is gone. *Paradise Lost*, John Milton, 1667. . . 1671, *Paradise Regained*, John Milton. Lewis diagrammes the Fall of mankind from the Garden of Paradise through this compendium of traditional myth. The written way things must have been before writing. The photographs by Lewis and Bluesinger (and others) cover the present and suggest there is still a patch of Paradise on Earth here and there. I gather Lewis is saying there is still a choice an individual living today can make. One can have their world make a little more sense if they realize some 'natural' relationship with the world. Beware! The popular media scientists have already told us many times that 'everything man has ever done or will ever do is natural.'

And as California taste and philosophy crept into the lyrics of black ecology music playing on the sound systems of the urban ghettos of the Western World, more and more people felt as though 'they knew too much' to even consider engaging in 'natural' fantasies. No matter what city you live in, whether or not it is surrounded by mountains, you will find this catalogue high quality es-

capist literature. If you don't have a cottage it will read like religion. More Sierra Club than Whole Earth. But the packaging isn't recognizably West Coast or Pacific, even though it was produced there. Foreword by Luke Rombout. Introduction by JoAnne Birnie-Danzker. Most of the photographs by Glenn Lewis and Taki Bluesinger. Includes biography and bibliography of the artist. ■

## Cool Green Titles

**JOURNEY THROUGH AN EARTHLY PARADISE** by Glenn Lewis  
Photographs by Taki Bluesinger. Box 5, Station B, Toronto M5T 2T2. 34 pp.  
reviewed by Tom Sherman

**J**ourney Through an Earthly Paradise, published as *Impressions Magazine* No. 20, is one of the snappiest magazines I've seen on the newsstands in a long time. Right off the top, the cover is very attractive with its cool green titles on the slick black and white field of photographic illusion. There is some eclectic or mixed text, but this is more apparently a photographic essay on garden paradises (formal gardens) of Europe, Eur-Asia, and Asia. Glenn Lewis and Taki Bluesinger travelled researching this project in 1976. Bluesinger photographed the gardens they both experienced. Rodney Werden designed the magazine. For a couple of bucks, this is one of the richest magazine experiences around (thick with coherent information) if you are interested in formal gardens.

The text is once again carefully edited and well assembled, but it is far from being the literary experience the *Bewilderness* catalogue can be. The intention is clearly different. The elements of the formal garden, the garden/paradise in both a figurative and actual state, these elements are sequenced in a basic linear structure, to be shown clearly: there is the gate, the path, the cloister, the waterway, and the grotto. There is an equivalence of information between the written and visual thought — a weave of material that is well thought out in its presentation.

This thought is symbolic rather than romantic. We are not asked to expand the universe of our imaginations. Rather we are presented with select information whereby we can determine our own level for entry

into the magazine at hand. This symbolism of level offers us a logical alternative to the repetitious and arbitrary statements commonly used in symbolic analysis: 'this stands for this' or 'that stands for that.' For example, each garden could be looked at through three levels: it could be an earthly garden; a place of heaven on earth; or a playground of underworld creatures. I would like to suggest that when we are actually in the garden/paradise; when we are in a state of great physical beauty, the symbolism of level may well be established by the conditions of the weather; the temperature, humidity and the quality of the light; i.e. the atmosphere of the garden. And if I go that far, I may also suggest that when we look into the photographs and words of this magazine, the symbolism of level must be internally designated by the current emotional conditions of our minds.

The question is can we find enough light in our deepest animal memories, can we find the key to access enough timeless nature to allow this print media to activate an awakening in our primitive souls? Can we get enough nature to leave our minds to die in all of its splendour, to be reborn in the truth of its order? I think I know what Glenn is asking of his audience, but I haven't felt that way in years.

I prefer the *Impressions* magazine to the *Bewilderness* catalogue, but that Pygmy on the cover of the *Bewilderness* essay, Glenn Lewis looking out from his sense of humour, it may be the key that allows me to take the rest of this seriously. ■

## Performance

### In Ten Sity

PAUL WONG AT THE VANCOUVER ART GALLERY VIDEOSPACE

December 2, 1978

reviewed by C.K. Tomczak

**Y**ou're caught in a vicious circle, surrounded by a group of so-called friends, you're caught in a vicious circle and it looks like it will just never end, 'cause some people think that it's nerves, and some people think that it's not, and some people think that it's things that you do, and others think that you were cold when you were hot, they think that that was what it was all about."<sup>1</sup>

In the centre of the Vancouver Art Gallery Videospace Paul Wong has erected an eight foot open-ceilinged cube. The structure of the cube consists of an exterior layer of 1/4" plywood, a 2" x 4" framework, an interior layer of 1/4" plywood, and a layer of 1/2" polyfoam covered by tightly-stretched blue vinyl. In the centres of the four walls, holes have been drilled to accommo-

date video cameras with wide-angle lenses. An additional camera is mounted directly above the enclosure. Five monitors have been placed on each of the four sides of the cube, corresponding to one of the five cameras. An audience surrounds the cube staring at the blank monitors;



they are in no way aware of the interior of the enclosure. Paul Wong enters the videospace through the crowd and climbs over the walls of the cube by means of a ladder. Wong now isolates himself from the audience while remaining in the same room. Just as soon as we are aware of his once-removed presence, an audio track begins proclaiming, "In ten sity is a physical and mental state of being. In ten sity reflects a certain vein of thought energy: of existence, of tolerance. Dedicated to Kenneth Fletcher." This is followed by three simultaneous events: an electronically altered sound track of familiar punk music, the activation of the monitors revealing the interior of the cube to the audience for the first time and the activity within the cube consisting of Wong aggressively throwing himself against the walls and dancing in violent and ritualistic gestures.

