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ERRATA
Please note that in the introduction to the Michelle Matellari interview in Issue 3, Larry Gusseberg's name was mistakenly printed as Grossman. We regret the error.
Homosexuality as illness, as medicine succeeded the church and courts, as the state's agency dealing with sexuality. What had first been viewed as a sin, and then a crime, became a condition to be treated; modalities like psychoanalysis, aversion therapy and psychotherapy were used in the belief that homosexuality could be "cured"

Even once struck from the American psychiatric classification of diseases in 1973 (it is still listed in the international classification), the spectre of homosexuality as a treatable condition lived on. With it lived on a basic mistrust of the health care establishment on the part of the gay community.

Although this alienation pertains to both gay men and women, lesbians have more often been completely invisible to doctors. A recent survey of gynecologists uncovered that not one believed there was a lesbian woman in their practice (could it be all gay women stay away from physicians?). As well, there have never been stated guidelines on pap smears for lesbians. Unfortunately, what might be spared in their invisibility, they gain back as women, a group traditionally alienated from the male domain of medicine.

The occurrence of the acquired immune deficiency syndrome (AIDS) has significantly altered the relationship between the homosexual community and the medical system. This devastating disease, of which gay men are but one affected group, has been inextricably linked to homosexuality by the media and public at large. Even if no longer slandered as "the gay plague", it continues to be viewed as a gay disease. In Belgium, where the majority of cases are heterosexuals of central African origin, the media still portray AIDS as a gay phenomenon, milking from it the moral metaphors that come so easy with this disease.

A number of things contribute to how AIDS is perceived by government, the health care system, media, public and groups at risk. As an incurable disease seemingly out of control, a plague mentality has developed. In addition, because the causative virus can be transmitted sexually, like all venereal diseases in history, is viewed as a punitive consequence of sexual activity and a symptom of society's moral decay. Lastly, that the original affected groups (homosexuals, intravenous drug users, Haitians) are socially marginalized, has allowed the mainstream to see AIDS as a threat perpetrated on them by deviants. Even the publication of AIDS among the rich and famous has done little to humanize the attitude to this disease; the desire to attach blame is still present, if not always admitted to.

In the face of the AIDS crisis, have doctors become more enlightened in their approach to homosexuality? Willingly or not, they have had to acknowledge gay existence and deal more openly with them. Doctors have been forced to ask after sexual orientation and take sexual histories, which their training never equipped them to do, or to feel comfortable about. Now that homosexuals have become objects of interest to clinicians and Nobel Prize-seeking researchers, it is questionable whether medical attitudes to homosexuality have changed at all. Certainly in the past, the celebrated scientific objectivity of doctors has not kept them immune to moral interpretations of disease.

For their part, gay men have turned to doctors for testing, treatment, information and reassurance as never before. They have been encouraged to come out to their physicians and to be open about their activities. In addition, they are told to place faith in government health officials' handling of the crisis, to take part in experimental treatments and research and to wait patiently for medicine to solve the riddle of AIDS. Unfortunately, this is part of a whole and unctirical referral to the physician as expert, and goes on despite mounting examples of mismanagement in research, treatment and public health planning, and increasingly evident attitudes of anti-gay moralism. With current talk of quarantining and computer registries of test results, there is a dangerous vulnerability to this submissive, unquestioning posture.

The gay community would do well to look to the women's health care movement for an example of how a relationship between medicine and a patient population has been changed. In the 1970s feminists documented how women were being treated by medicine (in particular psychiatry and gynecology) and how this reflected and reinforced sexism. A major focus of feminism in this period was aimed at changing women's consciousness through health education, encouraging women's exploration of their bodies and the development of alternative health services run by and for women. The strategy was direct: doctors have the knowledge; take the knowledge and with it will come control over women's bodies.
This movement has had far-reaching effects and is not often given its due. It informed an enlightened consumer approach to medicine that went beyond women's health care. It helped legitimize a number of non-physician sanctioned health alternatives, and influenced a demystification of doctors' power and previously unchallenged power base. Over the years it has forced dramatic changes within and outside the medical establishment, not the least of which is that patient-consumers tend now to be more critical and skeptical in their approach to medical practitioners.

This reclamation of knowledge and struggle for control should be a model for the gay community's relationship to medicine. In the midst of a health crisis like AIDS, when anti-sexuality and anti-gay attitudes are propagated so easily, gays cannot afford to defer so uncritically to a professional body whose best interests are not always with whom they treat.

Of added interest is that these issues of autonomy and control may have ramifications beyond the socio-political arena of AIDS. Slowly, western science is recognizing that determinants of illness entail social and psychological factors as well as biology. Psychosomatic research into the connection between stress and illness shows that certain psycho-social variables are associated with diminished resistance to disease. Specifically, the experiences of "loss of control" and "helplessness", as best as those can be measured, seem to impair the part of the immune system responsible for defending against viral illnesses and cancer (and the part that the AIDS agent undermines). It is too soon for anything conclusive to be drawn, but it appears that autonomy and striving for control, as well as focused anger, are important in maintaining health and in fighting disease. That these are also appropriate responses to oppression show how the personal and political can be linked.

In this frightening time for the gay community, when beset by both AIDS and its political uses, it is even more important than ever to be critically to the medical and scientific establishment. As AIDS is being defended against it is best to keep a healthy sense of skepticism, and retain a measure of control regarding all agencies of the state — especially towards medicine which professes to help and heal, but whose agenda has always been broader.

But let's not quibble. The task force has a monumental job to do, and I'm perfectly prepared to give it the benefit of the doubt...for now.

The single most important service the task force could perform would be to reaffirm the essential first principle of Canadian broadcasting, to wit, that it is above all else a public service, to be operated in the public interest. Everything else — ownership, structures, regulations, even content — must flow from this source.

In order to make such a re-affirmation, and support it with concrete proposals, the task force will need to overcome a variety of pressures, beginning with its own mandate from the Minister of Communications (which, incredibly, fails to mention in the first instance the public interest or public service as a criterion for guiding policy development), and extending to the very private and often arcane pressures from the "industrial" sector. It will also need to overcome the unfortunate myth that public service can only be thought of in terms of a mammoth, centralized, bureaucratic institution rather than the few reference points removed from the public it is intended to serve.

If the task force can find its way clear to surrounding these obstacles and bring down a report with proposals which reinsert the public into the system, it will have performed a major, lasting service to the multitude of communities that make up this thing we call Canada. But if it fails, it could very well go down in history as the grave digger of the Canadian broadcasting system.

Marc Raboy
is in the Graduate Communications Program, McGill University, and Journalism Program, Concordia University and is a corresponding editor of border lines.
There was a big May day march that ended up at Calvin Hall and a number of performers got up and sang songs and did comedy and routines. If you're talking about workers' culture as oral culture, there wasn't much of that. This was an attempt to meld traditional forms of theatre (using people's own language) with popular culture. There was a group called the Merry Jewels (who are five women from London, and they do Rap (talking) and a cappella versions of popular songs and comedy routines. It's very much like street theatre, but it was in a place called the Third Eye (or I aye), which is an artists' resource centre, bookstore, theatre, cafe and bar. It's a centre for progressive artists in the town.

Did the festival succeed? In other words, did it manage to attract a group of people who otherwise might not go to the theatre?

It really did. I noticed it most at a production of Wildcat, which is a breakaway from 7:84 of Scotland. They decided that they wanted to do full-scale musicals. They used humour, theatrics, drama and every kind of device they could think of to get people's attention. They used a full band. Their production was called "Business in the Backyard" and it was about Nicaragua and El Salvador. And it was one of the most stunning pieces of theatre that I've seen ever. It was in one of the very large theatres and they were filled every night. And they weren't the usual theatre audience who even the peace movement. It was a disparate audience. They packed the place because they did understand the notions of entertainment, excitement and drama. It had a political message about Central America, but people were willing to pay to hear it because it was also a good night out. The evening that I saw the performance the ambassador from Nicaragua was brought up on stage and presented with a cheque for £10,000 which was raised by a trade union. It was a brilliant use of theatre for bringing an issue right home.

It was much less like any political theatre that I've seen in Canada than it was like what I saw in Brazil. It was around carnival time and they pull in musicians from the streets, and it's large-scale with colour and dance. It puts across a political message and it's entertaining at the same time. The Wildcat people seem to be onto something.

How important was the fact that this festival was in Scotland, with its local traditions and a sense of being different from England? How important was this for the festival?

It seemed most important within the arts community itself. Because the people who produce art and theatre are unemployed. There is a massive depression, massive unemployment in Scotland right now. Scotland acts as a colony for the English. Because they're so swamped by the English product they're starting to understand their differences from the English theatrical traditions and to pin-point their own audiences and issues. It seems that the cultural community is taking the lead. It's a very progressive arts community.

EXCURSIONS

ANOTHER GOOD NIGHT OUT

Trade Unions And Theatre

An Interview With Catherine McLeod

Conducted by Alan O'Connor

Photographs by Catherine McLeod
Who put up the seed money for the festival? Did the unions make a contribution?

The money was put up by the District Councils, the Scottish Arts Council, regional arts councils and the Scottish TUC. This year they've also got funding from business. But it is still unacknowledged in their administration and the activities fund themselves.

Were people worried about the effect of bad weather on the festival? I didn't hear much about that. In fact the only controversy seemed to be an attempt to encourage community involvement beyond central Glasgow. There was an attempt to pull the housing schemes around the city into the festival, but the community groups argued that they didn't get an adequate share of the pie. People on the outskirts of the city find it difficult to get into the centre to see performances. It think that this problem of underfunding will be put right next year. The festival is only three years in operation and people are still learning. There were things going on throughout the city but the things in the centre got the highest funding.

Was women's theatre and feminist theatre very strong at the festival?

One of the most beautiful pieces I saw was a production of "A Raise in the Sun". It was done by the Black Theatre Co-op and the main roles in that were for women. Then I went to "Under Exposure" and "The Dochteries". They were both on the same night and all of the roles were by women. The production of the Mint Jewels was one of all women. Looking through the programme, there were a lot of roles for women and women's issues were really upfront. It was a shock to me because if you go to the theatre in your lucky to see a woman or two. Even in "In Times of Strife", which was written in 1927, it was the women who had the dominant roles. I don't think it's an accident that Ferilith Lean, who organized the festival, was a feminist in the editorial. It certainly showed in the kind of programme that came together.

Was there any gay or lesbian theatre?

I didn't see everything, but I didn't see any gay or lesbian theatre.

What about minorities? Was there much ethnic theatre?

The Black Theatre Co-op was there. The Theatre Centre, from London, is a black theatre group. I should tell you about "The Mrs Dochteries" because you're Irish.

Mrs Docherty decides to have a family reunion and she sends a letter out to all the other Dochteries all over the world, inviting them to come back to Ireland for a reunion. The play is set in the waiting room at the airport where she goes to meet them. And the first Mrs Docherty arrives and she comes from the Caribbean and she's black. The second is from Africa and she's black. The third arrives from London and she's black. This is a surprise for Mrs Docherty. The cultures of the black women are completely different and they start arguing with each other. So the issue of this kind of difference is addressed. Anyway, they end up realizing that they are all Dochteries and they figure out their past. In the days when ships went to pillage the rest of the world, some sailors like the good-hearted Dochteries didn't like exploiting the colonies so they jumped ship and made their homes all over the world. It was a fabulous play about people who preferred to stay instead of being part of the exploitation of these places. That play was done for schools, incidentally.

The same evening there was a play by the same company. It dealt with a British photographer, a sports reporter for an English paper. She is sent to South Africa to cover a soccer game. While she's there she befriends a young Capetown girl who is a soccer fan. The play dealt with our complicity with the South African situation and the realization by the reporter that soccer is a way of legitimating and validating the regime. It was very poignant and beautiful. They used a lot of innovative techniques — backlit projection, audio sound — to compensate for the low budget and the fact that they can't afford costumes and props. They use technology on the stage and I thought it was very a economical production, dramatically powerful and highly portable.

You obviously see great possibilities in this kind of theatre and this kind of festival.

Because it makes theatre available to people other than the traditional theatre audience (three out of every 25 Canadians). You know, the people who can afford the ticket and the clothes to go to the traditional theatre. The majority of the people are being cut off from what I think is a very important tool for understanding who they are and where they fit in the world. I would really like to see more theatre workers put their minds to developing cost-effective, powerful, portable, human-scale theatre. A theatre that people can get their hands on and use.

Catherine McLeod is a writer, poet and mass media specialist. She has been a contributing editor to This Magazine, Flare Magazine and Our Times, and is currently a book reviewer for the Toronto Star.

Her published non-fiction includes Women at Work in Ontario 1850 to 1930, published by the Women's Press. She is also a contributing author to The Great War: The Social Impact of the First World War on Canadian Society, published by New Hogtown Press.

