

DECEMBER 1980 \$1.95 (Can) \$2.00 (U.S.) 80p (U.K.)

FUSE

THE
CONSTITUTION:
MISSING LINKS

MUSIC SUPPLEMENT

Fuse Magazine

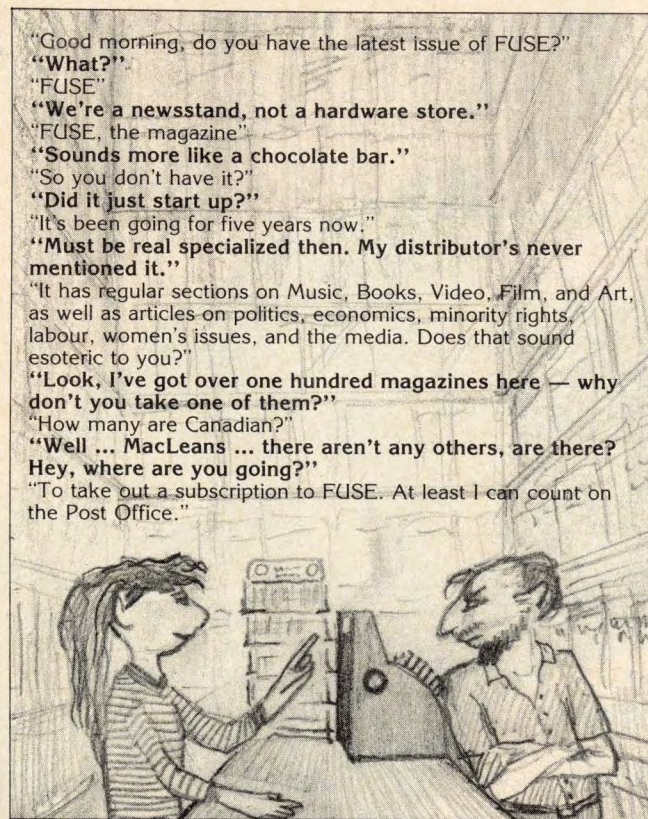
PAGE 20

FSE 051

Black Music in Toronto (Norman Richmond)
Women's Music Industry (Susan Sturman)
Industrial Records (Clive Robertson)

Plus Sex Pistols, Inuit Throat Singing, The
Raincoats, DAF, The Government,
and The Slits

There are two types of bookstores in Canada. You may be familiar with this sort...



"Good morning, do you have the latest issue of FUSE?"
 "What?"
 "FUSE"
 "We're a newsstand, not a hardware store."
 "FUSE, the magazine."
 "Sounds more like a chocolate bar."
 "So you don't have it?"
 "Did it just start up?"
 "It's been going for five years now."
 "Must be real specialized then. My distributor's never mentioned it."
 "It has regular sections on Music, Books, Video, Film, and Art, as well as articles on politics, economics, minority rights, labour, women's issues, and the media. Does that sound esoteric to you?"
 "Look, I've got over one hundred magazines here — why don't you take one of them?"
 "How many are Canadian?"
 "Well ... MacLeans ... there aren't any others, are there? Hey, where are you going?"
 "To take out a subscription to FUSE. At least I can count on the Post Office."

Then there's the other sort...

If you're lucky you may live near one. The sort that knows more about their stock than just the retail price. Across the country, there's a fair number of them... and that's where many people make a habit of picking up the latest FUSE.

However, if W.H. Smith is all you have, it leaves you, like our sample FUSE fan, with another option. We've worked out a distribution deal with the post office — they'll deliver a year's worth of FUSE (ten issues) direct to your door. Your part of the bargain is simple — just fill out the form below, enclose a cheque for \$12 and send it to us. Incidentally, that works out to an annual saving of \$7.50 off the newsstand price. So for 40% less you can stay at home, read FUSE to your heart's content, and never have to worry about missing an issue... or dealing with rude newsstand salespeople.

Count me in as a subscriber and send me ten issues of FUSE.

Individual: One year (\$12) Two Years (\$20)
 Institutional: 1 year (\$18) 2 years (\$27)
 Outside Canada add \$3/sub./year for postage.
 Please bill me Cheque or money order enclosed

Name _____

Address _____

City/Country/Code _____

FUSE Magazine, Arton's Publishing Inc.
 31 Dupont, Toronto, Ontario, Canada M5R 1V3

CANADIAN CENTRE OF PHOTOGRAPHY AND FILM

ATLANTIC PARALLELS

WORKS BY TEN PHOTOGRAPHERS. NOVEMBER 8 TO DECEMBER 19, 1980. THIS EXHIBITION IS ORGANIZED BY THE STILL PHOTOGRAPHY DIVISION OF THE NATIONAL FILM BOARD OF CANADA. EXHIBITION CATALOGUE AVAILABLE.

596 MARKHAM ST, TORONTO, ONTARIO, CANADA

CONTENTS

FUSE

INFORMATION/DIFFUSION
 ARTEXTE

DECEMBER 1980

VOLUME V NUMBER 1

FEATURES

THE CONSTITUTIONAL QUESTION

The current talks have moved to Parliament, with an agenda written by bureaucrats.

What's Really At Stake?

By Jeff House

As Trudeau and the provincial Premiers trade ultimatums, the so-called constitutional debate has revealed itself to be essentially an argument over who's to get the goodies. House looks at how Canadians have been excluded from these discussions of their future. Page 10

Who's Going To Profit?

By David Mole

Our constitutional 'crisis' has turned into a dreary affair debated by accountants and tax experts. Mole looks at why you better have your pocket calculator handy to tell what's going on. Page 11

Native People's Rights

By Norman Zlotkin

The current Indian Act is inadequate; instead many Acts which would allow self-determination for the different native peoples in Canada. Zlotkin looks at the legal basis for Indian government and why this should be constitutionally recognized. Page 13

HOUDAILLE: CLOSING DOWN

Photo essay by Frank Rooney and Karl Beveridge "I think we gave them a good part of our lives. I even gave a couple pieces of my finger. It just shows what they want to give you back — a kick in the bum." Page 6

THE MUSIC SUPPLEMENT

The Secret History of Black Music

By Norman "Otis" Richmond

Fifty years of Toronto activity is chronicled by this noted Black music writer. Also, Dennis Corcoran interviews musician, Jerry Walls.

The Women's Music Industry

By Susan Sturman

Musician Sturman (Mama Quilla II) looks at women-owned recording labels, Olivia and Wise Woman and finds their political and musical aspirations can be used as an organizing tool.

Industrial Records

By Clive Robertson

How independent is "independent" in new music? Genesis P. Orridge of Throbbing Gristle reports on the challenges to the British music industry by musician-controlled labels.

REVIEWS

BLACKS BRITANNICA

By Richard Royal

Page 40

This film about racism in the U.K. also sees evidence of a class struggle.

PHOTOGRAPHY/POLITICS ONE

By Terry Smith

Page 42

Essays and photographs expanding the definition of both photography and politics.

MANAGING EDITORS: Clive Robertson, Lisa Steele. EDITORIAL ASSISTANT: Gillian Robinson. EDITORIAL BOARD: Karl Beveridge, Carol Conde, Martha Fleming, John Greyson, Tim Guest, Kerri Kwinter, Bob Reid, Clive Robertson, Lisa Steele. CONTRIBUTING EDITORS: Hank Bull (Vancouver), David Mole (Winnipeg), Kenneth Coutts-Smith, Tom Sherman, Tony Whitfield (New York). CONTRIBUTORS: Dennis Corcoran, Rosie Donegan, Jeff House, Ellen Moses, Genesis P. Orridge, Andrew Paterson, Norman Otis Richmond, Frank Rooney, Richard Royal, Terry Smith, Sue Sturman, Andrew Zeally, Norman K. Zlotkin. PHOTOGRAPHER: Paul Collins. CONTRIBUTING PHOTOGRAPHERS: David Brooks, Peter Brown, Peter Christopherson, Aloma Ichinose, Vid Ingelevics, Cynthia MacAdams, Genesis P. Orridge, Frank Rooney, Irene Young. DESIGN: Steven Bock, Clive Robertson. PRODUCTION: John Greyson, Clive Robertson, Gillian Robinson, Lisa Steele. ADVERTISING & DISTRIBUTION: John Greyson, Gillian Robinson. TYPESETTING: Pink Type. PRINTING: Maclean-Hunter Ltd. PUBLISHER: Arton's Publishing Inc.

FUSE is published ten times a year by Arton's Publishing Inc., a non-profit organization. Our editorial office is located at 31 Dupont Street, Toronto, Ontario, Canada M5R 1V3. All newsstand inquiries should be sent to this address. Second class mail registration No. 4455. Copyright © 1980 by Arton's Publishing Inc. All rights reserved under International Copyright Union. Copyright is shared equally between the writers and the publisher. Reproductions or use without written permission is prohibited. Arton's Publishing assumes no responsibility for unsolicited manuscripts. Manuscripts not accompanied by stamped, self-addressed envelopes will not be returned. Publication of an advertisement in FUSE does not include endorsement of the advertiser by the magazine. Subscription rates: Individual, \$12.00 per year; Institutions, \$18.00 per year (in Canada only). For U.S. and elsewhere add \$3.00 per year. Printed in Canada. FUSE is indexed in the Journal of Centre for Advanced TV Studies, U.K. ISSN 0226-8086. FUSE acknowledges assistance with printing costs from the Canada Council and the Ontario Arts Council.

No Paintings Under The Bed

No Dereliction of Duty

With reference to the article "Don't Take Candy From Strangers" (FUSE, November 1980) I wish to point out a few errors of fact which reflect upon my personal and professional competence and integrity.

I do very much more than "occupy my time" with two projects. The Gerry Schum exhibition was curated by the Stedelijk Museum in Amsterdam and my "organising" of our participation has amounted to three letters and two phone calls. The visits by 4 German artists and one curator/critic has indeed been more complex, but the series is being curated by Ulrike Rosenbach, one of the artists included in the visitors' list. My own "organising" in this case has gone toward facilitating the visit of these individuals (with the generous financial help of the Goethe Institute) to other centres across the country; that, surely, is the best use for my talents as both administrator and informed participant in "the international art circuit". While it is true that I do a considerable amount of travelling both in Canada and elsewhere (never, I might add, with A Space funds), these trips should hardly be taken as a dereliction of duty. They make the production and distribution of A Space projects successful within a demanding international context. My visits, for example, resulted in requests this year from three European cities for exhibitions curated by A Space, just as last year we arranged two exhibitions of Toronto artists in New York State (Hallwalls, Buffalo and Artists Space, NYC). Since we are indeed the oldest and largest of the artist-run centres in Canada, it seems entirely appropriate that we function in ways that are difficult for newer operations with less experience and fewer contacts.

About the "exploitation" of artists: I would like to remind you that budgets are prepared in advance with the curator (or by the curator him/herself) with a view to making the exhibition or event ful-

ly and properly realised. If there are subsequent overexpenditures in either time or money, it is the decision (or fault) of the curator in charge of the programme. All our programmes are proposed by individual artists and as curators they are then helped by the administrative staff to bring the project to reality. We cannot anticipate changes that the curator builds into the programme after it is underway. When new expenditures are anticipated, we can often find additional money or help for the curator in advance — but we can't do that after the fact. Many of your points revolve upon this basic principle, but there is not space to elaborate here. I might also point out, thinking of exploitation, that FUSE is one of the few magazines who operates without paying for articles. A Space always pays for work done.

Peggy Gale
Executive Director, A Space,
Toronto.

Clive Robertson replies:

Ms. Gale is a paid professional arts administrator and as such I do not expect her to publicly recognise the extent of artists' labour exploitation. However as an employee of an artist organisation I do expect her to meet the criticisms of A Space's artist-curators instead of continuing to "fault" them. As for her self-defined job priorities that is a decision for the membership of The Nightgale Arts Council and their elected board of directors. To end by saying that "A Space always pays for work done" is to deny the considerable experience of those same artist-curators and many artists whose donated labour keeps A Space on its feet.

Where's the Danger?

KKK. Friedman's article, "The Retrospective was Cancelled", in July/August *Fuse*, informs us that G.A. Cavellini "represents a danger". I would never had figured that out on my own.

Cavellini is an old acquaintance of mine and I know him very well; he's a likable man and no longer very young, and his only real desire is to have it recognized that he's an artist. Where's the danger?

Here in Europe we've already had another idiot critic who saw a danger in Klee, Kandinsky, and all the rest of the avant-garde: Adolph Hitler.

Nothing that KKK. Friedman may or may not think about Cavellini makes any difference to me. He's entirely uninformed, and he writes on the basis of hearsay. When he tells us that Cavellini savagely damages paintings by De Chirico and De Kooning in his basement, your critic qualifies himself as a liar. What he says simply isn't true.

Cavellini doesn't even own any paintings by De Kooning, and never has; and as with many other works in his collection, he sold all the De Chiricos already some time ago so as to be able to finance his own work.

This in fact is the source of the Cavellini wealth that KKK. Friedman elaborates into the stupidest form of mythology. As a young businessman, Cavellini put together an important collection that was shown, in its heyday, in some of Europe's most important museums. And Cavellini still today continues to buy the works of many younger artists. And now that Cavellini is himself a young artist at more than sixty years of age, he has begun to sell the works of the past to the market in order to be able to pay his own way — and he pays it right down to the very last penny.

Isn't that what an artist would be expected to do? He's not to be compared to Rauschenberg erasing De Kooning but to Duchamp, who kept a stock of Brancusi under his bed and sold them as he needed to.

Send correspondence to be published to: LETTERS, *FUSE*, 31 Dupont St., Toronto, Ontario, Canada M5R 1V3. Next deadline: DECEMBER 26, 1980.

Music's Missing Links

Since the market refuses to absorb Cavellini because he's too "old" to be an investment, Cavellini has decided to absorb the market and all of its laws of profit.

But there's something I like about KKK. Friedman: he creates a negative legend about an artist who is almost excessively generous, almost ingenuous. What I don't understand is if he hates Cavellini because he's rich or because he's not quite rich enough.

I've heard, in fact, that an emissary has come on more than one occasion from KKK. Friedman to visit Cavellini with a request for money to finance a new sort of *Art Diary* to be sold in competition to the similar and very successful publication of Giancarlo Politi. Is this really true? If it is, one begins to find an explanation for all of your critic's rancour.

KKK. Friedman tells us that Cavellini is on the verge of becoming a "one-man fascist state". God knows that that's a bit much to swallow. Italy at the moment surely has more than its share of fascists, and "fascist" has ceased to be a word than one uses lightly; our fascists distinguish and define themselves by leaving bombs in railway stations. Friedman on the other hand seems afflicted with something more on the order of a kind of racism, and that, fortunately enough, is not an Italian kind of disease.

I protest most particularly against Ku Klux Klan Friedman when he attempts to insinuate that someone here in Italy is attempting to treat the younger artists — American or otherwise — "like artistic Ethiopians". Does he have an axe to grind with Ethiopian artists too?

We have no dreams of conquest, least of all Cavellini with his battle that can only be described as all too solitary. Here in Italy, we're quite proud to have bought and collected a good number of Abstract expressionist and Pop art works; and the Concept artists found more support here than anywhere else; and we'll give proper recognition to the beautiful artists like Buster Cleveland, Ed Higgins, Anna Banana, and so forth long before you ever will. And Cavellini, of course, has a place among them.

Tommaso Trini
Milano, Italy

The music supplement in this issue was prepared very quickly but we are more than pleased with the end result. Norman "Otis" Richmond provided us with a fifty-year history of Black music in Toronto. Richmond gives a wealth of detail — who worked and under what conditions. He reports that although radio, TV and the record industry claim there is no market for Black music in Toronto, the Black population currently is 200,000 and "thirty specialist record stores imported \$2 million worth of Black product from the U.S. and Jamaica in 1979." He also points not only to the domination of the Toronto jazz scene by a "white elite" but also to the fact that despite growth of Toronto's Black music scene in the Sixties and Seventies, today many brilliant Black musicians are driving cabs. Dennis Corcoran, a regular contributor to *The Clarion* interviews Jerry Walls, a sixth-generation Black Canadian for his personal working experience as a Black musician.

Susan Sturman, member of Mama Quilla II writes about the growing women's music industry. Sturman compares the development of two major U.S. women's labels: Olivia Records and Wise Woman/Urana Records. She reports that the women's music is thriving though there is yet to be an organized women's music industry in Canada. *FUSE* plans to follow up Sturman's report with a feature on Mama Quilla II.

Why is the recording music industry in England threatened by the developments of musician-owned labels? We called on Genesis P. Orridge of Throbbing Gristle and Industrial Records to send us a clearer picture of why an independent industry is not about to be bought out.

Also in this issue we offer a three part examination of the Constitutional question — what's missing from the current talks. Jeff House, in the first installment of his two-part essay, comments "Few recent constitutions have been debated by

fewer actors than this one." He points to the lack of legitimacy arising from the exclusion of the very people who are, in theory at least, supposed to be "constituting themselves — the citizens of Canada. Both House and David Mole, in his article "Who's Going to Profit?", see the overriding concern of both Trudeau and the provincial premiers to be one of economics, as control of (and profit from) natural resources is at the core of the debate. Mole says, "...the exploitation of a natural resource in modern capitalist economy is no longer a matter of selling them off cheap to one's friends. A natural resource is now a business requiring proper management." And this obviously, is what the federal government thinks it can do best.

The final article on the constitutional question is by Norman Zlotkin who has practised native rights law for many years. He argues here for the necessity of constitutional endorsement of native self-government and recognition of the right to self-determination for all native peoples; pointing to the inadequacy of the current Indian Act in dealing with the many different native nations and bands and maintaining that a number of Indian Acts would be preferable.

Our final feature, "Houdaille: Closing Down" is a photo essay prepared by Frank Rooney and Karl Beveridge. Associate editor, Beveridge, has written extensively on labour issues for *FUSE*. Frank Rooney was commissioned by the UAW to photograph the workers at the Houdaille auto parts plant during their recent occupation of the plant in August.

Finally, this issue sees the introduction of a regular column, "Memory". Here, Tom Sherman, an Associate Editor of *FUSE* will report on new media projects and research.

Clive Robertson
Lisa Steele

Alone In The Elevator

By Tim Guest

The most interesting artworks are always the ones which are directed towards some kind of cultural transformation. However ineffective they may seem in comparison to the grander scale of political change, those difficult and speculative ideas which artists produce should be seen as useful in a different measure. These works reflect the world experientially, while at the same time describing a social potential. They counteract the most ardent political dogmatism by demanding the recognition of multiple dimensions of thought and experience. And as much as they broadly sketch out a relationship to the social framework, they complement and expand our understanding of society as a whole.

I am referring to a model situation: an ideal and a possibility. But artists who attempt to place their work within the sphere of politics end up in a tentative and very contradictory position. Within the general discourse of left politics the methods of expression ask for precision and definition. In fact, the more 'scientific' the better. The ambiguous and associative methods which prevail in art production are usually not understood or are rejected out of hand.

But however much this points to a gap in conventional political theory, the problem is much larger than an attitude within the left. The difficulty lies in the long-standing isolation of artists. 'Independent production' is how the saying goes.

We can consider this independence as a result of the separation of 'fine art' from the mainstream of culture. It also reflects that fierce individualism which is both the ideology and the socialized role of artists. But this socialized role is more than an historic legacy, it manifests a class relation.

The allusions to a class division inherent in terms like 'cultural

Tim Guest is an Associate Editor of FUSE.

worker' are quite misleading despite their good intentions. If we accept the usual Marxist breakdown of classes defined according to their relationship to the means of production, then artists, having control over their own products, are rather more aligned to the poorly paid petty-bourgeois than to the working class. While this control is highly mediated, it is nonetheless a qualitatively different situation than that which faces most workers. As simple an explanation as this is it has great implications in our understanding of the role of the artist and subsequently, cultural transformation. Because if artists *are* workers should they then be organized in trade unions? And who in the artworld constitutes management? It may be expedient

"Artists
are not the
working class
and this is,
I think,
a simple fact
of capitalism."

to underplay the differences between art and other kinds of production, so as to break out of the traditional elevation/isolation of the artist. It is also commendable, and often necessary to be actively supporting the labour movement. But being an artist is not like being a steel worker or a secretary. Artists are not the working class and this is, I think, a simple fact of capitalism.

But in saying this, it is also important to recognize that this class backgrounding is an influence rather than a total determination. And further that these categories embody a huge number of contradictions and grey areas. For one, how is it possible to bridge a gap between 'fine art' and the mainstream of culture when this mainstream is a culture of domination?

Moreover, despite the obvious sophistication of mass culture, it remains inflexible and caught in formulas for popular responses, something quite the opposite to what most artists aspire.

Even those artists with a genuine and un-condescending interest in the mass media, are faced with the problem that mass culture is designed to both uphold and articulate the status quo. The executives of the cultural industry have by no means a democratic attitude towards either political criticism or rarified sensibilities.

How do we overcome the impasse of individualism when collectivity, in my experience, is more often a restraint than it is a solution? Also, how does one go about dissolving the ego for this particular cause?

It's finally worth emphasizing that while artists may not have a direct relation to class politics, the value of their work should not be underestimated. Most artists are involved in a kind of laboratory work. In part this work involves social research or social testimony. But however desirable it may be to approach art from a materialist position, it can't be reduced to a mechanical or a utilitarian function. As an exploratory form of work, it doesn't operate on the level of cause and effect. Instead it can describe levels of thought which don't communicate in a way which is logical or intellectualized. The fact of the existence of these levels of consciousness, however inarticulate, represents a great potential. And more than being simply out of reach of rationalism, they are its necessary complement.

Artists also generate an unquantifiable number of theoretical perceptions which, however unconventional, have their effect in a sort of 'prefigurative change'. In this sense artists envision and can, in part, live out the possibilities of a culture before it has been transformed. And the visionary ideas which precede and nurture this hypothetical transformation are inestimably useful. □

Projecting A Hole-In-Space

By Tom Sherman



I want to tell you about a couple of artists who are deeply involved in the complicated process of delivering people to other people via satellite. I guess it is sort of like 'fixing up' strangers. Kit Galloway and Sherrie Rabinowitz of North Hollywood, California work collaboratively under the title of MOBILE IMAGE. At the time of this writing, they are putting the finishing touches on their most recent endeavour, a project called "Hole-in-Space", which can best be described as a public, unannounced, interactive satellite sculpture, connecting outdoor environments in New York City and Los Angeles. A video camera and large screen projector will be installed in the windows of the Lincoln Center for Performing Arts in New York (64th and Broadway) and the Broadway Store, a department store in the Century City Square shopping plaza in L.A. In both installations, a projected video image will fill the entire window space. The projectors used will be a General Electric JP-500 and a new projector called an Aquastar. At each window site a video camera will be pointing out and microphones and speakers will allow the transportation of audio. These two window installations will be connected via satellite, creating a life-size 'picture-phone' hookup through which people at both sites can see, hear and talk with those at the other site.

This coast to coast system will be functioning on November 11th, 13th and 14th from 8-10 pm EST. If you happen to read this before the date of realization, please do not monopolize this unique communications channel on the first evening. Galloway and Rabinowitz would like to document how the people on either coast react to and utilize this exceptional opportunity as they stumble upon the situation themselves as un-

suspecting pedestrians. One of the major problems is setting up the window station on the West Coast was finding a place where people were actually 'on foot', walking around, window shopping in late afternoon L.A. There will be some obvious differences between the people and the environments of these two metropolitan areas. First, it will be dark and cold in New York. It will be daytime in L.A. And second, dress will be different, according to seasonal conditions.

Now some of you might wonder how a piece of custom communications work like this comes together and how much a project like this costs. MOBILE IMAGE will be buying time on Western Union's satellite WESTAR. Galloway and Rabinowitz purchased 12 hours of prime time (two hours per night for three nights/doubled because the message goes two ways). They picked up this satellite time indirectly through the service of Robert Wold of New York City. Wold buys satellite time himself and in bulk and sold the 12 hours to MOBILE IMAGE for \$3,900. U.S. That works out to approximately \$5.40 per minute. If you think about the amount of information transferred, both picture and voice, and the distance involved, 3,000 miles, this is obviously a real bargain. Nevertheless, the satellite time costs little compared to the phone bills, the equipment rentals, the transportation and everything else. No amount of hard work can carry a project like this unless there is substantial sponsorship. Galloway and Rabinowitz were able to find support from the Department of Media Development of the Lincoln Centre, the National Endowment for the Arts, the Long Beach Museum of Art and the Broadway Store. The Broadway Store (a department store chain) The Broadway Store donated \$32,000, to the Long Beach Museum of Art for the completion of this specific satellite communication sculpture by MO-

BILE IMAGE. The store gets a tax break, an art work, international publicity, and "Hole-in-Space" becomes more than an idea.

From the ambitious nature of this project, it should be clear that MOBILE IMAGE has been working with communications media for some time now. In November and July of 1977, they were able to use NASA's CTS satellite (Audio/Video Interactive Duplex), making possible an interactive, live satellite performance between dancers located in San Francisco, California and the Goddard/NASA Space Flight Center in Maryland. As a result of the distance the signal travels, there is a delay factor of 1/8th of a second for each leg of the journey from ground to satellite, and from satellite to ground. From site to site, that's 1/4 second. Signal round trip, 1/2 second. For the performer, this makes movement co-ordination very tricky. Controlled performance in this condition of visual and audio echo can only be learned through direct experience with such a communications system.