"In treating his patient the shaman also offers his audience a performance. What is this performance? Risking a rash generalization on the basis of a few observations, we shall say it always involves the shaman's enactment of the 'call' or the initial crisis which brought him the revelation of his condition. But we must not be deceived by the word performance. The shaman does not limit himself to reproducing or miming certain events. He actually relives them in all their vividness, originality and violence."<sup>2</sup>

**T**he contemporary shaman may feel compelled to display his or her rituals in the medium of electronic communication, the implications being a form of religious expression suited and eventually designed for satellite distribution. It may be of interest to note that the audience's participation in Paul Wong's ritual took the form of wall pounding and encouragement of his self-destructive gesturing right up to the point, near the end, when five of his colleagues joined him in his "cell" and effectively broke the media barrier. ■

<sup>1</sup>Lou Reed, "Vicious Circle", 1976.  
<sup>2</sup>"Structural Anthropology". Claude Lévi-Strauss.

C.K. Tomczak is an artist and a director of *Pumps* in Vancouver.

## Performance

### Cognoscente

HUGH KENNER  
reviewed by A.S.A. Harrison

Hugh Kenner is a walking encyclopaedia of English literature, teeming with stories and information about writers and writing, quoting freely, often giving page numbers, line numbers, dates. At 56 he's written more than a dozen books, mainly about modern writers such as Joyce, Pound, Eliot, Lewis, Beckett. His books vary dramatically in style, in keeping with his idea that the critic must genuinely respond to a body of work; taking care to find the right voice for discussing it. Known mainly in literary circles for most of his career, Kenner is lately gaining wider public acclaim. His most recent book, *Joyce's Voices* was reviewed in the *New York Times* last December.

In early January Kenner was in Toronto talking about literary criticism to a group of 10 over three evenings. His visit, including a public reading at Art Metropole was sponsored by The Nightingale Arts Council.

Kenner acknowledges only two kinds of writing: narrative and lists. (Example of a list: *The queen died. The king died.* Narrative is distinguished by plot: *The queen died. The king died of grief.*) His interest is in criticism as narrative rather than opinion. Anyone can have an opinion, he says. He sees the critic's func-

tion as one of sharpening the perceptions of the reader — by naming things and by imparting information. Relevant information begins to be lost immediately as the work is produced. It is the critic's job to retrieve it.

Evaluating art of our own times is difficult or impossible, Kenner says. There is often no available language and no basis for comparison. People are unconscious of the conventions of their own era. (An artist trying to copy the style of another culture will merely modify the style of his own culture.) Standards arise through comparison. Judgement is comparison performed with the certainty of habit.

Asked about Virginia Woolf, Kenner said that he would be inclined to become gossipy and self-regarding in discussing her work. He feels it's unproductive to write about work you don't respond well to. On Gertrude Stein: She's like absolute zero. You need it, but you don't want to live there.

Kenner is a Canadian, born in Peterborough, educated in Toronto and at Yale. At 27 he took a post at the University of California and from there went to Johns Hopkins University in Baltimore where he still teaches. A remarkable fact of his life story is that he lost his hearing in a flu epidemic at age 5 and remained deaf until 1964 when his hearing was restored electrically. ■

A.S.A. Harrison, artist and freelance writer and author of *Orgasms, lives in Toronto.*

### Individual Release

TOM SHERMAN AT THE WESTERN FRONT  
reviewed by Stephen Osborne

I became aware of the asymmetry in my face when I was twelve or thirteen, staring into the 3-way mirror trying to comb my brilliantined hair into a perfect and natural duck-tail. My hair parted on the left, and when I turned my right cheek to the mirror I could get it to sweep up over the top of my head and back along the right temple, just brushing the top of the ear there, and then straight back to the occipital bone where the hair at the nape cut under it abruptly, ridging it just a bit along the steep and necessary angle. I saw that my nose, viewed in this perspec-

tive was perfectly straight; repeated endlessly down the mirrored corridor, it confirmed and balanced the classic, ridged angularity of the back of my head.

But when I presented my left cheek to the mirror my nose became lumpish, wide and bent down at the bridge. The hair on that side fell straight from the temple; it would not sweep back. The effect was of blunt angles and harsh, inharmonious planes, crudely accentuated by the line of my spectacles.

My face seemed to me to be two faces, arbitrarily assembled into one,

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and for many years I tried to address the world from a right-hand three-quarter perspective; photographs confused me, mixing up the two sides and reversing the mirror image I had studied so closely. Occasional reflections in shop windows always startled me — every accidental angle seemed to create a new face.

When I was twenty-five I grew a beard and more or less forgot about the problem of my face. I learned to look only at the eyes when I looked into a mirror.

My early struggle with the three-way mirror came back to me in December. The occasion was a video performance given by Tom Sherman: I was one of the "performers". My role was simple, consisting mostly of staring straight ahead at a spot just above the video camera, at times stationary, but at other times while standing on a turntable that revolved at a fixed speed, turning me through a full 360 degrees. Only my head and upper torso appeared on the screen.