Catherine has just completed a multimedia drama — "Clay Boys" — about life in the nuclear family in a nuclear town. She is co-chairman of the Arts and Media Committee of the Metro Toronto Labour Council and a member of the Artists' Union.
dance & philosophy
cor-rela-tionships
by
“master” Samuel Danzig

as we are writing/reading this space-time we shall found our selves on the ground of language, language, which we shall u derstand this space-time as a transcendent relation + term, consists mainly of words like "motion" which could equally well have a physical & an intellectual sense (I move from one to another, I move from one thought to the other); be-cause 'motion' is unspecified; be-cause 'motion's' brute endrental meaning is change in the sense of the modifications in one & the same subject, because both the material (physi cal) & the immaterial (intellectual) 'substantiation' of the transcendent meaning of 'motion' are absolutely equally or us, real, proper, actual, they become actual, or rather the renaming transliterate meaning becomes actual by acting it (them) out. in order to become conscious of what motion, mov ement, space-time, ('qualitative' quantitative) change means, which is a very important notion for politicians, artists, poets, and especially one would have to experience (act out) 'motion' physically & intellectually.

rather than taking of a physical body & an intellectual mind, we understand motion (one & the same thing) being p hysical & intellectual, & in the body & in the mind (which is taken as the self at this point), the next step, however, is to actually take one subject in which motion is placed; in dance the body is a 'exploration of space-time, b) se il-lexplorations, as when I move my body I move my self, which is among other things moral, thus there is a physical & a moral, as will be explained forthwith.

one conclusion arrived at hitherto is that we may understand innatation is both intellectual & physical, why the practice of 'motion' be dance rather than walking, may be glanced for in an analysis of terms such as 'upright', the material meaning of upright is vertical (physical), the immaterial meaning is just (moral), we do not define the transcendent meaning, it suffices to remember that we expect both the material & immaterial meaning to be realized & to emerge as intentional by one, without a doubt the many wished to have an upright physique, but we would not say that they were upright morally, one reduction of man's greatness, which may also be rep laced as a simple contradiction: upright — 'physically'— & not upright— 'morally'; another reduction is yielded by the comparison of the essential differences between the phys ical uprightness of a man & a dancer, the man is not upright; she initiates the vertical position in a stance, cramped, rigid, unnatural way, she is not flexible enough to lift her leg toward the sky without clamping the alignment of the rest of the body, for, for the dancer to stand upright means to be as upright as possible, to have stretched the body & the arms & legs, down wards as much as possible, she then is able to lift their legs, the non-dancer may enrich their imagination by observing that the dancer obviously develops a technique which enables them to use their body in a related way, she stretches their leg & at the same time she holds the leg up for a long time without moving, she is flexible & stiff, mo bile & immobile at once (this is not a contradiction in term s, but a position of differentiation: nonuniting each other r. cp. po-e-oi-oi), thus upright has been understood in (at least) two ways: physical & moral; one of these ways, the phi losophic, has been seen in at least two forms: physical & moral. I body, this is only one example, & it would need a decad tion & ad infinitum not to mistake a forged body for a physi cal & moral body.

discussion would have to include a historical appro achs; from the Greeks to the modern dance has played a major role in philosophy & politics, both Aristotle & Plato emphasize the importance of dance in philosophy & politics, the lat ter's republic isúbstituted on oligarchy, on just six or si x-hundred. consequently Plato elaborates on the physical & intellectual education at length, the physical body can be distinguished into three aspects (hypostasis): 1. the sports body, 2. the dance body, 3. the military body; these three are further distinguished with respect to the Athenian & S partan body, the Spartan across the military body, the Athenian the dance body, with respect to motion, a military b ody is told to stand still (attitude), the motionless position of formal military attitudes, especially in drill when an upright position is assumed with legs & feet together, a move to the sides, head & eyes facing (to the front) & when to relax (even when the military body is given freedom, this is not inter-play between freedom & necessity but freedom as co ntrolled restraint), on the other hand a dance body has been told to bring attention & relaxation into a continuous unstoppable balance, whereas a disciplined body is ordered to have 'vigor', a self-disciplining body is permanently in order (i. e., civil & warrior courage). Plato criticizes the sports body for being too physical; hence it is unable to maintain in his own balance (for example when drinking excessively as So crates does in the symposium). In contradiction Plato's notion of an army of lovers has more resemblance to a pas-de-fe nce than to the e-motionless statue of an as body which w ould have been completely deconstructed by a popularization of Panonic realism. Nevertheless the dance body ought to b e understood to argue either the military or the sports (o r the civil...) body but is rather their foundation & fulfill ments (it is artful rather than artificial), further analysis of the body would require greater differentiation into as parts.

"master" Samuel Danzig

is a graduate student at York University
No Music, No Painting
Education Cutbacks in British Columbia
by Chris Creighton-Kelly

it's the first day of classes. The information mongers are hawking "The End of Summer...Back to School!" It seems to be the story of the week. And there is a change in the air: it's raining for the first time in months and the temperature has gone from July to November overnight.

Unfortunately, many other changes await students returning to British Columbia's beleaguered education system. Headlines - Vancouver Sun, front page, "Cuts to be Felt"; page eight, "Universities Paint Black Picture of Future"; page nine, "Special Ed School Loss Angers Parents". On the editorial page, a writer launches a liberal defence of academic freedom in the classroom, framing it within "the rise of what might be called the conservative society". The lead editorial Screams, "End the Dilettantish", pleading for an elected school board once again in Vancouver. The board was fired by Education Minister Jack Hinrichs back on May 6. Those, by the way, are items in a single day's newspaper.

It's impossible to tell the whole story; to know fully the extent and the impact of the cuts to education; to measure the damage to day-to-day learning, to the critical intellect, imagination and hopes of students. The litany is endless. Music and art programmes are cut. University of British Columbia president quits. David Thompson University in Nelson is closed. Cuts are made to English as a Second Language programmes in the schools. The provincial student grant for post-secondary education is eliminated. Seven thousand teachers are out of work. At one school children sit on the lunchroom floor to eat lunch; at another, washrooms in disrepair pose a health hazard.

The superintendents of BC's school districts - an august, neo-conservative group - issue a white paper on education which is highly critical of Socred policies. Clerical staff, maintenance staff and teaching assistants are cut; their union ties "down" at the bargaining table. Thousands of parents attend public meetings. Administrators and school boards that fight back are threatened and in some cases fired.

The Social Credit agenda is clear. In the past two years, using the rhetoric of "restraint", they have mounted an ideological and material attack on their political enemies - unions, teachers, the poor, feminists, political activists, community groups. Education is no longer for special needs, for cultural production, for learning. Education is for training - because training is what you need for the jobs of the future. Jobs? What jobs in a province where one out of five receive some type of social assistance?

It's enough to make people angry. It's enough to cause several hundred high school students to strike until they are told that's not the way democracy works. But is it enough to change anything? Why is it that any firefight seems limp and inadequate, unable to construct a serious political challenge? Concerned persons on the street will give you any number of explanations. There are at least five reasons:

1. Residual demoralization from the Solidarity firefighters of two years ago persists. Personal reactions range from confusion to "we gained nothing" to "sell out". What it translates into is political immobilization. What was the point of community organizing, mass rallies and a general strike? Bill Bennett and the Socreds never could answer that question. Ultimately, neither could the Solidarity "leaders". Ever mindful of their agenda to keep the social peace, a no-win deal was struck at all costs. One of those costs was the demoralization of a public (72 percent according to one poll) who opposed these Socred policies.

2. Cuts to education are only part of Bennett's determination to radically dismantle the social fabric of BC-style welfare-state capitalism. The food bank lines get longer. Women occupy Vancouver's Transition House in an attempt to maintain shelter for women in crisis. Health care services are declining. Legal aid has been cut. A woman in Victoria appeals a sexual harassment decision against her because the Human Rights Commission has been abolished. The Rentalism and the provincial Ombudsman are gone. Each day brings news of yet another skirmish. And it's rare when the Socreds lose one. Resistance is fragmented; specific groups fight to maintain whatever ground they can. For other folks just fighting the day-to-day cycle of welfare, not enough food, not enough hope, is political work.

3. We are on the defensive, constantly reacting to the right-wing onslaught. No sooner has one protest been organized, than the Socreds introduce another attack. In the wake of the school board firing, a Richmond high school principal asks his graduation address as an opportunity to talk about the effects of cutbacks on students' careers. Health Minister Jim Nielsen's response was to threaten new legislation restricting what teachers could say publicly.

4. There is a lack of a clear-cut strategy. What is to be done? Community education, public meetings, demonstrations - these tactics have little or no effect. There is a call for a new school board election in Vancouver. Neat "Return Our Elected School Board" lawn signs and bumperstickers have appeared, but the political momentum is waning.

5. Finally, the current political situation in BC must be partly attributed to the failure of the electoral left. The NDP provincially, and to a lesser extent, COPE (Committee of Progressive Electors) municipally, are political election machines. They don't know nor do they want to know how to mobilize popular protest. The NDP leadership is currently engaged in debating strategies for the next election.

Others on the left worry if buying a ticket to Expo 86 will make them politically incorrect. Many people seem resigned, waiting, taking meager solace from the polls showing Socreds trailing the NDP. There is a kind of fragile hope that they will not be re-elected. But on the horizon looms Expo, which will be "successful" (or fiasco) and will make it appear successful. And an election. And somewhere a strange, sinking feeling of what might happen if they are re-elected.

Stay tuned.

Chris Creighton-Kelly is a Vancouver video artist and journalist and corresponding editor for borderlines.

Excursions
NEWS WITHOUT PHOTOGRAPHS

By Ioan Davies

During the Second World War, Winston Churchill persuaded the Bermuda parliament to lease to the United States a segment of St. George's as a naval air station. The rest, as it were, is history. A world to itself, the US Navy and army base physically dominates the eastern part of the island and politically the rest. Not only does the US naval station contribute its share to Star Wars as the major tracking station for the northern hemisphere (the other one is in northern Australia), which indicates why Bob Hawke's attitude towards the USA is unambiguous, but the entire seabed from Bermuda to the Bahama's mixed, while US and Soviet nuclear submarines play cat and mouse in the wild Saragasso Sea. There is a Bermuda Triangle alright, but it consists of capital, nuclear warheads and contraband goods (mainly drugs).

The political culture of Bermuda is as bad as the imagination would invent. The government that is entrenched in Hamilton consists of (mainly black) lawyers and businessmen who are concerned to maintain the status quo by raising no major social issues, let alone nuclear dependency. Race is never mentioned except to declare that it is not an issue. (As with many Caribbean countries—Bahamas, Barbados, Antigua are clear examples—everyone is acutely conscious of race, but official discussion of it is taboo.) Everything is swept under the rug of comfortable colonialism. (The most blatant example occurs at the beginning of every summer when eccentricities, hobos, cripples, the flotam and jetam of Bermuda are sent off to mental institutions so that the towns look clean for the avalanche of the all-important tourists.) An opposition, faintly social democratic, disagrees on some of the nuances of dependancy practice, but offers no major resistance to the convenience of dual colonialism (British by constitution but American by money and military conquest, a situation not unlike Britain's own). There is no noticeable nationalism and, down the road, the only likely constitutional shift would be for Bermuda to become, after Puerto Rico, the 52nd state of the Union.

This summer a faint whiff of alternative politics was marked in a PanAfrican Conference organized by the Original African

NEW Zealand and Bermuda stand at cultural extremes as examples of how to cope with subservience to nuclear imperialism.
SEX/TEXTUAL POLITICS
Tracing The Imaginary In The Films Of Valie Export

By Brenda Longfellow

WHERE are the boundaries to be drawn between inner and outer "realities"? How to separate the observer from the observed, subject from object, desire from projection?

Joan Davies is a member of the borderlines collective and teaches sociology at York University.
ments: A woman, nude, stands before a bathroom mirror, clips her fingernails and glues them under her nose in a manic parody of androgyny. A woman in a bed is pet by a man. Overhead a dream projection: figure skates. A woman walking through the streets. The skates transformed into an accouterment of moasic: the blende etching a fine line over the thigh. A woman drawing on her naked body. She runs into the streets, transformed into a life-sized cardboard cutout. A live fish. Pullulating. Decapitated suddenly on a kitchen table. Along with a rat. A bird. A fridges with a frozen object of viewing. Omniscient personages jerk off in broad daylight.\(^2\)

The body/obessions/violence/sex are the resonances which run through the incredibly diverse output of this Australian writer, whose work ranges from the expanded film experiments in the 1970s, through to video and performance art, photography, drawings and body actions — "body/material interactions".

Export's first feature, Invisible Adversaries (screened at Canadian Images, 1983) presented a compilation of her work in performance and video installation. Adversaries, a dijustive feminist sci-fi flick, traced the growing paranoia of Anna, an Austrian photographer, who alone perceives a massive psychic invasion of Hykos, malignant creatures from outer space who invade men's bodies, transforming them into unwashed, oozing fascistic beings. Through her photography, Anna is able to capture images of the creatures, but as the world wends its ineluctable way toward destruction, she is unable to alert anyone of the danger. But — and this is the question posed by the film — are her observations and diagnoses really, of a real, or simply projections of her increasingly paranoid state? Where are the lines to be drawn between inner and outer "realities"? How to separate the observer from the observed, subject from object, desire from projection? How to inscribe the resistance of feminine subjectivity against the violence and indifference of contemporary society?

The Practice of Love, Export's third feature, which had its Canadian premiere at this year's Festival of Festivals in Toronto, continues these explorations, tracing the quest through discontinuous temporalities, memories, a Viennese video journalist, shooting a documentary in Hamburg on pornography. She runs into an ancient lover, Alfon, who (unbeknownst to Judith) is involved in some shady dealings with mafia lookalikes. They quickly hop into bed. Upon leaving the hotel after this amorous encounter, Judith witnesses the death of a young man who is crushed by a subway car. She returns to Vienna to find Akerman, who, with the Marie-Louise, has arrived...
tance and refusal to accord author-ship to female vision. Yet, beyond the institutional rejection of woman's vision, what the narrative works on is the positing of enigmas, in its tracing of the convoluted pattern of intrigue, is a problem — the status of the photographic image in relation to truth and evidence. What sets Jul-iet's investigation of the arms smuggling intrigue and murder in motion is her discovery of half a photograph on which is imprinted the image of the young man who had been killed in the subway. The resolution of the enigma is thus figured as a tracing of the circulation and exchange of the photographic image — a search which results in the discovery of the missing fragment (which features Al- len, the ex-lover). Or is it? What can we say of the status of the image in an era in which digital re- production and computers can construct a seamless photograph of flying saucers on the streets of San Francisco?

III

Textual Excess

Beyond the deconstruction effected at the level of narrative, the problematization of the relation between truth and the image occurs, as well, on the level of the formal strategies of the film. As I have suggested, this implies the possibility of female subjection and the affirmation of identity. On the formal level, the narrative is reworked, bracketed and sus- pended by the force of randomness? abrupt, disjunctive? insertion of video, stock footage of military build-up in Austria, memory, fantasy and dreams. Here, in contrast to the operations of classical cinema — which function to contain heterogeneity of interest and excess by narrowing each image to narrative meaning — the image asserts its autonomy. It testifies to the per- sistence of social and psychic forces in the construction of sub- jectivity and identity.

This disjunctiveness of the film, this heterogeneity, suggests the in- eluctable interpenetration of the unconscious and the conscious, the impossibility of separating subject from object, aggressive fantasies from social violence, in- dividual identity from its historical determinants. It eliminates, as well, the possibility of securing any singular level as a site of mean- ing or identity. In the fragmented universe of the film, meaning and identity are dispersed across an image landscape which devours its own boundaries.