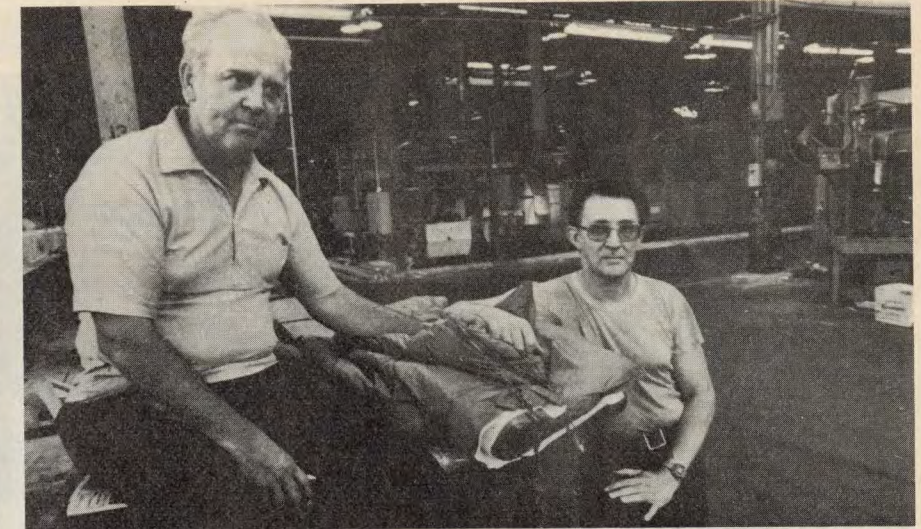
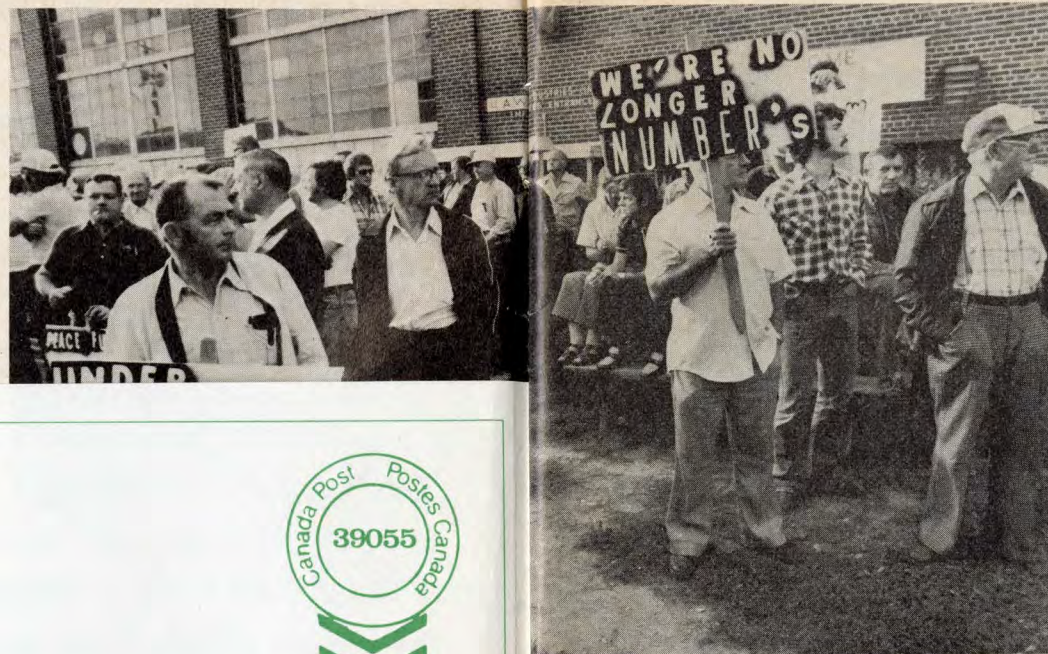
For more information on the activities of MOBILE IMAGE, contact Kit Galloway and Sherrie Rabinowitz directly at 12255 Morrison Street, North Hollywood, CA 91607. MOBILE IMAGE, just as all other artists working in communications media, would be very pleased to receive information as well as to provide it. Their "Hole-in-Space" project will be documented with video and photography at both ends of the system. This visual material, as well as a complete set of written documents (from business letters to the actual cheques) will be exhibited at the Long Beach Museum of Art on December 6th, 1980. Presently, there are two museums that have expressed an interest in exhibiting the detailed information on this project. They are the Whitney Museum of American Art, NYC and The Museum of Broadcasting, 1 E. 53rd St., New York, NY 10022. □

HOUDAILLE: Closing Down

By Karl Beveridge
Photographs by

*Karl Beveridge is an
freelance journalist living*

IN THE PAST YEAR, thirteen plants have been closed and 5,489 jobs were lost alone. Add to this thousands of workers who have been laid off. The majority of these layoffs and closings are in the auto industry, which is owned by American interests. As a result, Oshawa is the largest auto-related industrial city in Canada. Although Houdaille Industries in Oshawa employs 200 workers, the recent



"We've done this before in 1944 in the strike here. We're the first ones to do it, the employees here are always the first."

On Day 10, negotiations began between KKR and the union. By Day 13, the occupation ended; KKR had been forced to concede a package with huge improvements in severance pay, pensions and medical benefits.

The most basic issue in the Houdaille occupation was a simple one — dignity. But the sit-down also touches on other underlying questions.

One is foreign ownership: KKR bought Houdaille about a year ago with the approval of the federal government. A few months earlier the company received \$603,000 in government grants to develop new technology for chrome-plating bumpers. This technology, and the jobs that go with it, are now on their way south. This, plus the fact that Houdaille is only one of thirteen American-owned auto plants to close this year, adds strength to arguments for Canadian control of manufacturing.

But would a Canadian corporation have acted any differently, especially considering the current slump in the auto market? The UAW apparently thinks so. It is currently searching for a Canadian buyer for the plant.

"They've made sinks, bathtubs, roadside guards and all sorts of equipment here," says one union officer. "It's an absolute travesty to close down this kind of modern production facility."

Most workers at Houdaille agreed, but the question of keeping the plant open was not raised dur-

ing the occupation. There were no demands for government action to halt the shutdown, and no proposals for union action except the search for a new buyer, which seems unlikely to succeed.

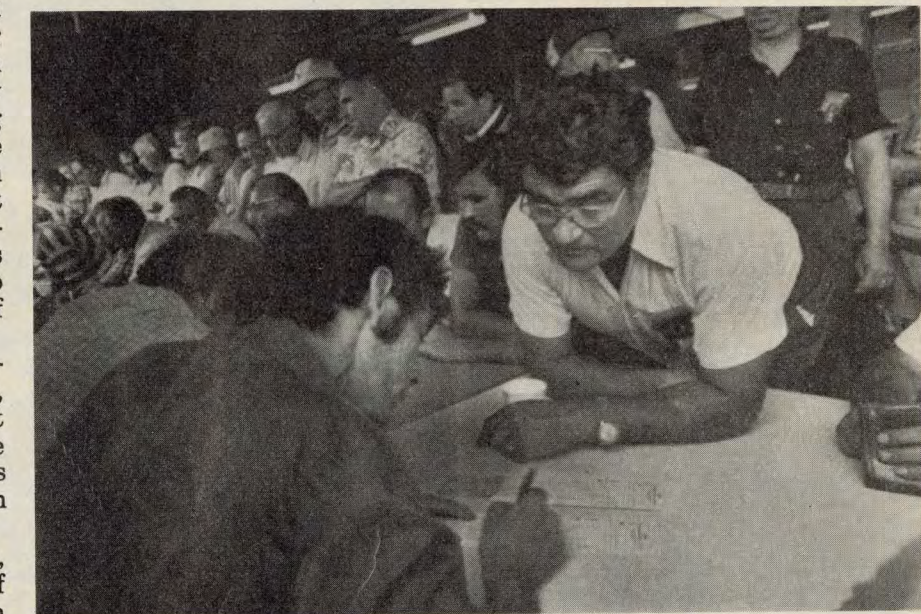
But even if, after the Houdaille occupation, companies can continue to close down, they can hardly do so with any impunity any longer:

"We were slow — the unions and everyone else. We should've done this a long time ago. When the first

one closed down, we should've gone after them. It's not going to stop now."

Workers at Houdaille were the first to win by breaking the rules. Their action challenged a real sacred cow of the free enterprise system: management's right to control "its" private property.

Shortly after the Houdaille victory, workers at Wagner Industries in Brampton occupied their plant in similar circumstances. Unlike Houdaille, the Wagner



"We're going to pay strike benefits to Houdaille workers. That's the first time we've done that in this union in Canada."

Business Reply Card
No Postage Stamp Necessary if
Mailed in Canada

Postage will be paid by:



FUSE

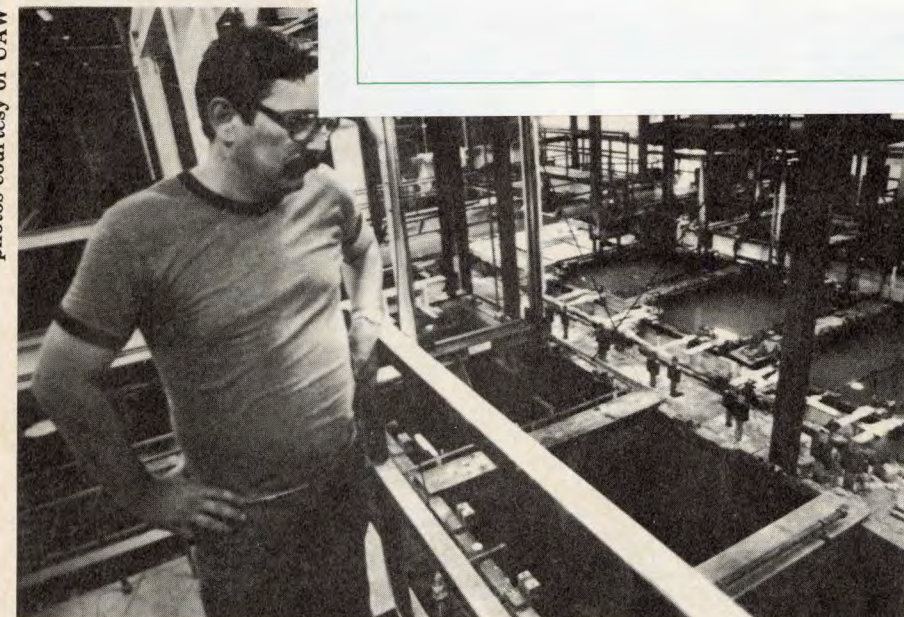
Arton's Publishing Inc.
31 Dupont
Toronto, Ontario, Canada
M5R 1V3

would not leave until better terms were negotiated for the closing. The Houdaille workers are men in their late forties and fifties, concerned about their families and ever-present mortgage payments.

The plant, which makes car and truck bumpers, has been unionized for years in the United Auto Workers (UAW), but there has never been a strike. The occupation was an act of desperation. The mood was nervous, tense and determined.

"If the company wants to move against us, let them. We've got the men backing us and we're not scared of a real good fight."

For almost two weeks they cooked, ate, slept, danced, played cards and watched television inside the plant while outside, public support grew and KKR, the U.S. conglomerate that owns Houdaille, pondered what action to take.



"We've got a plant, the most modern in North America, and they take it down south..."

photos courtesy of UAW

HOUDAILLE: Closing Down

By Karl Beveridge and Frank Rooney
Photographs by Frank Rooney

Karl Beveridge is an Associate Editor of FUSE. Frank Rooney is a freelance journalist living in Toronto.

IN THE PAST YEAR THIRTEEN plants have been closed down, and 5,489 jobs were lost in Ontario alone. Add to this the 26,900 workers who have been indefinitely laid off. The majority of these layoffs and closings are in the auto industry, which is owned by various American interests. After Windsor, Oshawa is the largest auto and auto-related industrial centre in Canada. Although Houdaille Industries in Oshawa employs about 200 workers, the recent occupation

of that plant dramatized what can only be described as a desperate economic situation, a situation which is becoming increasingly politicized.

"I've been here forty years and the attitude has never changed. They don't want to give you nothing. They get all the profits; we get all the junk after. It's not fair."

After working for Houdaille Industries in Ottawa for between 18 and 40 years, 200 workers were to be thrown out of their jobs October

30. In return for their years of work, they would get no medical benefits, no pensions until age 65, and only token severance pay.

It was more than unfair. It wasn't enough.

"For 33 years I worked three shifts. That means I saw my family four months a year. All I had to look forward to towards making that time up to them was my early retirement. Now that's gone."

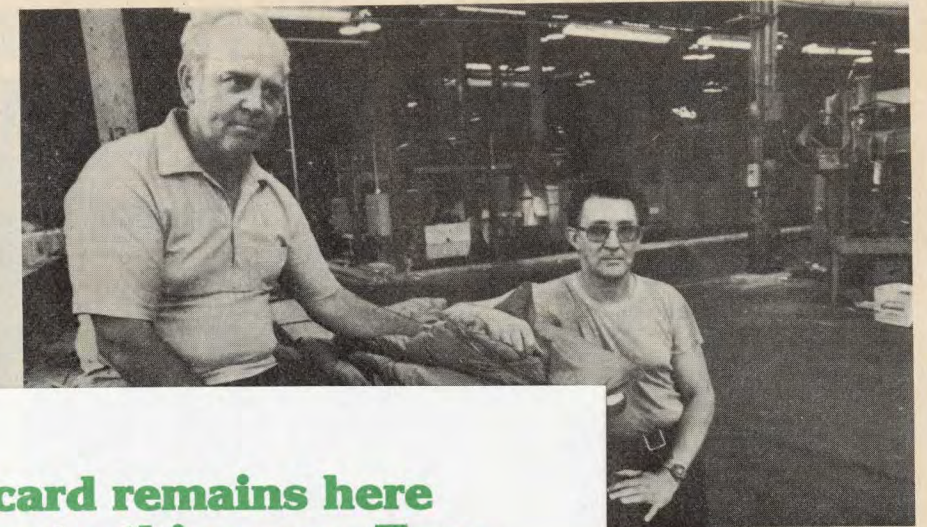
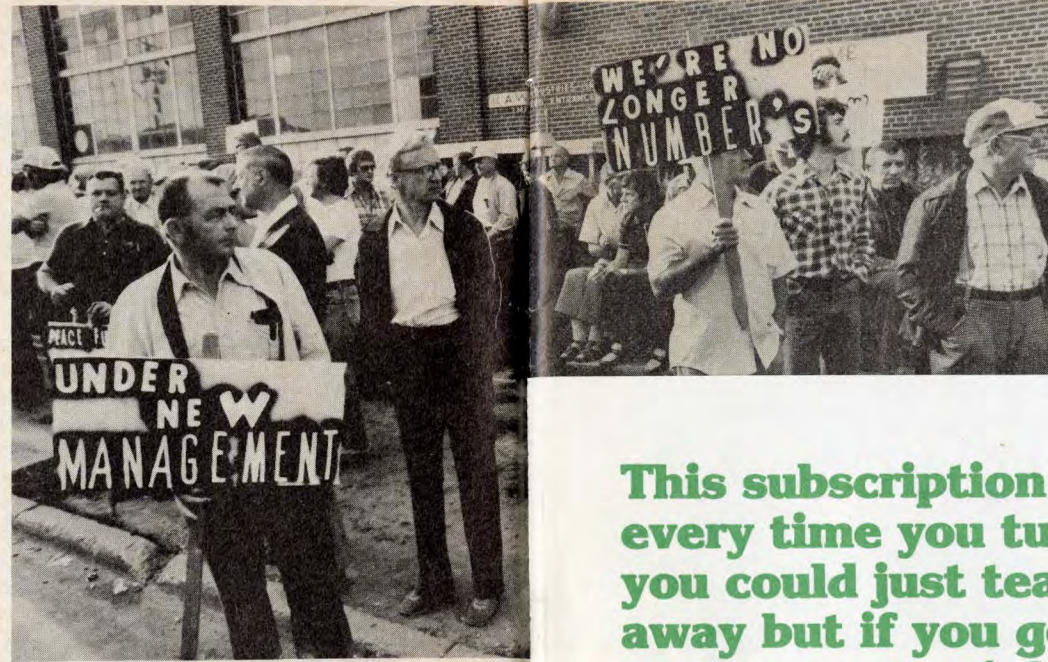
"There's no place I can retire to any more. I'm too old to work, and too young to die."

On August 8, the workers took over the plant, declaring they would not leave until better terms were negotiated for the closing. The Houdaille workers are men in their late forties and fifties, concerned about their families and ever-present mortgage payments.

The plant, which makes car and truck bumpers, has been unionized for years in the United Auto Workers (UAW), but there has never been a strike. The occupation was an act of desperation. The mood was nervous, tense and determined.

"If the company wants to move against us, let them. We've got the men backing us and we're not scared of a real good fight."

For almost two weeks they cooked, ate, slept, danced, played cards and watched television inside the plant while outside, public support grew and KKR, the U.S. conglomerate that owns Houdaille, pondered what action to take.



This subscription card remains here every time you turn to this page. True, you could just tear it out and throw it away but if you go to such trouble perhaps you might use it for what it's there for...as a way for you to actively support Fuse.

Enclosed is my cheque Please Bill Me.

Name _____

Address _____

City _____

Province _____ Code _____

1 yr. \$12 2 yrs. \$20 Institutions: 1 yr. \$18 2 yrs. \$27

Outside Canada add \$3/sub/yr. for postage

technology for chrome-plating bumpers. This technology, and the jobs that go with it, are now on their way south. This, plus the fact that Houdaille is only one of thirteen American-owned auto plants to close this year, adds strength to arguments for Canadian control of manufacturing.

But would a Canadian corporation have acted any differently, especially considering the current slump in the auto market? The UAW apparently thinks so. It is currently searching for a Canadian buyer for the plant.

"They've made sinks, bathtubs, roadside guards and all sorts of equipment here," says one union officer. "It's an absolute travesty to close down this kind of modern production facility."

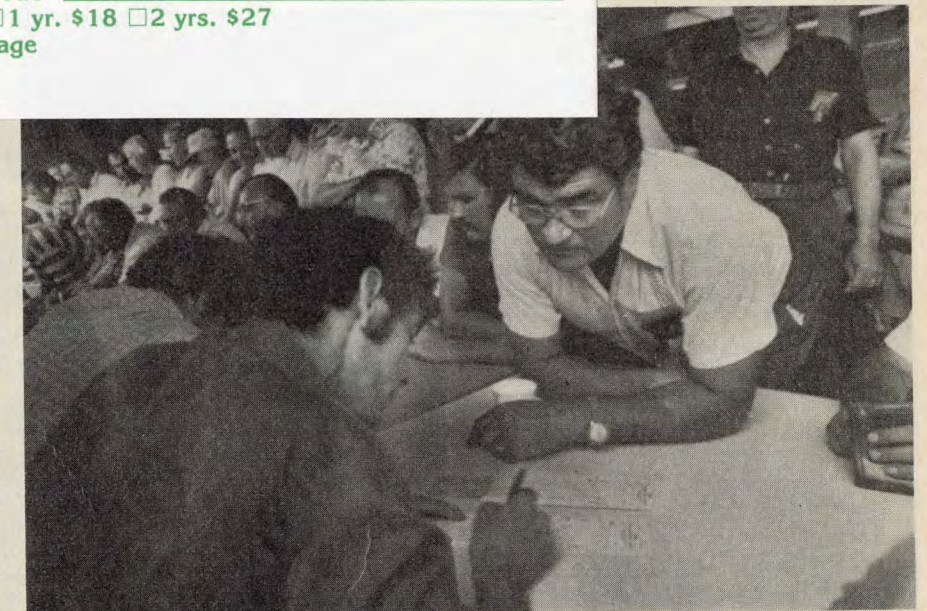
Most workers at Houdaille agreed, but the question of keeping the plant open was not raised dur-

ce here. We're the first
ways the first."

ed down, we should've
r them. It's not going to

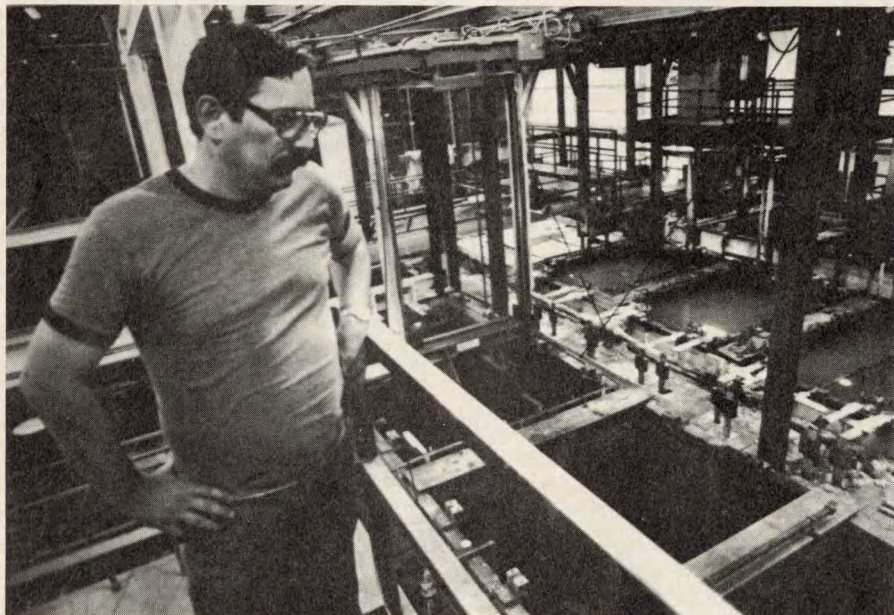
s at Houdaille were the
in by breaking the rules.
ion challenged a real sa-
of the free enterprise
management's right to
its" private property.

after the Houdaille vic-
kers at Wagner Indus-
Brampton occupied their
similar circumstances.
Houdaille, the Wagner

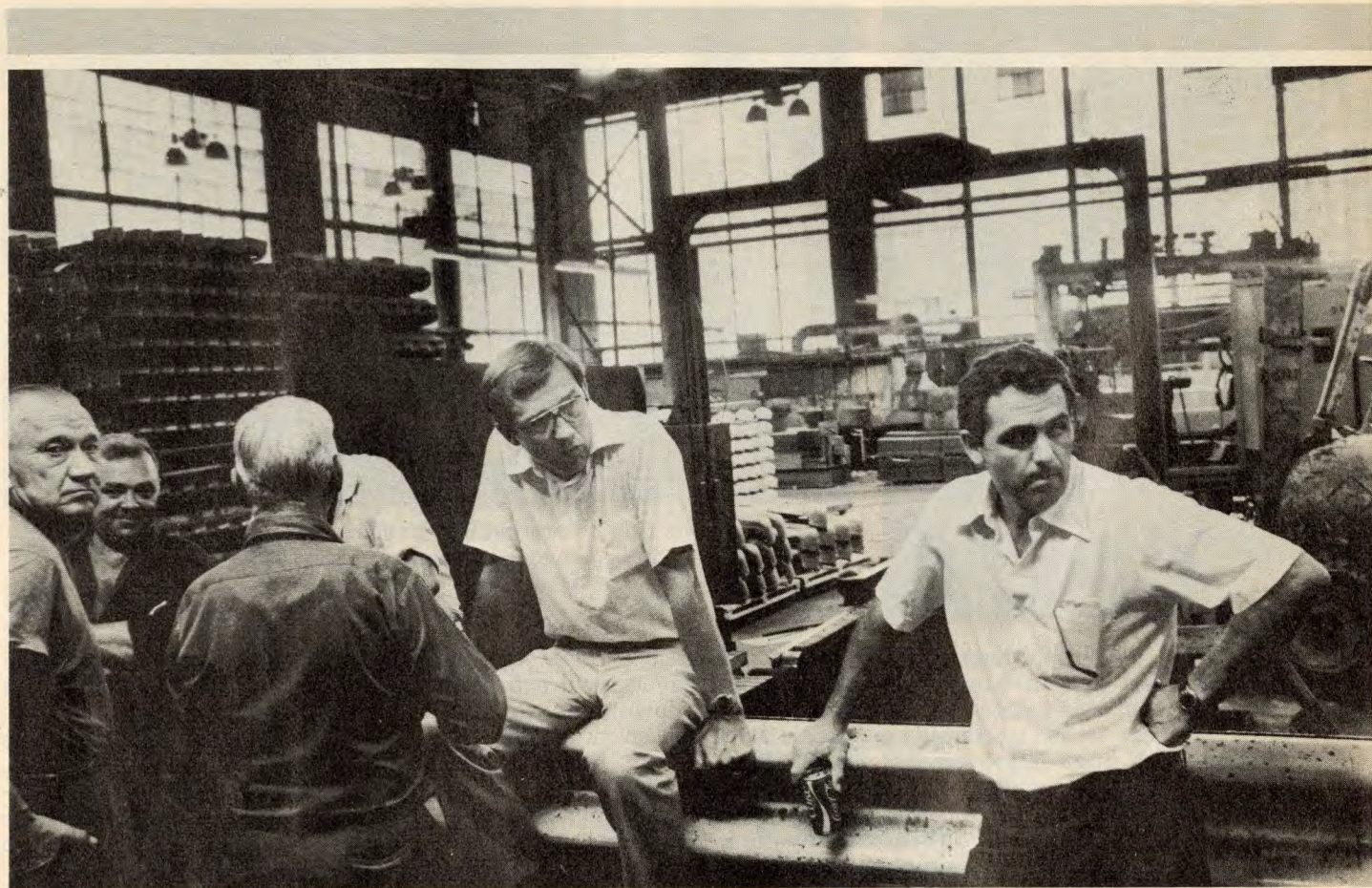


"We're going to pay strike benefits to Houdaille workers. That's the first time we've done that in this union in Canada."

photos courtesy of UAW



"We've got a plant, the most modern in North America, and they take it down south..."