It was while viewing this tape that I remembered the three-way mirror. My image on the screen, turning. Sherman's recorded voice was saying something but I wasn't listening. In the inexorable turning every facet of my face passed under the camera's scrutiny. But instead of angles and perspectives, I was seeing my whole head, plastic and in three dimensions. It was the first time I had seen myself this way: more or less, I must suppose, as others see me. I saw how the bones and the flesh, the hair, eyeballs, all fit together, making a complete head — and the neck, so natural, flowing into the shoulders like that.

The piece was entitled *Individual Release*. Its elements consisted of: my image; the image of a woman also stationary and at times turning; Sherman's image likewise; the image of a taperecorder, a coffeecup, and a landscape shot through the windshield of a car travelling along a freeway. As one image cut to the next, Sherman's voice articulated an accompanying text on the soundtrack. The "roles" could probably be described thusly: me — The Man; she (her name was Mary) — The Woman; Sherman — The Chorus (the first, or perhaps third person).

The performance took place in a large room at the Western Front: two video monitors on pedestals, and rows of chairs fanned out around them. I had been previously only once to a public TV "viewing event," and that by accident one evening

eleven years ago in a village in northern Yugoslavia, where we had stopped for a drink, but couldn't find an open bar. It was only about eight o'clock but the street was deserted, and save for a lamp at one end, in complete darkness. Just past the lamp we came to a large white building; there was a light on above the door and we could hear laughter and music coming from it: on entering, we found ourselves in a large hall filled with what must have been the entire local population. The room was bright and hot and riotously loud. At one end of the room a black and white TV sat on a pedestal; it was turned to full volume, blasting out what appeared to be a variety program fashioned after the *Ed Sullivan Show*. On the floor children ganged around the set and behind them, on chairs, sat the adults. Everyone seemed to be laughing.

Of course, things were a little more sedate at the Front. The room was very dark, and the audience very quiet. Sherman performed a piece called *See the Text Comes to Read You* before turning on "mine". A full description of *See the Text* appeared in the last issue of *Centerfold*; simply put, it consisted of a pre-recorded text broadcast through two speakers held in various positions by Sherman himself, who maintained throughout a dead pan expression, his eyes apparently focused on a point three or four feet beyond his nose. The text seemed to be a lecture assembled from "information fragments" — as the reviewer in *Centerfold* put it — having to do with the nature of "communication" and/or "information" itself. The positions Sherman assumed with the handheld speakers were clearly regulated, and made a recognizable pattern. The text did not follow a narrative, but appeared rather to be made of sentences juxtaposed one to the other. The effect was ponderous and rather mystifying: discontinuous bits of "information" apparently to be assembled in some way in the auditor's imagination — the collectivity of the "audience" thereby being broken down into the separate auditors who comprise it, each of us left alone to make the best of what seemed to me to be an uncertain deal. The piece ended, or "stopped" like so many poetry readings tend to, leaving us to form individual opinions as apparently valid as any others. My opinion that the piece was "boring" was cancelled out by my neighbour's opinion that it was "interesting". What might be called the *content* of

the work neither of us could agree on. Its subject matter appeared to be "communication," the piece itself appeared to be a communication, but *what*, the philistine asks, exactly *what was being communicated?* The reviewer in *Centerfold* is of the opinion that the piece "expresses the 'freakout' when facing the problems of communication of the intimate state of being" — an intimation that, while begging parody, might be translated as "communicating the incommunicable?" This is as much as to say the content of the piece is the piece itself — the pop-formalist argument that leaves one always a little out of breath and just slightly bedazzled.

Being new to the machinery of video, I was curious and somewhat ill at ease during the taping of the segments of *Individual Release* I eventually appeared in. I had not known how unlike a movie camera the video camera is: with the monitor switched on the machine is continually and silently *imaging* whatever is before it; as we set up for a shot we kept appearing, mysteriously, first on one screen, then another. The effect was dislocating, and eerie. With the recording device turned off, our images still appeared on the screen, and during a take I could still see myself there — and Sherman at the camera looked not through the viewfinder, but over to the side, at the monitor.

The machine was a hungry maw, taking us in relentlessly, to the ghost on the screen. And we were a little shy, it seemed to me, finding ourselves, like Narcissus, there in the monitors.

The event itself was a fairly straightforward affair: the TV set was on and there was Sherman's image, looking straight ahead; then Mary; then me. Sherman's voice began delivering the text. For a while I didn't hear him; I was wondering how he had put the images together, what he'd made of them and it was when I had seen each of us on the screen, and the coffeecup, the taperecorder, and then suddenly the highway that I started actually listening to the text — looking and listening, tantalized somewhat, waiting. *There might be something going on here...*

His voice was telling me, and the people around me, about information. Sherman reads aloud in a clear baritone that lends a formal 'authenticity' to his pronouncements, while retaining enough rough edges to be at the same time rather comforting. I



formance and the breath taking variety of approaches. *Little children play with the sound world, answering reflexively; field frogs and other signalling creatures play with the reflex, taking turns leading and following.* — Charlie Morrow

*Some people might not think that it is poetry but I do. The word poem in Greek is "poema". It means to make so I think this is poetry. Sound poetry to me is just neat. It usually has a meaning even if you can't find it. The sounds just fit together like a jigsaw puzzle and ring. They have a nice sound.*

—Melissa Sherman, grade 7, age 12.