Notes

2. These memory fragments are from In- visible Women.
3. Export's second feature, Memorie Fugate, is a feminist melodram about three women in love with the same man. I haven't seen it.

Brenda Longfellow

is a Toronto filmmaker and writer

borderlines is planning a series of articles on feminism and contemporary culture. If much of the concerns of the first wave of feminism in the 1960s had to do with the struggle for equality, recognition and reproductive freedom, many of the issues being raised in feminist cultural politics in the 1980s have to do with difference — the specificity of female experience, psychology and desire, and the manner in which this difference is inscribed or repressed within cultural representations.

We invite proposals for work that would be in the form of short or long articles, book reviews, etc. Please send abstracts to borderlines by 15 February 1986 at this address:

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The very definition of the real has become: that of which it is possible to give an equivalent reproduction. The real is not only what can be reproduced, but that which is always already reproduced. The hyperreal...which is entirely in simulation.

—J. Baudrillard

For while there is clearly a mask, there is nothing behind it; it is a surface which conceals nothing but itself, and yet instead as it suggests there is something behind it, prevents us from considering it as a surface.

—J. Baudry

I will never see Brent Taylor's face again. Nor will anyone else. The note entitled DANGEROUS EXPLOSIVES has been carved into his facial features. He now looks like TERRORIST BOMBER/MAIMER OF THE INNOCENT. We have been taught that there can be no such thing as a good revolutionary. No cause is worth dying for unless it is the cause pre-selected for us by our country's bureaucratic machinery.

There are no innocents. We are all dirty. But some are a bit dirtier than others. They try to teach us to spot the middle-class face. Run, try to catch it; if you catch it, put it on. It will snap right into place. Because our faces are now contoured to receive this Happy Face.

It is really a TV screen. Men are to Men is teaching us the subtleties of caviar and wine consumption; Hill Street Blues and Mike Hammer teach us the glamour of their side of violence; the soapos teach fashion and the news is a morality play; every ad is for comparison; every fitness show, game show and talk show is for competition. Don't you see the face? The screen and the page are staring back at us, reminding us how to believe.

I will never see your face, Brent Taylor. They have covered you with newprint, and even if I could remove the wrapping, it would be hollow. I cannot see what I have not learned to see. Seeing is believing. Seeing is meaning.

You have been eaten alive, like everyone who steps into the vortex of media power. The media maggots are subsuming an entire generation — yours and mine. The maggots have the scent and no one is safe. They can smell potential product a mile away. They go for the eyes first. It is with our eyes that we recognize faces. Without eyes we can be fooled, tricked by voice impersonations. Maggot ventriloquists prefer eyes which are still impressionable but not yet "paranoid". Paranoids can see the production.

"Quick! Get in the control room, look at the screen, your pan stick no.3 made Brian Linsha's face look green."

Look, it is all cut in the copop. Eyeliner is a closet make-up artist. In the trade you get paid for your art, in academia you pay for your trade.

"She couldn't be a serious 'academic', she's all made-up, nor could she be a serious 'make-up artist', she's all boosted up."

The scholarly text read (red) through a face "made-up", renders her an institutional-animal — a unique combination: Kant and Mary Quant.

For, you see, her unusual combination unmasks the political for what it is, neither correct nor incorrect, but just a mask to read.

Eyeliner is the lover of the facial arts, a subversive painter of the face. But only the shadow(s) know. Only that which reads shadows, reads colours, tones, highlights, insights, facial textures, text styles, contour texturings.

"She's a make-up freak, a 'freak' of culture, mutating in cultural mutations — It's all in your years."

We read from Goffman (the dramatist of social science) that the face is not (a face), from Baudrillard, that the real is not (the real), and from Baudry, that the mask is not (the mask). These "nobs" are phantasmagoric fictions, tropes swept along a chain of signifiers.

"Face up to it, the face, the real, the mask, is all made-up."
I have seen the face of a mugger. It was a film of people dropping dead in Ethiopia. I have watched people die on TV. Those times I was a mugger, too. I forgot then that I was watching a product. I couldn’t see the faces of the dead.

To see Brent Taylor’s face, or to see behind the face of the TV screen, I would have to unravel all the productions of my life. But it is not possible to unravel anything. I am constantly being swept along, hyper, moving forward and upward to another production. Make-up, wardrobe, lights, roll ‘em, take 1.42. What will the critics say? Will my newest simulation of myself enter the media canon, a canon within which no negotiation can occur? It is like a wild, hungry tiger staring at me. I cannot kill such a large animal and I cannot run away from it because it is too quick. I can only hope that by staying as tense as possible this canon will forget about me.

Negotiation occurs in the unarticulated space, the motion before action, the margins on the page yet to become a page. It is not possible to unravel unarticulated unmeaning. Unraveling is labour and the unmeaning-space is not labour because it is outside of exchange time. Real negotiation, ongoing relations have no use-value on the set. Unmeaning is far more dangerous than any revolutionaries with their sticks of dynamite. This motion but not action is the ultimate enemy of all knowledge canons. This great subversion lies between meaning and nonmeaning. I seek the between — the unmeaning — in the cracks, in the hope that I will see some flows in reality production.

I may one day piece together the outline, or at least some contours, of a “real” face, and I will not know what I am looking at. In not being able to describe it, I will know that I have stood very tense and been successful (absolute anxiety and absolute peace are both completely still) enough to get a glimpse of what is behind the curtain. “Pay no attention to that man behind the curtain.” “Pay no attention to that man behind the curtain.” I am the great and powerful Wizard of Oz.” But even the “real” Oz behind the curtain is an actor, chattering away about courage, anxious to finish his day’s work on the movie set. He wants to get home, put his feet up and watch himself on TV. “Pay no attention to that man...” He is part of vulnerability zone public: always tell the truth, always be humble yet keep talking non-stop about yourself, be afraid and forget that you are afraid, hate your neighbors and covet her goods. We humans are frail, self-centred, greedy creatures. Amen.

Faces are not “faces” but rather textual energy budding through, as we read between the space (of) our interpretative actions. Reading the face is the story we make-up (rather face not real) about the face that is all make-up. Stories about how we read our own stereotypes, conceits, masks and other fictions that seduce us to believe that the real “self” is masked behind the concealment.

“The visage is a face only in the face to face.”

Reading Cosmopolitan “death” masks is now in Vogue in some circles. One may even take their readings on a video-side rodeo show. If the audience is not capable of reading your pre-selected catalogue of signs, you can always decode the correct ones for them.

“See the model (those simulacra of the real) in the advertisement! Her face signifies a simulation of death. Shiseido pan stick white = Geisha = death. The Geisha is a cultural model for western woman’s reading of woman as death” — the tyranny of colours.

Even Ms. Brook is just a shield for her veil of make-up which veils nothing but the shield. And Marx, he’s become an amasement of simulated local factors that are inserted into the consumers (re)production of model parts. Take all these factors home and you produce your own Marx Factor facts.

“Which ideological face do you wear? — Even an nature(b) is an -ism.”

Whose parts are you wearing? In other words which parts of the text/g (other texts) have you assimilated as your own? (Alarmed as your own) (inter)textual systems. We are all parts of systems, notwithstanding the fiction that some systems exist themselves as more ideologically/psychically correct than others. (Re) boring other systems incorrect. These binary schemes while killing. Ministry of Correctional talk sounds too state therapeutic to me.

Correction/incorrect: Marxist/Marxist, feminist/feminist, Oedipus/Oedipus... — It is a question of proving the real by imaginary, proving truth by scandal, proving law by transgression... Everything is metamorphosed into its inverse in order to be perpetuated in its purged form."

"See the panoptic tower of Babylon! Stand in the shadow(s) if you do not want to stand to be corrected.”

"Real” worry(yin) do not wear make-up, do not consume pornography (unless it reads “erotica”), do not wear high heels (but piercing the ear-lobes for adornment is acceptable), do not wear... only the ideological incorrects display such practices.

"Which ideological genre is your system of parts governed by?"

If we do not think that “appearance” is an important issue (is anything not take-up as an issue anymore), maybe we should take another look in wearing make-up. You’re probably embarrassing her up. Describing her in the same theory that made her up. Part social, part political, part thought.

What you’re reading (her face) is your own nostalgic desire for the restoration of the “real”. For the real is not (of) prior to the production, processing, packaging and amusement of her facial parts. But, this is the cosmetic fiction; the fairy tale. Institutional tales which tell us how the real “self” is behind the make-up (in the text), just like the cosmetic industries tell the tale that the real “self” is in the make-up (in the cosmetics). One says before, the other says after: some fiction, just different sides of the make-up counter.

Eye(s) are a make-up artist’s. My canvas — flesh. His face, her face, interpretative faces. One who paints face stories. Colour me sophisticated, pure, correct, middle class, academic, Marxist, feminist — take your pick, it’s all in the make-up artists’ catalogue of texts. What you read is what you wear.
Can I have your picture? Can I have your autograph? "Pay no attention to that terrorist behind the media face". He is already yesterday's news. Today an abused child is being worked up, talked up and produced.

I could not see the faces of the dead Ethiopians. The media makes even the pallor of death glamorous. At some point in the reflexive reading of myself in media documents, some electrical impulses intervened on my circular path, and took it over. The path was no longer mine. It became their loop, I gave up my power to them — a power I didn't even know I had — the power to be a knower, to trace a path of my "own".

Excuse me. I participated in handing over part of myself to some people somewhere, while in a state of uninformed consent. It was a high-pressure sell. I did not realize what I was giving up. Won't any lawyer help me? Who do I sue, and before what court? We are each our own judge, jury and executioner. Who said this? I don't remember. It was in literature, before TV. It is therefore not glamourous. Such a statement of pain without use-value is considered pathetic, but a potential contaminant to the production nonetheless.

No one with a face marked by explosives is allowed on the set. Makeup faces must be perfect, like the little boy on Tiny Talent Time who pretended to be the master of ceremonies (abused as child labour). In his stage fright, he could not remember the "right" line so he blurted out a "wrong" one (this little one does not realize what he knows), "We will be back in these messages."

What you read in my face is never on my face. Illusion are the ontological effects bursting through the energy of your reading. The reading is not of the other, but the "other" as a test to read our "selves".

Eye shadows, lipsticks, make-up and blusher are of the same order of things one finds in any artist's tool box. Tools. But, the painted face on the war cries evokes a linguistic violence we have all some time or another participated in (on both sides of the gender fence). The "white", the "female object", the "white", the "paper doll". Since time immemorial she has been the recipient of them all. Removing the paint does not remove this language. Nor does slipping men out of our writing remove "their" violence. Out of "our" discourse. The "Ship of Fools" tried a similar removal (i.e. remove the "mad" from our shores and we remove madness. But, we found out: that which is removed is always a part of our "selves"). Hence, this movement merely (re)allocates our violence and situates it "elsewhere".

Paint, brush, paint, brush; paint the violence elsewhere.

Why, when an actress does not wear make-up on the screen, do we applaud her courageous realism, since the realism we applaud is only a simulation on the reel.

The make-up, the make-up (products, production). All parts of the (re)produce(s) of the real, not the "real". The latter is the nostalgia for what is not here, not there, but always being simulated everywhere.

"What society seeks through production and over-production is the restoration of the real which escapes it."

"Denonquez vos yeux."

Notes
3. Ibid. p. 11.
4. The writers would like to quote the "Group of Seven" for their support. G. Caldwell, W. Deleuze, M. Foucault, R. Greengrass, M. Joyoux, C. Wehren and R. Honey.

Conversely to popular belief, both Loretta Czernis and Rita Kanarek are pursuing graduate studies in the Department of Sociology at York University. They are currently writing revolutionary romances and sensuous novellas.

Photography: Geoff Miles
Facial Design: Rita Kanarek and Loretta Czernis
THE SATURATION OF THE PROFESSIONAL CLASSES

For most of this century, professionalism, and the attitudes and public values associated with it, have been treated with exaggerated respect, so much so that most of us don't question the profound ways in which professionals affect us.

Architecture, to paraphrase what he said, is an extremely complex, all-too-sensitive professional field, one that responds to and is shaped by the complexities of urban life. Since it is so important and so complex, it is often misunderstood by professionals, who are too close to the field and its practitioners. The profession, in turn, is not so accepting of other professions, which it believes to be less important or less complex. As a result, the profession is often criticized for being too self-centered and not taking into account the needs of other professionals or the public.

In many cases, professionals are viewed as being too focused on their own interests and not paying enough attention to the needs of others. This can lead to a lack of cooperation and a failure to address important issues. For example, professionals may be more concerned with their own clients than with the wider community. This can lead to a lack of transparency and accountability, which can undermine public trust.

In conclusion, professionals play a vital role in shaping society, but they must also be held accountable for their actions. They must be open to feedback and willing to make changes when necessary. Only then can they truly serve the public interest.

BRIAN FAWCETT

other countries, self-regulated professionals operate with similar privileges. During the 1970s, the Argentine military became the eny of military professionals across the world, spawning a whole new set of professional and ethical problems that are currently being followed wherever bananas will grow — practices that are dream- ed of in many countries where bu- bles are kept in the fruited traditions of supermarkets. Infra-agency in- crementation of political enemies, the administrative technique of disappearing" dissidents and the creative use of helicopters in ob- taining information were all pio- neered by these self-regulating Ar- gentine professionals. Thirty- thousand people died in the pro- cess, although the exact number, ironical enough in our world of statistical exactitude, will never be known.

And, finally, the Argentine ex- ample is an extreme one, but as an illustration of what an overabun- dance of entrepreneurial pro- fessionals can create, it has valid- ity. What occurred in Argentina took place in at least part because the upper echelons of the military were overcrowded with trained, ambitious professionals able to operate on the basis of di- rect public control. Luckily, we do not have Argentina's history of political violence, but we do have an overabundance of professionals in nearly every field except the military. They are, for the most part, under the same marginal levels of public supervision and they are, to all appearances, stuck with a similar entrepreneurial spirit.