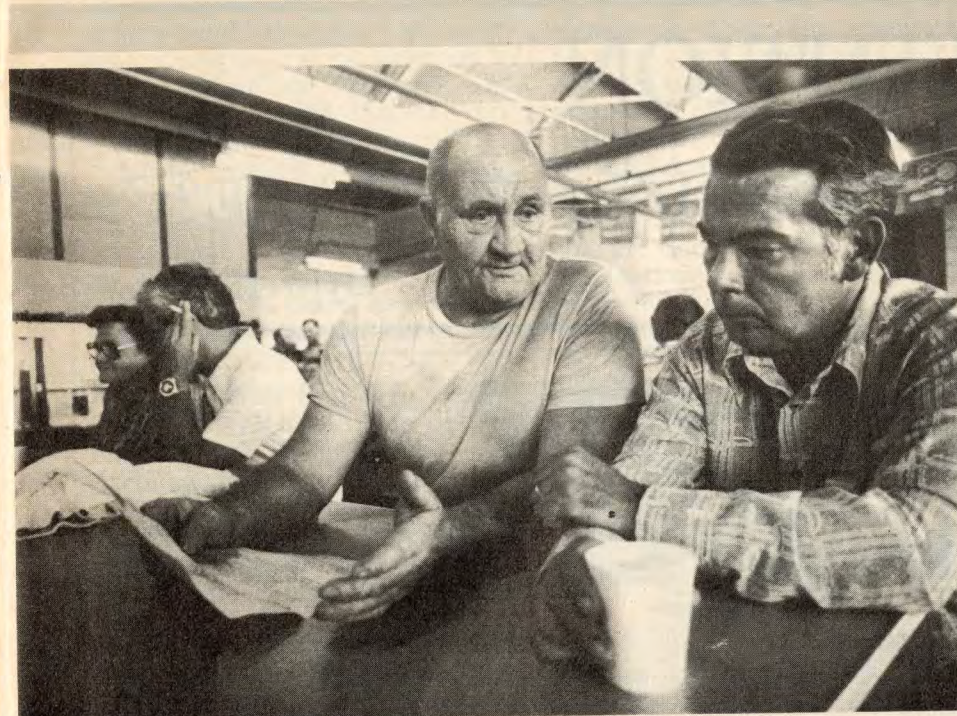


plant was immediately sealed off by the police. The occupation was settled quickly, with important concessions by the company. Clearly such occupations will be less tolerated in the future. Houdaille caught management by surprise and quickly gained popular support. But when workers in one factory after another won't accept "junk" and start to kick it out of the way, you never know what else might come loose.

When it announced it was closing Houdaille, KKR said employees with 30 years seniority who were under 55 could not collect pensions until age 65. Under the new settlement they will receive full pensions at age 55. Workers between 55 and 62 who have worked at Houdaille for less than 30 years will get a reduced pension at age 60 or full pension at 65. The original severance offer was one week's pay for eight years' service. Under the new settlement it will be \$250 for each year worked (an average of \$5,750). Each worker will receive some form of medical benefits to cover them over the next few months. Originally they would have received nothing. □



"...so they've retired a guy by the name of Saltereli, the former president of Houdaille. First of all they're going to give him a lump pension payment of \$1,062,000 ... (plus) \$94,000 a year... a \$5,000 a year consulting fee." (Bob White, Canadian Director UAW)



"Maybe we can help somebody else down the road. There ought to be a law against what they're doing to us."



"They'll have to carry it out. It'll take a few of them to do it."



CONSTITUTION

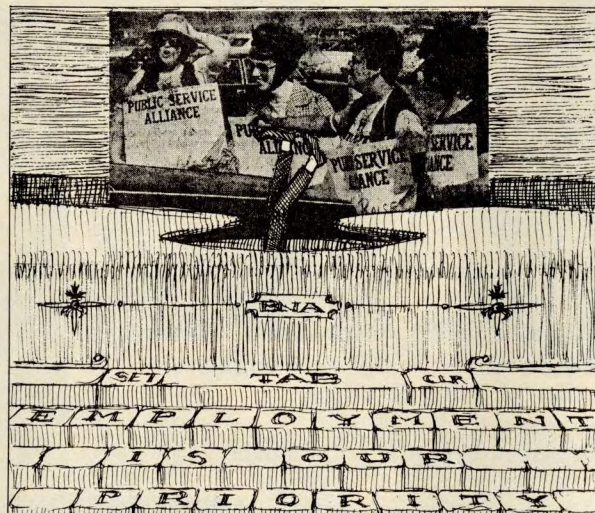
WHAT'S REALLY AT STAKE?

By Jeff House

Jeff House is a member of the Law Union.

When the Russian officer corps rose in rebellion against the Czarist autocracy in 1825, their programme of constitutional monarchy was embodied in their slogan, "Konstantin i Konstitutsiya," (Prince Constantine and Constitution.) Chroniclers of the failure of the revolt subsequently blamed the Russian people's lack of response, which in turn was blamed on the fact that many peasants believed Konstitutsiya to be, not a revolutionary principle, but the first name of a proposed Czarina. They refused to become involved in a mere succession struggle which promised them nothing.

Canadians have responded to Pierre Trudeau's September constitutional extravaganza with a similar lack of interest. Despite a summerlong build-up, despite a series of catchy television ads and saturation coverage, most Canadians tuned in, and quickly dropped out of the constitutional conference. As in the predecessor Conferences of 1950 and 1971, the perception that constitutional change was essential failed to secure an agenda rife with promise. The same sterile debates on patriation (first suggested at such a conference in 1927), an amending formula, and a reformed Senate were walked through by the cast. None of this offered much to the beleaguered autoworker, miner, homeowner, or tenant, and he (or she) opted out early. Trudeau's "two visions of Canada", offered as a summing up of the debate, did not convince many, as the issues of principle suggested did not hide the overriding fact that the only disagreement was over the division of the



jurisdictional booty.

While the Federal government argued magnanimously for a vision of Canada which would fill its pockets, the provincial governments were mightily concerned about the distance between the people and the Federal government, arguing that, as they were closer to the masses, they deserved the oil revenues, the potash, the fisheries, etc. Yet which of the Provincial Premiers so much as mentioned constitutional issues in their election platforms? Apart from René Levesque, who could hardly claim a mandate, no one.

This lack of legitimacy vitiated the constitutional talks from the outset. While Lockean visions of a people "constituting itself" may belong to political theory rather than political history, few recent constitutions have been debated by fewer actors than this one. Recent constitutions promulgated in Portugal and Spain, for example, received wide and detailed examination at all levels of society. The political parties made sure that neighbourhood associations, labour unions, and other grassroots organizations thoroughly debated the proposals. Furthermore,

suggestions made repeatedly at the local level transmitted upwards, and became part of the official agenda.

It is in this context that Canada's political parties, and specifically the NDP which prides itself on grassroots contact, have failed. For acceptance of the constitutional agenda suggested by the bureaucrats made it impossible to address most of the problems in this society. Once that agenda received approval, the deliberations of the first Ministers could not escape the technocratic consensus

which dominated the two previous constitutional discussions.

The proposed Charter of Human Rights and Freedoms would have been an obvious place to raise new issues. In draft form, it recapitulated in more decorous tones the inalienable rights set out in the U.S. Bill of Rights of 1789, added language rights, and capped the performance with an "emergency" clause big enough to drive a Brink's truck or War Measures Act through. Little matter that the force of "inalienable" was lost completely through the emergency clause (inalienable rights are those which, by their nature, cannot be alienated by government, ever); why was there no attempt to add new rights and liberties? In France and Italy, for example, working people have a constitutionally-guaranteed right to withdraw their labour collectively; in Canada, most workers are prevented from striking most of the time. In Portugal, the present constitution obliges the government to actively introduce measures which reduce inequality; a government which does not is unconstitutional. A constitutional amendment guaranteeing every person either a job or, in

the absence of jobs, a guaranteed income would also assert an important principle. Yet no attempt to consult Canadians was made, and no campaign to alter the very conservative draft Bill undertaken.

At this writing, Pierre Trudeau has threatened to bestow the mantle of lawgiver upon himself, and bring home a new Bill of Rights and an amending formula.

Yet, as F.R. Scott has pointed out, any amending formula implies a theory of legal sovereignty. Any amending formula which does not give Quebec a veto over constitutional change necessarily involves

an interpretation of Canada as something other than a compact between two sovereign peoples. And if Quebec cannot veto a constitutional change, what does that imply for its right to choose to leave Canada? A denial of veto power for Quebec implies that Quebec will be bound by future constitutional change. Can it be said that these implications have been fully debated in this country, or that Pierre Trudeau has been given a mandate to impose his constitutional views?

Failing a massive campaign to ascertain the views of the public, failing a consensus-building proce-

sure such as was undertaken by Justice Tom Berger when native people's were faced with essential questions, the best things that could happen to Trudeau's constitutional plans is that they be forgotten.

A recent Canadian court decision has held that a person, in law, is defined as someone to whom rights and obligations are granted by the state. The opposite point of view, that a state is legitimate only when truly constituted and consented to by the inhabitants of its territory, has had little effect on constitutional debate to date. □

CONSTITUTION

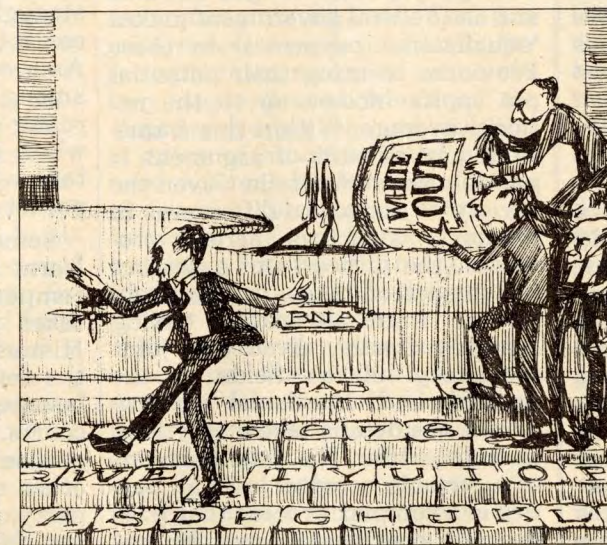
WHO'S GOING TO PROFIT?

By David Mole

David Mole is a Contributing Editor of FUSE.

There is something odd about this "constitutional debate" now going on. After all, struggles over constitutions stand at The Turning Points of Modern History. (Off with the royal head, a vote for every citizen, all power to the Soviets, these are the slogans that have quickened the blood of constitutional assemblies.) The current debate in Canada, despite its rhetorical dress-up, seems to be about taxes and oil prices. What kind of constitutional meeting is it where the participants need pocket calculators to know what's up?

The Canadian constitutional problem operates on two levels and these should be distinguished. There is the long term and fundamental matter of states rights; that is, what degree of control over local taxing and spending power should be given to regionally based strata of the Canadian business classes and what power to tax and spend should be reserved by their national government? There is also the short term and rather technical



difficulty that has arisen because the price of oil and gas is going up. The fundamental issue (fundamental to Canadian business, that is) has come to a head over the last two decades because economic change is cutting the ground from under the established distribution of state power in Canada. As everyone knows the Provinces are supposed to control their own natural resources and the revenue from the exploitation of lands and forests is in principle clearly reserved for them.

This was a fairly straightforward arrangement when the resources at issue were agricultural lands, timber limits and the like, and when revenue was derived from public lands by selling or leasing them. The basis of this arrangement is the 'proprietary right' granted the Provinces over public lands under the British North America Act.

But the exploitation of a natural resource in modern capitalist economy is no longer a matter of selling them off cheap to one's friends. A natural resource is now a business requiring proper management. The problem is to control the rate of exploitation, the pattern of marketing, the product mix, the level of inventories, price lists and so on, in the hope of maximizing revenues. Beyond this it is necessary to fine tune a system of taxes, subsidies and regulations, that will both keep revenues high and divert some of them to the state.

A natural resource is not any more a source of quick pocket money for primitive junior governments. It is a source of income for

large, complex and businesslike regional state authorities that play an indispensable role in running the region's economic affairs. It is doubtful that the Provinces have the constitutional authority necessary to manage natural resources in an appropriately contemporary way. The BNA Act reserves to the Federal government the right to regulate "trade and commerce", and it is the question of trade and commerce that now matters more than the simple issue of ownership.

Since 1957 the Canadian Supreme Court has gradually extended Federal authority over natural resources via the latter's power over trade. The 'Potash Case' of a few years ago was a straw in this wind. The Court, in this instance, made it clear that Saskatchewan does not have the authority to regulate the rate of Potash production to hold up prices, because this would amount to regulating 'trade and commerce' beyond its borders. In a recent article S.I. Bushnell of the Faculty of Law, University of Windsor, reviews the legal issues and concludes that, although "the exercise of proprietary rights...is the last hope for the provinces...at best it is an open question whether through the exercise of proprietary rights the provinces will be able to control their natural resources."¹

Here then are the makings of a constitutional problem; the old system doesn't work in the new economic circumstances. Awkward as this is, the knife is being turned in the wound by the rise in oil and gas prices. The magnitude of the difficulty being created by Alberta's windfall should not be underestimated. One calculation suggests that for the fiscal year 1979 - 1980 producing provinces (chiefly Alberta) and the oil companies picked up some \$10 billion from Canadian consumers. The split was about 50/50. A \$1 per barrel increase in oil prices would raise this transfer of income by some \$890m. "When one considers that we are currently more than \$10 per barrel below the world price, the enormity of both the present and the future macro adjustment becomes very apparent" argue economists Courchene and Melvin who made these calculations. "A

movement to world prices at unchanged consumption levels" they continue "would imply an increase in the annual transfer from Canadian consumers in the neighbourhood of \$9 billion"²

The management of the oil and gas industry is clearly not something that the national authorities can simply leave to Alberta. Moreover the Federal government looks to have effective power and few can doubt that it will use this power.

The control of the oil and gas sector so that rising prices do not create unmanageable problems for Canadian business as a whole is only one aspect of the matter. The other problem is that the delicate system of inter-regional revenue sharing that has been carefully and painfully developed since the Second World War just collapsed. Roughly speaking, revenue sharing is done like this: An average Provincial capacity to tax per capita is worked out for the country as a whole. Some provinces have a tax base that implies a lower than average capacity to get revenue and the Federal government makes 'equalization payments' to these Provinces to bring their potential per capita income up to the national average. Within this framework any amount of argument is possible without details. Given the variety of taxes, the differences in economic structure across provinces, the difficulty of assessing the impact of taxes, or the likely returns from alternative taxing schemes, finally, given the 'joint occupancy' of tax fields by the Federal and Provincial governments, the details take a very long time to settle. The establishment of a formula acceptable to all parties is a complex process that goes forward continually and for the most part between bureaucrats since they are the only ones likely to know enough to talk about the issue sensibly.

Now the staggering increase in Alberta's revenue has pushed average per capita provincial revenues up so much that even Ontario has dropped below it. Unfortunately this increase in provincial (that is Alberta's) revenue is not feeding the Federal coffers out of which the equalization payments must be

made. Net returns from the oil and gas sector are split three ways — 45 percent to the Provinces, 45 percent to the companies, and only 10 percent to the Federal government.

Ten percent is not enough and we may expect an export tax on oil and gas before long. Such a tax would have an impact on the industry and on its capacity to yield revenue to the provinces. It represents exactly the kind of use the Federal 'trade and commerce' power that the provinces see as an infringement of their 'proprietary rights'.

So we have a constitutional crisis and rather dreary it is; a question for accountants, economists, tax experts and the like. There is only one thing that could transform this constitutional crisis from a meeting of bookkeepers into a genuine political struggle about the *constitution* of Canadian society, and that is the articulation by the working class of its own aspirations for their country. No doubt other more universal questions such as human rights get aired, but when it comes down to it, the struggle over cash and economic control seems to be what matters. And, whatever the real struggles among factions of the Canadian ruling class may be, the area in which they must be dealt with is that where no-one goes without a pocket calculator.

Something important is to be learnt from the fact that our contemporary constitutional crisis takes this rather repellent form. Historically the principal arena for the determination of disputes in a bourgeois society has been the courts. In the courts the bourgeoisie finally prevailed over the other strata — the king and his party, the Church, common labourers. It is to the courts that the bourgeoisie have long turned to settle disputes among themselves. Constitutional arrangements are legal settlements, guaranteed by and interpreted by the legal system. Within this framework it was possible to develop conceptions of the 'citizen' and of 'freedom' and 'equality', conceptions which may now seem narrow and dated but which it was once the work of great constitutions to make clear and effective.

But the development of a complex and interdependent social system reliant on managerial and technical skills has cut the ground from under the adversarial mechanism of the law. The courts are slow and clumsy and the formal freedom and equality that is granted to anyone who appears before the courts fails to reflect the realities of corporate social relationships.

The ruling class must therefore

rely on hard bargaining, mutual compromise, backed up by objective information and rational discussion to see it through. This is the managerial and businesslike way. My guess is that it would be wrong to see the recent first ministers conference as a failure. I suspect that the meeting was an opportunity for head office to tell the regional reps exactly what is going to be done, to ask if they have any

suggestions and finally to tell them they can stick 'states rights' up their noses.

Sadly Canadian workers have no organization effective enough through which to form and voice any definite objectives. They therefore restrict themselves to participation in the decision making process as mere voters able to nod or shake their heads but not to speak. □

CONSTITUTION NATIVE PEOPLE'S RIGHTS

By Norman Zlotkin

As the current round of constitutional talks convened and broke down early in September, one group — the native peoples of Canada — repeatedly brought their case for inclusion in these talks to the public. While the federal government seems prepared to allow native peoples to be heard on issues which directly affect them, this is not acceptable to native people who are concerned that their rights will be sold or traded as part of a constitutional bargaining position. Since they are directly affected, native people want to be included in all areas of constitutional discussion. With good cause, Indian nations feel they should have the right to make their own kind of family law in regards to marriage, divorce and adoption proceedings. There is a very great outcry about the number of native children who are being removed from native homes and placed in non-native settings by various Children's Aid Societies across the country. True Indian government which would take precedence over other jurisdictions would remedy this situation.

But Indian government does not mean one law, such as the current Indian Act, for all native peoples across the country. What is needed in any new constitution is the recognition of an Indian right to

self government and in that recognition, allowance for a flexibility of the many Indian nations to formulate their own constitutions and their own methods of government for their own people. The current Indian Act is inadequate in recognizing the diversity of native governmental needs in Canada. For example in an economic sense, the very sophisticated bands of the Vancouver areas who are involved in a type of industrial development need different kinds of regulations to govern themselves than do bands in the far North who are basically dependent upon a traditional style of life and need to protect their resources.

As Ottawa threatens unilateral action on the constitution, the question remains: will the federal government recognize native government, even in principle, as a kind of third order of government, thus allowing self determination for Indian nations. This is the first step toward self government for the native peoples of Canada.

Mr. Zlotkin's article is based on research done by his partner, Delia Opekokew, for the Federation of Saskatchewan Indians. Although his remarks refer generally to treaty areas, they may also be relevant to non-treaty areas.

There are three possible ways for Indian government to develop: through the current Indian Act, through the amendment of the current Indian Act, and through con-

stitutional recognition.

The current Indian Act is inadequate for the development of Indian government. It is a classic piece of colonial legislation;

authority lies with the Minister of Indian Affairs or his appointees. Band councils are established in the Indian Act, but their powers are strictly limited to an enumerated list and the Minister has the power to veto decisions made by the band council. Indian people are not given control of their reserve lands. Economic development on reserves is very difficult, if not impossible.

Nor will amendment of the current Indian Act allow for this development. In 1978, the Ministry of Indian Affairs circulated proposals for piecemeal alterations to the Act. The so-called first phase of the amendment process concentrated on the following areas: tribal government, education, land surrenders, hunting, fishing and trapping rights, membership, and anachronisms in the present Indian Act.

The proposed amendments were quite controversial and generally were not acceptable to the Indian associations representing Indian people across Canada. They were rejected because of their content, because of the process by which they were developed and because of the lack of constitutional recognition of treaty and aboriginal rights. Whether or not the government will amend the membership provisions of the Indian Act without the consent or agreement of the status

Norman Zlotkin lives in Toronto and has practiced native rights law for several groups.

1. Bushnell, S.I. "The Control of Natural Resources" *Canadian Public Policy* Spring 1980

2. T.J. Courchene and J.R. Melvin "Energy Revenues: Consequences for the Rest of Canada" *Canadian Public Policy* supplement 1980.

Indian organizations remains to be seen. The so-called "tribal government" provisions, although an improvement on the current Act, did not come anywhere near meeting the demands for Indian self-government.

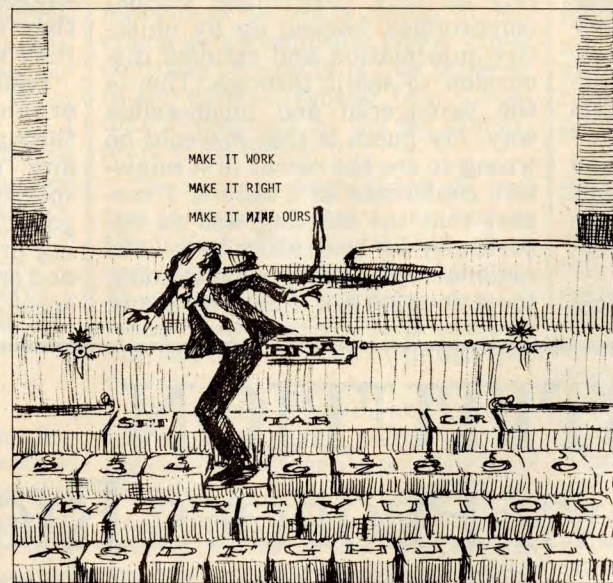
So it would appear that only through constitutional recognition of their right to Indian government will Indian people be able to exercise the right to govern themselves. Whether the Canadian government and Canadian people will be willing to accept plurality within Canada is a major question for the 1980's.

BASED IN LAW

Through the Royal Proclamation of 1763 and subsequently through the treaties, the Crown confirmed the right of Indian nations to govern their people and their lands. That right to Indian sovereignty is alive among Indian people today but it is no longer recognized by the Canadian government or the laws of the country. This breach may be corrected by amending the Canadian Constitution so that aboriginal and treaty rights are entrenched. Such recognition should be specific, so that it is clear to everyone and in particular to the courts that the right to Indian sovereignty and consequently the right to Indian government expressly flow from such recognition. Until the constitution is changed, the Parliament of Canada under the British North America Act (B.N.A. Act) s.91(24) has exclusive legislative authority over "Indians, and lands reserved for Indians." The B.N.A. Act implicitly recognizes an obligation on the part of the federal government to protect the rights and interests of Indian people but it is silent on the ways and means of implementing such responsibility. It, therefore, is open to Parliament to enact legislation, so that Indian Government is formalized within the Canadian system.

It must be made clear initially that the following fundamental concepts should guide the future Indian policy of the Canadian government:

- Indian bands are sovereign political bodies, having the right to their own political, social,



economic and cultural institutions, the right to define their own membership and the right to enact and enforce their own laws, in other words, the right to Indian government; and

- The relationship which exists between the Indian governments and the federal government is premised on a special trust and protectorate relationship.

The relationship of Indian bands to the Canadian government is founded on principles of international law. Initially, the Royal Proclamation of 1763 affirmed that relationship when King George III decreed that Indian and non-Indian government transactions must be settled by treaties. Through the treaties, the Indians received the protection of the Crown and the understanding that Indian governments would retain control of their lands and the right to self-government. In exchange the Indian governments of the Prairies ceded certain lands. Indians in northern Ontario and the Northwest Territories maintain that the treaties are not land-surrender documents, but treaties of peace and friendship, and also at least in northern Ontario, promises to provide necessary services to the native peoples.

The treaties confirmed the inherent right to Indian sovereignty. The following quotation is one of the government spokesmen is a commitment made during the treaty negotiations: "What I have offered does not take away your way of life, you will have it then as you have it now, and what I offer is put

on top of it."

Thereafter, many of the promises made during the treaty-making process were broken either because the commissioners delegated by the Crown had failed to record them, or through express breaches (because by Canadian law Parliament had the power to overrule the treaties) or because the government failed to act on the promises made by the commissioners.

APPLICATION OF INTERNATIONAL LAW

Like their ancestors, Indian people of today may invoke international law to protect their rights because such

law may act as a standard by which to measure Canada's treatment of Indian people. The collective human rights which modern international law guarantees to all peoples include: the right to physical existence; the right to utilize natural resources; and the right to self-determination. The last right, that to self-determination, means that a group such as Indian people have the right to full equality with the majority and yet continue to have the right to preserve their separate identity within Canada.

The legal sources for the application of the right to self-determination to Indian people are threefold:

- The notion of aboriginal rights. The rights of Indian people arise from long term occupation of particular lands. These rights precede the creation of any subsequent state, and aboriginal rights cannot be arbitrarily changed by the subsequently-created state. The aboriginal rights of native people in Canada are recognized by the common law, as indicated by the *Calder* case (the decisions of both Hall, J. and Judson, J.) and the *Baker Lake* case.

- The doctrine of self-determination as confirmed by the universal declaration of human rights and Article 27 of the International Convention of Civil and Political Rights asserts that peoples have a right to enjoy their own culture.

- Article 1 of both the Civil and Political Rights Covenant and the Economic, Social and Cultural Rights Covenant which, with the

Universal Declaration of Human Rights, make up the International Bill of Rights, states: "All peoples have the right of self-determination. By virtue of that right they fully determine their political status and fully pursue their economic, social and cultural development."

As of May, 1976 Canada is a signatory to the immediate preceding documents. Neither Covenant was drafted with an eye to aboriginal communities, but human rights law applies to all peoples on an equal basis and consequently it must apply with equal vigour to tribal and non-tribal peoples alike.

The doctrine of self-determination applies to Indians. That right does not depend on its validity on the claim that the nation must seek to become a state. Claims to autonomy, sovereignty or self-government are to be appropriate to the circumstances of the dependent people. Indian people may respect the spirit and intent of the treaties and therefore respect the Queen as the head of state but want their people to have control over their governments. Such notions of control or autonomy over their own institutions, while at the same time respecting the Queen's Protectorate role, are an acceptable standard of the Indian and government relationship.