The work of Charlie Morrow, Bill Bissett and Jerome Rothenberg best represented the geneological line back to primitive, oral based poetries. Morrow, working in the more intimate environs of Innis College performed numerous of his chants, converting the conventional context of audience-performer into something entirely different. For both Morrow, Rothenberg, and to a certain extent Bissett, sound art is one factor in the investigative application of the techniques of ritual. In one chant, Morrow took the audience out of the auditorium and performed his chant beneath the stars with the complex soundscape of downtown Toronto behind him. It would be wrong to think of this work as some kind of neo-shamanism. I personally don't know what that term means although it's bandied around a great deal. Morrow's is a highly refined, highly informed exploration of the interface between body chemistry, environmental energy, ecology, information theory, linguistics and ritual collected together in the common matrix of voice and diaphragm.

One could perhaps speak of the Festival in terms of an interface between paleolithic and paleocybernetic aspects and the resultant fusions, confusions, infusions and transfusions. Rothenberg's performance showed the possibilities of wedding the technological advantages of taped voice and superimposition to the highly emotive focus of actual human presence in the play-off of live and taped voice in his total translation of the *Horse Songs* of Frank Mitchell. Within the broad strata of the paleolithic could be included the work of The Four Horsemen, Owen Sound (although their performance did contain some notable exceptions, especially *Kinderspielgesang*: an exquisite piece of inventive musico-bricollage, totally devoid of human voice and constructed entirely out of the sound of children's toys), Charlie Morrow (breath chants, vision chants, travel chants and cross species signalling) and Jerome Rothenberg (Senecan oral poetries and Kabbalistic language experiments), Bill Bissett (hybrid chanting and dance) and Konkrete Canticle (the collective exploration of ur-sonologies, prelinguistic utterances, phatic expression and non-linguistic codes detected in and upon found objects: stones, tree bark, the texture of the auditorium walls).

*Sound poetry gives a different respect to poetry & also to language. I think it makes poetry a whole different thing. You can't read the sounds that you can hear. I think it's a good type of poetry, because it isn't just things that rhyme, about nature etc.* —Julie Steiner, grade 7, age 12

Within the framework of the paleocybernetic could be included the *poésie sonore* of Henri Chopin, the electronic tape of Steve Ruppenthal, the "merz-sonology" of Larry Wendt from California and the American collective Co-Accident. The latter group were the youngest performers at the Festival and filled the whole week with the sense

of an amazing freshness and promise. Their performance was by far the most technically ambitious of the entire Festival. Too complex for the facilities at the St. Lawrence Centre, Co-Accident performed at A Space within an installation of their own construction. The piece itself consisted of a fifty minute, non-developmental saturation within the polysensory environment of multiple video, video feedback, performance art, synthesized voice, film and slide projections.

*The sound poem appears to me as homecoming for poetry, a return to its source close to the spoken word, the rhythm and atmosphere of language and body, their rites and sorcery, everything that centuries of written verse have replaced with metaphors and advanced constructions.*

—Sten Hanson

One of the most striking aspects of Co-Accident's performance was the dominance of human metaphors. Theirs was a performance that placed human energy within the flows and networks of electronic environments. Alec Bernstein, for instance, in medical dress operated a synthesizer placed within an incubator and whilst a metaphoric interpretation was not essential, their assemblage permitted a free range of interpretation.

*Poetry is open. Now. Its codification is open. Now. Permanently. Undefined, uncatalogued, unchartered for eternity.* —Bernard Heidsieck

It is within the drifts through those fissures created by the collision of the paleolithic and paleocybernetic, among the ad hoc hybridities, the hueristic androgynities, created for the moment from an attitude of total openness, non-doctrinaire and ruthlessly investigative that we find the key propellents in the Toronto Festival.

*the recovery of poetry is achieved in the laboratories of the word. . . by its very nature phonetic poetry is destined for the stage.* —Arrigo Lora-Totino

The appearance of Bob Cobbing, Henri Chopin, Bernard Heidsieck and Arrigo Lora-Totino was long overdue on this continent. Their work, dating back to the fifties, marks the second generation of contemporary sound poetry after the contributions of Dada and Russo-Italian Futurism. Yet what made their appearance doubly exciting was the context provided for them of a younger generation of artists: Co-Accident, The Horsemen, Owen Sound, Lawrence Upton, Clive Fencott, Cris Cheek, Larry Wendt. What emerged from this mélange was a very clear demonstration of the diversity of activity that has exploded since the fifties and the successful attempts by younger artists towards a transcendence of influence. Upton, Fencott, Cheek and O'Huigin for instance have acknowledged roots in Bob Cobbing's seminal (& mildly notorious) National Poetry Center Workshops in London, England. Yet all of them demonstrated a degree of originality and diversity that frees them entirely from any hierarchical grading into "The School of Bob". Upton, prevented from performing the piece he intended because of technical problems at Innis College, played a powerful, evocative tape composition to the memory of his mother. Fencott's was a magnificent punk performance (entering the stage after a half dozen bags of garbage had been littered all over the floor and selecting his texts from the mess.) Beyond the surface spectacle, however, Fencott's performance (which closed the Festival) was an undeniable festival highlight and indicated clearly Fencott's originality viz. the use of abstract sound in extended narrative structures. In this, the struggle towards a genuinely nar-

## Performance

rative sound poem, Fencott is unique. Cris Cheek, embodied sound within a larger context of performance art and presented a modern version of the Sisyphus myth (curiously enough Bernard Heidsieck performed a very different piece on the same theme). Both Upton, Cheek and Fencott demonstrated a profound originality. Similarly, Californian text-sound composer Larry Wendt presented a highly original approach to sound and sound application. Wendt's art is based on the utilization of junk technology, a technological bricollage or merz, a gas mask, for instance, is converted into a home made ring modulator and used in performance with striking novelty, and the manipulation of transistor circuits in a cheap radio which transformed it into a source of indescribable amplifications. Wendt's approach and effects, contrast strikingly with those of say, Steve Ruppenthal and Dutch poet Greta Monach, both of whom adopt an almost classical attitude to articulation, clarities and clean consecutivities. Ruppenthal's work is created on tape and was perhaps the closest performance to what is recognizable as "The New Music". In the case of Wendt, sound strikes us less for its intrinsic acoustic attractiveness, as for the novelty of its production, the magic and surprise of its sources.