Because this kind of overabun- dance in the professional classes is unrecorded in modern civiliza- tion, and because it is a phenomenon grounded in relatively obtuse social-economic data rather than ideology, it has been hard to read. For the most part, our society op- erates as it has for the last century: professionals are universally re- garded as a crucial ingredient to social and economic well-being, and are accorded automatic privi- leges and an aura of social dignity, while for a decade now graduates in most fields have had to scramble for employment — often unsuccess- fully, like ordinary wage labourers.

Amongst architects, competi- tion is perhaps the most force, and the unemployment levels are highest. Only the truly gifted or well-connected graduates now find work as architects. The rest end up as drafters or carpenters. Many of them abandon the profession altogether, and be- come entrepreneurs of one sort or another. They've been well- trained.
Professionals are universally regarded as a crucial ingredient to social and economic well-being, and are accorded automatic privileges and an aura of social dignity, while for a decade now graduates in most fields have had to scramble for employment.

Budges don’t appear to be shrinking that much, but classroom sizes are growing again, high-contact professionals and sub-professional services are being replaced by video-based note teaching technology while the middle managers argue with disgruntled 3-A conservatives within the government and amongst the public over whether our children should be educated to live in Disney-land or in the 19th century.

The internal workings of the legal profession are undoubtedly the most vigilantly protected from public scrutiny, and this is not likely to be altered easily so long as the profession continues to generate so large a portion of our elected political representatives. For a time, a decade ago, lawyers seemed bent on providing universal and relatively democratic access to legal justice, and to their credit, the profession has landed on the liberal side of most issues involving the provision (or withholding) of rights and privileges in society. But since about 1980, legal aid budgets and legal education programs have shrunk considerably, and the profession has been, at the very least, ineffectual in fighting the cutsbacks. A cynical view would have them pre-occupied with their investment losses, or transfixed by the promise of entrepreneurial opportunities afforded by the new constitution and the legal bureaucracy it seems to engendering.

It is difficult to gauge the impact of saturation amongst legal professionals. The entrepreneurial spirit has been around in this profession long enough for Shakespeare to have made one of his characters suggest killing all lawyers as a way of lessening corruption, and most of us have heard the old gag about disaster-chasing lawyers or the more recent ones that tell us that sharks don’t bite lawyers as a professional courtesy. A more serious indicator of the effects of saturation might be the massive increases in civil litigation in the last two decades and the increasing tendency of government, business and labour to seek the solutions to political and moral problems through the courts.

The traditionally underprivileged sectors of society — the poor, the handicapped and the elderly — are being slashed, erasing professions like criminology spring up to provide different kinds of professional opportunities.

Criminalology is peculiarly symptomatic of the new social work — it’s a hard-filled discipline whose purpose, aside from giving news reports someone to quote whenever a crime is committed, is aimed at rationalizing the shifting fashions for warehousing the sector of our population that runs seriously afoul of the law.

Residual Christian ideas about charity have pretty well withered now, and the Rousseauist intellectual structure that originally generated social work as a profession in the early part of the century has disintegrated into a self-serving entrepreneurial meme similar to the one in education. The difference here is that with its original goal of effecting universal social justice lost or subverted, with its patchwork mandate reaching into almost every other service monopoly, and with pressures created by the decrease in general wealth, bureaucratic body-searching and careerism are accepted norms.

Just recently there has been an outbreak of bizarre incidents in which social protection agencies have violated the rights of individuals. Sometimes, no doubt, there were good reasons behind the actions taken, but more than one or two instances carry remarkably transparent evidence that the agency involved was creating business for itself. What society is being subjected to, as these professionals run around drumming up business for themselves, is a phenomenon that should be called "pathology fails", aimed at identifying — or generating — hereafter hidden social problems. Child molestation, anxiety, nervousness and incest have been subjected to this kind of hysteria-creating professional entrepreneurship. The methods used to identify and seek out perpetrators and victims are reminiscent of the Spanish Inquisition.

And once is the dominant fear of our society, and, not surprisingly, it has pulsed out a whole hierarchy of professionals for itself in direct measure to the recognition that no one really understands how money works. While there is some accuracy in the response, it also contains some brutal ironies. The proliferation of economic think-tanks is an illustration of how a profession, faced with the collapse of its theoretical base and growing public distrust of its workings, sets up self-serving agencies to generate predictive opinion about what it would like to see happen. The purpose and methods of economic think-tanks have become increasingly politicized and less grounded in research and theory as their predictive accuracies declined to the level of sheer absurdity.

Similarly, the field has generated an army of professional experts in tax evasion and manipulation at the same time as professionals instruct our governments to go on operating the tax system on a caro-cuit logic, trying to attract industry with convoluted tax concessions which are instantly (and predictably) matched elsewhere. If one accepts that increased government borrowing is a de facto form of taxation, the insanity of this is immediately evident.
The proliferation of economic think-tanks is an illustration of how a profession, faced with the collapse of its theoretical base and growing public distrust of its working, sets up self-serving agencies to generate predictive opinion about what it would like to see happen.

Third, and harder to grasp, is that with the starvation of the profession there has occurred a corresponding decay in theoretical research and the ethical thinking that, in the early days, always accompanied professional activities. If this extremely dangerous decay is to be reversed, it can be accomplished only if the general public demands a coherent accounting of professional procedures and privileges.

It is unlikely that the professions can continue to regulate themselves. Aside from the outbreak of entrepreneurialism, their main response to saturation thus far has been to specialize. At first specialization might have been an accurate reaction to the overexpanded ethical basis. That isn't happening. One key reason is because all the professions are saturated. There are simply too many hungry professionals around waiting to devour the weaklings.

Second, almost every profession has reacted to saturation within its ranks by ignoring and in some cases lowering ethical responsibilities. They have engaged in entrepreneurial activities within and outside their area of social control and/or influence. To be blunt, the professions have become far more interested in protecting their upper-middle class splendour than in serving the public interest.

The obvious place to start the debate is at the cornerstone of democracy: public education. During the 1960s, the entrepreneurial spirit in education began to generate an entire and isolated field of education — now called, variously, "adult education" or "continuing studies". Despite the atavistic basis of this kind of education, it is dangerously misused. A quick glance through the courses offered by any of the many existing programmes will show that the vast majority of courses offered are aimed at self-improvement, with either a vocational or recreational focus. People can learn to be more vacationally skilled or competent, or more self-satisfied, ruthless or physically fit. The subject matter offered up is largely social and at times, openly antiscial. This attitude is now invading the more traditional forms of education as well, but it is right here at the level of voluntary education that it should be challenged. Instead of promoting individual skills, the curriculum should be discussing the fundamental values of our society and the duties, as well as the rights, of citizenship. And that is the subject matter, rightly taken, of the liberal arts.

Perhaps we have to reintroduce the notion of "public service" and "general good" — however awkward and difficult and unfashionable those concepts have been made to seem. They should be made the subject of an ongoing and broadly-based public debate, one that the professions themselves should have initiated ten years ago but didn't. Such a debate may not sound like fun, but it offers more possibilities than what we are currently doing, which amounts to little more than fighting over a rapidly-eroding gravy-pot, and selling our children into a future of public bankruptcy and the slavery that will result from it.
Women are granted the power to compete in the academic marketplace of "free speech" providing we speak the discourse instituted by men.

Patricia Elliot

Illustrated by David Vereschagin

A recent article on male-female communication, John Pfeiffer reports on what he discreetly calls "the conversational gap" between the sexes. The studies he reviews found that in inter-gender conversations men make 96 percent of all interruptions and almost always succeed in initiating conversations, whereas women pose 70 percent of the questions and fail to initiate conversation 64 percent of the time. Even granting a considerable margin of error, these findings indicate a serious inequity concerning the power to speak and to be heard.

Contrary to Pfeiffer's assertion that no "workable" theory exists which could account for these discrepancies, feminists understand these to be part and parcel of man's exclusion of woman from culture. In an article written five years prior to Pfeiffer's, Dorothy Smith elaborates an insightful and, I think, workable theory of this process of exclusion which permeates all social practices, including speech practices. According to Smith, "the concerns, interests, experiences forming "our" culture are those of men in positions of dominance whose perspectives are built on the silence of women (and of others)."

Moreover, as both sexes tend to see this distribution of power as natural, it often goes unnoted and unquestioned. Yet of the large percentage of questions women ask, one persistently returns: Why do we maintain this silence?

While our silence is quite capable of making itself "heard" (it has a power of its own), it has no meaning when considered apart from our power to speak. Thus, with all due respect to the vast amount of energy currently devoted to the question of language theories and textual politics, I would like to consider the question of a politics of speaking. In my view, our preoccupation with the status of the subject who speaks (is it centred or decentered/ conscious or unconscious/ whole or split?) occludes the important question of gender. But this question of the
gender identity of the speaking subject can be no matter of indifference for anyone investigating the politics of speaking. Similarly, that which distinguishes our two genders (let us acknowledge they exist, if only problematically) cannot simply be reduced to an abstract symbolic logic whereby one is not the other. The appeal to such a logic seems to me to mask the power dynamic I would examine, given that it is always the female subject who is defined as “not-male” and never the other way around. While I believe it is essential that we question why, how and in whose interests this occurs, no amount of wishful thinking or denial is going to change it. In other words, while I do not appreciate this negative, cultural definition of my gender as non-male, I think it is crucial to recognize its implications.

One of the common beliefs contributing to the trivialization of feminist concerns is the belief that women’s oppression is a “mainly psychological” phenomenon that we can somehow transcend. The advantage of this belief is that one can remain oblivious to the power which structures relations between men and women, and to the actual social practices which relegate women to positions of inferiority. To draw an analogy, we do not say the relation between oppressors and oppressed that the former is not the latter. Instead, we insist on the interdependency of the two terms and on the perpetuation of their qualitative difference, given the structure of an exploitative system. I raise this example of exploitation not to suggest that Marxism is the answer for feminism, but to compare capitalism and patriarchy. By patriarchy I understand a system of male domination whereby men are sexually, socially, economically and politically privileged. Gender equality is not a reality. The fact that some women exploit some men, and that some men comprehend the inequality from which they benefit does not reveal patriarchy to be fictitious, just as the worker who manipulates the system to his own advantage does not challenge capitalism. I also make this comparison because often those who understand the exploitative nature of capitalism fail to recognize the equally exploitative nature of patriarchy.

What does this have to do with women’s speech in an academic context? Needless to say, male academics have not been freed from blindness to privilege by virtue of having acquired a few degrees. On the contrary, the educational process has probably contributed to their myopia, as well as to that of women. The relative isolation of the university community, plus the academic reputation and intellectual freedom, lead us to believe we are immune to the gender inequality which pervades “the rest of society”. Thus women are granted the power to compete in the academic marketplace of “free speech” providing we speak the discourse instituted by men. Such a discourse necessarily embodies a masculine perspective and reflects a masculine experience of the world, insomuch as academic discourse institutes and valorizes a masculine perspective, it excludes and ignores a feminine perspective. Smith describes the situation as follows:

In the educational system at all levels, and in all aspects, women have access and participate so that they may be present as subordinates, as marginal. Their training and education ensure that at every level of competence and leadership there will be a place for them which is inferior and subordinate to the positions of men.

What I would question here is not the relationship between patriarchy and academic discourse (academic discourse is patriarchal both in form and in substance), but the effects of such a discourse on our ability to speak. When women learn to adopt a male perspective as our own or to retreat into silence, we remain complicit with this patriarchal discourse and help to render the politics of speaking invisible. However, both of these positions are understandable given the consequences of speaking from another perspective. It is through my own experience, and not through reading empirical studies that I have become aware of the difficulties of speaking as a woman within the university. With the help of a few examples, I would like to clarify this problem which remains obscure and unspoken. Tendancy as it may appear to some readers, I employ personal examples here because this is where feminist theory begins. One does not arrive at a different politics of speaking without having developed a critical understanding of the situation which confronts us at present. The first set of examples illustrates two of the ways in which women’s speech is interrupted. The second set describes how women’s speech is trivialized and dismissed when it challenges a masculine, institutionalized discourse.

Last fall I was speaking in a seminar group of about 25 women when a woman barged into the room and demanded directions to a nearby office. She did not knock, nor did she wait until I had finished my sentence, she simply demanded immediate attention, interrupting not only myself, but the entire group. After expressing my sympathy for her plight, I pointed out that she was disrupting our seminar and suggested she inquire elsewhere. She left without apologizing, slamming the door behind her.

The second example of interruption is more common and has occurred on numerous occasions. Basically, it involved myself and another woman discussing our work. A third person, in this case a female, interrupted our conversation mid-sentence and without apology to convey some piece of information to one of us. I mention these examples not to point out what some would consider bad manners, but to illustrate the point that women’s speech is considered (by both genders) to be ultimately interruptible. What does this second example signify? If not that two women talking together cannot possibly be saying anything important, certainly nothing that cannot be interrupted?

Women’s speech is often devalued, disrupted and dismissed unless it legitimates itself by taking place within a formal, institutional framework such as the lecture. Once placed in a position of authority, the female lecturer is granted the traditional male space in which to speak. Indeed, women who occupy this position often adopt masculine patterns of speech: an authoritative tone of voice, sentences free from qualifications, texts without questions. Needless to say, the ability to speak with certainty and self-confidence does affect the reception of one’s ideas (which are then written down as truth), so we should not be surprised to hear women “speaking like men” in these situations. Perhaps a crucial element of women’s education involves learning to imitate masculine forms of speech and to unlearn our own. To make an unfashionable distinction, it is not only a masculine discourse we learn, each discipline has developed its own vocabulary, references and significant problems — but also a masculine mode of expressing our thoughts and ideas. Moreover,
women's speech which fails to conform to the established male norm is devalued, perhaps because it challenges the academically mandated discourse with its doubts, hesitations, qualifications and objections.

Of course, the difficulty which arises is that of distinguishing a masculine discourse from an institutional discourse in which we are all implicated. Insofar as institutional discourse is the formalization and universalization of a male perspective alone, the two are inseparable. Yet those who come to represent the power of this discourse also have the power to challenge it; women may partake of, but do not have a monopoly on, critical discourse. Nonetheless, challenging an institutionalized masculine discourse from a masculine perspective seems to me quite different from challenging that same discourse from a feminine perspective. To return to a more concrete level, I am trying to illustrate the manifestation of this difference in an important form of communication, our speech.