Because Canadian law does not recognize the right of Indians to control their own institutions and in fact reflects an assimilationist attitude towards Indian people it is in breach of these international standards. The two countries which are geographically closest to Canada, the United States and Greenland (which is a territory of Denmark) have attempted to follow those international law standards in their retention or confirmation of Indian or Inuit autonomy and right to self-government.

The position of Indian tribes in the United States is summarized by a 1927 case which declared that the power of an Indian government to decide on internal matters comes from its status as a sovereign nation. This case dealt with the question of membership and it states that, "The conclusion is inescapable that the Seneca tribe remains a separate nation; that its powers of self-government are re-

tained with the sanction of the state, that the ancient customs and usages of the nation, except in a few particular cases remain, unabolished, the law of the Indian land; that in its capacity of a sovereign nation, the Seneca Nation is not subservient to the orders and directions of the courts of New York State; that above all, the Seneca Nation retains for itself the power of determining who are Senecas, and in that respect it is above interference and dictation."

In Greenland where the indigenous population is the majority (the Inuit peoples represent 83 percent of the population) Home Rule for Kalaallit Nunaat (Greenland) has become a legal reality as of May 1st, 1979. The purpose of Home Rule is to transfer authority and responsibility from Danish political and administrative organs to Greenlandic ones. Consequently, Greenlandic politicians will be responsible for Greenland being governed and administered in Greenlandic conditions and in pursuit of goals set by Greenlanders themselves.

INDIAN LANDS

Prior to the coming of the white man to the new world, Indian nations exercised the powers of sovereign nations. The Indian nations were organized into many different tribes, bands and groups, and they had their own social, political, economic and cultural institutions. They recognized the sovereignty of one another by forming compacts, treaties, trade agreements and military alliances.

Initially, the European governments recognized these powers, and any Indian/non-Indian contacts were subject to international protocol. As long as Indian people were needed as military allies the French and English continued to treat them with respect, but once that need lessened the respect also lessened.

The Royal Proclamation of 1763 affirmed Indian rights and consolidated the procedure for all future transactions whereby all land cessions would be settled through treaties. The Indians and non-Indians continued to deal with one another as sovereign nations except that in 1867 the Parliament of Canada was given exclusive responsibility to enter into these agreements, by virtue of s.91(24) of

the B.N.A. Act. The Crown had always delegated its authority to deal with Indian people to the central government, which was the Imperial Government before 1867 and the federal government thereafter.

The purposes of the treaties were to establish peace between the Indians and the Europeans, and to obtain surrenders from the Indians (and) in doing so to assure the Indians that the lands they did not surrender under the Treaties were little "Dominions self-governing under the Queen in her Empire". Thus, the following principles and rights were confirmed by the treaties:

- The Indian nations retained sovereignty over their people, lands, and resources both on and off the reserves, subject to some shared jurisdiction with the appropriate government bodies on other lands.

- The Indian nations entered into an ongoing trust and protectorate relationship with the Crown. That relationship guarantees that the federal government will assist in social and economic development programmes.

- The Indian nations established tax sharing with the Crown.

- The Indian nations established a political protocol for annual reviews of the progress of the treaties.

- The Indians' interpretation of the treaties will supercede all other interpretations.

As Indian nations became weaker and as their usefulness to non-Indians decreased, the federal government unilaterally increased its powers over Indian people and lands. Today this is best exemplified by the Indian Act. The status or aboriginal and treaty rights has been further restricted by Canadian courts. As far as Indian people are concerned, Canadian courts have erred in their interpretation of Indian title and in their failure to recognize Indian government.

The Indian/non-Indian government relationship in many ways should be similar to the policy developed between leading imperial powers and their colonies after World War I. Independence was promised as an eventual goal to the people of the colonies but in the interim the territory of these colonies was administered by col-

onial powers as a trust. The notion of trust was a very important part of this changing attitude towards the colonial system. Their administration of a dependent people included some accountability to the international community and so the administering power was not free to pursue its own policies if those policies were not consistent with the well-being of the people. Initially the accountability was to the League of Nations and later to the United Nations.

Canada does not follow the above policy and in fact was one of the countries to oppose the application to indigenous peoples of Article 1 (1) of both Covenants, which states: "All peoples have the right to self-determination. By virtue of that right they fully determine their political status and fully pursue their economic, social and cultural development."

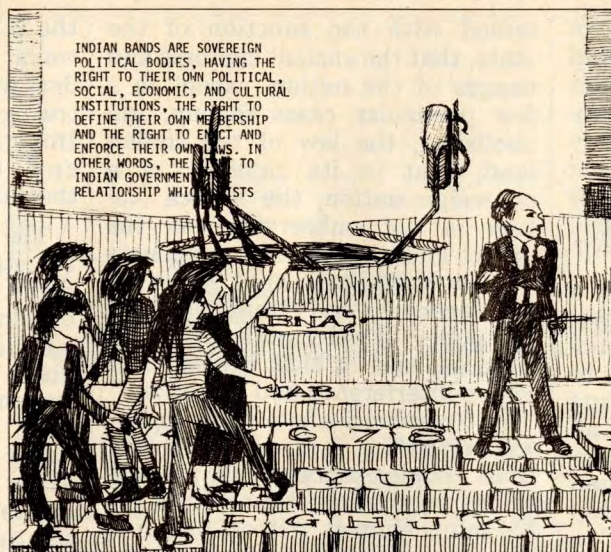
Canada argued that, "It would be a serious matter indeed if, through a decision of the United Nations member countries were placed in a position of being morally and perhaps even legally bound to grant those minority groups the right to determine their own institutions without consideration for the wishes of the community as a whole."

INDIAN LAW IN THE U.S. AND CANADA

In the United States the status of Indian tribes as sovereign nations has been uniformly recognized by Congress and by the U.S. courts. Felix Cohen, the leading authority on Indian Law, states: "The whole course of judicial decision on the nature of Indian tribal powers is marked by adherence to three fundamental principles:

- An Indian tribe possesses...all the powers of any sovereign state.
- Conquest renders the tribe subject to the legislative power of the United States and, in substance, terminates the external powers of sovereignty of the tribe...but does not by itself affect the internal sovereignty of the tribe, i.e. its powers of self-government.

● These powers are subject to qualification by treaties and by express legislation of Congress, but,



save as thus expressly qualified, full powers of internal sovereignty are vested in the Indian tribes and in their fully constituted organs of government."

The U.S. courts have affirmed Indian sovereignty by upholding the following powers: the power to establish legislatures (usually called tribal councils) and tribal courts; the power to tax, grant marriages and divorces, and to provide for adoptions and guardianships; the power to regulate hunting and fishing; the power to control economic development through zoning regulations and other land use planning devices; the power to regulate non-Indian individuals in Indian country; and the power to define a nation's membership. Tribal governments have other powers as well, but the above examples show that Indian sovereignty is real and alive in the United States.

In Canada, Indian sovereignty has not been recognized to the same extent. The powers of a band council allegedly flow from the Indian Act, a statute enacted by Parliament. Indian law has been restricted by courts and by statutes almost entirely to questions of real estate transactions. The implication is that when Indian nations ceded their lands they also ceded all their rights to self-government.

INDIAN ASPIRATIONS

Sovereignty as used by Indian people means their right as a people who live together, who come from similar backgrounds and who share common attitudes towards life, to govern themselves as a nation.

Their claim to Indian sovereignty does not mean they want to be completely separate or totally independent. Their respect for the treaties means that they ceded certain lands and at the same time entrusted themselves to the protection of the Crown. They have respected those conditions. But their right to self-government, which they retained under the treaties, has been encroached upon.

In order for Indian governments to achieve Indian sovereignty their inherent powers must be reaffirmed. Among the more important powers they wish to exercise are the following:

● The Power to Determine the Forms of Government:

Indian governments must have the power to develop forms of self-government in accordance with their political and cultural history. In the United States, where tribes have this power, some have chosen to adopt governmental models similar to those of the United States. Others have chosen to retain their traditional forms of government. To determine their form of government, Indian governments must have the power to pass laws, interpret laws and administer justice; the right to define powers and duties of (their) governmental officers; the right to determine whether acts done in the name of the government are authoritative as well as the right to define the manner in which governmental officers are to be selected and removed.

● The Power to Define Nation Membership

An Indian government should have complete authority to define its membership. The standards for membership could be established by custom, historical practice, written law or agreements between Indian nations. In the United States, tribal governments have exercised this power by establishing procedures for the abandonment of membership, the adoption of non-Indians and the adoption of persons holding citizenship in another Indian nation.

● The Power to Administer Justice:

As self-governing entities, Indian

nations should have the power to make laws governing the conduct of persons, both Indians and non-Indians, within the reserve; establish bodies such as tribal or band police forces and courts to enforce those laws and administer justice; exclude non-band members from the reserve; regulate hunting, fishing and gathering over both reserve and other lands to which they have rights pursuant to treaties; and regulate and tax the use of their waters, minerals and forests.

● The Power to Tax

An Indian government should have the power to collect taxes from its members and from non-Indians residing on or doing business on the reserve. The power to tax will become important to Indian governments as a basis for providing service to members, regulating non-Indian activities on the reservations, and preventing the imposition of provincial taxes within the reserves.

● Domestic Relations:

The power to govern the domestic relations of its members is another aspect of an Indian nation's inherent right. This power could include the authority to make rules governing marriage, divorce, illegitimacy, adoption, guardianship and support of family members. Marriages based on Indian laws and customs should be treated as valid. The power of an Indian court to grant divorces, adoption and guardianship according to Indian laws should be recognized.

● Property Use:

Indian nations should have the power to regulate the use of property by their members and non-Indians within their jurisdiction. They should be able to exercise that power in a variety of ways, for example, through licensing provisions, zoning laws and rules for the inheritance of property. The above list of self-governing powers is not intended to be exhaustive. Moreover, Indian governments should have the right to exercise as few or as many of these powers as they wish.

INDIAN RIGHTS WITHIN THE CANADIAN SYSTEM

One of the principles underlying the treaties is the agreement of the Indian nations to accept the protection of the Crown. Because of that agreement Indian govern-

ments do not want to separate from the Canadian system and in fact want to be part of that system.

Indian political and legal rights can be recognized through the existing Canadian structure, as the federal government has powers to legislate in any way it chooses in respect of Indian people. Their legislation must be the affirmation of inherent Indian rights, as opposed to the granting of them. The Royal Proclamation of 1763, the subsequent Indian treaties, international law and most importantly the present Indian political aspirations support this position.

Secondly, the special trust and protection owed to Indians by the Crown because of their cession of vast amounts of land must be reaffirmed. This obligation would require the Canadian government to protect and enhance Indian trust resources and Indian self-government, and to provide economic and social programmes necessary to raise the standard of living and social well-being of the Indian people to a level comparable to the non-Indian society. The basis for this provision is the treaties, wherein vast amounts of land were ceded to the Canadian government. With the decline of the traditional Indian economies, a moral and legal duty on the Canadian government was created to assist Indians in protecting their heritage and lands while at the same time building alternative economic systems. Additionally, much lands were confiscated from Indian people through fraudulent land deals.

Thirdly, because Indian sovereignty means that a third order of government is recognized within the Canadian system, the inherent powers of Indian governments should be enumerated as federal and provincial powers are now enumerated in s.91 and s.92 of the B.N.A. Act.

Fourthly, Indian governments would have the power to establish their own courts and enforcement agencies. These local courts would adjudicate on laws passed by the Indian governments in a manner reflecting community standards, so that the community could maintain its character as a culturally and politically distinct entity.

Fifthly, the Canadian government pursuant to its trust and protection obligation should be em-

powered to treat Indian nations on a par with provinces in relation to financial arrangements.

INDIAN GOVERNMENT: THE PRESENT STRUCTURE:

The Indian Act should be repealed and replaced by more appropriate legislation. New laws are necessary in order that the constitutional guarantees be implemented. Alternatively, if constitutional amendment is not forthcoming new statutes are required so that the government could fulfill its obligations under s.91 (24) in a manner that recognizes the Indian position. In order that treaty rights be protected the statutes must deal with the implementation and ratification of the land and political rights guaranteed by the treaty, the special trust and protectorate status, and an Indian-Financial Agreement or a Federal-Indian Government Statutory Payments Act. To deal with the special trust which the Government has towards Indians and their lands a separate office must be established to act as a trustee and/or protector. The present system creates actual and potential conflicts of interest wherein the Department of Indian Affairs and Northern Development is responsible for the protection of Indian lands and at the same time is responsible for the development of the North. Additionally, the Department of Justice, as legal counsel for the government, attempts to restrict the responsibilities of the government towards Indians yet in some cases must represent the Department of Indian Affairs and Northern Development in its protection of Indian interests. The government thus faces an inherent conflict of loyalties; it must at the same time advance the national interest of the Indians upon whose behalf the government itself holds the lands.

An independent trust and protectorate office should be established to administer the trust so that the government fulfills its duties towards Indians. Such an independent trust and protectorate office should report directly to Parliament.

The right to self-determination of a group must supercede all other rights. This principle underlies the reason for special status of Indians within Canada; the preservation of Indians as a people. □

Where Talent Bursts Through

SORTING IT OUT

When Michael Duquette, postal worker 447 936 717, Toronto artist and writer ("Postal Truce", *FUSE*, Vol. 4, No. 6, July 1980) decided to cross-breed occupational and artistic interests to curate a mail-art show about postal regulations, his employers found the hybrid just a bit much. Duquette applied to the Canada Council Arts Awards Service to help underwrite exhibition costs; since the subject was mail-art he decided they should see the real thing. On July 30th, 1980, he sent a 16" X 20" colour postcard, but it never arrived. 'On the job' contacts informed him that Joe Underwood, Postal Supervisor at Duquette's station, had detained it. It turns out the authorities have been on the lookout for Duquette's mail for some time — they first got nervous when his postcards of fellow employees who had been fired started going through the system, providing conversation for the sorters.

This piece, however, was perfectly fine by their stipulations — they ended up breaking their own rules by delaying 'legitimate' mail without informing the sender. The postcard eventually went through, and was too late for the Council's deadline. If this is what the Canadian Postal System means by employee benefits, then they're obviously not worried about anyone's stamp of approval. □

THE GREAT CANADIAN LANDSCAPE

The traditional conception of Canadian art history has always been "the mosquito bitten adventurer off in the wilds trying to capture the isolation and beauty of the Great Canadian Landscape."

To alter this one rail

conception of Canadian art, the CLC Labour Education and Studies Centre has provided a jolt to this narrow perception of our visual history. Leaping into the void, they have produced a series of posters that deal with work and social issues. Entitled *Reflections of our Labour/Reflets de Notre Travail*, the set of six posters are reproductions of paintings by Canadian artists.



Reflections of our labour
Reflets de notre travail

Included are: *In the Nickel Belt*, 1928; an unusual industrial landscape study of the Sudbury area by Franklin Carmichael; *Parachute Riggers*, 1946-47; a depiction of women at work in the Second World War by Paraskeva Clark; *Logs: Lady-smith Harbour*, 1949; a view of work on a log boom by E.J. Hughes; *Coal Diggers*, 1935; a depiction of the work of an underground miner by Paul Rand; *Rivetting*, 1945; a figure study of men at work by F.B. Taylor; and *The Chicoutimi Hospital*, 1963; a vision of life and work in a Quebec hospital of the 1930s by Arthur Villeneuve.

A catalogue and copies of the posters (\$2.00 each or \$12.00 for six) are available from the CLC Labour Education and Studies Centre, 301-2841 Riverside Dr., Ottawa K1V 8N4. □

NO RETURNS

When corporations want to be seen doing "good works", substantial generosity works wonders. Rule number one is: Don't appear to be mean. Rule number two? Don't take more than you give. The Victor Company of Japan (JVC) recently sponsored the Third Annual Video Festival. Invitations to potential entrants were processed by the public relations firm of Burson-Marsteller (N.Y.) informing the video community that JVS "is again sponsoring a major international competition for video artists. The grand winner receives \$1500 plus a trip to Japan for "15 days of travel and sightseeing". All of the entrants receive an undefined "participation souvenir" which could be anything — including a switch, diode or any other component from any number of JVC's hardware products.

By entering all tape producers have to agree that "all tape copies entered in the JVC video festivals become the property of the organizing sponsor. Entrants waive exhibition rights to programs."

Most producers would prefer having the tape returned rather than receive a "participation souvenir". But more importantly JVC obtains a video collection (last year there were three hundred entries) for free plus they also gain the disputable claim to exhibit or broadcast the entered tapes without permission or payment. And of course JVC can use the tapes for whatever promotion they see fit. What could be a generous festival is no more than cheap renewable publicity. Good work JVC! □

"AS INTENSE AS POSSIBLE"?

When the Honourable Francis Fox, Minister of Communications presented an

explanation of the new Federal Cultural Policy Review (August 28th, 1980) his rhetorical goodwill far outran his department's capabilities or the political strength of this non-royal Commission of the arts. "...I realize full well that no amount of organization, no combination of business and administrative skills, no degree of political wisdom will replace the creative contribution of the writer, the singer, the painter, the dancer, the musician, the scriptwriter or the photographer. Moreover, we must acknowledge that great talent will often come through whatever the circumstances



John Greysen

and even in spite of the circumstances." Whoever wrote his speech deserves some trophy for truisms. Even William French (Globe and Mail, August 29, 1980) noted: "Fox did not explain why the government chose the advisory committee formula rather than a royal commission which would have had more status."

Mr. Fox did say that, "our purpose then should be to help make Canada a country where cultural activity is as intense as possible...a country where incipient or hidden talent can develop and burst out". What could we say to Mr. F.? If you mean it Frank hurry up before the intensity wanes, before more magazines collapse, more filmmakers start washing windows, more musicians drive more cabs. And if you don't mean it Frank then please SHUT UP! □

MUSIC SUPPLEMENT Fuse Magazine

PAGE 20

FSE 051

The Secret History of Black Music	Richmond
Dennis Corcoran interviews Jerry Walls	
The Women's Music Industry	Sturman
Industrial Records	Robertson

Plus Reviews: Page 34: **Sex Pistols on Film/ Kerri Kwinter and Andrew Zeally.** Page 35: **Inuit Throat Singing and Harp Songs/ Ellen Moses.** Page 36: **The Raincoats/ Andrew James Paterson.** Page 37: **Deutsch Amerikanisch Freundschaft/Andrew Zeally.** Page 38: **The Government/Clive Robertson.** Page 38: **The Slits/Martha Fleming.**

We thank Jody Berland, Dennis Corcoran, Isobel Harry, Genesis P. Orridge, Norman Richmond and Susan Sturman for their help in preparing this supplement.

1980

THE SECRET HISTORY OF BLACK MUSIC IN TORONTO

Norman "Otis" Richmond



Louisiana-born syndicated columnist and broadcaster, Norman (Otis) Richmond won an Original 13 Award at Jack the Rapper's Third Annual Family Affair in Atlanta, Georgia in August 1979 for his column, "Cream Off The Top". Richmond has written for The Toronto Star, Maclean's, Billboard, Toronto Life, Coda, Soul, The Black American, The Buffalo Challenger, Contrast, Reggae News, and The Nation of Barbados.

Much has been written in recent times about the local Black music scene. Both major and minor league publications have attempted to deal with Black music in the Canadian context. However, neither have dealt with the history and origins of Black music in the city. This leaves the false impression that Black music suddenly dropped out of the skies on Ontario. Blacks in Canada have a history of making music but their story has never been told.

Willie Wright has just retired, his last job was at the CNE stadium. He is 65, a light skinned man (a product of a mixed marriage), short, still muscular and his age hasn't dimmed the fact that he was a lady killer in his youth. You may never notice him in a crowd. But if it weren't for him and others there might have never been Oscar Peterson, Dan Hill, Claudja Barry or a Rick James. He is one of the pioneers in the secret history of music in Toronto — Black music.

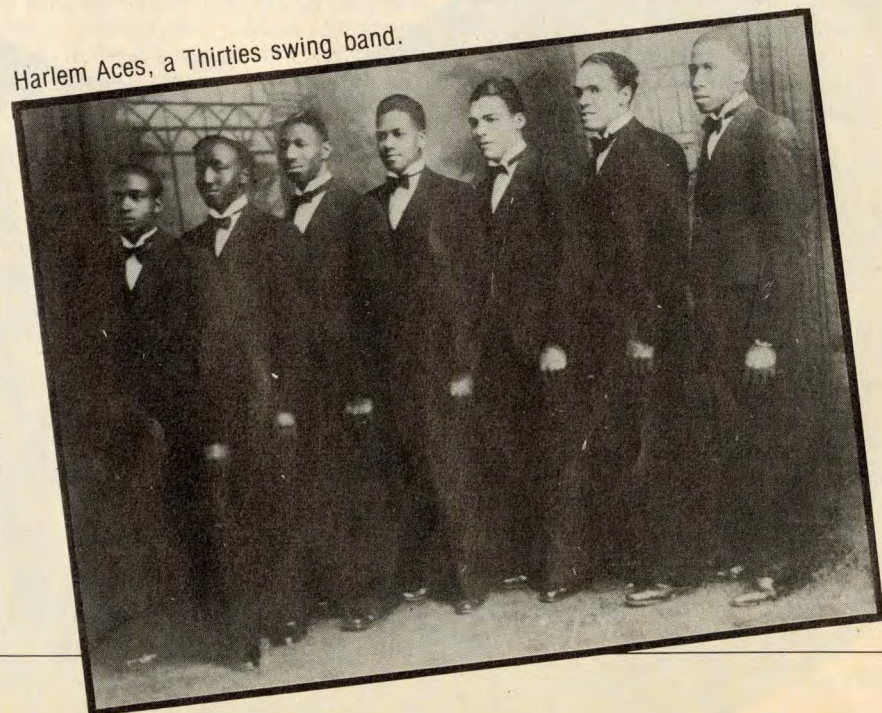
He was the drummer for Toronto's first Black band in the swing era, the Harlem Aces. Formed by Harry Lucas, a piano player from Chatham, the Harlem Aces performed for Black crowds at local places like the Marcus Garvey Hall on College Street and the Brunswick House. While white Toronto was listening to the Romanelli band at the King Edward Hotel or the Hunt Club, the Aces were tearing things up with Jimmy Lunceford charts and Ellington songs downtown. They played Black music for an audience that was ignored by the rest of the city.

"Toronto was very prejudiced in the early days. I can remember those incidents that happened to us and the visiting Black musicians. For instance, when a band like Duke Ellington's or Cab Callo-

ways's came to town they couldn't stay in the top hotels. They would have to stay in local people's homes", says Wright. He laughs as he tells the story of how his mother kicked him and his younger brother Harry (also a drummer) out of their room so Sammy Davis Jr. could have a place to sleep when he performed in Toronto with his father and uncle.

Before Duke and Cab, promoters used to bring groups up from Detroit like McKinney's Cotton Pickers and the Chocolate Dandies. (These names were used to leave no doubt that the musical aggregation was Black.) Wright recalls: "The Black musicians had such a good name for good music that they were an automatic draw at places like Palais Royale and the Silver Slipper." Ironically, during this period local Black audiences were barred from these halls. "Of course this was to change — but for years Blacks couldn't go into these

Harlem Aces, a Thirties swing band.



photos courtesy Norman Richmond archive

places," remembers Wright.

The problem of racism is still alive among Toronto's Black musicians. Home grown singer-songwriter Eric Mercury, who co-produced Roberta Flack's latest album *Roberta Flack and Danny Hathaway* and wrote (along with Flack) the music for the Richard Pryor-Cicely Tyson film "Family Dream", couldn't stand it and left for the States. He recently told the story of how one Sunday morning in Toronto his landlord came for the rent and began knocking at his door. He didn't have the money. He turned on the TV to block out the noise and saw himself on the screen performing on national Canadian TV. "That was it. If I'm a star in Canada and can't pay my rent it's time to move on," says Mercury.

1936 was a key year for Wright. "That was the year I began working for the Canadian Pacific Railroad because I couldn't make enough money as a musician to live." He could not make economic ends meet from playing in small dance halls and theatres which were the only places a non-union musician could play.

"They didn't want any Blacks at all in the union", Wright remembers. The Aces almost landed a radio show with a sponsor but were blocked when the union demanded \$500 per man for dues. And that's cash. Up front. According to Wright, the normal procedure was to let musicians pay as he played. This was during the depression and

Wright, says bitterly "Who in the hell could afford \$500 up front at that time."

But although Wright ended up as a porter and the Aces evolved into Sam Morgan and the Harlem Knights they established a foundation for Black music in town. For instance, they gave pianist Cy McClean his start and he, in turn helped out Sonny Greenwich, Connie Maynard and some of the better players around today.

Cy McClean, a slight man from Sydney, Nova Scotia paved the way for Oscar Peterson. Halifax, along with Montreal, have and continue to be centers for Black music in Canada. McClean arrived in Toronto in the Thirties, at the age of 16 and after playing with the Harlem Knights joined forces with trumpeter Roy Worrell and the Rhythm Rompers, a band that Cy took over when Worrell had to begin a full-time job in a factory.

Cy was called "Canada's Count Basie", because his band played so many Basie arrangements. While he never moved to the United States his reputation is international, and once filled in for Earl Hines, at the Colonial. McClean has never recorded or worked as a full time musician and was only able to join the union in 1944.

The significance of Phyllis Marshall is that she unlike Willie Wright, Roy Worrell and others made her mark in the general Toronto music scene. Born in Barrie, Ontario, she came to Toronto as a child. Her career started in the late Thirties around the same time Willie Wright started working for the railroad. However, the Fifties and early Sixties were the biggest years for Ms. Marshall. She broke in on the CBC radio with Percy Faith performing in the clubs in her teens and hit the big time as a vocalist for Cab Calloway's band in 1947. Cab Calloway once said "I've never hired a better girl singer. When Phyl does the blues, man, you're dead!"