*It is poetry for the fact that you're expressing the way you feel, the way you want to express it. It's one of the best forms of poetry I think for the fact that it's so original, so generally well planned, but so specifically unthought of. On paper, poetry is really good, probably more thought out than sound poetry, but somehow sound poetry gets to you, to me anyways, though better.* —Jennifer Gould, grade 7B, age 11

*Get rid of all those bits of paper, whole, torn, folded, or not. It is man's body that is poetry, and the streets.* —Henri Chopin

Henri Chopin's art is curiously and blatantly self-contradictory. It is the most free and, at the same time, most dependent of all poetries. Free from the metaphysics of print, from the psychopolitical constraints of grammar; free from the scenarios of semantics, it is nevertheless totally dependent on the tape recorder. Chopin's work in *poésie sonore* (which he distinguishes from phonetic poetry i.e. such poetry that uses the phoneme as its basic unit of expression) started in the mid-fifties, since then he has explored the parameters of the sub-vocal through a microscopic application of the tape recorder to the human voice. Chopin's performance at the Festival provided the radical experience of the human voice, an experience at times that carried one's ears to the thresholds of tolerance, of incredible volume, but always with the senses of being beneath the threshold of audition. For Chopin's is a mix of the grandiose and the miniaturist, an epic of the minute, a monolithizing of the particle. It would not be particularly fruitful to apply classical criteria to Chopin's work, for his expressed purposes puts his work out into a zone where current critical terminology is woefully inadequate. What Chopin's performances do is raise numerous questions: creative schizophrenia in the face of technological extension (how, for instance, can a poet or any language artist simply ignore the presence of the tape recorder, it's analogous to a doctor ignoring the existence of the stethoscope). It is, however, important to recognize in Chopin's work that while voice is always a strategy of origin to be left, violated, distorted, extended etc. there is always a very solid

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human presence. Chopin, in fact, shows the great ability to invest a technical device with emotional content. The tape recorder is as much a theatrical prop for Chopin, as the central tool of the phonic utterances. In his performance, Chopin the man was always present as a focus of human interest, gesturing to the machines surrounding, conducting the sound technician in increasing or decreasing volumes, generally situating himself within the machinery that functioned as the workshops and metaphors of his own (and by implication all human) expressive possibilities.

For fellow French sound poet Bernard Heidsieck, taped voice is more the means of liberating the body from its condition of phonic dependence.

In his pieces performed at the Festival there was a powerful effect of break and fundamental separation; of the use of tape to separate and problematize individuality and call into doubt the whole ideology of the Subject. In a curious way Heidsieck was never there in his performance, or rather never there in any entire sense. His voice both live and taped would enter into dialogue that registered as both solipsistic and as extremely and revolutionary social. Heidsieck's use of the machine raises many implications concerning presence, absence, subjectivity and identity. Through tape he separates voice from speech and both from the human body. Humanity becomes dispensable, yet at the same time freed and capable of participating within its own anterior vocal orchestrations. By taping his voice and channelling it through two speakers, voice gains autonomy and thereby is capable of human repossession. It is not until we are free from our voices that we can recapture our voices; it is not until we are free from language that we can repossess it. This, seems the deepest implication of his work.

*Gone is the word as the word, though the word may still be used as sound or shape. Poetry now resides in other elements. —Bob Cobbing*  
*Sound poetry is a very good learning experience, it teaches you to open your ears and listen to the strange new sound and try and make something out of it. It helps you experience some other new sounds beside english, french and rock. Poetry on paper is like a completely different thing compared to Sound Poetry. They are both very good but its like comparing white wine and coke. —Gina Traub, grade 7, age 12*

The Toronto Festival too, was important for presenting a manifold approach to the issue of textuality. Sound art has no clear cut relation to text. In the case of Upton, Cheek, Chopin the printed text is entirely abandoned. Heidsieck at times came close to an open problematization of text and its transformation into a performance prop. In one piece, *Democracy* the text (comprising the names of all the presidents of the French Republic) is printed on a series of index cards that are scattered over the stage during performance. Similarly in much of The Horsemen's work, text becomes not the ruling code which a performance strives to reproduce but the term in a dialectic structure, serving as a fixed code to react against, to transgress and to violate. *Konkrete Canticle*, however, have extended the notion of text beyond a stereography on paper into readings of entire environments. For Cobbing, Claire and Griffiths anything can function as a text. It is a surprisingly old notion: traceable to at least the Renaissance, the idea of the Book of Nature, of Nature as a revelatory text. For their final piece at the Festival, *Konkrete Canticle* moved through the audience reading the textures of the auditorium walls, the code potential



  
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## Performance

of the architecture.