When women ask questions (and perhaps all our questions are, as Lucie Frigeray discovered, "important") they are often dismissed on the grounds of the questioner's misunderstanding or inadequately (different?) experience. In the following examples I have formalized my experience as a questioner in order to clarify the pattern so others may recognize it. The specific context was important, but I believe that gender was the decisive factor here.

Professor X had identified the centrality of factor Y to the thought of the author he was discussing. I thought factor Y was very similar to factor Z and asked him how he thought they differed. The answer involved a restatement of factor Y with the implication that I had misunderstood the first time. Not only was my question, which asked for comparison, not answered, but it was assumed that I had missed the point of the lecture. While I do not wish to imply that misunderstandings never occur, or that people understand concepts in a homogeneous manner, I do think my question had already granted his point and was asking for elaboration and refinement. In retrospect, it is difficult to know whether my question was dismissed on the basis of form (woman challenges male authority) or on the basis of content (feminist perspective challenges masculine perspective). Indeed, this will remain impossible to discern as long as women's questions are not taken seriously.

Another example involved the evasion of a question because it was either not understood or because it challenged the lecturer's beliefs. In this case the speaker argued that the equation of what is historical (changeable) with what is universal (given) is oppressive. I agreed. However, he also seemed to argue that the particular historical content was irrelevant; the equation alone was important. My question, "Is the content (the historical elements) not also a relevant factor?" was evaded by repeating the oppressive nature of the equation with additional examples. Clearly the context was not considered important, nor was my question. The attempt to open a space for discussion of this issue was foreclosed just as the different experiences women seek to express through, with and in spite of language are shut off, banished, silenced.

Were these two strategies of dismissing my questions — that is, refusal to discuss the new concept introduced, and the unwillingness to entertain a critique of one's position — symptomatic of the speakers' desire to exclude difference from their discourse? Why is it that my questions, which came from another perspective, succeeded only in provoking a repetition of the same? Why do I sense in this tedious charade the narcissist's demand that I hold up the mirror to this truth?

While I have no doubt that some men have experienced similarly difficult to those I describe, I do not believe this invalidates my argument, nor do I think it should be seen in the same light. Insofar as the experience of women's knowledge and concerns particular to women have been excluded from the formation of discourse in every traditional discipline, our speech may be (but is not necessarily) an attempt to articulate these excluded aspects. Given a culture in which men's power to speak and to recognize each other through their speech has been founded on women's silence — our relegation to the "private" realm and our inability to achieve public recognition through our speech — the continued enforcement of this silence can be understood as a reinforcement of traditional male hegemony. Moreover, while I agree with Smith that one should not regard this as a conspiracy among men impos ed upon women, I do think there is a tendency (shared by male and female academics alike) to be oblivious of the politics of speaking. Just as women do not necessarily "intend" to be silent, men do not necessarily "intend" to silence us through the numerous and subtle means by which we are intimidated.

If women often refrain from assuming the position of questioner (in a public setting), we are at least good listeners. And we are better listeners than speakers because we have been limited to this role for so long. The reasons I have been suggesting. Even though it has developed as the result of the exclusion of our speech, this ability to listen is a valuable skill; the inability to listen to others is the inability to hear and to recognize different perspectives.

For those who would dismiss my examples as merely particular, or exceptional, I will argue that they are not only important to me, but also for what they may signify for other women. When one woman's speech is devalued, when her experience is denied, we are all implicated for we all live variations of that difference. The university provides no ideal speech community for us unless we deny that difference. If we deny our difference, adopting the masculine perspective as our own, we are rewarded. And what of our silence? It appears to take two forms: the silence of intimidation and a self-imposed silence. But who will hear the difference?

For those who wonder why women don't 'speak up for themselves' I hope I have provided a possible answer. We have nothing to say to those who cannot or will not listen to a different voice. Yet there are spaces both within the university and without it where a different politics of speaking is emerging. What does this politics look like? The question deserves further thought. Its form and content have yet to be determined. But where women are speaking for and among themselves, the difference may be heard.

Notes
3. Dorothy Smith, "A Peculiar Edging: Women's Exclusion from Men's Cultures", Women's Studies International, 1978. I would like to thank Dorothy Smith for bringing this paper and Pieterse's to my attention.
4. D. Smith, p. 3.

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FEAR AND FAITH

For the past thirty years we, as a society, have lived with the knowledge that we can destroy the world. Our ability to end it has become more assured, and more terrifying. Public awareness of the danger of nuclear war, fuelled by very extensive media coverage, has increased.

Graphic descriptions of the increasing danger, prominently displayed in films, on TV, in magazines, and in daily newspapers, have made us aware of our vulnerability.

This terrible knowledge, combined with the helplessness that most of us experience when confronted with the relentlessly advancing arms race, has changed our psychological climate. We now must live with the certainty that everything could end quite suddenly.

With the announcement of his Star Wars scheme to create a high-tech defence system for the United States, Ronald Reagan has taken the high ground. While embracing the American dream of the invincibility of technology and the pursuit of progress, he has at the same time been able to declare himself against nuclear weapons, against first-use strategies, against the MAD doctrine, horrified and disgusted by war. Arguing for space-based defence, he also argues for limiting arms proliferation, for reducing current stockpiles, and for sharing future technological breakthroughs with the Soviet Union.

He has been able to do this, and be taken seriously, at the same
The Nuclear Nightmare

time that he has actually presided over the greatest buildup of both conventional and nuclear arms ever.

Radical activists face an ideological challenge. Star Wars is widely supported by many people because they want or need to believe that the high tech umbrella will shield the American way of life, that it will protect the cities, their homes, farms, dogs, and cats from danger. There is widespread support for Star Wars even though the most optimistic predictions in regard to its effectiveness say that in 15 or even 30 years there might be a space-based system, that might stop 90 per cent of all incoming missiles during an attack (if it is not destroyed first). Yet even 10 per cent would be more than enough to destroy most life in the North American continent. In fact, at best, Star Wars might be able to protect the American missile bases, thus safeguarding their retaliatory ability.

Many peace activists oppose Star Wars but they seem to have little understanding of what a master stroke the concept is. Even though it may not happen for 30 years, and it may not work, it has already worked as propaganda for all those who, exposed to the hard realities of modern nuclear strategy, find the insecurity, the minute-by-minute threat of annihilation unbearable. Star Wars works. It draws on our deep-rooted faith in progress, our belief in technology, and our need to believe in the future.

A. Sorensen

The Growing Outcry Over The Bomb

How Can The Arms Race Be Halted?
Can this strategy for the creation of a discipline be successful? It would seem to depend on the terms. The accumulation of information was not dispatched on a search for methodological agreement; rather, it was organized as part of a strategy for placing popular music explicitly in the university curriculum. The conference participants (all male, with one official and one unofficial exception, not counting the audience of course) did not expect to agree on what popular music should be taught, how, to whom, not on the pedagogical implications of one or another orientation. The presentations, with one or two exceptions, did not explicitly address such questions. Given all the "noise" made on behalf of this conference's purpose to discuss pedagogic practices that would give popular music a view in the university, both music and pedagogy were notably absent. In the absence of a fruitful theoretical framework it remains that a pedagogy for the study of popular music doesn't yet exist. What do exist are a number of different modes of intellectual and cultural organization, shaped by existing institutional structures, and, within these, by the available intellectual discourses, which shape or appropriate the discussion of popular music by the terms they set. This was made clear at the conference: literature sees rock as commercial product, and amasses melancholy economic statistics, romanticizing the "independents" while paradoxically bemoaning technological progress; and the "sociology of work" literature deconstructs the processes of producing the music itself, but doesn't explain any better than other models of symbolic interactionism.

In a spirited investigation of Resistance rock à la Bauzardier ("Life's a bitch and then you die."), Lawrence Grosberg, University of Illinois-Urbana, argued that young people don't "read" the media, but enjoy it in a state of distraction, as Walter Benjamin argued in his "Work of Art in the Age of Mechanical Reproduction," thereby being continuously reimagined against the cultural deities of information saturation. Since Resistance youth don't make sense of their musical attachments, Grosberg argued, neither should we. In effect, such an argument not only pre-empts the possibility of critical pedagogical practice, but it is also designed to capitulate to this form of "reading" the history of the present.

According to John Shepherd, the future for the study of popular music in the universities rests in its successful legitimation within the academic establishment in a manner which would have the simultaneous and necessary consequences of challenging the very epistemic premises of musicology in particular and the entire "academic enterprise" in general: the introduction of critical popular music studies into universities in a manner that is phenomenologically and hermeneutically satisfactory will likely challenge the methodologies of host disciplines, but, relatively, because such introduction may also bring into question certain assumptions and premises traditionally fundamentally to the western academic enterprise.

But Shepherd neither explains what he might mean by "phenomenologically and hermeneutically satisfactory" nor what the criteria for such an event might be. We agree that there is a need for the critical study of popular music, but we are not sure how or how it could be "situated" inside the university required thought and debate. However, his arguments with respect to these questions are not at all compelling.

Shepherd identifies the primary obstacle and problematic for a "critical musicology" of popular music with the differences which exist between the competing object domains of the traditional disciplines of sociology and musicology. Sociology, he maintains, brackets the musical language of popular music from its analysis of its social constituents, and musicology, which has the competence to come to terms with the musical language, dicto and decontextualizes popular music because its methods of analysis are biased in favour of "serious" music. This problem was pinpointed by Adorno more accurately:

Sociological findings about music are the more secured the farther they are from, and the more extraneous they are to, music itself. Yet as they immerse themselves more deeply in specifically musical contexts they threaten to keep growing poorer and more abstract as sociological ones.

As it is, whether or not one technical linguistic language is more appropriate than another (yet to be created), the significance of Adorno's insight should not be lost. Musical and sociological analysis will always retain a certain amount of tension and divergence. Rather than recognizing the challenge of this tension, Shepherd wishes to create a more efficient discipline. To this end, he too often resorts to oppositions between the "popular"
and the "serious" which are mutually, and often unrecognizably, homogenized into uniformly polarized identities. He believes he is basing this opposition on real musical differences: in the name of these differences, he absolves their differences to institute a domain of exclusive sennite. The result is such that when Shepherd does commit his "technical" knowledge of music to paper he justifies a certain dogmatism towards it. Yet in spite of his belief that music departments are inherently hostile to treating popular music in the manner he envisions, Shepherd argues that: "...the inevitability of intervention for the advancement of popular music studies is the discipline of history and musicology. It is clearly impossible for critical theory to engage in a dialogue with a view to developing categories of analysis appropriate to "social process". If historical musicology keeps the door firmly shut.

One wonders why, given his contention that musicology is both inappropriate and incapable of coming to terms with what he considers to be significantly different characteristics and criteria in popular music, he is insistently situating his study in such an unhappy environment?

And what are the students to gain from these developments? In other words, how is this "pedagogy" to respond to the ubiquitous processes of popular music, without reproducing, in both "content" and form, the boundaries between production and consumption whose maintenance already can't make sense of musical culture itself? Isn't the whole point of introducing popular music to the classroom to reveal the mystification and limitations (social or epistemological) of such divisions in the context of contemporary musical culture? So why reproduce them in the classroom?

We reject setting the debate in terms of a methodological or epistemological tension between musical and social truth claims. We don't want to resolve this tension, but seek to turn it into a pedagogical and methodological insight. Acknowledging the productive values of this tension brings into view differences which may lead to less entangled theoretical and empirical work on music.

The oppositions between "serious" and "popular" lead to the same bordemness as the adjudication of the various truth claims between sociology and musicology by a "closed" discipline in the legitimation of popular music studies in the university. Indeed this legitimation of a new discipline depends on this opposition and, in fact, continues to reproduce it as knowledge. The result is that a particular framework of analysis, based on this opposition, is already in place (even in a state of "epistemological crisis" before it is brought to the exploration of the social relations of music and musical practices.

Insofar as this opposition must identify itself with an already given formulation of the "popular" it is incapable of generating fruitful questions about the "popular" outside of this given formulation. Popular music, for instance, is defined as that which is mass-produced, technologically mediated, organized by a hit parade and a star system and characterized by a symbolic relationship between performance, recording and broadcasting, and by its articulation with various social groups. But then so classical music. Despite the current image of aristocratic aloofness, of privileged autonomy, which surrounds its usual social critique, most part, altered the production of music, which is still predominantly rational, i.e., individual, in the ways that musicians conceive, create and conduct their work. Individualistic forms of artistic creation and evaluative concepts of authenticity work to reproduce one another, and encourage a particular "star system" discourse (cf. Live Aid) about motives and quality. This suggests a larger project for musical sociology, which could trace the social construction of originality, authenticity and individualism across a number of different musical spheres, and consider interactions and antagonisms between them in appropriate terms.

The increasing collaboration between musicians/composers and the

If our experience of popular music is shaped by radio, records, a star system and a highly ritualized performance spectacle in which musicians reproduce their already-recorded sounds in perfect simulation, so is our experience of classical music and, for that matter, the avant-garde.
There is already a "study of popular music in the universities", though it is not recognized as "study" by legislators or hired practitioners. This is the campus/community radio station, whose producers know more about current developments in popular music than most heretofore granted a degree in the field.

It is hard to avoid reflecting on the meaning of images; they are always before us — staring at us and we at them. But sound/music operates in our society in ways which, more often than not, may be characterized as being "behind our backs". (One need not "face the music" to hear it.) This property of the sonic/musical object permits it to be experienced in far more unconscious ways than images. Sonic/music forms are often (in the background) to various social activities as well as serving as the "soundtrack" to visual forms.

Since an explicit emphasis in the work of Berliner and Wagner music has become a misleadingly subtle form of accompaniment to social action. Indeed, music and the Hollywood soundtrack may be traced back (as Adorno has suggested) to Berlioz's "idee fixe" and Wagner's "leitmotif" which programmatically identify a social act/interaction with a recurring, recognizable musical theme or motif.

Music as pedagogy, pedagogy as music? We denote a mediation whose name is media, Music as production, music as consumption? We denote a mediation... Music as sound, music as social organization? All of these are problematic divisions which can be broken down only in the course of a pedagogical and technically mediated practice. In that sense campus radio provides both a model and a context for a different kind of productive/analytic work. It makes more sense to ask students to organize an analytic discourse on music (and their experience of it) through the more democratic technology of tape, than to invite them with their guitars for a jam session. The former produces (and potentially, disseminates) knowledge; the latter, therapy.