In 1952, it was onto TV, as Ms. Marshall appeared on the CBC's first telecast and established herself as one of the new medium's most familiar faces on shows such as "Cross-Canada Hit Parade." This was a major breakthrough for Black music in the city. She also had her own radio show, starred in the CNE Grandstand Show and was featured on BBC-TV series in



The Negro Choral Society of the British Episcopal Church

London, England in 1960. She recorded one album *That Girl Phyllis Marshall*.

Despite Marshall's success there have been others such as Valerie Abbot who never got the break they deserved and are still performing locally.

Lennie Johnston who now owns and runs Third World Books and Crafts with his wife Gwen was one-third of Toronto's first vocal group in modern times — the Onyx Boys. "The Onyx Boys were Fred Wilcott, my brother Harold and myself. We sang arrangements of the popular songs of the day like Jimmy Lunceford's Linger Awhile." The group was the first Black vocal group to hit the airwaves in Toronto but Lennie remembers, "we never got a dime for our work."

Lennie later was part of a group who ran what he calls "Toronto's first disco service" in the Thirties. "We'd play records for dances at the UNIA hall on College Street. Like the musicians of his era, economic pressures forced him out of the music business and on to the railroad, but two of his children, Clayton Johnston, a drummer and Carol Carrington, an actress, have kept the arts alive in the family.

The church played a significant role in developing local black talent, The British Episcopal Church choir is where many of Toronto's top vocalists got their musical feet wet. The Liberian born Grace Trotman has lead the choir there for decades. She also has

formed numerous community choirs. She recalls "organizing successful gospel shows at the old Eaton Auditorium years ago." Ms. Trotman still has programs dated as far back as 1941.

In the Fifties names like Wray Downes, Bill McCant and drummer Archie Alleyne came on the musical scene. A number of African-American musicians began to settle in Toronto during this period. One of the busiest drummers in the city from the early Fifties to 1968 was Alleyne. A self-taught drummer he laughed as he recalled seeing Dorothy Dandridge when he was a youth at the old Casino Theatre in Toronto. "I got backstage by posing as a writer for a local black newspaper and got an autographed picture of Dorothy." He was the house drummer at the Town Tavern in Toronto for thirteen years and worked with people like Billie Holiday and the best local musicians of the day.

During the Fifties a number of local youths began to take jazz seriously. Connie Maynard, Billy Best, Sonny Greenwich and Doug Richardson started in the Fifties but emerged in the Sixties.

Reedman Doug Richardson, who now resides in Los Angeles said: "you had to play rock'n'roll or take a day job in order to survive. A black musician couldn't get enough work playing jazz to live in Toronto." Richardson went on to say "We were good enough to jam with, but not good enough to work

with.”

It is significant that the late African American be-bop vocalist Babs Gonzales spoke of the racial climate in Toronto in the Fifties in his book *I Paid My Dues*. “We got a job in Toronto and I thought I was going to have a ball. The very first day I went to four barber shops but was refused service in each one. I noticed the colored people were treated a lot like they were in England so I quit in two days,” wrote Gonzales.

Also during the Fifties a number of Canadians and Europeans who settled in Toronto began jazz societies, jazz columns, radio shows, clubs and magazines to support the African-American art form called jazz.

In 1953 a musical event took place that is still being discussed in serious music circles. Bud Powell, Max Roach, Dizzy Gillespie, Charlie Mingus and Charlie Parker performed at Massey Hall. Dick Wat-tam and a group of Canadians called the Toronto New Jazz Society (a group that had been formed in 1952) organized the concert. Several other jazz societies were organized prior to this but Wat-tam’s group made history as a result of the Massey Hall affair. Also, the Metro Jazz Society and the Duke Ellington Jazz Society came into existence during the Fifties and both of these groups are still going today.

Helen McNamara started the first regular jazz column in 1950 in the Telegram. “The strangest thing happened. Alex Barris started a jazz column in the Globe and Mail the same day my column started”, said McNamara. She also remembers starting a radio show the Ten-Ten Swing Club in the late Forties on the CBC which was later to become a Saturday tradition in Toronto with Dick McDougall as host.

In 1958 John Norris published *Coda* magazine for the first time. (Toronto had a jazz magazine called *Jazz Panorama* in the Forties that lasted eighteen months.) Bill Smith later joined Norris and they started Sackville Records and in 1970 opened up the Jazz and Blues Record Centre.

The congenial Howard Matthews (who is married to Salome Bey and is a part owner of the Underground Railroad Restaurant) and others started the First Floor



Pianist, Cy McLean and his band in the Sixties

Club in the late Fifties. “The club’s policy was to help the local jazz, folk and theatre scene.” Matthews described it as a family affair where people as diverse as Doug Richardson and folk singer Ian Tyson could develop their craft. The First Floor Club was also one of the first places in Toronto to book blues men like Muddy Waters.

Toronto’s jazz scene is completely in the hands of the white jazz elite. The *Toronto Star* once ran a headline referring to Moe Koffman as the “jazz establishment”. For example the Second Annual Ontario Jazz Festival was seen as a joke. Dizzy Gillespie and Sarah Vaughan were the only Blacks on the program. Local Black jazz artists were ‘shut out’. The “Festival” left the false impression that there are no Black jazz artists in Canada. Saxophonist Demo Cates, who makes Moe Koffman sound like a member of a high school band, is a prime example of ignored Black jazz talent in Toronto.

In the Sixties more Black talent emerged in Metro. The R&B scene co-existed with the jazz scene. Names like Shawne and Jay Jackson and Eric Mercury, Terry Logan, Tobi Lark, Dianne Brooks and William Smith came on the musical scene. Rick James joined in the Yorkville folk rock scene, Toronto born Doug Johnston toured with Harry Belafonte and Claudja Barry was beginning her career.

Jay Jackson was the number one black male vocalist in Toronto in

the Sixties. He began singing at the BME Church and later was part of a stand up vocal group called The Pharaoh’s which also included Roland Williams, Arnold Winn and Eric Mercury. The group made it to the world famous Apollo Theatre in Harlem. “That was the highlight of my career at that point,” said Jackson. He went on to host a network TV show on CBC, had his own radio show on CKFH and was the first entertainment columnist for the black newspaper *Contrast* which began publication in 1969. (Toronto also had a number of female vocal groups in the Sixties and the Tiaras were the most successful.)

Unlike the previous generation youthful Afro Canadian Eric Mercury said: “I chose to move to the States rather than to work on the railroad. As a matter of fact, I did work on the railroad for a while but they fired me for being too young. That’s one of the best things that ever happened to me.” Mercury says: “I never regretted my move.”

Curtis Bailey worked at Sam’s Record Store during the Sixties and remembered sending people down to Theo’s Record Shop on Bathurst Street because Sam’s didn’t carry some of the hot R&B records.”

Records were selling and clubs like Le Coq d’Or, the Bluenote, the Colonial and the Town Tavern were doing big business, Salome Bey remembered working steady when

DENNIS CORCORAN INTERVIEWS JERRY WALLS

Freelance writer, Dennis Corcoran, talks with Jerry Walls a singer, composer and band leader who for the last 8 years, has played in such Toronto bands as Black Asylum and Brain Wave. Walls, a single parent of three children, is currently unemployed.

Dennis Corcoran: Where are you from? How long have you been in Toronto? How long have you been playing music?
Jerry Walls: I’m from Windsor, Ontario. Born in Windsor. A sixth-generation Canadian. I came to Toronto in 1971 when I was 21. I came to go to school. I went to university for about a year. While I lived in Windsor I was involved in music — a lot of street corner groups, harmonizing, doing little shows. As a kid — well, right up until I was 18 — I was in the church singing all the time.

DC: What are your experiences of being a Black musician in Canada? Do you find it easy to get work? Do you figure that most Black musicians have a chance to play their music?

JW: No. A definite no. There are so many incidents that have happened. One group I was in, there were seven of us — we were all Black. This was 1976. We were doing fairly good, playing the top places in the city everywhere from the east coast to Winnipeg. Then the next year there were some changes in the group and we ended up being a 5 piece group. The music we did was heavy funk. Black North American music. Music of the streets. A lot of the agents started to tell us then that we were too Black, that we came on too Black for most of the clubs we played in, which were all-white clubs. But when we would play at the clubs, the people would cheer us, banging their glasses on the table at the end of the evening and wanting us to play more. Still, the agents would tell us that we were too Black, that people didn’t like us and they couldn’t get work for us. They said that we had to get somebody white in the group so we could get work. We didn’t want to do it, so we starved. Then we got tired of starving so we got a white guy in the group. Agents said still it’s too Black. We got two white guys; then we got three. It ended up being three white guys and two Black. Then the agent said we need pictures, so we got our pictures taken. When the agent saw the pictures they said it looks like a gang of Black guys with three tough white guys with them. They wouldn’t accept the pictures. Previously we had pictures with our shirts off — a real action photo. They didn’t like them either. I guess they thought they would scare people. Anyway, we got the pictures taken that they wanted us to — dressed the way they wanted us to look — real Vegas-like. So they started to say that we still couldn’t get work because our music was too Black. But they were forgetting that we were a Black group. Gradually we started doing music off 10.50 CHUM (a Toronto AM station). The club owners didn’t like the music because that wasn’t what we did best. We’re trying to sing The Eagles, the Doobie Brothers...Gordon Lightfoot. We’d get up there and try to do that kind of music and people would be cold to us.

DC: You’ve had some experience with recording contracts. Do they make the same demands on you in recording situations that they do in clubs? Is it just a freeze out?

JW: Mixing funk is quite different from mixing rock or middle of the road music. The bass is a whole different thing. It’s music that you move to, so the bass and drums and the rhythm guitar have to sound a certain way. They

don’t know how to do it. So when they mix it it sounds like white-washed music.

DC: Given the situation in Toronto, and in Canada. What’s the future for Black musicians here given that club dates are hard to get, recording contracts seem to be non-existent for Black bands. What do you think the future is?

JW: I have to divide Black music into reggae and North American Black music. If you’re into reggae I think there are some chances and opportunities now. Canada as a country is a follower, not only in music but in all business. They watch what the U.S. does and what Europe does. They watch and see that reggae is catching on in Europe and in England. As far as the music I’m interested in, I plan to go to small studios in Toronto to cut some demos and try and promote them in the U.S. I wouldn’t do it in Canada. I wouldn’t do a big promotion thing here. I don’t think people here would back that kind of music up enough or even know how to go about promoting it. The only way is to go to the U.S. If you make it big there, then Canada will want you.



A CHOKOLIT AFFAIR



BRAIN WAVE ROSS AGENCY

Walls’ promo pics before (left) and after (right).

DC: Do you think your experiences are fairly typical of Black musicians here?

JW: Yeah, I do. I know a lot of musicians. They’ve been through what I’ve been through. A little worse, a little better. A lot of clubs that are into punk and new wave, they also have reggae — like The Edge or other places. But as far as the music that I play, there are very few clubs that have it and most of the groups they feature are from the States. Most Black Canadian musicians that do R&B or funk, they’ve got no one to look to as an example — to say “hey, they made it.” There are a lot of groups playing what you hear on the radio. Some of them have had a lot of potential when they started, but it’s just a lot of beating your head against the wall. The best musicians in Toronto are driving cabs. I’m not even driving a cab...

DC: Do you think there’s a chance for Black Canadian musicians to do their own independent productions? Independent records, say the way some small groups have done in Britain?

JW: That’s the thing about unity among Black musicians. What happened in Britain. It took a period of 10 to 15 years before they could get that happening. There are a couple of Black studios here in Toronto. It’ll take more, but gradually, I think in about 10 or 15 years there will be some openings. If there’s any Black people left in Canada who want to do that kind of music. (laughter)

DC: Do you think they’re all drifting away?

JW: Drifting to reggae or just getting so frustrated or going to the U.S. or Europe. If I’m in Canada long enough or even if I do move to the U.S. someday and I come out and my music gets the play I want it, the promotion, it will definitely have something to say about Canadian content. Just giving somebody hopes I never had.

she first moved to Toronto from New Jersey.

In the Seventies Caribbean music began to make its presence felt. During the Sixties an immigration boom brought thousands of people from the Caribbean to Toronto.

Monica's Records on Eglinton opened its doors in 1971 specializing in Reggae. Also Jasse McDonald came on CHIN radio in 1971. His show was one of the first shows aimed at the growing Caribbean community.

By 1975 the city of Toronto was ripe for reggae. After Bob Marley and the Wailers mashed up Massey Hall in 1975 the industry was ready to pay attention to reggae music. Shortly after this an album on the Ishan People produced by David Clayton-Thomas was released.

Today artists like Leroy Sibbles, Carlene Davis, Nana McLean, Ernie Smith and Truth and Rights are performing reggae in and around the city.

Dan Hill won an essay contest in *Contrast* in 1971 on what it means to be black, and five years later in 1976 became the first Black to win a Juno Award. Because Hill's music isn't R&B, reggae or jazz, many in Toronto's musical establishment don't regard him as Black.

The mid-Seventies also saw what critics called a "soul boom". Stevie Wonder, Marvin Gaye, Isaac Hayes, Gladys Knight and the Pips and James Brown all played to full or nearly full houses.

Willie Dee produced a R&B show on CHIN-FM during this period and a number of self-contained R&B bands developed during this period — the most successful being the Crack of Dawn who signed with Columbia Records.

Clayton Johnson, Jurebu Cason, Amos Hollins and Wayne Jackson helped keep Black classical music alive by promoting local concerts and bringing major artists like McCoy Tyner to town in the mid-Seventies.

This work was continued in the late Seventies by a Black organization called GBM Productions who promoted a series of jazz concerts with international artists.

The Seventies weren't all fun and games for Black musicians. In 1974 a group calling itself the People's Music Committee protested the conditions of Black musicians and several years later Carlton



(above) Billie Holiday and Archie Alleyne in Toronto in the Fifties. (below) The Pharaoh's, Toronto vocal group of the Sixties featuring Jay Jackson, Roland Williams, Eric Mercury, and Arnold Winn.



Vaughan spoke out because his group couldn't get work in local clubs.

In 1980 there are 200,000 Black people in Toronto which is larger than the Black population of Buffalo, New York. Contrary to popular belief of Toronto's musical establishment there is a market for Black music in the city. In 1979 the thirty specialist record stores (which specialize in R&B and reggae) in Toronto imported over two million dollars worth of Black "product" from the U.S. and Jamaica.

It is interesting to look at two other phenomenon of Black music in Toronto. One is the success of the local production *Indigo* and the drawing power of International Black artists.

Indigo has enjoyed two extremely successful runs at the Basin Street cabaret in Toronto, played before standing room only audiences much of the time. The first production opened in September 1978 and played for forty weeks. By popular demand *Indigo* was remounted in January, 1980 and played for another eleven successful weeks.

Estimates are that during its two runs approximately 75,000 persons saw the show and box office receipts (unaudited) amounted to about \$500,000 excluding food and beverages." (Statistics from the *Indigo* Press kit.)

At the same time Earth, Wind and Fire, Bob Marley and the Wailers, Donna Summer and Peter Tosh have drawn over 100,000 people in Toronto on recent occasions.

The greatest problem confronting local and international Black music is the lack of major market airplay. Reggae/Calypso listeners are given one hour an evening "round midnight" and three hours on weekends. You'd get the impression that only Black people and vampires listen to Caribbean rhythms.

While Toronto has a large jazz community and a history of supporting the art form most of the air time is again late at night.

Toronto's Top Forty radio stations continue to resist R&B music even though it is the base of all rock music. Apparently these radio stations don't want any chocolate rhythms over their vanilla airwaves.

Today local acts are crying to be heard. Two schools of thought have emerged on the subject of whether Toronto is the city to launch a career from. One school sees Toronto as the "Hollywood of the north" and the other sees it "as the Bermuda triangle of show business".

Eric Mercury says, "I'm glad I escaped. There are a lot of brilliant Black musicians driving cabs in Toronto." □

THE WOMEN'S MUSIC INDUSTRY

By Susan Sturman

Sue Sturman is a frequent contributor to Broadside and Fireweed. She is lead guitarist in Mama Quilla II.

This past May, the 7th National Women's Music Festival in Champaign, Illinois honoured a decade of activity in the women's music industry. Though still largely an underground movement in North America, "women's music" has developed into a cultural alternative over the past ten years and has slowly collected a wider audience.

Workshops and concerts at the Champaign festival brought together the producers, promoters, distributors, technicians, crews and performers who have built the movement. The discussions and performances that took place revealed an industry of remarkable sophistication and complexity, and a music which reflected the diversity, creativity and energy of women artists of a high calibre.

The Festival and indeed the entire women's music movement affirms the power of women in their diversity, creativity and energy for collective work in achieving the goals of feminism. Achieving these goals on a practical economic level has been a major consideration for the women's music industry. The past ten years have seen some changes both in attitude and in strategy, which raise some questions for the movement and its future directions.

The women's music network has become a thriving one. There have been annual women's music festivals in Champaign since 1974, and a Michigan Women's Music Festival since 1976. The latter is now a four-day outdoor event which draws over 8,000 women from North America (as well as many from Britain, Europe and Australia). There are presently ten women-owned labels in the United States, with over three-quarters of a million records sold. As well, there is a national network of distribution companies, WILD

(Women's Independent Label Distributors), and many local sound and concert production companies for women's music, and publications.

As the industry has grown, it has also provided training for women in such non-traditional areas as sound engineering, record promotion, record distribution, and large-scale concert production. Through resource and skill-sharing and a supportive community, musicians, technicians and business people within the industry have been able to further develop their abilities. This in turn creates a more solid base for the industry. Philosophically, the women's music movement and the development of "women's culture" in general is rooted in the politics of lesbian feminism, and is grounded in a personal and political commitment to women. Based on feminist principles of nurturance, the music endeavours to transmit a positive vision of women's strength and regard for self, each other, the earth, and of a new social order.

Besides providing a non-oppressive cultural alternative for women, women's music provides an economic alternative. Says Ginny Berson of Olivia Records, the largest feminist label: "We know that what we create, we control. By creating our own structures, we are providing jobs for women who would otherwise be working for men, very possibly in jobs that drain their energy, don't treat them like human beings, and are not concerned with making basic societal changes...The more women who can be freed from situations that are oppressive, the more women will be able to devote their lives to building a better world."

Politically, women's music has served as a very valuable cultural

and organizing tool. Mass concerts like the Michigan Festival serve as prototypes for a feminist communal society. All participants share in the running of the festival and in providing basic needs like food and health care to the group. Individual performers like Holly Near lend their support to issues like the anti-nuclear movement and draw other women into those issues.

The women's movement emerged out of a particular period of social struggles. It aims at providing a necessary and genuine women's message. The black civil rights, the New Left, and later, the Gay Liberation movements failed to serve the interests of women. The attendant cultural revolution in the form of rock and soul music proved to be as much of a rip-off for women as the so-called sexual revolution was. As far as the 'revolutionary' musical message was concerned, the times they were a-changin' only insofar as it became easier to lay the lady across one's big brass bed. James Brown, the patriarch of soul, continued to assert that it was a man-man-man's world. Popular music, rock in particular, was (and largely still is) almost exclusively about male sexual fantasies and needs, and women participated by singing about how they were succeeding/going to succeed or failing/going to fail in meeting them. The other available alternative, à la Joplin, was to adopt those male-identified needs for themselves. Women who were neither interested in meeting nor in identifying with male sexual needs won't find much interest, politically, in this music.

Stylistically, women's music has drawn from many sources: classical forms, ethnic folk traditions, blues, Latin and African music, both because they are more identified with other oppressed earth-embracing cultures and because they provide a more gentle alternative to rock music, which is held to be unreclaimably "macho" by many women in the movement. This is unfortunate for those of us who like the music. Styles of performance vary, but women's concerts are usually characterized by a relaxed informal atmosphere, that encourages audience participation. Performers generally do not place themselves on "star" pedestals

and do not rely on hype and fanfare that characterizes popular mainstream performers. This is meant to break down traditional barriers between performer and audience and to involve and engage women.

WOMEN'S LABELS (U.S.)

The basic philosophies of the women's music industry have not radically altered over the past ten years; the major changes have occurred in business methods and strategies. Different companies and performers have proceeded in different ways. It is perhaps useful to compare the development of the two major women's labels in the U.S.*, Olivia Records, (Oakland, Calif.) and Wise Woman Enterprises/Urana Records, (New York City).

Olivia Records was formed in 1973 by a collective of lesbian feminists, new to both business and recording, who set for the company the following goals: "(1) to make high-quality women's music (music that speaks honestly and realistically about women's lives) available to the public, (2) to provide talented women-oriented musicians with access to the recording industry and control over their music, (3) to provide music-industry-related jobs for large numbers of women, with reasonable salaries and in unoppressive situations, and (4) to provide training for women in all aspects of the recording industry." Since 1973, the volunteer collective has grown to a full-time paid staff of thirteen. The company has produced 11 albums, several singles and songbooks. Many major chains now carry their records. They have become one of the most successful independent labels in North America. They are even receiving radio play on FM stations all over the U.S. The growth rate of Olivia has been startling, and the records produced have gone from almost "basement tape" quality to a highly polished commercial sound; album packaging as well has become much slicker. Olivia has produced some

excellent albums over the past few years, covering a wide range of styles from folk to pop to jazz. The company appears to have begun a move towards the larger mainstream commercial market. How has this affected the political outlook and the business methods and strategies of the company?

"I don't think our general outlook has changed," says Judy Dlugacz, a founding member of Olivia. "There is a difference in approach — less intensity in a particular kind of political context and more of a broadening. There is more room for difference in opinion. We are seeing a broadening of looking at music, with the attempt to reach a wider audience. At the same time, the artist has had control of what's recorded." From a political perspective, that can be problematic, Dlugacz acknowledges: "In the early days of Olivia, we spoke more to our own philosophy as a collective. Some musicians may have had differences. Part of the changing process is in realizing that our own philosophy can no longer represent a "world view" for everyone. One can't impose that on musicians, one can only present it."

Recently, Olivia made perhaps its most serious attempt at broadening its audience with the release of *Strange Paradise*, an album by singer/songwriter Cris Williamson. Williamson's first album with Olivia, *The Changer and the Changed*, was a smash success in the women's music community, selling over 100,000 copies. She immediately became a women's music "superstar", but remained a virtual unknown outside the movement. Seeking a wider audience, she dropped out of the women's music scene for a while, and played mainly to mixed audiences. The new album, supported by heavy promotion, a concert tour and advertising to a more mainstream audience, is an attempt to bridge the two worlds both for Williamson and for Olivia.

Summing up the company's work over the last seven years, Dlugacz explains: "The whole

thing has been a magnificent puzzle. How do you get lesbian feminist music on the radio? How do you get that music to as many women as possible? Olivia is unique — it fulfilled a need in the women's community and produced a great growth in the cultural, political and social movement. But ultimately the movement stopped expanding at such a rate, and started to become insular. We needed to take it beyond itself. When you have such a tool to reach people, you want to make the most of it."

Wise Woman Enterprises/Urana Records was born in 1975 in rural Maine, and started similarly to Olivia as a volunteer collective. It was originally founded by a musician, flautist/composer Kay Gardner, and by Marilyn Ries, a sound engineer with fifteen years of experience in the industry. That combination of the spiritual and artistic experience with practical experience provided a basic footing for the endeavour, but it took some



time before a workable balance was achieved. Wise Woman's first album, Casse Culver's *Three Gypsies* (1976) was produced by the collective and involved the collaboration of many women musicians. "It was a success in terms of its feminist spirit, but a bad business venture. We spent \$36,000, and lost money like crazy", says Betsy Rogers, a collective member from the early days and now sole paid staff member at Wise Woman/Urana. The next venture was even more successful artistically, but again, not financially. There was no

*That this article refers mainly to the U.S. women's music industry is due to the fact that it is the most established in the world. Canada has no organized women's music industry as such, though there is a movement. Several performers have produced their own records. Heather Bishop, from Winnipeg, produced *Grandmother's Song* a year ago; she has managed to arrange distribution in a few major chains and in women's bookstores across the country. Ferron, from Vancouver, has two albums to her credit. Rita MacNeil, of Cape Breton, has been a major force in Canadian women's music with her album, *Born a Woman*. She is currently raising money, with the help of the Cape Breton community, to produce a second album. In Québec, there is of course a highly politicized musical movement, in which women play a major role, and there is an autonomous women's music movement as well. Angèle Arsenault, a major Québécoise performer, owns her own label and co-produces her albums.



Alive! at the 6th Women's Music Festival in Champaign, Illinois.

photo Irene Young



photo Cynthia MacAdams



Olivia Records recording session for Cris Williamson album *The Changer and the Changed*.

photo Aloma Ichinose

money for a tour or for proper promotion. By the time the third album, Kay Gardner's *Emerging* (1978) was produced, the collective had had to make some major budgetary and business decisions. Artistic conflict resulted — slim budgets meant less time in the studio, and more pressure and fewer packaging frills. But eventually everyone agreed that money was necessary to keep the feminist ideals of the company alive, and that a solvent business would allow for more creative freedom.

The company has since moved to New York City, and is no longer officially a collective, although Gardner and Ries still participate in a peripheral way, as do other volunteers. Wise Woman/Urana has also expanded into concert production, in tandem with Sight and Sound Women, a women's distribution company. Betsy Rogers believes in a combined commitment to the grass-roots women's community and a realistic business sense. She feels that business considerations are having a strong effect on most of the women-owned labels: "Two years ago there was a lot more co-operation. Olivia used to distribute our label, then the contacts gradually eroded. There is not much collectivity now between labels — we're in competition for artists and market."