*Sound poetry reminds of a code. A secret code. It's kinda poetry, but not because in poetry, there is usually a secret meaning or message. In this there's nothing like that, but the people are taking a look at words and sounds. Showing what they are to produce a mystery which I think is good in a poem. —Leora Tyler, grade 7, age 12*

For Paula Claire, sound poetry among other things is the investigation area of extended codicity: the arena of a search for the extended text, the pursuit of ur-sonologies and the instinctual sonic patterns that are "the basic components of a primitive international language." In this her ideas are close to Charlie Morrow's. Both are aware of the micro and macro contextualities of sound; of its structural reverberations down to the level of microcellularity and up to the level of galactic forms. Claire's sound art, in contrast to Heidsieck and Chopin, is a supreme valorization of the art of reading. At the Festival in her performance with Cobbing and Griffiths, Claire used such diverse texts as found Ontario granite, pieces of bark and photomicrographs of minute cell structures. As Chopin plunged into the world of sonic microparticles, Claire and the *Canticle* submerged into the miniaturism of the microtext.

left: Owen Sound. right: Arrigo Lora-Totino.



*A sick cows call for help  
An indian calling standing on a mountain  
and his voice  
echoing  
A scary cave.  
—Gina Traub, grade 7 (a response to Chopin's audiopoems)*

*Breath is unique as the universal carrier of information. Its range of colors and rates is enormous. We know emotional and physical states from each other's breath. And breathing, to some degree, is the basis of cross-species understanding. —Charlie Morrow*

Holland was represented at the Festival by Greta Monach and Michael Gibbs. Gibbs, an expatriot Englishman, provided the most conceptually oriented piece of the week. The piece comprised a reading through a whistle of a short manual on the art of ventriloquism, the sound being broken up by a series of slide projections. Monach, on the other hand, performed her *Automaterra*, a classically phonetic text of great beauty and structure. It provided an attractive low energy, close rendition of a text and proved one of the closest pieces to music, marked by extreme subtlety and complex phonetic relationships and developments.

Canadian Sean O'Huigin's performance (a collaborative programme that included treated tapes by Anne Southam, the well-known Canadian composer) proved to be an extremely textually oriented work. O'Huigin, a long-time proponent of audience participation, projected his scores onto the back wall of the theatre allowing the audience to read along with his realization of the pieces. It facilitated too, a reassurance and proof of O'Huigin's virtuosity (the texts were violently non-linear and consisted of numerous stencilled letters, falling and rising in a non-gravitational visual space.) If we are to trace a theme of text through the Festival, then O'Huigin's would have to rank as perhaps the most high valorization of the printed score. Print manifested itself almost as fetish, dwarfing the human exponent of the piece, at the same time, however, permitting a rare access into the piece. O'Huigin's was the only performance in which the audience was privileged in this way of experiencing both the print and

Sean O'Huigin



Jeanine Mather

sonic realization of the print. It was in harsh contrast to The Four Horsemen's performance where sound was not isolated and placed relationally to the printed score, but thrust into a much more hybrid semioticity. Sounds in most pieces related back to their physical origin and constantly brought audience attention to bear on the physical presence of the four performers. Like Heidsieck, too, text frequently became used as theatrical prop and served to generate a small scenario around it.

*I think that this might be the music of the Future. Played on Radio Stations and seen done on Television. It is different and original and at this point now I think only the people who can understand it or open-minded enough to want to learn about it. —Bambi Sherman, grade 9, age 15*

Mention should be made of the magnificent performance of Italian sonoriste Arrigo Lora-Totino. Totino, in the direct tradition of Marinetti and the old tradition of the *Commedia dell'Arte*, realized a brilliant and at times hilarious performance of his *Athletic Poetry* and *Liquid Poems*. Totino, like Wendt, made mechanical inventive-

ness a key factor in his performance. His liquid poetry was performed through an instrument of his own construction: a hydromegaphone built out of tubular steel and looking like a discard prosthesis from Duchamp's descending nude. Into it he would pour water and then speak into the end passing the human voice through the liquid medium. In this respect we may consider it a stunning acretion to the world of translational technique, yet in actual fact, the instrument is displayed as an amusing weapon; its acoustic potential is exploited less than its cabaret promise: Totino would often fill the megaphone and "accidentally" spill the water all over the stage, the sound technicians and the first ten rows of the audience. Totino's athletic poetry consists of short, vaudevillian scenarios. Performing in black leotards, Totino would deliver some of the shortest sound poems in existence (and the truly short, gemmous sound text is a very rare commodity.) One example is *Sunrise* in which Totino assumes the position of a discus thrower, opening his body into a discus release at the point of uttering the word "sunrise" and recoiling back into bent-back trigger position at the word "sunset". *Menu* is a delicious vomit scenario in which Totino literally digests the phonic components of certain food names: milk, cheese, beef, potato and subsequently regurgitates (in the direction of the audience) with suitably appropriate break-up of the sound structures.

It would be difficult to deny that Totino stole the show for humour, epigrammatic performance and cabaret mood and his was the highlight of a Festival marked by a high level of humour. But it could be argued that perhaps there was a little too much performance. Monach's performance (a totally straight delivery from a fixed text) was effective precisely because of its direct impact and similarly Jackson MacLow deliberately eschewed the easy impact of physical gesture. MacLow is remarkable in his performance for the backgrounding of his own presence even during a high energy piece, permitting the sounds themselves to settle in their own autonomous configurations. MacLow's and Monach's were vital, if minority, statements: theirs were calls to a purer attention and an effort to awareness of the sounds themselves as independent phenomenal presences. MacLow's group pieces were conducted with this same mixture of anarchic marginality and diminished ego.