As an organization of narrative and sonic materials, tape-form represents a challenging and practical alternative to those uninterested or unfamiliar with the language and techniques of traditional music ("popular" and "serious"). The horizon for historiographic and analytical applications
It is hard to avoid reflecting on the meaning of images, they are always before us — staring at us and we at them. But sound/music operates in our society in ways which, more often than not, may be characterized as being “behind our backs.”

As soon as you challenge the boundaries between “analysis” (the institutional rhetoric of the written page) and “practice” (“making music”), you introduce the problem of adjudication. Adjudication arises from the communicated legitimacy of the assigned task, which appears “natural” as long as it reproduces all the divisions to which we have referred. Therefore it is a political problem, not only a formal problem first: it raises the question of what we, as teachers, are trying to “produce.” The clarification of this can only be accomplished through a systematic pedagogy of sound discourses and their tangible social contexts, which themselves have to be appropriated (like any “raw materials”) in a formal, i.e. intellectual, argument.

Contemporary music is full of quotations, borrowings, historiograms, global appropriations, technological cross-fertilizations and so on, which render it difficult to talk clearly about origin or originality. Similarly, music's concomitance in “non-musical” contexts such as advertising, film, telephones and transport encourage a comparable structure of intertextual thought. Eisenstein's concept of montage, presented visually and verbally, offers an analogue to the challenges here, how to construct an argument through the assemblage of tangible sound materials. The suggested correspondence between film form and other media discourse reinforces the historical logic of an interdisciplinary approach to popular culture.

6. It shall come as no surprise, given our arguments in favour of re-jecting the "disciplinary" debate that we should argue in favour of situating the study of popular music in an inter-disciplinary programme whose project is the history and analysis of the constitution and regulation of the "popular". What is sorely lacking from the study of popular music is a connection with the historical formation and development, the political and symbolic determinations of the "popular", the "public", etc. It would be crucial to such an inter-disciplinary project to gain from the work of Carlo Goldenberg, Natalie Davis, Le Roy Ladurie, Mikhail Bakhtin and E. P. Thompson, on the history of early modern popular culture. Too often popular music studies are saddled with an ahistorical conception which seemingly takes for granted an identification of popular music and culture with rock culture, or generally, 20th century mass culture. By activating historical dimensions, inquiries into popular culture can bring into view both the continuities and the mutations of popular culture. There is already a vast literature addressing the economics of popular music, which enters inevitably and importantly into this study. This too can be used and integrated into an historical reading, and the project of learning to

Notes
1. The International Association for the Study of Popular Music is a non-profit organization founded in 1981 to work towards “the development and the promotion of studies on popular music.” Its first North American conference was held in July 1983, gathering academics, critics, musicians, journalists and researchers from nearly 20 countries. On the agenda were issues in contemporary popular music, ranging from rock video to peoples and nations, from Lion and to New Country. ISMAM provides a gathering reason for future gatherings of musicians, producers, scholars, and others, in Canada, to talk about local issues and problems in contemporary music, a local mini-conference was held in Toronto this November.
4. Among a number of Shepherd’s address claims is the following example. In encouraging African and western harmonic practices, for instance, Shepherd writes: “Much African music displays harmonic structures, that is the binding of otherwise stable chords, as we saw in another context, existing in the polyphonic evolution of human society...” (p.17). Shepherd’s arguments here are important within his contextual and instrumental analysis, the idea that such modes exist is always relevant. In traditional African music that has not adopted western tonal practice, shepherds, as an6887222lent bass, is manipulated against context, due to exist. The argument of such modes exist is contextual, not vertical. This ‘is a matter of “internal space” in the characterization of African music. Shepherd seeks to find the music which is expressive and which suggests the heritage of the music which existed prior to the music which exists within its own schemes. Unavailable, whatever

It is both surprising that... (A ‘Theoretical Model for the Sociological Analysis of Popular Music”, Popular Music, 1981).
6. In the GBE, for instance, popular music research has been intensified by the formation of an interdisciplinary study group on ‘Mass Culture and Politics’, part of a larger project at Harvard University entitled ‘Theory and History of the Arts in the 20th Century’. In Italy, on the other hand, such research is based on a working coalition of local schools, local and regional governments, and performers’ associations, supported by the media, music publishers, local government and other external institutions. These research projects (those relating, musical consumption, youth, etc.) have been very popular with the high walls of university department.
9. This is a digital database which has been very popular throughout the century.
10. "Common practice" refers to the functional language and practice that characterized Western music from the 15th to the 18th century.

Neither the institution nor the methods of mass media were monitored at the time of the conversations, nor were any of their practitioners informed of or involved in the subsequent conversations. Participants did not refrain to visit CBC's "Brian Whiteout" to show the rise of contemporaneous practices and pursue the series of ISMAM. This is the redoubt of the art form of ISMAM, as the Canadian context is the hip, the cultural, the political.

12. Nikolai Kompendio has been working on formalizing the development of new genre forms as a form of aesthetic, expressive and cultural-political medium.

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Nikolai Kompendio is a graduate of the ‘New School of Music’ (M.M. percussion composition). In 1983-87 he will be continuing his graduate work in critical theory and theories of avant-garde at GBE, teaching a course on Wagner at the University of Toronto and having some of his recent works performed.

Jody Bertrand is a member of the editorial board of borderlines, a part-time instructor in Cultural Studies at Trent University, a post-doctoral researcher on music and broadcasting and an不合格 musician.
L A N G U A G E

borderlines: In your work a concern with language, influenced by anthropology, psychoanalysis and semiotics, runs as a continuing thread back to the essays of the early sixties. But there is also a more philosophical bent and you just said you are as much a philosopher as a psychoanalyst...

Luce Irigaray: I'll tell you about my education, which explains many things. I began by studying philosophy and modern literature with a thesis on the pure thought and pure poetry of Paul Valéry. After I came to France I studied psychology, psychopathology and psychoanalysis. Then, to enter the Recherche Scientifique Française (Centre National de Recherche Scientifique) where I've been since 1964, I worked on the pathology of language and linguistics. At the same time, I started psychoanalytic practice while working at the R.S.F. as well. That means I've never been in psychoanalysis full-time. I've always done both.

T H E W O M E N ' S M O V E M E N T

What has your relationship to the women's movement been since then?

When the women's movement began in France, for me it was, I don't know how to say it, a question of ethics to go to certain demonstrations, to be a militant in certain things; it was coherent with my thought. But I did not begin to think in a certain way at a certain time. My development was different from that of some other women; it was, above all, a development from thought, of the ethical coherence of my thought.

I related to some, not all, women's groups. I was not part of any closed group. Because what is important to me is thought above all, freedom to think and ethical freedom. I can go from one group to another — unless they throw me out — because, once more, it's such a deep and important conviction not to be shut up in any small group. I'm neither for nor against a strict psychoanalytic approach (enjeu/gamble), for example. There are feminists who reject me because I have a psychoanalytic training. I find that a little stupid, a little shortsighted. Because the liberation of women needs psychoanalytic science — one must be critical to see — but it needs it, I ally myself with certain groups for large demonstrations; I have even participated fully in the organization of some demonstrations. But I do not have an alliance with any single group; that I refuse absolutely.

What issues do you think are important to work on?

Well, in France there is the liberalization of contraception and abortion. For me, it is a large international issue. I have almost as many alliances abroad as in France and I was one of the people who organized the demonstration in Montreal.

I think that answers your question a little. There is also the beginning of an answer in This Sex.

You suggest that there are material bases that must be changed if there is any possibility of changing male-female relations...

Certainly, but I think, contrary to the implications of Marxism, that in order to change the economic structure, it is necessary to change the structure of language. This is absolutely essential for what I want to say.

Exactly how does one change the structure of language and how does that lead to changes in social structure?

Well, it's difficult to explain what the social is. Whatever the difficulties I've undergone from the university or from some others, many people are interested in what I have to say.
say. Now that's a social phenomenon. Everyone tries to silence me, but when I go some place many women, young women, come to hear me. I find this very, very important. It's a social phenomenon. And, in general, these women tell me, "Oh, it's the first time in my life that I can breathe, that I've discovered something." I believe that today, in this century, the smallest things sometimes link up with the largest and most important.

Do you think that there is a woman's language that has been repressed? You talk about "phallocentric man" and the patriarchy but you also talk about "the maternal feminine" and the matriarch not only as repressed, but, if I read you correctly, as a focus of struggle because of the fact that women exist not just as objects but as subjects who escape from the limitations, the circle, drawn around them. You talk about this in relation to the castrating mother...

I'd like to know where I speak of the castrating mother...

In quotation marks.

Ah, yes. Because now, when some things in women's lives are blocked or when the woman's struggle has passed its peak, the response has been, "Mothers are castrating." Well, my response is this: mothers are castrating because they are prevented from being whole subjects. They may be, but we must analyze society to understand why.

Let me put it most simply: is there a language of women to discover or to construct...

Both. The opposition doesn't make much sense. It's as if you said to someone who has been in a car accident or has never had the use of one leg, "Well, you must now become a whole personality." Thus, it's discovery and construction both at the same time.

PERSEPHONE

Why have you made the mother-daughter relation a focus for study?

Because it is a focus, a focus of social obscurantism. It's the most victimized, the most obscure relationship. The mother-daughter relationship is the dark continent of dark continents. It is there that the real identity of the woman, of the mother, of the relation between the two is lost. And, I would add, of the social body, because this relation is an infrastructure of the social body which has been harnessed into the abyss and will overwhelm it when it returns.

In ancient cultures, there were mother-daughter goddesses who were goddesses of agriculture, goddesses of spring, summer, and who were banished to bring into being the culture of male-gods. Thus, the relation which is today made completely impossible was the one defined in ancient cultures; mother-daughter. It's the first relationship that was in some ways divine, made divine for the earth's fertility. I don't know if you know this story. It's extremely interesting and important that this relationship which was the most holy, the most fertile, without which men could not eat, could not live, has been buried up to the point that women have been made to believe that they do not want to have a little girl, for example, that they prefer, as Freud pointed out, to have a little boy. It's extraordinary. I'll give you an example. The earth and fertility goddess — she had several names, Proserpine, Ceres or Demeter — was only productive with her daughter who was called Persephone. When her daughter was abducted by the god of Hades who wanted to make her his wife, the earth and fertility goddess said, "I will not produce any more," and the earth became sterile. The god of Hades was obliged to return her daughter to her for spring and summer. Otherwise, the earth became sterile. It's an extraordinary story, and one that was completely forgotten.

But you also have viewed the mother-daughter relationship as not just nurturing, but one where nurturing can turn to ice. In La Croissance Meme (The Same Belief) the mother gives her daughter ice (la glace) to eat...

What I said in the first sentence of that text is that there is a kind of immediacy of feeding/child-raisings (nourishment) without (self) image. There is both: there is ice and there is imageless feeding. If the woman, the mother, has no identity, has no image of herself, what does she see in the mirror? She sees the mirror ice (la glace). I don't know if you remember the text. The mother needs to nurture and if she doesn't, she no longer exists. I think that there is something there, something true. It is not only ice, it's a lack of identity. This loss of identity, of the pos-

I think, contrary to the implications of Marxism, that in order to change the economic structure, it is necessary to change the structure of language.

THE SOCIETY OF SACRIFICE

Today we have entered into societies which can be called sacrificial. Do you agree? Societies of sacrifice. Whatever there was in our ancient societies, the sacrifice of the scapegoat, of a person, of a victim, there is today in the sacrifice of cyclical wars. I think that these rituals of sacrifice on which our societies are founded are born from the exclusion of the ancient goddesses, Demeter-Persephone, who were based in cycles that were much more natural. Basically, we have forgotten our cosmic roots and I think that it is very important for thought and urgent for the world economy that we remember them. But, when I say that, people who think they're very intelligent say, "Oh my god, she's a little ecologist." No, it's not a question of ecology, it is really a question of thought. But it's very general.

THOSE WHO KNOW THE SEASON

Do you have any plans to make another film?

Are you asking me if I want something new? People talk about the new, but what does it mean? Until now, I have never met anyone who has really understood what I mean. Then, why do something new? If thought is truly profound, what does it mean to do something new? You must let it develop, let it become manifest. For the ancient goddesses, the new was the cycle of seasons, it was not to push false innovations, artificial innovations. It was natural flowers and nourishing plants — not artificial flowers. "Do you understand? I think it's very important." (English in original).
Several North American feminist writers, like Nan- cy Chodorow, Mary O'Brien and Dorothy Blumer- stein have recently begun exploring the implications of what they see as distinct forms of consciousness that are related to mothering and that women share. They suggest that this relation is a potential source of new values for the women's movement. Do you agree?

I would also say sexual difference. But for sexual difference to be creative, not merely procreative, it is necessary, as I explained in "L'ethique de la difference sexuelle", that each sex relate to its Same (son mème). That's to say that there's a good relation between the mother and the daughter, among women themselves; that there is a good relation between the father and the son and among men themselves. Love of the Same is necessary for there to be love of the Diff- erent. And from this point of view, it is true that the mother-daughter relation is the most complex and much more potent, productive...

I recently heard something that hurt me very much. A friend said, "Oh, she's talk- ing about the mother-daughter relation- ship again." Perhaps I speak about it badly and too much, but it is clear that it has an enormous revolutionary potential. It demands a particular ethic.

NEW ETHICS OF FEMINISM

What kind of ethic?

An ethic of patience, of generosity. Because it is not only necessary for us to repair what our mothers have not done for us but it is necessary to repair for others what their mothers have not done for them. We must invent new relationships. We must repair the ill that men do to women, what women want to run to men for and what they come to listen to us for. They eat you, you who are a woman, and they must eat freely.

Are you supposed to be the universal mother who produces unceasingly, without being paid, without anyone worrying what happens when you go home? When I decid- ed several years ago that I wanted to be paid because I wanted this question to reenter social relations, it created a terrible drama. It upset the rules a little. I said that I no longer want to be a kind of devouring/de- manding/persecuting thing; no, I wanted to be paid. And it was also a way of getting out of the traditional mother-daughter re- lationship. You asked what practical means there are — that for example was one. In any case, in Europe, perhaps less so in the United States, it's a scandal if an activist in the women's movement says that she wants to be paid. Except for the most politicized women who understood at once what I was saying — that it was obvious.