Rogers is very aware of the mainstream industry and tries to keep informed. "We took part in the 1977 Chicago NAIRD (National Association of Independent Record Distributors) Conference, and in subsequent years since, and we learned a lot. We found much to our amazement that we and the other women's labels were the only ones really interested in the industry." The recent downswing in the mainstream industry and the financial difficulties currently facing the big companies are having a beneficial effect on the independents; when "borderline" (i.e. limited audience, controversial) artists are dropped by the big labels, they are going to the independents.

Wise Woman/Urana has been interested in expanding not only its audience but also its range of artists, and Betsy is very interested in some of the women in the borderline category, not necessarily for recording but for concert production; she hopes to co-produce the Roches in concert this fall. Another

artist being considered is Lily Tomlin. This could be a major step for a meeting of women in the mainstream music industry with the women's music industry. Both the Roches and Tomlin are labelled "borderline" by the big labels because of their identification with feminism. By a happy accident they may now find greater creative support through the women's music network. And other mainstream artists may follow suit.

Like Olivia, Wise Woman/Urana has also made a foray into the mainstream market with its recent album, *Alive!*, by the five-woman lesbian feminist jazz ensemble of the same name. The women of *Alive* are probably the most dynamic group of performers to emerge from the women's music movement; they combine solid experimental jazz with overtly lesbian feminist lyrics. They work collectively, in writing and in performance. The album has been promoted fairly heavily through advertising and a nationwide tour, the band playing both women's concerts and straight jazz clubs. They do not apologize for or modify the lesbian feminist content of their pieces in the latter venues. So far they have received phenomenal acceptance in the mainstream. *Alive!*, though much stronger in political content, appears to have been much more successful than *Strange Paradise* — a seemingly contradictory situation. Betsy feels that part of the success is due to the fact that in general the mainstream jazz market is more open, both in terms of competition and attitude, than the pop market. Also, the support of the women's music community is a major factor; Wise Woman estimates a pre-sold women's market of 7,000. Most independents with unknown artists might sell 2,000. "We started with our feminist ideals and maintained them, and now the business has caught up", says Betsy. "The women's music movement can now provide a consistent market with consistent artists. Also, whereas the women's music audience used to be fairly uncritical, it's now becoming more critical and wants music of greater diversity and higher quality. We as business people have to hear that. There has to be more rapport between the producers, distributors, artists and record labels."

In terms of the future of women's music, stylistic boundaries seem to be expanding in leaps and bounds. Coming from a fairly folk-acoustic genre the movement has seen a recent overwhelming interest in jazz, salsa, and in more "electric" sounds. According to Betsy Rogers, the future is in jazz and in — that old feminist bugbear — rock! Prejudices against rock music still seem to be fairly strong. But there are women within the movement who are recognizing the energy and potential of the music, and the powerful force it might have if infused with the feminist politic. Women within the industry are generally older and more conservative, according to Rogers, and therefore haven't responded to rock favourably, but younger women are more attuned to it. She optimistically predicts the industry will recognize the demand. Also, the relationship between women in the movement and women in the mainstream has only



begun to be explored. *Ms.* magazine recently featured a cover picture of Cris Williamson and Ann and Nancy Wilson of *Heart* looking sisterly together. Will we see Chrissie Hynde stop pretending and round up Patti Smith, Tina Weymouth and Maureen Tucker to play at a future women's music festival?

The possibilities seem endless, and if the past ten years are any indication, both the economic and philosophical bases of women's music have become increasingly solid. Music has tremendous impact as a political tool; it draws people together. Feminism has crucial significance as a social movement. Culturally, women are beginning to realize the power that one brings to the other, and ultimately to ourselves. □

INDUSTRIAL RECORDS

By Clive Robertson

This article was compiled from a transatlantic phone call plus considerable notes, interview transcripts and statements both from Industrial Records, Throbbing Gristle and Genesis P. Orridge. Any errors of fact are the authors' and not Industrial Records.

Industrial Records was started by Throbbing Gristle, in 1976. The band consists of Genesis P. Orridge, Cosey Fanni Tutti, Peter Christopherson and Chris Carter. Orridge, Tutti and Christopherson worked together prior to Throbbing Gristle in COUM Transmissions an art group begun in 1969. Throughout the Seventies COUM appeared all over Europe: in performance actions at Art Fairs, in their own exhibit titled "Prostitution" at the ICA (London) and before three magistrates at Highbury Corner Magistrates Court, London in an obscenity case brought by the General Post Office charging that Genesis P. Orridge had sent a post packet "which had on the packet or cover thereof any words, marks, or designs which are grossly offensive or of an obscene character." This case of GPO v. G.P.O. cost COUM a \$400 fine. It was reported in *Time Out*, *The Observer*, *The Guardian*, *The Evening Standard*, etc...COUM Transmissions had learned the art of publicity well. So when CBS Virgin and Polygram records offered to sign Throbbing Gristle all they could offer the band that it didn't already have was "professional promotion" and the artists knew more about promotion than the companies themselves. Throbbing Gristle said "No thanks."

Industrial Records began in 1976. So far it has released five albums and six singles. To date they have sold 53,000 album copies and 66,000 single copies. Apart from the blues single by seventy-year-old black singer Elisabeth Welch, all of the material is blatantly uncommercial. It is truly 'industrial music.'

Industrial Records is run entirely by four people with occasional assistance from three volunteers. Three of the four have regular jobs so that any money made by Industrial goes back into producing re-

ords. Throbbing Gristle receives roughly one hundred letters a week asking for information and advice about their music. Each letter is answered by the band. In their first album Throbbing Gristle included a questionnaire to find out who was interested in their music. They now keep in regular correspondence with over 1600 "fans", most of whom are not fans as such but other younger musicians. Genesis P. Orridge says "what we saw, what we described with sound and words is what's been pumped into us all for years in



TV, radio, newspapers...we wanted to drag England musically through the Industrial Revolution, just so it gave up nostalgic rock crap and realised this world has changed. Our approach is not mysterious, it's a revelling in how things are, it's a job; it's not a film star trip. It's a cold practical process stamping out plastic with noises. We never issue records by people who send us demo tapes. We have to know about people's lives first. Their music or sound is incidental, merely a form of camouflage. We receive hundreds of cassettes. Apart from being interested in watching self-determination evolve we haven't the time or the money to deal with each as potential records. We are

also suspicious of people who want, from the start, someone else to do all the work for them, who seem to see records as exciting and important in themselves which they are not. They are a luxury item; they are not indispensable. They are at best a vehicle for demonstrating attitudes and tactics — a transient form of propaganda and a way to make contact with like-minded people. We use them as demonstrations and research items."

The Second Annual Report was Throbbing Gristle's first L.P. They borrowed \$1750 from their friends and relatives and recorded the entire album on a mono Sony cassette recorder and a Wharfedale stereo cassette recorder. The recording costs were \$45. The cassette tape was mastered to stereo on a Revox deck. The disc was cut at Portland Place, London for \$100. The first time they tried to cut the disc, according to Orridge it "blew up the heads of their machine". So they had to re-rent the Revox, change the stereo phasing on the tape and

equalise out the more extreme frequencies. The band then bought 800 plain white card covers and had stickers for the title and sleeve notes printed on self-adhesive paper.

The album was pressed at the first factory they came across which happened to be Sound Manufacturing in Hayes, Middlesex. The record was badly pressed with lots of hiss and surface noise. Throbbing Gristle had purposely left clicks and noise on their master tape so they added an instant print slip into the album explaining to the listener that the record was low-fi. The factory pressed 785 copies as the money and labels had run out. Throbbing Gristle then sent review copies out, "mainly so peo-

ple might know we'd released it." This was in 1977. To their surprise *Second Annual Report* received a five-star (top grade review) in *Sounds* along with the band's phone number and address. Virgin records called and ordered 50 copies for their store, followed by Rough Trade (who were at this point a distributor and not a label) who ordered 100 copies. *Melody Maker* and *New Musical Express* also gave the album good reviews a few weeks later. Both Virgin and Rough Trade re-ordered and then letters and orders started coming to Industrial Records. Throbbing Gristle expected that it would take three years to sell their record — instead it happened very quickly even though they had priced the record at \$12.50. The profit from the 758 records sold (amounting to \$2500), started Industrial Records. As a collectors' item Industrial has heard that original copies are being sold for between \$175 and \$300. Industrial also decided not to repress the album. Though this story sounds like a script from an early rock movie, it must be remembered that the music on the *Second Annual Report* starts (to make an awkward comparison) where Lou Reed's *Metal Music* and John Cage's *Atlas Eclipticalis* began. It was not a punk product. (Orridge describes punk as being "just old rock done with protest lyrics, fast Bob Dylan, and it's gone the same way as he has.") The album in a sense declared Industrial Music as being acceptable.

Throbbing Gristle gave the rights and profits of a re-pressing to two music enthusiasts who paid for subsequent pressing on their instant label Fetish Records. As a spin-off from this start Fetish split into two, the other half being Red Records. Fetish Records now issues records by Snatch, WKBG, Bongos, Clock DVA, Ear Food and the one album by Throbbing Gristle. Red Records issues records by Alex Ferguson, The Lines, Chrome and others. Both of these labels exist because Throbbing Gristle donated their re-pressing rights.

Orridge considers this chain reaction as a vital example of their mode of operating. "...hoping that it will stimulate more activity and action. This is a voluntary and natural process and not a calculated tactic...we said this first album was propaganda and it was and is."

Rough Trade was helpful to Industrial Records and assisted them with primary business practice. Rough Trade also learnt from Industrial and set up their own label. Chris Carter (Rough Trade) admitted that Throbbing Gristle prompted him to realise that there were a lot of "electronic garage bands" in existence who could now 'come out' and admit that they too didn't want to boogie or rock.

Orridge writes in the "Industrial Records Story," "We decided to do a single next because it was inappropriate and difficult, as we can't play music or instruments at all even now, and because it's a transient object yet a crucial part of the record business. A strange useless icon, disposable moments. Chris

Orridge, now 30, says: "We regard rock as an oppressor, a means of controlling youth's energy, or diverting it into meaningless ritual so that it doesn't cause trouble for the "authorities" through more immediate discontent and individualism. Drugs, liquor, TV, records dissipate the anti-control energy of youth, they do not focus it as rock papers would have you believe. Rock music is conservative by nature, including punk; it is retrogressive, it is anti-change, anti-individual, puritan and hypocritical." And how does the music industry maintain its control in Britain?

An example involves the release of the last Rolling Stones' album



Throbbing Gristle (l to r) Chris Carter, Cosey Fanni Tutti, Genesis P. Orridge, Peter Christopherson photo David Brooks

said it should be called United." *United* sold 50,000 copies.

So what is selling Industrial Records? They work hard. Very hard and their "propaganda" has appeal. Firstly they want to convert all passive listeners into active producers. Which has been said before and tried before. And many such advocates in the music business have shed their responsibilities almost immediately. But not Throbbing Gristle. And this time, to some degree, in Britain and elsewhere there is an active audience waiting to be triggered, an audience that wants any music that is not fed to them by a recording industry that is visibly exhausted after 35 years of rock n' rush.

Emotional Rescue. Though it had only sold 25,000 copies it went to No. 1 in the album charts in Britain. At the same time a punk band, Crass, released their own double album which sold 40,000 copies yet did not appear in the charts. Similarly Throbbing Gristle's *Heathen Earth* album sold 10,000 copies in three weeks but also did not appear in the charts. Orridge explains this, saying that the survey stores from which the charts are compiled are not allowed to buy from the independent labels. He suggests that the survey stores are allowed to keep 100 percent of the profit they make from the large record companies.

In 1976 Throbbing Gristle in performance would be physically at-

tacked, switched off, threatened because they were "anti-rock and roll". Three years later Throbbing Gristle playing with two similar bands, Cabaret Voltaire and Rema Rema, played before an audience of 700 and were cheered and asked for encores. Orridge says: "we are still outcasts who will not play the rock game, none of us want careers in music, we don't want to have groupies, drink beer, go to bourgeois nightclubs, we simply happen to enjoy what we do whether it is successful commercially or not." Cosey Fanni Tutti the lead guitarist for Throbbing Gristle says they left the art scene because they went as far as they could. Though arts grants are difficult to obtain in Britain COUM, who had been occasionally supported, became tired of doing the circuit of art centres and community halls. She says: "It was a safe option, they did the same thing, year in year out (performances), (they) just changed the colour or changed the costumes — it was always the same thing."

Usually when artists move into the music world, it's because among other things they want to be more 'pleasing'. Throbbing Gristle are not working to entertain people, they are there to help others to anything — as long as it surpasses doing nothing. For all that has been said about punk in Britain and while for a time some social context was introduced, almost all of the bands dropped their rage to fit the uptown demands of new wave, or at least that's what happened in North America. Orridge refers to English punk: "Now all these groups do harmonies and pop songs in the old way and work commercial labels playing concerts in prestige places. It was as we always suspected simply a new variation in fashion to continue the entertainment business."

Orridge writes: "In Britain records from big labels are often distributed sale or return (on consignment) and many records go out on initial orders, get in the album chart and then a few weeks later have not been sold and so they are sent back to the manufacturer to be re-cycled and destroyed having actually sold NO copies to the public. So it's perfectly possible for an album to have sold a lot of copies, but actually it hasn't. The advantage to big companies is that if

it's in the charts then it gets frequent airplay as being what the public seems to be buying. This airplay in the first month can create real sales so that the public is being told they are buying it. And because they are "buying" it (they are hearing it) they start to actually go out and buy it. Small labels cannot afford this system of hyping. We are too tight in our budgets to risk pressing 20,000 albums that we may never sell in a gamble on later airplay." Orridge further maintains that the industry cannot admit that material that they consider weird and uncommercial has really been selling twice as many records as The Rolling Stones. "If they admit what's happened, they have to start over from scratch and work it out from the beginning. They spend so much money on studio time, promotion, video productions, tours and concerts that they cannot afford to admit that they are incompetent. Small companies like ourselves and others spend the least we can and



(left) Volunteer staff at Industrial Records: Kim Norris, Stan Bingo, Mike Wilkins. photo Orridge (right) Genesis P. Orridge and William S. Burroughs. photo Christopherson

just ship the records out on the basis that there must be people out there who want them because our records are selling."

Industrial Records never approached a distributor. They were approached by distributors as a result of the record reviews. I.R. sells their records directly to the distributors — not on consignment. While this means that the distributors buy less at a time, the sales figures are then a reliable indicator. Rough Trade do most of I.R.'s distribution in Britain, though they also re-sell to other wholesale distributors. I.R. also sells to other wholesalers who sell their records in Japan, Australia, North America and elsewhere.

(Their records are also smuggled into Eastern Europe.) They give 30 days for payment on records and their price to distributors is around \$5, which is a 50 percent split. They avoid selling directly to small stores largely because of the labour involved and unreliability of payment. The only recognised mistake they made was to temporarily license *Second Annual Report* to a French label, Celluloid. They estimate losing \$8,200 and the bootlegs continue to be pressed illegally.

Industrial Records have also understood the benefits of co-operation with other independent labels as the ongoing fight with the large companies exists in certain areas of production. "We were all using big factories, mainly they did long pressing runs for the large labels like K-Tel and CBS and they only did independent labels in the time when their machines would otherwise be down. And so they didn't care and the pressings were bad. Then a small family business opened in south London. They

wrote to us and we went to see them. We gave them their first large order and paid them in advance. We then encouraged Rough Trade, Factory and Cherry Red to press their albums at the same plant. And so this small business does not want to or have to deal with the large labels."

Industrial Records also attempts to combat the competition that the industry breeds. Throbbing Gristle and other bands like Cabaret Voltaire (Rough Trade), Joy Division and Pere Ubu get each other work, exchange information, and cross-release material.

Throbbing Gristle send out a regular newsletter in which they try to make their audience aware of

APPROXIMATE RECORD SALES

- IR 0002 (FET 2001) **Second Annual Report** L.P. by T.G. **8,000**
- IR 0003 **United/Zyklon B. Zombie** by T.G. 45rpm Single **50,000**(we lost count here!)
- IR 0004 **D.O.A. — Third & Final Report** by T.G. L.P. **12,500**
- IR 0005 **To Mom On Mother's Day** by Monte Cazazza 45rpm **2,000** (Limited Edition)
- IR 0006 **Slow Death E.P.** by Leather Nun 45rpm **3,500**
- IR 0007 **The Bridge** by Thomas Leer/Robert Rental L.P. **7,500**
- IR 0008 **20 Jazz Funk Greats** by T.G. L.P. **14,000**
- IR 0009 **Heathen Earth** L.P. by T.G. **11,000**
- IR 0010 **Something For Nobody** by Monte Cazazza 45 rpm **3,500**
- IR 0011 **Meat Processing Section** 45 rpm by S.P.K. **3,000**
- IR 0012 **Stormy Weather** by Elisabeth Welch 45 rpm **4,000**

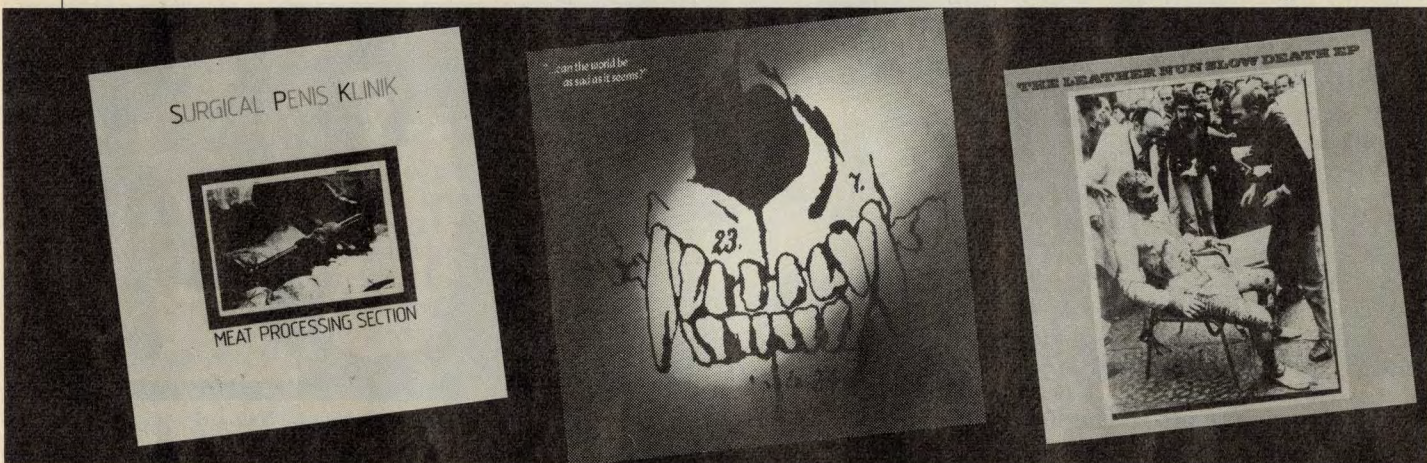
INDUSTRIAL RELEASES

- FET 2001 Throbbing Gristle 2nd Annual Report** L.P.
- IR0003 Throbbing Gristle **United/Zyklon B Zombie** single
 - IR0004 Throbbing Gristle **D.O.A.** L.P.
 - IR0005 Monte Cazazza **To Mom on Mothers Day/Candy Man** single
 - IR0006 The Leather Nun **Slow Death** E.P.
 - IR0007 Thomas Leer/Robert Rental **The Bridge** L.P.
 - IR0008 Throbbing Gristle **20 Jazz Funk Greats** L.P.
 - IR0009 Throbbing Gristle **Heathen Earth** L.P.
 - IR0010 Monte Cazazza **Something for Nobody** E.P.
 - IR0011 S.P.K. **Slogun/Mekano** single
 - IR0012 Elisabeth Welch sings **Stormy Weather** single
 - IR0013 T.G. **Subhuman/Something Came Over Me** single
 - IR0014 Dorothy **I Confess** single
 - IR0015 T.G. **Adrenalin/Distant Dreams Part 2** single
 - IR0016 William S. Burroughs **Nothing Here Now But the Recordings**

the band's references and sources. William Burroughs is one of those sources and after a seven-year friendship, Industrial Records will release an historical album of Burroughs' much known but little heard tape cut-ups. I.R.'s interest is not only archival but to stimulate others to experiment. Throbbing Gristle has made a collection of all of their concerts (twenty-four hours of music) available on cassette. This boxed set includes an extra two-hour interview that gives an explanation of what they

lot of our younger audience know a lot. Many of them are making their own tapes with cassette decks. The activity is far more important than the product. The kids have their own magazines. There are an estimated 500-600 people exchanging their music on cassettes." Which returns us to why Throbbing Gristle chose not to live off its music or their record company. Peter Christopherson says: "I think if all the people who are trying to set up bands were all financially independent then it would

employed as a stripper, a van driver and a photographer. The fourth has been on unemployment for a number of years. Throbbing Gristle are both hard and unaggressive with their audiences. They are in a word "demanding" and, with perhaps bohemian stoicism, they will continue to refuse to sell-out. There are many specifics I have omitted. Their music and their modulated electronics that they utilise is very sophisticated. Their previous work as performance artists gave them a



are doing. The cost for the set is \$160 and so far they've sold 100 sets. Throbbing Gristle's audience ranges in age from 14 to 40. When I asked if their audience was becoming cynical Orridge replied: "No they are incredibly stubborn and self-willed. We deliberately avoided doing interviews with large music papers here and our audience develops largely through word of mouth. They're very loyal but very critical. They'll come along and hear you play and say 'I thought tonight was a bag of shit' but it doesn't mean that they don't like you suddenly. You have to really be on your toes. England for all its troubles is very healthy. A

stop them doing things which they think would sell. Like most people, if I tried to produce a hit record I would probably fail miserably. A lot of bands with such an attitude are bound to fail. If you have to sell ten thousand records in order to pay off your mortgage or your alimony or your drug habit, or to pay the rent, or whatever it might be, then you're immediately in a panic situation. You've got to find the bread from somewhere and so consequently it's the beginning of the slippery slope, sooner or later you either find yourself on skid-row or you'll find yourself in a mansion in Sussex depending on chance and talent and circumstances." Three members of Throbbing Gristle are

useful training for their current work and so on. Within Industrial Records they have with some of their fellow small labels created a production and distribution model which deserves to be widely imitated. New Wave is nothing new at all while it remains tied to the commercial recording industry. Unlike independent music it is another in a long line of promised changes that rock and roll cannot fulfill. Or to put it another way: white rock and roll is a useful sedative that can keep you occupied when you're most socially active until it finally wears off when, in middle-age, you no longer care. □

THE ART GALLERY AT HARBOURFRONT

GODS GODS GODS

a search for images and concepts of God

December 12, 1980 to January 11, 1981

noon-6 p.m. Tues.-Thurs.
noon-9 p.m. Fri.-Sun.
closed Mon.

235 Queen's Quay West,
Toronto
869-8410



We would like to thank the CBC, Global Television Network, Foster Advertising, Sunrise Films, COMAC Communications, Ballet Ys, The National Ballet, The National Film Board of Canada, Little Sister Films, and Maclean-Hunter Limited for making 1980 our best year yet.

KS kensington sound
professional recording facilities

Professional 24, 16, 8, 4 and 2 track recording and mixing featuring MCI recorders with phase-locked transport, 60 Hz pilot tone generator, noise gates, sibilance controller, vocal stressor, and more...

170a baldwin st toronto tel (416)360-8339

THE GOVERNMENT

Future Rock From Canada's Foremost Rock Trio



GUEST LIST

GUEST LIST

Available Now on Jackal Records

Distributed by Trend Records and Tapes Ltd. 47 Racine Road, Unit 6 Rexdale, Ontario M9W 6B2

Record Peddler is the only alternative in music, with a wide selection of import and domestic EP's, LP's and 45's. There is no need to be satisfied with mediocre if your taste is for the avant garde.

You are the customer. After all, RECORD PEDDLER

*115 Queen St. East, Toronto Ont. M5C 1S1
416-368-7547
Tlx. 065-23704*



PISTOLS ON FILM

The Great Rock 'n' Roll Swindle, Britain, 1980. Directed and written by Julien Temple, 103 minutes.
D.O.A., United States, 1980. Produced and Directed by Lech Kowalski. Screenplay by Kowalski and Chris Salewicz, 95 minutes.

By Kerri Kwinter and A. Zeally

The Sex Pistols' films conjured tremendous pre-screening excitement in their audiences. Even the Metro Toronto Police showed up anticipating that the excitement might lead the audiences out of viewer decorum and into vandalist temptation. However, the nostalgic, irreverent energy in the audience dissipated noticeably only 15 minutes into each film.

Julien Temple's *The Great Rock And Roll Swindle* appears to have been made for Pistols' manager, Malcolm McLaren. And while it had nothing to do with the essential Sex Pistolsian 'truth', it did have something to do with a desperate moment in the music industry's economy. Because the concentration of power and dollars has been diffused over the last few years, it has been difficult to market groups in traditional ways. The products haven't lent themselves to the one promoter, one producer, one boss and one pay cheque rule. By the time that a group is 'spent', considerable money has been lost, or just not made. A film offers a last ditch attempt to recover a few more dollars out of a bad investment.

Andrew Zeally is a lyricist and musician playing with TBA. Kerri Kwinter is an Associate Editor of FUSE.

The documentary footage of the group was great, especially one outstanding shot that we'll call a "hand-held-while-dancing-shot" of the Pistols doing "Johnny B. Goode" and "Roadrunner". But Malcolm McLaren, the real star of this film, tries to render it impotent by overdressing it with his garish historical rewrite.

The film was a post facto self-accreditation of McLaren as the single brilliant and incessantly one-step-ahead creator of the entire punk world. It's not just that McLaren wishes to boast a simple and smugly pulled off "Monkees" or "Village People" production coup. He actually believes and ambitiously conveys that Punk, Post-Punk and New Wave, didn't genuinely happen. They were products of an entire "cultural diversion" that he invented and sustained, on an international scale.