This report covers only a part of the Toronto Festival. Names have not been mentioned and the intention has not been to provide an exhaustive summary. One of the permanent spin-offs of the Festival is a 120 page catalogue of *Sound Poetry* edited by Steve McCaffery and bp nichol providing a genealogy of the activity, biographies and statements on poetics by all participants in the Festival and an up-to-date discography of world text-sound composition. The catalogue has a value far beyond its initial purpose of the official Festival Handbook and should remain the standard document on sound poetry for some time to come.

But to let the kids have the final word:  
*I think this "poetry" is offending to the ear and it is of no value whatever!*  
*It sounds like a noisy din!* —Kris May, age 14

*Others there are that have no composition at all but a kind of tuning and rhyming fall in what they write. It runs and slides, and only makes a sound.* —BenJ onson (*Discoveries*), age 406

Steve McCaffery, poet, performance artist and contributing editor to *Open Letter*. He lives in Toronto.

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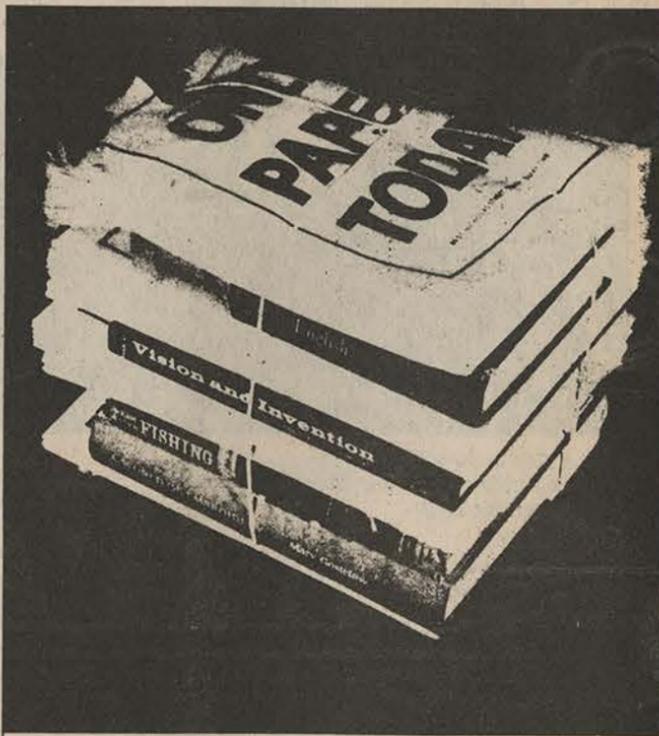
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## Back to the Real Onion

notes on "Song No. 1" of *Three Songs*



November 1978

"Song No. 1" in a series of notations titled *Three Songs* is made by running real onion skins through a blueprint machine. This method duplicates exactly, like a shadow image, the tones and striations of the skins and reproduces them on a vellum sheet. Finding in my environment a dozen onion skins, they were placed on a plastic sheet, covered with seran wrap and the prints were run. The blueprint machine turns and crushes the skins as it makes the prints. Once the dials are set the lights and darks of the skins are interpreted and printed by voltage. These chance elements, the turning drum changing the position of the skins on the plastic and the crushing action, plus the differing electrical charges I find preferable to a calligraphy I might draw by hand. Musical notation (notes) would not apply as useful here at all as the situation I am interested in is the relation of the physical world (the onion skin and how it looks itself) and the world of physical sound derived from it. The interpreter or performer studies these skin patterns in their lights and darks, breakings and spaces one from another and relates them to his/her own performance capabilities. The resulting performance makes one thing of the print and the sound of it.

Since these blueprints are chance-derived, some have been rejected. The light (voltage) became too hot and the prints too black. No toning was visible and therefore the range of suggestions was limited for performance, at least as regards my inventions. Rather than discard these prints, they have become my instrument for producing sound. I am loathe to reject anything from the process that can be used as its support. With some ingenuity one can enjoy eating the tops of the carrot as well. In vitamin content it beautifully complements the root. As well of these reject prints which I use for sounding, there are other papers from my environment that I have found useful as complementing the deep sonority of the blueprint paper. I have added a green glacene paper for rustling and lighter tones.