For eight years I had worked for free. And then I'd hear women say, "We are mili- tants" — as if I wasn't! — but I think that militancy for me today is to try to say no to sacrifice, to the sacrificial. Therefore, while waiting to put new rituals in place be- tween us, to put a new language of ex- change in place between us, let's put money there. We cannot do better, so put the money down. And there is a terrible resistance. It's a very effective way of mak- ing some things apparent.

Have you been able to establish such new relation- ships with women?

In the women's movement? With some, yes. I know that I have relationships with some women that are part of a new ethic; not with all women who say they belong to the women's movement, but with some.

The women's move- ment is the carrier of certain ethical values which no one has ever thought about before.

And often even women don't want to think about them.

Some feminists believe that the women's movement will be the source of new values, not just for itself, but on a global scale, that it will carry these new values.

It's very, very complicated because the ini- tial emergence of the women's movement is, as you know, in regression — in my opin- ion because things were not thought through deeply enough. But the women's movement is the carrier of certain ethical values which no one has ever thought about before. And often even women don't want to think about them. They want to be faithful to the technological era, to be com- plete scientists, whole-hearted technocrats. They forget that there are values, relation- ships, of non-sacrifice, that they must remember that they are all women whether placed in "thought" or not. You don't have to be stupid or naive for that. It's much more serious, but I think that, yes I believe there are some women who are placed so that only they are going to think certain things. They have the experience to think in these ways and we think best on the basis of experience. You don't have to rest only on the empirical as women often do, alas, alas, because they know the materials for new theories of humanity. It is necessary to learn to think at a higher level and I don't see that women are incapable.

Then it becomes very original thought, which relates to a transcendence but a transcendence that is always self- aware and conscious of itself. And that too is something. I think that only women who are ready can do. Practically no one has perceived what a sentient transcendence would be. New re- search in physics comes close to this kind of absolute reality. It's enthralling. But every- thing is done so that it isn't a woman who says it. If it were a woman even other wo- men who are the least bit scientific would say, "Oh la la, why are you bothering us?" Obviously, they have a little university position and don't defend a particular position in the university. Do you see what I mean?

HEATHER JEN MASONOV teaches sociology at Trent Universi- ty. She is a leader of the women's movement and her article on gender, "A Feminist Social Theory of Science" appeared in the Canadian Journal of Sociology. She has written extensively on the women's movement and is a member of the women's movement. She has written on feminist theory and contemporary Quebec feminism. At present she is completing a book with Meg Lassau on the political economy of women in Canada, to be published by Metheun.

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Radio Awareness is like language: you don't remember learning it. You just wake up one day and it's there. In the early 1960s, a Canadian station on the edge of the Detroit River got the Big Smooth Sound and began beaming out a smooth black music to an audience on both sides of the River. It became the voice of Motown, but no black DJ.

Young, talented black men and women strove to break into the new music scene and market, and ended up playing to white audiences.

Majors riots happened here in the late 60s. Early 70s. Nobody remembers exactly.

Win Win.

White boys dreamed of one thing: Muscle Cars.

It seemed like stage outside forces controlled disc jockeys.
The EARLY to Mid 60's Motown Fan in Windsor Canada

Class + Music
Cultural Choices

1963
An adoption of the most conservative, sophisticated, collegiate presentation of self, linked to the music of a highly oppressed black subculture. Maybe it had to do with the fact that you couldn't identify with those making the music. Couldn't really imagine yourself as the singer. No white middle class girl wanted to be Dionne Ross. No rich white boy wanted to be Smokey Robinson. Maybe making music was something the scrawny joggers like me didn't have the courage to do.

Motown lyric seemed without reference to the oppressive conditions of Detroit, polite content repressed sexuality but their voice sometimes got the message through the subtext of soul.

Non Motown Fans
Post Hale
Whites with No Voice

Motown
In hindsight it's all so easy to explain. The Riots where many more were killed than was claimed and still the music generally said nothing (Scene from Documentary Explaining the Problem)

The Pressure Economic Racial Social were enormous things were bound to happen

The Riot

The black colourous of Fear stalks the empty downtown core

The PARANOID CANADIAN views THE BORDER

THINGS CAN NEVER be THE SAME (they said)
TOWARD A CULTURE OF DIVERSITY

Politics in the Urban Ecosystem

By Alexander Wilson

THE GRANITE GARDEN: Urban Nature and Human Design
by Anne Whiston Spirn (New York, Van Nostrand Reinhold, 1984)

CITY FORM AND NATURAL PROCESS

THE EDIBLE CITY RESOURCE MANUAL

COMMUNITY OPEN SPACES: Greening Neighborhoods Through Community Action and Land Conservation
by Mark Francis, Lisa Cashdan and Lynn Paxson (Concord, California, Island Press, 1984)

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about the magnitude of their use: monocrops of potatoes are grown on Canadian soil every year by home gardeners than by farmers.) Hough's analysis of energy in the urban landscape has far-reaching implications. After all, a flourishing petrochemical industry has its birthplace: the massive energy-intensive society, the less democratic. Hough sets out by calling for an "ecological determinant" in urban design, and argues convincingly for its potential economies. For example, it costs one dollar a gallon to pump secondary effluent onto agricultural lands, where the ordinary biodegradation processes of the soil remove nutrients for plants and discharge purified water to the ocean. Traditional sewage treatment, on the other hand -- the kind we're still building today in industrial cities -- costs at least $100 a gallon, and ends up dumping high concentrations of nutrients into waterways and denuding fish habitats. Spin and Hough call for the integration of nature into the urban economy: the "city" must stop consuming the "country" and produce for its own needs; urban agriculture has to make its way into the food distribution economy; an extensive and re- generating urban forest ought to be selectively harvested for timber and firewood; rather than truck in our food from hundreds or thousands of miles away, we should grow much of it here using intensive organic agricultural techniques, solar greenhouses and fish ponds. Examples abound: the cities of Shanghai and Beijing are self-sufficient in vegetables, and nearly so in fish. During World War II, Canadian cities produced much of their own milk, dairy products and vegetables. Secondly, urban land has to be converted to multiple rather than single use. As present, street car lines can only be used for playing games, parks only for recreation, etc. (And let's recall here: 40 to 60 percent of urban space is given over exclusively to the private automobile.) Just as monoculture is being challenged by radical farmers, single-use urban planning is under attack by city dwellers. Part of the legal struggle on the Toronto Islands, for example, has to do with the fact that the islands are living in a monocultural park, an example of traditional wisdom, parks are incompatible with housing. But the islands are cemeteries of the ecological sense of their community and of their social needs today: they're appropriating that part by planting windbreaks and orchards. Urban open space must play a role in the health, safety and welfare of the community. A tree is not just a pretty object; it also filters the air, absorbs noise and heat, controls erosion, shelter- ters and feeds wildlife. By raising the evaporation of groundwater and re- phosphates the organic content of the soil. It is part of life processes. So, yes, it is possible to reorganize our cities along ecological lines. In the 19th century, the urban sanitation cri- sis was recognized and solved. But how do we go about reversing the broader urban crisis of today? For Spin, it's a matter of the appropriate agencies and institutions applying the technical knowledge diligently sum- marized in books like hers. She calls for a "single coordinating agency" to integrate the work of architects, ur- ban planners, social scientists, civil engineers, landscapers and agron- omists. This gives me the willies. So does her easy assumption that all we need is the information -- while with the raising day information is be- coming more of a commodity than a resource. For Hough, these practical political questions are largely passed over, despite his occasional refer- ences to citizen-initiated urban pro- jects.

Yet I'm convinced that if any of these changes are to happen, we're going to have to initiate them our- selves at the grassroots and communi- ty level. To talk about a transforma- tion of the physical world, without also raising questions about social rela- tions, about the state, about demo- cracy, doesn't make much sense, for example: what good will it do if we work closer to home (or even at home) as Spin suggests -- thus saving energy, reducing pollution, and so forth -- if work is still a boring and alienated activity and work anorexia, stultification of play and spontaneity? A good introduction to a community agriculture, namely, is Richard Britz, et al., The Edible City Resource Manual. The book focuses on the organizational and political aspects of food. Britz is an architect who used to live in Eugene, Oregon, a small western American city where a lot of the ideas in this book have been applied. The book begins with a brief overview of agricultural production since the Second World War: between 1960 and 1976, 1400 farms folded every week in the US. Fifty corpora- tions now control 90 percent of food industry profits and produce 75 percent of all American assenting. Five million acres of prime North American farmland is lost every year to development. The industrial farm- ing practised on most of what's left is destroying the earth, even on its own terms, productivity is off as soils are permanently depleted. This is a very practical book about how to turn this situation around at the local level. Its broad applicability rests on a principle drawn from social ecology, a discipline that has developed alongside contemporary radical agriculture: namely, our exploitative social paradigms of imperialism, hein- archy, sexism, etc. can be found in our various species' struggle. On this view, country, humans dominate the non- human world. This thesis informs Hough's book, and it may go a long way to explaining familiar to many Canadians through David Suzuki's and John Livingston's A Planet In Peril. But it may also be Britz' implications. (I build a coalition with the disenfranchised small farmer and thus make a political economy of the green city and country. (2) Plant. Plant neighborhood gardens, edible street trees, urban farms and woodlots, local orchards, house, (3) Make urban landscape produce (food, biomass energy from plants, etc.) (4) Integrate agriculture into the urban economy. (5) Decentralize (communities, deci- sion-making, energy supply, etc.) (6) Develop a self-sufficient (he) regional politics)

The Edible City originated as a wall installation. The book is full of draw- ings and cartoons, clunky and some- times hard to read typeface, names and addresses and references, and lots of useful information -- from how to raise rabbits to how to build an effi- cient house. Two projects here are worth special attention. The first is the transformation of the grid plan of the typical North American city into a series of high-densuty block farms. Over the course of several years, backyards are joined for intensive food production, houses moved to energy-efficient clusters on the north side of the blocks, driveways renov- ated and alternate streets planted in or- chards. In Eugene, the prototype block never got off the ground be- cause it was difficult finding compati- ble neighbours and the city wouldn't cooperate with zoning changes. I think part of the problem here has to do with cultural tensions around the non-cooperative nature of the "single-family home". The other project is the school farm, and here there has been some success. In many west coast schools (and now increasingly in the eastern US), urban agriculture has been thor- oughly integrated into both the school curriculum and the physical plant. Schools typically have a lot of land and, in some communities, it's beginning to be farmed by school kids and neighbours. (In Toronto, on the other hand, all but one school greenhouse in the city stand empty, and school lands are leased to lawns.) The Edible City has a good chapter on an urban agriculture curriculum, and where these projects have been able to build themselves an economy (by selling food and plants to local mer- chants and by looking after the school grounds maintenance) they've surviv- ed the current recession. Other proj- ects have emerged in Eugene since this book was compiled. A neighbour- hood economic development group got government funding to inventory fruit and nut trees in the city's private gardens. People were shown how to revive non-productive trees and markes were found for the produce. Another programmes leased badkyard food producers with local restauran- ts, green grocers and florists. The Association for Regional Agriculture Building the Local Economy (ARABLE) is a non-profit community-investment programme that supports the local food industry, distribution and con- sumption of food and fibre.

**Talking about a transformation of the physical world without also raising questions about social relations doesn't make much sense. What good will it do if we work closer to home thus saving energy, reducing pollution if work is still a boring and atomized activity divorced from play and spontaneity?**
Progress in all these areas has been slow in Canada, although some recent work is encouraging. Research by City Farmer, a Vancouver organization with four demonstration gardens, concludes that 80 percent of all Canadians live on fertile soil in urban centres, and that we can produce all our food within the city. The Ontario Public Interest Research Group has just published a handbook on Community Gardening in Metro Toronto. The draft I saw last summer had good advice on neighbourhood cooperation, fundraising and basic bio-intensive techniques. I would like to have seen more of an emphasis on how neighbourhood production of food can be integrated into the local economy. I was also disappointed to see that farm animals were discouraged — this is in line with Toronto’s regressive 1981 bylaw prohibiting urban animal husbandry. This only encourages one-dimensional agriculture and a further reliance on food transnationals to feed us.

The struggle for urban space isn’t only happening around the production of food. Of course, although food is a particularly rich site for a new politics. In many cities, the struggle coalesces more generally around open space. Both Struggle for Space and Community Open Spaces emerge from New York. The latter is an attempt to reoccupy and reclaim municipal budgets, insurance fraud and other assets by capital that have produced 2000 acres of vacant privately land, and many more acres of abandoned or ill-kept parkland. (The space is there in most cities: 55 percent of Liverpudia’s centre is vacant, while in Toronto 2500 acres are given over to the single use of utility rights-of-way.)

People in New York and elsewhere are taking over these spaces for quite a variety of reasons: neighborhood parks, community gardens, places to play games — varying from one neighborhood to another depending on what else is available nearby. Today, a third of all parks in New York City are community parks. These are urban farms on squatted land in central London. In the Netherländs, municipalities help people close their streets to cars. In Oslo every resident is assured a garden plot in or adjacent to the city. In Italian cities there are squats on the borders of working class neighbourhoods, along rail lines and streambeds. These projects have a genesis in all kinds of other movements, some dating from the sixties, others not: people’s parks, playgrounds, the large world-wide squatting movement. All of them have succeeded in claiming a non-consumerist urban terrain.

How you actually get the land differs from place to place, but there are a few things we can learn from the New York experience. The Neighborhood Open Space Coalition, who published Struggle for Space, an intelligence and inventory of the 450 community open spaces in New York, has explored the alternatives to squatting where people feel long-term security is important. The city government has occasionally allowed for the non-competitive sale of city land to neighborhood groups and land trusts who make open space proposals. Then you have to push for property tax exemption. The success the Coalition has had raising corporate funds reminds us of the declining status of American public agencies, but doesn’t suggest a way out of the corporate economy in the long term. The book concludes that ensuring future community access to land is the critical problem urban activists face today.