McLaren presented the tenets of this coup/swindle like god did the commandments: first in monologue and then on rock tablets. He backed it up with philosophy and parables just like the bible did. What the ancients did on parchment McLaren does on film.

As manipulative as film can be, McLaren still thought it safer to absent John Lydon (a.k.a. Johnny Rotten) from most of the movie. Lydon, we suspect, was the least malleable of the group. His presence might have

eloquently contradicted McLaren's declarations that these non-musician puppets only existed and made money through his manipulations of them — and us. We too were fooled you see.

The original Pistols material is evidence of the engaging appeal and vitality of the group. McLaren could not erase that even by embellishing the film with Saturday morning style cartoon capers of the group sending a pack of journalists floating down airport corridors on tidal waves of their effluvious vomit, and graphic depictions of the Pistol's legendary indiscretions at the A&M Studio Offices. (It is unlikely that a major record company employee would hop into a washroom with a Sex Pistol for a quick fuck while threatened with playful decapitation by flying vinyl discs.)



Sid Vicious' role in the film is even more strange. While out on bail, he was whisked off to London and Paris by McLaren, perhaps enticed by the final possibility of achieving immortality on film. Here he acted out several bizarre sequences that were meant to appear prophetic. During one sequence, he walks down a Paris street and shoves a creamy piece of tarte into a 'tarts' face: McLaren

was ominously foreshadowing Sid's final difficulty. For his finale Vicious does a Las Vegas-esque solo number. He descends a large illuminated staircase, approaches centre stage, breaks into an upsetting version of 'My Way', gets some applause from the fur and diamond clad audience and guns down his front row.

The film isn't about the Sex Pistols' life or career. It's about McLaren's embarrassment and regret of their loud and abrupt denouement, everything that happened after Lydon's departure, and the real or imagined events that may or may not have led up to it.

D.O.A. was a working print. The vocal track was unintelligible. The film was within the documentary genre, but discernably striving to be art. D.O.A. presented exciting footage of other, obscure groups that were relevant to that mysterious Punk moment in Britain. It (the film) then crossed the Atlantic to America.

Punks hated America. The Pistols hated America. The filmmakers emphasized this point with long tracking shots of 'punks traversing the wasteland' and short and frequent dumb comments by members of the American audience or by the church protest groups that gathered outside the concert halls to represent God. He was another one it seems, who was Dead On Arrival.

At the end of the film there was a hum of shocked frustration in the audience. Although the general murmur was: "It was O.K.", "I liked it.", "Wow, I never saw X-Ray spex before.", people kept looking up at the screen wondering why they didn't feel like the Sex Pistols had quite materialized. □

INUIT THROAT AND HARP SONGS

Produced by Music Gallery Editions, (MH 001).

By Ellen Moses

In July, 1979, Marvin Green and Paul Hodge visited Povungnituk, a village of about 700 inhabitants on the eastern shore of Hudson's Bay in the Quebec Arctic, to record throat and jew's harp songs. Green is a producer and Hodge a recording engineer with Music Gallery Editions, the recording arm of the Canadian Creative Music Cooperative in Toronto. For both, the decision to record *Inuit Throat and Harp Songs: Eskimo Women's Music of Povungnituk, Quebec* (MH001) was motivated by an interest in aspects of the Canadian soundscape beyond the contemporary art music performances which constitute the majority of Music Gallery Edition recordings.

In Povungnituk, Green and Hodge found five of the master practitioners of *katajait*, one of the most unique indigenous performing genres in the Americas. *Katajait*, alternatively referred to as "throat songs" or "throat games", are duets performed by two or more men or women who stand facing each other at close proximity to produce vocal sounds through throat manipulation and breathing techniques.

At one time, the performance of *katajait* was widespread in the Eastern and Central Arctic, but each community claimed

Ellen Karp Moses is an Ethnomusicologist and Folklorist.

their distinctive manner of performance. In some regions, for example, external resonators like bread pans, the hoods of parkas, and so forth are used to alter and/or amplify the sound. In some regions song texts, composed of meaningful words, are important; elsewhere meaningless syllables or "vocables" are used. In some areas the *katajait* are perceived primarily as games; in others the esthetic element is predominant. In Povungnituk no external resonators were observed, the song texts are composed entirely of vocables, and while the songs are perceived as games, they have become primarily a performing idiom.

A throat song has three main layers of expression: a textural (or morphemic) layer, a melodic (or intonative) layer, and the use of special vocal qualities or timbres, like breath. A good performer is one who can perform with endurance and strength, remember the repertoire, be creative in the "mixing and matching" of melodic and textural motivic sequences and excel in the production of special timbres and rhythmic effects.

The songs were said to have originated in a variety of ways. According to the late Povungnituk artist, Davidialuk, the songs were learned from "little people" called *Tunituarruit* (meaning literally, "little ones who only have tattooed faces"),

magical half-bird and half-human creatures whose language of communication was *katajait*. In Povungnituk it is said that the throat songs were composed by the ancestors and passed down from community to community of throat singers in the village.

The jew's harp was introduced into the area by White traders and enthusiastically incorporated into the indigenous musical soundscape. Although, unlike the *katajait*, these songs are performed solo, like the *katajait* the jew's harp songs are composed of short, repeated motivic phrases.

The Music Gallery Editions recording, to be

Music, University of Montreal) two special features characterize this recording. First, the material was recorded in a single take, with Hodge and his equipment located in a separate room to minimize their intrusion into the performance situation. The record has retained many features of *katajait* performance which are intrinsic to the performance style but which don't often appear on commercial discs: discussions in Inuktitut preceding song performance, false starts and stops, and the peals of laughter which often signal the end of a song performance.

Second, in the notes which accompany the re-



(left) Alaci Tulaugak. (right) Lucy Amarualik.

released this fall (\$9.98 postpaid, worldwide), includes 14 *katajait* duets, 3 *katajait* quartets and 11 jew's harp songs and is the first recording of the Canadian Music Heritage Collection series (a project which will record and distribute various aspects of Canada's traditional folk and native musical soundscape). While sequences of *katajait* have appeared previously on commercial recordings (notably the UNESCO recording *Inuit Games and Songs/Chants et Jeux des Inuit Canada MUSICAL SOURCES* Philips 6586 036, produced by the Research Group in Musical Semiotics, Faculty of

cording (printed trilingually in Inuktitut syllabics, English and French) each of the songs is explained in the words of singer/jew's harp player Alasi Alasuak. Thus we learn that Song 4, the "Song of a Sea Shore" is about the waves on a river, and how the sound of the waves can predict the weather: "Big waves, and when they make a big splash into the water. Then they believe that the weather will be good for a few days. That's how the song goes. Been windy for a couple of days and they hear the big splashes. They even have different splashes in the different sounds and

photo Vid Ingelevics

they know the weather will be nice..." Song 10 is the "Song Story of a Goose." "It was winter time when a goose came and went on top of the igloo and peeked through the nose of the igloo and said, 'HONK, are they ever bright in there, HONK.'"

In their *katajait* and jew's harp songs the women of Povungnituk describe the environmental soundscape of their existence: indoor sounds like those of puppies, babies and the sound of boiling water used to cook seal flippers, and outdoor sounds: the Northern lights, the wind, the waves and so forth.

Like many aspects of traditional and indigenous lore, the sound of *katajait* almost disappeared from Povungnituk during the 1930's as the Department of Transportation entered the region and radio communications with the outside world began. In the early 1960's Isa Koperqualic, a community and Anglican church leader born in 1916, regretted the gradual disappearance of the sound of *katajait* and decided to reverse the trend. He encouraged the village women, who had learned the songs as children, to perform the songs once again. The five singers on the Music Heritage recording, Alasi Alasuak, Lucy Amarualik, Nellie Nungak, Mary Sivuarapik and Alaci Tulaugak, are the nucleus of the Povungnituk singers and today teach the songs to younger women in regular meetings. Povungnituk has become a center for the resurgence of throat singing in the Eastern Arctic and since the early 1970's representatives of the group have travelled south frequently to perform at special concerts, powwows and folk festivals.

THE RAINCOATS

The Raincoats/produced and distributed by Rough Trade Records.

By Andrew Paterson

The Raincoats consist of four young English-women: — Ana da Silva, Gina Birch, Palmolive, Vicky Aspinall — rooted in the initial English punk explosion (Palmolive was a member of the early Slits). Other English women's bands originating in that time were the Slits and Essential Logic, whose own Lora Logic plays saxophone on one cut of the Raincoats' album. But while the Slits have replaced pogo-punk regressiveness with a funk-reggae derived dancebeat, and Essential Logic utilize Beefheartian dissonance, the Raincoats' sound is one of stripped down rock'n'roll. The song structures and general sound are based on impulses and feelings rather than quirky concepts and there is a distinct lack of electronic hardware. The Raincoats' lyrics deal with emotional logistics rather than posed attitudes.

On their self-named album the Raincoats (with Rough Trade label president Geoff Travis and current Pere Ubu guitarist Mayo Thompson) have mixed voices well above the rest of the band, emphasizing the highly contrasting harmonies. Since this band more frequently than not utilizes harmonies, songs, that if they were sung by only one voice might seem to be strictly about the sin-

Andrew James Paterson is a musician and artist.

ger's personal life, become multiplied into concerns common among the entire band. And this band are certainly not packaging themselves to be cult-figures, visionaries, matinee idols, or anything special. The cover painting by Pang-Hsiao-li is a crowd of women's faces, all with the same confused facial expression.

The entire album deals with encounters between the sexes. In fact, it's chronically romantic with such lines as, "Don't take it personal/ I choose my own? I follow love." (Adventures Close Home). The voices are consistently sincere in delivery, devoid of mannered, ironic affectations. This is partly a leftover from punk's initial reaction against the neo-European detachment of the Bowie's, Roxy's and Sinatra's of the world. The Raincoats above all want to talk straight.

The Raincoats feel the need for verbal communication. Sharing each other's thoughts, analyzing each other's motives and emotions, discussing

possible alliances with the rest of the world. Having a witty, intelligent, and balanced conversation. They want sanity — with a reasonable amount of give and take.

"I can't listen to what you say, I don't understand you, anyway, I haven't spoken all day" (In Love).

The word "talk" doesn't refer strictly to the usage of headlines in a casual encounter; the standard male headlines being: Can I buy you a drink?, Do you want to dance?, and, Do you or don't you want to fuck?

Men continually monopolise conversations — preventing women from speaking, and reduce language to either headlines or traditional male ritual postures. In the song "No Looking" (the lyric being a Raincoats' translation of a poem by Jacques Prévert) a narrator is seated in front of a man who goes through the ritual of retrieving a cigarette, lighting the thing, and blowing out smoke rings while all the while ignoring his companion. In retaliation an infinite number of Raincoat voices reply, "I'm not looking, I'm not talking", as if reciting an oath. The album finishes on this note.

However, the Raincoats sing two songs written in a male narrative where the narrator is faced with the same obstacles when



DAF

Ich Und Die Wirklichkeit — Earcom 3 (compilation)/Fast Product F9 45 rmp, 1979.
Kebabtraume b/w Gewalt — Mute Records/Mute 005 45 rpm, 1980.
Die Kleinen Und Die Bosen — Mute Records/Stumm 1 33 1/3 rpm, 1980.

By Andrew Zeally

Maybe it's just a personal fetish that I'll have to learn to get over, but I adore German lyrics in a rock'n'roll setting. Then again, it may be stretching the imagination to call DAF a rock'n'roll band. This group of West Germans (plus one Spanish singer) make music that is definitely of their own style. Looking back over the German music scene of the past few years, there has been far more experimentation with synthesizers and electronics than any other country. The recordings of Neu (now transformed to La Dusseldorf), Tangerine Dream (and subsequent solo endeavours by TD members Edgar Froese and Peter Baumann), Cluster, Klaus

it comes to encounters. In "Life on the Line," with lyrics by Ross Crigh-ton, the narrator complains that "Her logic was to tangle/I couldn't untangle it." In the album's only cover version, Ray Davies' "Lola", the genders of the original version are retained. In the Raincoats' version the all-women band plays the part of a young boy whose luck would have it that his first sexual come-on comes from a transvestite male. Lola hasn't got time for much of a conversation either, so the Raincoats push her-him away, and then find themselves on the floor making eye contact with Lola. But then love does destroy reason, "I'm so happy happy sad" (In Love). In "Off Duty Trip" love interferes with the mission of a young army recruit. "I bought you a drink/ And with all this ammunition? We're walking hand in hand."

The Raincoats' music nicely compliments the lyrics. Instrumentally their sound is somewhere between neo-Velvets rock'n'roll and English folk-rock. (One member alternates between violin and guitar) Structurally they use the traditional rock 'n'roll chords and progressions and then break them into fragments. The Raincoats' sound is anti-technological, naturalistic in texture. Neither male macho nor technologically extra-terrestrial. After all, synthesizers and general gadget dependence is for asexual males who prefer technology.

The Raincoats have an EP, also on the Rough Trade label. Cuts include "Adventures Close to Home," "In Love," and a tune which is not on the album, entitled "Fairytale in the Supermarket."

Schulze and, most importantly, Kraftwerk have provided ample ground work and inspiration for present new wave groups specializing in keyboard/synthesizer material. DAF can be considered as an electronic ensemble — but the use of the synthesizer in this group is not always the focal point in the music. In many of the songs the electronics are used as a treatment for the other instruments (such is much



of Eno's work) or as an underlying thread which weaves the other sounds together.

The most recent release from the group is their first long play album, DIE KLEINEN UND DIE BOSEN, which provides the listener with a side of studio as well as a side of live material. The live recordings contain a raw quality bordering on becoming heavy. Still, the monotony is overcome by the unusual rhythm changes and the mad vocals of G. Delgado-Lopez.

Lyricaly, DAF are very politically direct. The linear sleeve for DIE KEINEN UND DIE BOSEN includes not only the German lyrics but Spanish and English translations as well. Their lyric style is a strong rejection of standard poetics used in popular music — "the east is the best. the west is better. luxury is in the west. and the west is the best. the west is satisfied. licking his wounds. living in luxury." (from Osten Warht am Langsten). This abrupt and direct lyric pattern predominates the entire recorded works of DAF and accentuates their aggressive musical style. There's a touch of The Contortions here and a pinch of XTC (in the extreme sense) there. In total you have a very worthwhile sound investment — that is if you can find the records to begin with. I fear that DAF will never receive the North American attention that they deserve. Just be patient and apply pressure on your local distributor of imported albums.

(For more information about DAF contact Mute Records, 16 Decoy Avenue, London NW11, Great Britain).

Andrew Zeally is a lyricist and musician playing with TBA.

THE GOVERNMENT

Guest List/ produced and distributed by Trend Records & Tapes, Toronto.

By Clive Robertson

This is the second album by Andrew Paterson, Robert Stewart and Ed Boyd following *Electric Eye* (VSP 005). Having listened to *Guest List* a number of times I am already looking forward to their third album — *Guest List* gets those consumer juices working.

The new album contains ten songs and four instrumentals. The lyrics/vocals on "Telephobia", "I can't swim", "White", "Real Computer" and "None of the Above" are cutting, witty, warm and right to the point. Stewart and Paterson continue to develop their lyrical inventiveness — because *Guest List* is well produced The Government's vocals are now

edged with subtlety and stiched with emotional delivery.

While The Government still rely on a guitar, bass and drums line-up, both Stewart and Paterson effectively simulate other electronic instruments with a degree of skill. Though Paterson is more than inventive on too many cuts the ghost of Hendrix's effects still leak through as regressions. Similarly Boyd's quasi-swing style of drumming sometimes seems like an affectation rather than a development of The Government's music. On the instrumental "Jackboots", which is in itself overflanged and overdressed, Boyd's improvisational fill falls flat. The other instrumen-

tals, particularly "Nippon Gakki", played mostly on the inside of a piano are too short and cliched to be meaningful.

Having made these hesitations I still think this is a very successful album and because of its strengths it is worth mentioning its weaknesses. The Government for all their down-played violence (Paterson on stage points his finger and glares like some Pointer dog on the trail) emerge on *Guest List* as potential romantics. "Fire Escape" has Paterson doing a perfect Jim Morrison imitation through the smoke of a song about overheated passion. Paterson's song "I can't swim" sung by

Robert Stewart displays a humourous near-innocence.

The production, mix-down, and resulting separation are all competent and the vocal and instrumental overdubbing add plenty of texture.

There are a number of possible singles from this album. My choice would be "None of the Above" with "Complications" for the B-side. The Government should now take their capabilities and run, without getting caught up in what the market wants — they are indeed a band as good as their British or American counterparts. There's still nothing on the radio and there's plenty to listen to in *Guest List*. □

THE SLITS

Cut/Antilles Records, a division of Island Records.

By Martha Fleming

The Slits' tongue-in-cheek tunes have made it impossible for me to listen to any other female vocalists. They describe modern women with an affection for their unavoidable neuroses and yet they wage a laudably scathing attack against the overwhelming social causes for those neuroses. This is a woman's band for anyone who can't bear to hear Marianne Faithfull's blind and peevishly self-accusative "though I ain't done nothing wrong I feel guilt" lyrics.

The Slits' world consists of secretaries,

Martha Fleming is an Associate Editor of FUSE.

teenage girls, smart poor girls who only miss their boyfriends "while dreaming on a bus", and boys who leave their comics and records at those girlfriends' houses.

In a tune like "Spend, Spend, Spend" the Slits humourously expose the social development of a consumer impulse in women as a clearly constructed ploy to co-opt the potential power of their collective dissatisfaction.

"I want to buy." (have you been affected?) "I need consoling." "(you could be addicted)" "I need something new, something to be lured to. I want to satisfy this empty feeling. Going home ain't so bad when I've treated myself." □



Allay that nameless discontent by purchasing something useless — contribute to the commerce and health of a civilization whose patriarchal structure gave rise to your discontent in the first place! And by God, the Slits are right — we all do it. "Spend, Spend, Spend" is appropriately followed by a song entitled "Shoplifting".

"Typical Girls" one of the album's best "cuts", is an almost anthropological catalogue of sup-

some
draw.

Gallery 76

76 McCaul St.
Toronto, Ontario.
(416) 977-5311



Ten Gifts For Twelve Dollars!*

Send *FUSE* gift subscriptions in December, June or for any day of any month. Give *FUSE* to your sister or brother, your colleague or an old friend. We can start a subscription to coincide with any event, anniversary or occasion.

Please send a *FUSE* gift to:

Name _____

Address _____

Enclosed is my cheque for \$12*(Outside Canada add \$3)

Please bill me at my address:

Name _____

Address _____

Or at least, that's what the boys say. But the Slits turn it back on them, asking the pointed question, "Who invented the typical girl?", and ending the song with "The typical boy gets the typical girl."

The Slits came out of the hard core British punk scene and learned to play instruments as they performed. Their methods of harmonizing and giving musical life to their particular feminist slant is unique and almost metabolic. Their lyrics are slangy and the layered texture and atonal catchiness of the music itself is somehow more communally instantaneous than studio fabricated.

Epitomising their wry and uncompromised work, the cover photograph of this album is of the Slits clad in loincloths and mud looking Amazonian and out of place in an extremely "typical" English rose garden. □

some drawings by some albertans
A MAJOR SURVEY OF DRAWING IN ALBERTA
Alberta College of Art Gallery
1301 - 16th Avenue N.W., Calgary, Alberta
November 13 to December 13, 1980
Sponsored by the Alberta 75th Commission in
cooperation with Alberta Culture Visual Arts



THE GOVERNMENT

Guest List/ produced and distributed by Trend Records & Tapes, Toronto.

By Clive Robertson

This is the second album by Andrew Paterson, Robert Stewart and Ed Boyd following *Electric Eye* (VSP 005). Having listened to *Guest List* a number of times I am already looking forward to their third album — *Guest List* gets those consumer juices working.

The new album contains ten songs and four instrumentals. The lyrics/vocals on "Telephobia", "I can't swim", "White", "Real Computer" and "None of the Above" are cutting, witty, warm and right to the point. Stewart and Paterson continue to develop their lyrical inventiveness — because *Guest List* is well produced The Government's vocals are nov-

tals, particularly "Nippon Gakki", played mostly on the inside of a piano are too short and cliched to be meaningful.

Having made these hesitations I still think this is a very successful album and because of its strengths it is worth mentioning its weaknesses. The Government for all their down-played violence (Paterson on

Robert Stewart displays a humorous near-innocence.

The production, mix-down, and resulting separation are all competent and the vocal and instrumental overdubbing add plenty of texture.

There are a number of possible singles from this album. My choice would be "None of the Above" with "Complications" for

Business Reply Card
No Postage Stamp Necessary if
Mailed in Canada

Postage will be paid by:



FUSE

Arton's Publishing Inc.
31 Dupont
Toronto, Ontario, Canada
M5R 1V3

The Slits tongue-in-cheek tunes have made it impossible for me to listen to any other female vocalists. They describe modern women with an affection for their unavoidable neuroses and yet they wage a laudably scathing attack against the overwhelming social causes for those neuroses. This is a woman's band for anyone who can't bear to hear Marianne Faithfull's blind and peevishly self-accusative "though I ain't done nothing wrong I feel guilt" lyrics.

The Slits' world consists of secretaries,

Martha Fleming is an Associate Editor of FUSE.

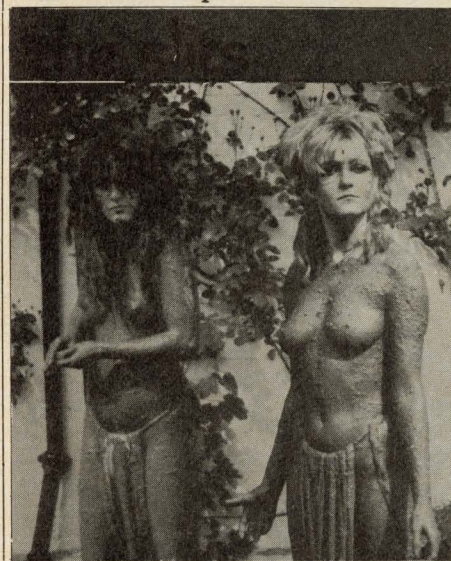
ing on a bus", and boys who leave their comics and records at those girlfriends' houses.

In a tune like "Spend, Spend, Spend" the Slits humourously expose the social development of a consumer impulse in women as a clearly constructed ploy to co-opt the potential power of their collective dissatisfaction.

"I want to buy." (have you been affected?) "I need consoling." "(you could be addicted)" "I need something new, something to be lured to. I want to satisfy this empty feeling. Going home ain't so bad when I've treated myself."

Allay that nameless discontent by purchasing something useless — contribute to the commerce and health of a civilization whose patriarchal structure gave rise to your discontent in the first place! And by God, the Slits are right — we all do it. "Spend, Spend, Spend" is appropriately followed by a song entitled "Shoplifting".

"Typical Girls" one of the album's best "cuts", is an almost anthropological catalogue of supposed attributes of modern women: "Typical girls are looking for...something Typical girls buy magazines Typical girls don't drive well Typical girls fall under a spell Typical girls can't decide what clothes to wear Typical girls learn how to mantrap."



Or at least, that's what the boys say. But the Slits turn it back on them, asking the pointed question, "Who invented the typical girl?", and ending the song with "The typical boy gets the typical girl."

The Slits came out of the hard core British punk scene and learned to play instruments as they performed. Their methods of harmonizing and giving musical life to their particular feminist slant is unique and almost metabolic. Their lyrics are slangy and the layered texture and atonal catchiness of the music itself is somehow more communally instantaneous than studio fabricated.

Epitomising their wry and uncompromised work, the cover photograph of this album is of the Slits clad in loincloths and mud looking Amazonian and out of place in an extremely "typical" English rose garden. □

some
drawings
by
some
albertans

Gallery 76

76 McCaul St.
Toronto, Ontario.
(416) 977-5311



some drawings by some albertans
A MAJOR SURVEY OF DRAWING IN ALBERTA
Alberta College of Art Gallery
1301 - 16th Avenue N.W., Calgary, Alberta
November 13 to December 13, 1980
Sponsored by the Alberta 75th Commission in
cooperation with Alberta Culture Visual Arts



Political Views of Britain

Blacks Britannica

16 mm, Colour, 57 minutes, USA, 1978. David Koff, Director. Musindo Mwinyipembe, David Koff, Producers (in association with Colin Prescod).

By Richard Royal

Blacks Britannica is a frontal assault on white racism, British style. Large numbers of people of colour have entered Britain since the 1950's, and the first generation fully bred on British soil is coming of age. As depicted in the film, the British state, in an increasingly systematic fashion, has attempted to isolate and control this population (by destroying neighbourhoods and building hi-rise housing structures, designed for concentrated location of masses of people, with few points of entry or exit, making them highly vulnerable to outside police control) and force it into a permanent state of economic dependence as an underclass of menials or as a reserve army of unemployed.

These policies are bluntly labeled — part of a design to enable the wreckage of British capitalism to trudge along a little further. Once again, people of colour are meant to be positioned as powerless cogs in the white racist economic machine. But increasingly, there is organized political resistance, and *Blacks Britannica* puts it on the historical record.

Given the unabashed directness of the film's anti-capitalist perspective, it is hardly surprising that it ran into well publicized problems with U.S. public television. *Blacks Britannica* is not *Masterpiece Theatre*, that latest installment in long standing efforts by the British ruling class to instruct its incorrigible American counterpart. *Blacks Britannica* was edited for TV viewing, excising enough to eliminate its coherent political perspective (confirming that very perspective by so doing).



As a committed documentary, the film seems to strive to dissolve into the reality it presents: direct comments by unemployed black youth who are subject to pervasive police harassment (epitomized by the "Sus Law" under which the police can detain any "suspected person loitering with intent to commit an arrestable crime"); clips from speeches by white supremacists; street frothings of the fascist National Front. More than a delineation of capitalism's renewed global effort to reconsolidate traditional class lines, the film presents cogent analyses and reaffirmations of alternatives by articulate spokespersons for Britain's West Indian, Asian and African populations, whose Marxist framework is rooted in the daily struggle of individuals to survive.