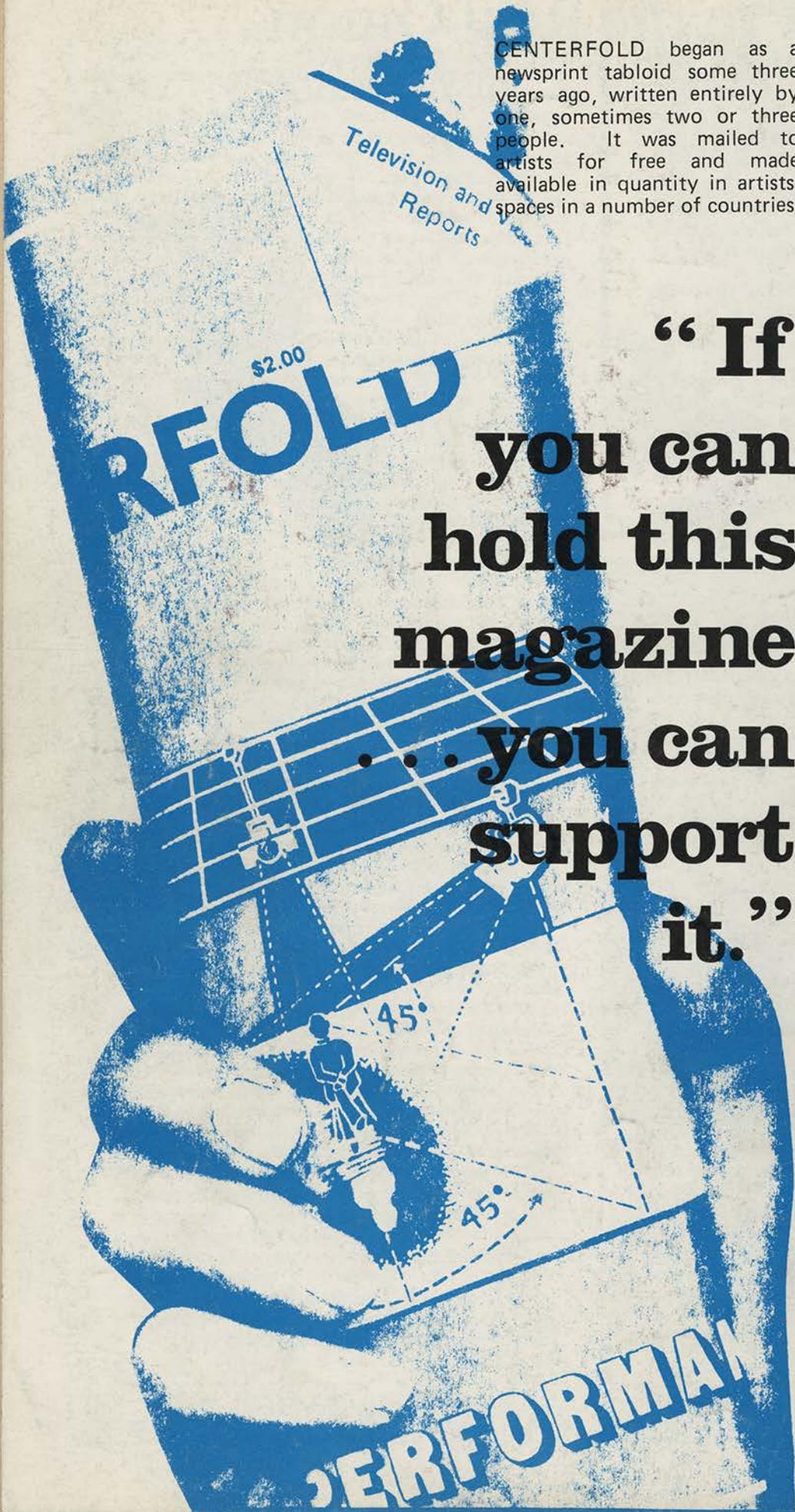
"Song No. 1" has had a variety of receptions since its conception about a year ago. A man in Warsaw found the performance situation anarchic, and the movements and sound of the performer reminiscent of his four year old son bumping into furniture and toys while making talking sounds. It was interesting to hear this since the actions in the performance had been extremely studied and deliberate. Perhaps his perceptions were colored by the confinement of living in Poland. His disturbance caused me to muse on what his own performance of "Song No. 1" would be like. Thus far this series of scores has been taken up by two string players, and exists in the music departments of two universities. It would be exciting to see other skills applied, perhaps a juggler, a dancer or a typist. All that need be present is a vital contact between the consciousness of the performer and the onion skins in their patterns and movements as they cluster and float along the paper.

The performer works out his own timing system and sounding patterns. The attempt is to present the onion skins unobscured by overt literal meanings. His/her performance and my own is exemplary not definitive. Anyone in the audience might be in the position of performing this piece, and therefore becomes an artist. The artist, interpreter, performer is a representative of the audience; the one who has the opportunity at this time to activate the images. The situation is very open, we can see the interpreter and what he is doing as well as the notation. We see that the natural flow of the onion skins contains no climaxes and crescendos. Each person has the occasion to see what he/she might do with the notation. The audience must have a sense of the necessity and vitality of the flow from the real onion skin, through the artist who collects and arranges the skins on plastic, to the interpreter and to the audience. The audience carries through relating the experience back to the real onion in the real world.

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CENTERFOLD began as a newsprint tabloid some three years ago, written entirely by one, sometimes two or three people. It was mailed to artists for free and made available in quantity in artists' spaces in a number of countries.

Five issues ago CENTERFOLD appeared as a magazine continuing its specific reporting of performance, video and artist publications. The list of contributors grew. Our statements, essays and reviews often examined the paradoxes made apparent by such activities as the work entered the challenging political environment. We observed that artists received the greatest encouragement when working in competitive isolation, completely outside the discursive flow of society.

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it.”**

What was merely theoretical censorship in the past has become the physical (and legal) reality of the present. Interference with *Pulp Press*, and more significantly the charges brought against *The Body Politic*, has changed the recent climate and context in which we both produce work and analyse its social effect.

We have not and do not intend to stop reporting artists' work, our work, but within this magazine these writings must now appear in a wider context — artists being only one of many vocal but estranged minorities.

Over half of the circulation of this magazine still arrives to you, its readers, for free.

We now need everyone who reads the magazine to become a subscriber.

Equally important, our discussion needs to be enlarged by readers: through letters and lengthier written contributions.

That's what we mean when we say "If you can hold this magazine, you can support it."

We have few political aspirations. We do however want to hold on to what we've obtained, that CENTERFOLD is more than just another art magazine...