A resounding truth echoes through the footage: socialist-oriented appraisals of contemporary socio-economic crises in capitalist societies need only uncover the lived reality of capitalist social relations to demonstrate the urgency of (re) formulating an alternative. But there is no heavy Marxist-Leninist rhetoric applied here. The bare competitive struggle for survival, the level to which capitalism must again and again try to reduce social relations, is the impetus propelling individuals, classes, entire societies into non-capitalist directions.

Richard Royal is a poet and co-editor of Central Park, a New York literary journal.

The filmmakers clearly want to project a class analysis of events, to identify issues of class, not race, as pivotal, and thus to unite specifically black struggles with the internationalist thrust of socialism. Yet while the film does show whites participating in anti-racist demonstrations, one wonders why the massive power of the organized British left seems to be missing. This absence contributes to the film's mood of uphill, lonely struggle (despite the transparent ugliness of the British state's racist policies). Who is to untangle the web of racial, ethnic and class prejudices which three centuries of ruling elites have manipulated in order to divide people into mutually exclusive, antagonistic sectors?

The film presses to show the socio-economic roots of the problems as well as of the solutions. As more blacks fill the lower echelons of the British working class, they develop class as well as racial consciousness. (The same could increasingly be said of urban public employees in the U.S.) Yet large numbers of white workers remain stridently racist. What are black socialists to think of the "internationalist" strategies historically promulgated by the white left? Doesn't this very issue reveal long standing weaknesses in socialist theory in its Euro-Caucasian dominated evolution? On a global scale, it is clear that while class is the underlying fulcrum of social organization, it is often not the operating code of lived reality. Race, ethnicity, nationality, relig-

ion, kinship and affectional ties are the language of politics, and these issues have perpetually been dividing classes and individuals from each other.

Are traditional internationalist positions able to comprehend the specific viciousness of race hatred, and the crippling effects it has on individuals precisely in areas of trust and mutual respect wherein humanist values must be nurtured? By inspiring such questions, *Blacks Britannica* becomes part of a growing body of creative work which is directly addressing social reality with the intention of helping to create the will and consciousness to change that reality. Yet it must be said that the film falls short in fully realizing its

consciousness-raising potential. There are no dates, places, names identifying stock footage. There is imprecise linkage of visuals to voice-over. More meticulous attention to these aspects of presentation would have heightened clarity and facilitated understanding, rebutting through disciplined form the feeling of intractable, labyrinthian webs of oppression weighing down on individual lives.

Will racial division eventually serve the same purpose as did national differences within the European left in 1914? The answer may be yes, unless a path is found to a higher unity; not naive or a priori, but unity founded on a conscious determination to expose and redress the crimes of white racism. □

Two Versions

By John Greyson

WGBH, a PBS 'showcase' station in Boston, originally commissioned David Koff to produce *Blacks Britannica* for its WORLD series, a program with lofty ideals about educating Americans to the voices of other nations. When Koff returned from Britain with the final print, the problems started; the original broadcast date (July 13, 1978) was cancelled, so that WORLD's executive producer David Fanning could 'frame' (re-edit) the film for American audiences.

Three weeks later it was aired nationally — four minutes had been eliminated, (including a scene where police take target practice at life-size black cut-outs) and more significantly, numerous scenes had been rearranged and re-edited, enough to make it, in Koff's eyes, a completely different version.

A coalition of local groups called the Ad Hoc Committee to Defend *Blacks Britannica* forced the station to screen the original version a few days later, but in the Boston area only. The ensuing publicity surrounding the censorship of the film found its way back to England, where the British Commission on Racial Equality placed prepared statements on the editorial pages of friendly newspapers to counter the coverage the film's supporters were receiving. Successful court injunctions to suppress the film in both America and England followed. WGBH took

Koff to court with a four-part law suit, claiming infringement of copyright and defamation of the station. Koff's attorney, Jeanne Baker, counter-sued, charging WGBH with censorship and artistic mutilation.

The efforts by WGBH to kill the film completely have not been entirely successful, due to the efforts of both the Ad Hoc Coalition and The Committee of Custodians of *Blacks Britannica*. It has received special screenings worldwide by organizations like the Institute of Race Relations in London, and has been critically acclaimed at several international film festivals. Attempts for WGBH to cancel the screening at the Edinburgh festival. Its future in terms of a general distribution, however, remains grim. The case and Koff are still in the courts; Koff at this point has reached the point where he is willing to concede as long as he can retain his rights to self-distribution.

Tax deductible contributions to the Defence Fund can be sent to: The Blacks Britannica Defence Fund, Two Park Square, Suite 600, Boston, Massachusetts 02116, USA (Make payable to: The Bill of Rights Foundation.)

The original, uncensored *Blacks Britannica* is available on 16mm film and 3/4" videocassette. For more information: The Ad Hoc Coalition to Defend *Blacks Britannica*, (same address as above). In Canada, write to: Development Education Centre, 121 Avenue Road, Toronto, Ontario, Canada M5R 2G3, who expect to screen the film in Toronto.

A SPACE



Ulrike Rosenbach

Performances

November 6

Anna Banana/
Bill Gaglione

At the Music Gallery (co-sponsored by A Space)

December 4

Clive Robertson

December 13

General Idea

Exhibitions

November 3 to November 29

Gerry Schum
Retrospective

Videotapes by: Anselmo, Baldessari, Beuys, Boetti, Boezem, Brouwn, Buren, Calzolari, Dibbets, Dominicus, van Elk, Flanagan, Gilbert and George, Knoebel, Kuehn, Long, de Maria, Merz, Oppenheim, Rinke, Röchriem, Ruthenbeck, Serra, Smithson, Waltherr, Weiner and Zorio. Public screenings each Wednesday at 8 pm. All tapes available on request daily noon to 5. Curated by the Stedelijk Museum, Amsterdam.

December 3 to December 20

Feminist Series

Sculpture by Jovette Marchessault. Opening night: Performance/Presentation by Gloria Orenstein and Marchessault, plus videotape by Mary Daly. First of a series of feminist presentations curated by Nancy Nicol.

January 1 to January 31

German Exchange

Videotapes, performances, installations by Ulrike Rosenbach, Klaus vom Bruch, Marcel Odenbach, Jochen Gerz. Lecture/screenings by Dr. Wulf Herzogenrath. Presented with the generous support of the Goethe Institute, Toronto.

A Space, 299 Queen Street West,
Suite 507, Toronto, Ontario, Canada
M5V 1Z9
For more information: (416) 595-0790

AVAILABLE?

B. DeBoer, Inc.
113 East Centre Street
Nutley, New Jersey 07110

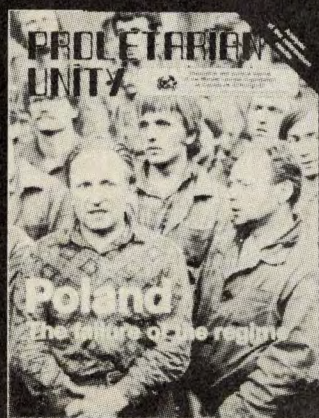
North American distributor of
75 periodicals including...

Alternative Media
Antioch Review
Black Scholar
The Drama Review
Film Culture
Filmmakers
Fuse
Journal of Popular Film
The Kenyon Review
Marxist Perspectives
Millennium Film Journal
New Left Review
October
Performing Arts Journal
Semiotexte
Socialist Review

If your newsstand does not carry
these publications, ask the manager
to write to B. DeBoer Inc. requesting a
complete list.

A journal hot off the
press that lets a
different voice be heard:

The voice of the working class



Please send me PROLETARIAN UNITY
(4 issues/year)

Name:
Address:
Zip code:
May First Distribution, 1407 d'Iberville, Montreal,
Que. H2K 3B6

1 yr (reg.) \$8.00 2 yr. (reg.) \$15.00

1 yr (1st class, institutions,
international) \$12.00

Photography/ Politics: One

Distributed
through: Photography Workshop
152 Upper St., London N1
£4.95 plus £1 postage

By Terry Smith

The cover of the first *Photography/Politics* annual declares its guiding principles: an expanded definition of both photography and politics. Next to an image of a Hackney garment worker is placed a blowup of one of the guides which annotate photographs in fashion magazines. Both images are thus montaged together: the substitution of worker for model, of work for display, produces the 'third effect' underlined by the caption "Garment worker, whose wages don't allow her to buy what she makes." The primary location for this meaning to do its counter-ideological work is as part of the exhibition *Women-Work in Hackney* by the Hackney Flashers Collective, touring community centres, libraries, schools and factories in the area since 1976. As part of a cover for a photography annual called *Photography/Politics*, however, it is intended to be an example of how the editors see the relationships between the two terms of their title. These relationships are of crucial importance to current political practice: what has *Photography/Politics* to tell us about them?

Firstly, that 'political photography' should go beyond assumptions about the effectiveness of the single image, no matter how powerful, to working critically with the verbal/display contexts in which images are reproduced. As well, it expands the arena of political engagement from the usual subjects of photo-journalism (events recognisably 'political'), arguing that not only is *personal* life political but so, too, is *work* itself. The cover pinpoints, by image and text, a specific instance of the organization and social relations of production under capitalism, a contradiction which results in the exploitation of the women pictured and of all others in similar situations.

Terry Smith works at the Power Institute of Fine Arts in Australia.

The first section is headed 'Against the Dominant Ideology' and employs, mostly, the methods of Marxist structuralism. Sylvia Harvey's introductory essay sets out the complexities of revisions of the base and superstructure metaphor within recent theories of ideology. Gen Doy's study of the role of photography during the 1871 Paris Commune is detailed and scholarly, but also alert to the uses of photographs. Records of the Communards' pride in demolishing such symbols of reaction as Their's house and the Vendome column were used a few weeks later as evidence for their execution. Photographs of destroyed civic buildings were used to portray the Communards as vandals, threatening to private property.

In two articles on the wartime illustrated weekly, *Picture Post*, Stuart Hall brings out its remarkable 'transparency' in relation to the realities of the period and Jo Spence explores the changes in ads directed at women — shifting from distinct class and gender stereotypes to a less class specific, double role (mother and worker) during the war, followed by a reversion to the distinctions as women were eased out of the labour force after the war. An image which uses the techniques of advertising against the techniques of monopoly capitalism — John Heartfield's famous photomontage of Hitler's salute transformed into a hand receiving money from an industrialist (literalising the slogan 'Millions Stand Behind Me') — is subject to a detailed analysis in a welcome translation of Eckhard Siepmann's essay. This section ends with a long essay in which Judith Williamson deconstructs a series of ads which use images of families, showing the family to be a key site on which bourgeois ideology displaces class contradictions. All of these essays are usefully tied to examples, all foreground class and gender (although not race), thus they rarely lapse into the theoreticism which marring much recent counter-ideological thinking.

The real originality of the book is the middle section. This is the first attempt to set out a history of socialist photography. It concentrates on the international worker photographer movement between the wars, presenting the results of recent research into worker photo-

grapher organisations in Germany, Holland, Belgium, the United States, Scotland and England. Evident throughout is the guiding hand of the Workers' International Relief, set up by Willi Munzenberg at Lenin's instigation in 1921 and organised through Communist parties in each country. Initially seeking aid in the Russian famine, the agency developed to provide food, clothing and shelter for workers in many countries. It also coordinated cultural work in all media by establishing and supporting organisations for writing, theatre, dance, music, newspaper and other publishing, art schools and clubs, and for film and photography. This work passed through three phases: an emphasis on worker-produced and controlled agit-prop during the Twenties but especially the early Thirties, a shift to alliances with professionals and intellectuals after 1935 in Popular Fronts against Fascism, and a submergence into official anti-Fascism during the war. Within this framework, it was specific to class struggles in each country, that of Germany being perhaps the best-known. Terry Denet's article on the English (Workers') Film and Photo League draws on recently recovered archives to show groups active in Central and East London, Hackney and Islington, producing photographs, films, slide shows, and even 'film slide talkies' on work and living conditions in their areas, local and international politics, and in disseminating films etc. from Europe, especially Russia.

Research such as this is essential to current political work, not only in that it establishes traditions which loosen the stranglehold of modernism on young artists, but also in that, by studying the successes and failures of our predecessors, we can learn much for opposition practice. One obvious lesson is the effectiveness of applying an unrepentantly working class perspective to producing material on concrete situations with and for specific, and perhaps relatively small, groups within the class. Another is the value of intra-class organisations, across job, geographic and ethnic boundaries. WIR-inspired cultural organisations existed in many other countries — France, Japan and Australia, for example — and *Photography/Politics: Two* aims to include material on these. It would be of

great interest to survey also other left cultural work of the period (for example, the Artists International Association, discussed by Tony Rickaby in *History Workshop Journal*, no 6) and to set such work against the aestheticised, modernist, good-times-triumphant version of the Thirties currently embalmed in the Hayward Gallery.

The third section deals with 'Left Photography Today' — only partially, the editors apparently having already collected enough material for another annual on this topic alone. The outstanding feature of this section is that it is presented by practitioners; it lacks the distancing effects of art critical surveying and is thus useful for those working, or intending to work, in similar or related ways. Liz Heron's report on the Hackney Flashers Collective is an honest account of the practical and theoretical struggles of the group over the



complete, co-ordinating fashion story: Simpson have Gordon Clarke. Today's confident, stylish look sewn up. And summed up.
Main picture: Her long skirt and glass-look top, pink. 'Cathlene'. Small, medium or large. £81.00.
Centre picture: Her long skirt and tube-top in red or black. 'Ampage'. Small or medium. £57.00. Her two-piece suit in black or navy pure cotton. 'Trend' department. £95.00.
From 'Trend' department. £95.00.
Far left: Her gilet coat in navy/white check and toning skirt in navy/white stripe. Both in wool. Worn with shirt in white viscose. 'Ampage'. Small, medium or large. £99.50 for the three pieces. Her navy cotton corduroy jacket, grey wool trousers and three-piece suit from 'Trend' department. £125.00.

best ways to effectively present imagery which challenged the oppression of women both at work and through such regulators of the relationships between family and work as child-care provision. Similarly, the interview with the Film and Poster Collective maps out the development of their posters from single-image and short text to the complex formats they have recently tended to use.

While the relationship of socialist photography to socialist political organisation was a key element in the history section, political parties made no appearance in the theoretical section and are referred to in only two articles in this section. MINDA discuss their photomontages for CARF, the newspaper of the Campaign Against Racism and Fascism, especially in their exposures of National Front leaders as Nazis and their closeness to Thatcherism. Robert Golden reports on his posters for the *Socialist Worker* and on the series of children's books he did

with Sarah Cox, *The People Working*. These two articles are also the only ones whose main subject is racism and how to fight it. A further two articles show frankly what it is like to work for the local state: Nick Hodges details the stereotypes used in ads for the charity Shelter, and Trisha Ziff gives a useful account of her work as a photographer in the Southwark Social Services Department.

Photography/Politics concludes with essays by two critic-photographers. John Tagg displays this nexus in a series of diary-like fragments, working notes on the problems of photographic representation, which range from the brilliant to the banal, from a subtle materialism to a very nearly sexist Barthian speculativeness. Both self-indulgent and courageous, this text reveals much about the kinds of thought processes which underlie the polished surfaces of most published critical writing. Allan Sekula's 'Dismantling Modernism, Reinventing Documentary' organises a similar range of concerns into a cogent dismissal of modernism ('Only formalism can unite all the photographs in the world in one room, mount them behind glass, and sell them.') and an equally intense interrogation of documentary 'realism'. He calls for a 'truly critical social documentary' which will 'frame the crime, the trial and the system of justice and its official myths'.

These remarks indicate the direction in which *Photography/Politics* points, the model of photographic practice which it proposes. It shows that there have been, and are, substantial achievements. It also reflects a core contradiction of current interventionist photography: the tensions between individual work for the working class and collective work produced *within* the class. In this sense, the history section of the book mounts a critique of much current work. Some of the important work being done within working class political organisations and community structures is included, but there is much more being done, here, in the U.S., Germany and Australia, for example, which could form the focus of the next annual.

This is a revised version of the review which appeared in *Camera-work*, no. 17, Jan./Feb. 1980.

BOOKS BY ARTISTS PREVIEW

at the gallery of the Metro Toronto Library
November 20 - December 24, 1980.
An exhibit of over 60 artists' books from the
collection of ART METROPOLE, curated by
Tim Guest, will tour North America in 1981-82.
Work is included by:

ABRAMOVIĆ, Marina/ULAY
ACCONCI, Vito
ANDERSON, Laurie
APPLE, Jacki
APPLEBROOG, Ida
ART-LANGUAGE
BALDESSARI, John
BARTOLINI, Luciano
BEUYS, Joseph
BOETTI, Allighiero
BROODTHAERS, Marcel
BROUWN, Stanley
BURDEN, Chris
BURGIN, Victor
BYARS, James Lee
CAGE, John
CARRION, Ulysses
CLEMENTE, Francesco
DARBOVEN, Hanne
DE JONG, Constance
DUCHAMP, Marcel
EL LISSITSKY

ENGLISH, Rose/Jacky LANSLEY/Sally POTTER
FULTON, Hamish
GENERAL IDEA
GILBERT & GEORGE
GREYSON, John
HILLER, Susan
KNOWLES, Christopher
LE WITT, Sol
MACUNIAS, George
MERZ, Mario
MURRAY, Ian
NANNUCCI, Maurizio
NAUMANN, Bruce
ONTANI, Luigi
OPPENHEIM, Dennis
ROSLER, Martha
ROT, Dieter
RUSCHA, Ed
SCHNEEMAN, Carolee
SCHWARZKOGLER, Rudolf
SNOW, Michael
SWIDINSKI, Jan
TOT, Andre
ULAY / Marina ABRAMOVIĆ
VOSTELL, Wolf/Dick HIGGINS
WARHOL, Andy

CATALOGUE AVAILABLE

A catalogue, including critical essays and a guide
to the exhibition, will be available from mid-
November. Germano Celant's important 'Book as
Artwork 1960/72' text, long out of print, will be
reprinted here in French and English.

AM

ART METROPOLE, 217 Richmond Street West, Toronto

CLASSIFUSED

PUBLISHING

Do you write Poetry, Fiction?
Cross-Canada WRITERS'
QUARTERLY seeks new writ-
ing. Include stamped return
envelope and short biography.
Send for sample issue: \$1.00.
Ask for free brochure on our na-
tionwide and international
correspondence workshop for
writers. Box 277, Stn. F., Dept.
F, Toronto, Ontario, Canada
M4Y 2L7.

MUSIC

CODA The Jazz Magazine.
Since 1958 the leading source of
information, records, and books
on improvised music and jazz.
Sample copy \$1.00 from Coda.
Dept. F, Box 87, Station J,
Toronto, Ontario, M4J 4XB
Canada.

Driftwood Music

247 Queen Street West, Toron-
to. We buy and sell quality used
records. Call us if you are in-
terested at 598-0368.

Pianos. How to recognize a
good piano. Facts, valuable in-
formation, expert advice! Il-
lustrated booklet, \$3.50. Or
details free. Pianos, Box 5010-F,
Hemet, California 92343 USA.

"SPONTANEOUS MUSIC" 45
rpm by the HORIZONTAL
VERTICAL BAND (Glen Velze
& Charlie Morrow). Tam-
bourines, Ocarina, Bugle. Danc-
ing and playing, each moving
between two microphones.
Available from: OTHER
MEDIA RECORDS, 365 W.
End Ave., N.Y. N.Y. 10024.
Send \$2.50 (U.S.)

MERCHANDISE

Question Authority buttons,
2/\$1; Bumper Stickers, \$1;
T-shirts (S-M-L-XL), \$6. US
currency please. Tasteful Pro-
ducts, Dept. Q, 2138 Sommers,
Madison WI 53704 USA.

EMPLOYMENT

Ryerson RTA Student,
graduated 1980, seeks employ-
ment. Experienced in ENG,
costing, studio, film w/o sound.
Resume and ENG material
available. Rob Ward, 275 Pop-
lar Plains Road, Toronto,

M4V 2N9.

BOOKS

32 of 1640 Letters From
Theresa Paolone. (John Grey-
son, 1980) Using form letters, a
66 year old woman deals with
personal relationships, corpora-
tions, letters to the editor and
unpaid bills, after a 'lifelong
neglect of correspondence.' Self-
published, 38 pages, \$3.00 post-
paid. 96A Bellevue Avenue,
Toronto, Ontario, Canada
M5T 2N9.

PERIODICALS

WAVES, literary tri-annual, \$6.
Great Canadian Poetry, Prose,
Interviews, since 1972. Austr-
alian Issue, \$2; Singing, Prison
Women's Writing, \$6; Excuses,
for all occasions, humour, \$5;
Yet Woman, I Am, poems by
Bernice Lever, \$5; 79 Denham
Drive, Thornhill, Ontario,
L4J 1P2 Canada.

FUSE Back Issues still
available, \$4.50 each. Vol 4, No.
1: "Immigration: Do You Have
Canadian Experience?"; Vol. 4,
No. 2: "Video Open Catalogue,
1979" plus "Developing Femin-
ist Resources"; Vol. 4, No. 3:
"West and East - The Art of
the State"; Vol. 4, No. 4: "Inuit
TV: The Inukshuk Project";
Vol. 4, No. 5: "Light Rail Tran-
sit in Calgary"; Vol. 4, No. 6:
"Book Publishing Supple-
ment," plus "Artists Spaces in
Canada". Features, reviews,
reports and news on contem-
porary culture and politics in
every issue. Complete enveloped
sets of Volumes 1, 2, 3, & 4
available: \$20 each. Write:
FUSE Back Issues, Arton's
Publishing Inc., 31 Dupont,
Toronto, Ontario, Canada
M5R 1V3.

POSITION AVAILABLE

We are looking for an individual or small
agency with advertising sales exper-
ience to self-initiate work on larger
commercial accounts. Negotiable
commission. Please contact: John
Greyson, Advertising Manager.

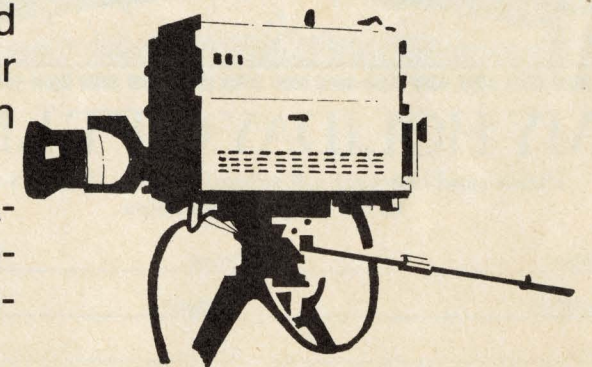
FUSE Magazine
31 Dupont
Toronto, M5R 1V3
(416) 967-9309

WORDS THAT WORK

Ask the people who use **CLASSIFUSED**. They'll tell you that a few well-
chosen words go a long way. Direct results come from clear information in the
right place - and they've found it. If you have something to convey, you might
find that this is the right place. **RATES:** 60¢ per word. **Minimum:** \$6 per inser-
tion. (Addresses count as 2 words, phone numbers as 1) Ask about our display
classified rates. **DEADLINES:** 4th Friday of third preceding month. (e.g.
September 26 for Dec/Jan Issue). **CONDITIONS:** All ads must be prepaid by
money order or cheque. All ads accepted at the discretion of publisher.
CATEGORIES: Whatever your needs might be. Get your message to 43,000
readers in Canada and the U.S. Write: **CLASSIFUSED**, 31 Dupont, Toronto,
Ontario, Canada M5R 1V3. Call: (416) 967-9309.

Do you have a video project? We'd like to help.

If you are resident in Ontario, and
need assistance in producing your
video project, you can apply for an
Ontario Arts Council grant.
Deadline for the spring adjudica-
tion is **February 1, 1981**. For ap-
plication forms and additional in-
formation, call or write:



Video Office Suite 500
Ontario Arts Council 151 Bloor Street West
Toronto, Ontario M5S 1T6
(416) 961-1660

SATURDAY NIGHT



FOR LESS THAN
THE PRICE OF A
BOTTLE OF BOOZE
WE'LL QUENCH
SOMEONE'S THIRST
FOR GOOD READING.



lease don't misunderstand. As journalists, we respect the pleasure of fermented grain as much as the average person. Some of us, perhaps, a little more than the average person.

But we also know that it's a fleeting satisfaction.

Happily, we're able to suggest a cheerful alternative: twelve months of *Saturday Night*.

This year, *Saturday Night* is a particularly appropriate gift. We've made some changes in substance and style. Our new design is a fitting showcase for Canada's finest writers who, in our pages, turn their skills to issues of *importance*: in government, business, media, and the arts. If it's been a while since you looked in on us, you'll find some very pleasant surprises. *Saturday Night* is the kind of magazine you'll enjoy giving to friends. (You'll enjoy giving it to yourself, too.)

MY HOLIDAY GIFT LIST

Please send one-year gift subscriptions(s) @ \$8.88 each to the people listed below.

NAME _____	NAME _____
ADDRESS _____	ADDRESS _____
CITY _____	CITY _____
PROV. _____ CODE _____	PROV. _____ CODE _____

Please send each recipient a card, to arrive before Christmas, announcing my gift. Sign it,

"From _____"

MY NAME _____

MY ADDRESS _____

CITY _____

PROV. _____ CODE _____

Start a SATURDAY NIGHT subscription for me too...just \$8.88 a year.

Payment enclosed.

Bill me later.

For U.S. and Commonwealth subscriptions, add \$3.50; elsewhere, add \$4.50.

Mail to SATURDAY NIGHT
69 Front Street East, Toronto, Ontario M5E 1R3.