All of these projects are obviously only a beginning. There are many tactical questions to be engaged, and we’ll have our share of defeats. But in the not-so-long-term, the imperatives are obvious. Like our civilization, our cities today are increasingly vulnerable. One last example: the City of Toronto plans just four species of trees out of the hundreds adapted to this climate. A recipe for extinction. If our cities are to survive as anything other than elaborate museum-pieces of the human species, there’s lots of work to do. It means (re)making cities that are biologically and culturally diverse, plural, heterogeneous, wherever at every point in the complex structure of life there are choices.

Alexander Wilson is a Toronto journalist and practicing horticulturist. He is currently writing a book with Susan Willis on the idea of nature in contemporary popular culture.
H O W  T O I M A G I N E :  A N a r r a t i v e  o n  A r t  a n d  A g r i c u l t u r e  
by Gianfranco Baruchello & Henry Martin

We forget — as Bacon did not forget — that there is a natural history of souls, may even of himself, which can be learned only from the symbols inherent in the world around him.

—Loren Eiseley

say that all the atoms and particles which make up our planes were processed and reprocessed inside the hearts of stars, before explosions called supernovae sent them spinning off across the universe. We're not, though, as though an atom in you could come from one star and one me in me from another. One function of mythology is to render to us an image of the universe, and science is doing this for us now. It is also going a long way towards serving another function, which is to awaken a sense of awe, humility and respect in the face of that mysticum tremendous of which we are part. On a clear night, with the naked eye, we can see about 10,000 stars, which is approximately the number of grains of sand we can hold in one hand. But it seems that there are more stars in the universe than there are grains of sand on all the beaches in the world. Scientists tell us that we are receiving light from galaxies which are, or were, so far away that a light beam from our galaxy, the Milky Way, was formed. Now, perhaps, they are black and dead, particles zooming off to other places. On and on they go, these examples, this information, building up a concept for us. It’s humbling, but at the same time liberating. Actually, you don’t need too much of this from science to awaken that second function of mythology, only a stout walking stick and time to poke around and think about it. It’s funny how you can sense the general in the particular.

I remember a talk two ago at the show: The Art Gallery of Ontario called "The Mystic North" of paintings, mostly from Labrador and Scandinavia, which were about the great silences up yonder. Something about a distant my, not just that most of the paintings didn’t seem very mystical, or that they missed the mystical quality we feel to be there. It was the implication in the show that the art was the mysticism was, not down here in here in Ontario or anywhere else and that, incidentally, we owned a chunk of it as a natural resource; maybe it’s something to do now with the Canada Council, and its Scandinavian counterpart.

But, that’s precisely what seems to have happened. The issue of what is farm and what art is left open in this book, and it seems to a large extent that the farm did provide a basis, objects for his work as an artist. Well, that was the work — portraits, paintings, drawings, films, photographs, notebooks, and books, but apart from a drawing called "Crossing with Underground Systems" on the front cover of How to Imagine, I don’t have the book before me, only this book, which is part of the work. Well, these were the work in one sense, but Baruchello is at pains to point out that these were a by-product, the real work lay with the objects themselves, the sugar beet, the hay, the fields, the earth and what was beneath the earth. Let’s be clear about it, there is nothing wrong with operating a farm and producing dice, it’s just that Baruchello’s interests lay in a subtly different direction; perhaps it would be better to say at another level.

The essential point is this: there is no hierarchy, no development with regard to the farm, what is its relationship to nature? Well, not a very literal one, certainly, the farm was not a happening or a staging ground for events, but an involvement in land as a motif in itself, as an object to him as a subject. He asks, "What’s a cavel? Or What’s the farm? Or What’s the nature of our relationship with the ground, with the earth, with dice?" What was the meaning of the discovery of agriculture? What’s a forest, a jungle? What’s grass? And Why do animals feed themselves on grass? We read of cows and sheep and their desperate hunger, how cows will eat all day in the field, return to the stall at night and push and fight to get at the hay and eat and eat as though they hadn’t had a bite for days, and this great tide of grass passes through them, through their four stomachs, almost as though the grass was using the cows for their own purposes, not the other way around. Out of the pages emerges images of these objects as part of a larger scheme of things, part of the universe, the cow standing like a "great big wheel" beneath the intent and serious upon the production of its dung, on the death and rebirth of the grass. You don’t just stand there and have polished thoughts about the nitrogen cycle, you say to yourself, asking: What the meaning of things, you end up wondering about the relationship you have to these mechanisms of animal savagery.

The issue is one’s attitude to nature, both as an individual and as a society. This is no small issue, it’s been the meat and potatoes of religion and religious persecution since time out of mind. Just up the road from Agricola Corinna, in Florence, 1600 Giordano Bruno was burned to death for declaring that God was both immaterial and transcendental. It’s really a question of ways of being in the world. On the other hand the Creator is out of creation, transcendental to it. This is the mainstream Judeo-Christian belief! The first attitude produces prejudice for nature, the second gives one license to use nature as a natural resource, it goes as a matter of fact. Grief and confusion result. Woman are inevitably involved, and real sexuality falls into disrepute, huge one-sided breasts move into positions of power. Things become, in a word, unnatural.

So we have here what could be a description of the ways subjects relate to objects. It would be interesting to see a history of art from this standpoint, to compare Picasso’s and Braque’s connection to their objects with that of Pop Art, for example. "It’s easier and more meaningful to think about a seed than to contemplate or reason about a plastic bottle for delivering detergent." Baruchello is concerned throughout the book with the meaning of art, the possibility of "testing the power of art against the power of the much more potent social structures that stand adjacent to it."
MOVEMENTS AND MESSAGES: Media and Radical Politics in Quebec
by Marc Raboy
translated from French by David Homel
(Toronto, Between the Lines, 1984)

At odds with Parizeau's history-telling, then, is one which sees the new entrepreneurship as a local variant of the ideological renaissance, now widespread in western North American countries. This perspective is more likely to emphasize the ground shared by Quebec radicalism of the 1960s/1970s with countercultural and New Left movements elsewhere. Viewed from this vantage point, the decline of prosperity on a world scale and the political revolution of the baby boomers acquire considerable explanatory weight as factors in the political shifts of the late 1970s in Quebec.

Raboy acknowledges, in passing, sociologist Serge Proulx's analysis of "political generations" in Quebec, the link between groups defined by age and class and those political entities which serve for, a time, as the embodiment of their aspirations (the provincial Liberals in the early sixties, the PQ, later). What the near future in Quebec will decide is not so much the accuracy of this notion — Bour- ron's Liberals may well crystallize the younger generation's aspirations, however incoherently — but the inevitability of progressive development implicit in the model. Raboy's book was published just before two note- worthy events in Quebec's political life — the crisis in PQ, and the formation of a new coalition of oppo- sition

immediately appealing quality of Marc Raboy's study of radical media in Quebec is that at least half of its length is devoted to an examination of the development of the 1970s. Writing on social movements of the last 25 years one often slides into a perspective from which that decade represents nothing more than the dying out of tensions and contradic- tions in the post-Stalin era. Like the fade-out of a particularly raucous rock band's movements and messages is at its most useful and novel in discussing magazines, newspapers and coopera- tives after 1970, with an awareness to the particularities of specific conditions rather than a reliance on shop- worn "life cycle" theories of radical movements.

Any examination of Quebec poli- tics from the sixties onward must account for the relationships between oppositional move- ments there and those widespread through- out the industrialized and developing world during the same period. Specifically, this involves disentangling the long-term itinerary of a nationalist politics in Quebec from the more global but less determinist effects of global political fact. How one unites these interwoven will have a significant effect on how one accounts for the relative success of radical politics in Quebec over the last decade.

Jacques Parizeau, the Parti Quebecois's ex-Minister of Finance, has spoken frequently and glowingly in recent years of the period montagniste, the ascendant generation of Quebec business school graduates, moving to occupy command posts within the Quebec economy. To see in this de- velopment a political event of any sig- nificance is to find a continuity in post- war Quebec politics: the nationalistic, for Parizeau, has passed through the political and professional classes and is now fueling an entrepre- neurial revolution. At one level, this account is simply symptomatic of the venous link between a nationalistic politics and a project of radical social transformation. More important, however, it is a reading of recent Quebec history based in a narrative on cumulative and autonomous social development, rather than one of shifts along the ideological spectrum.

The merit of the book is that it looks, in an ordered and informed fashion, at most of the significant op- positional media practices of the late 25 years; the intellectual reviews so im- portant in the 1960s, the press coup- eons of the 1970s, the FLQ's use of radio, and so on. Of particular in- terest and detail is Raboy's account of the role of the media in shaping the Montreal Citizen's Movement, perhaps the most useful section of the book. The strategic dimension and problems of coalition faced by the HCN's media strategy is shared by similar, but reform movements in the 1970s, the extent to which the dominant media shaped much of the movement's develop- ment still provides a revealing example of these processes at work. More- rats familiar with ex-HCNnik Pick Auf der Mar's own self-justifica- tion use of his Gazette column to drag Nourveau Philosophes and end-of- ideology rhetoric into municipal poli- tics will find this useful background. The book might have benefited had Raboy focused exclusively on this period, reduced discussion of the 1960s to a preface, and analysed other movements of the 1970s in greater detail.

The book's only weaknesses are those of omission, and as a regrettable brief accounts of an eventful period it will probably prove of ever more use to non- or English Quebecers in its translation than to its original franc- ophone audience. Raboy himself may be said to exemplify two tendencies which importance in shaping Mont- real's political culture thin been overlooked. As a "freelance writer... journalist, broadcaster, and un- veiled activist," his background (his work typifies the sorts of interac- tions between academic, journalistic and activist activity which are com- mon in Quebec and crucial to its poli- tics. Secondly, as a radical anglo- phone, he is in a tradition of those whose political positions and activities provide a useful reminder to other Quebec Anglophones that their is not a unicolour politics.

One day the story will be told of the Sunday Express, an anglophone weekly published by a conglomerate which, in the year or so preceding its demise, lost its circulation to the largest radical newspaper in Quebec — only because its owners, depending on a successful series of attacks to appeal to its public, gave a couple of politically-committed reporters an opportunity to editorialize.

My own, more limited contact with oppositional or alternative media in Quebec, however, was largely the result of my own skimming over the decline of Lenine politics in the late 1970s, and its acknowledged omission of discussions of specifically counter-cultural activ- ity. When I moved to Montreal in the early groups like En Lutte or the Communist League were the hardest -and most visible, to an extent that they came to epitomize all the more remarkable. What emerged in subsequent years was the full scope of the movement in the dissolution of those groups, as stories of sexual identity, computing, punk, gay liberation, and gender-related divisions of labour finally broke ground. Raboy's book is not in- correct in emphasizing the media's role in this period, but a feminist analysis of the practices which he studied, or which overshadowed these, is called for.
PEDDLING FEATURES: A Feetschrift for Francesco Paedaea
edited by Full Professor Certainly Determined to be Famous
(New York, We Take Rejects from Proper Publishers, Inc., 1995)

FEATURES
A Review Essay Of A Major Debate
By Philip Comgan

Decades from its colonial/imperialist Verticalist imposition, anthropological studies could also support the Horizontalist comprehension (or also, and importantly in relation to the interpretation of Genesis, could geology with its important registration of strata). In fact, taken together, studies of archeology, geology and anthropology tend to find that cultural accomplishments/symbologies proceeding (or, more carefully, accompanying) all that the Verticalists claimed as distinctly vertical in the features of human life.

The end of the beginning and the beginning of the end for the Horizontal case came with the sememes grammar/mesosyntax of all this investigation — it may be that there is more to seeing than meets the eye. This was marked by the Ziff-Zinn controversy about understanding. What exactly were we standing under? If we are standing under something (anything) then there is something "wrong" with both Vertical and Horizontal Features theses. On the other hand if we are holding ourselves upright (uprightly) when we should be horizontal, what is the relation between where, with whom, and how we lay and the human tendency (or may be a defining attribute) to lie through our teeth?

In brief — as the middle third of the period has passed — there are some excellent photographs of people speaking, reading, walking, sleeping and eating, and the world/symbol/sign may well partake of the complexity of the vertical, its visibility being gained within a linear, horizontal sense of the field.

The Spiral Features Thesis
Despite a tendency toward schism*, the Spiralists hold the centre of the stage at the moment. Drawing from ancient studies of the maze, gaunts and the labyrinth — focusing on this such clearly demonstrative accomplishments at Taplin’s Tower (which externalizes that central feature of all towers, the internal spiral scariness) — the Spiralists were able to show, for the first time, how Verticality and Horizontalism work together, i.e. they made new connections.

THE end of the beginning and the beginning of the end for the Horizontal case was marked by the Ziff-Zinn controversy about understanding. What exactly were we standing under?

For the Horizontalists gained much from the scholarship of the early Marxian/museum artist Ziggy Fred, whose songs and music transposed a single lacer in the anti-upright critique, seeing the main issues for humans being running on their uprightness and urging the adoption of a couch (one, of course, of course, moved this to a crouch. I.e. fellal posture and stressing the horizontal origination of the dreams, and thus the dream plane. By analogy this argument could gather evidence through the modes of communication — roadways, canals, oceans, lakes and Suggestions. Their dominant argument reconstructed that of the Verticalists in explaining that the vertical inputs (film reels, television picture rolls) were merely the means to make horizontal comprehension possible, whereas other forms — disc records, for example — were flat to begin with.
Spirlains have discovered a new quasidimensional, as against the classic dualisms (Society/Individual; Mind/Body; Feature/influence); and the dis- volution of relative autonomies. Spirlain argues for the diagrammatic of social forms as constellatory limits of variation set flexibly by the denial of their constructability. That is to say, the accounting fields always deny Spirlain in favour of unconstituting (the supreme individualization thesis) or reor- iginally (the total naturalism thesis). Crudely, “It’s just been discovered” or “It’s always been like this and all ways will.”

Spirlain, then, works best when it is working simultaneously to show (1) the accounting fields and categorially constructed; (2) the re-pressed/displaced potential in the original means (and not to adopt the typical technical determinism of seeing that early time as primitive experiment- ation on that way to the “proper form”); and (3) the limits to the form as currently constraining. Through this, for the most part, Features are trans- lated from environmental facts into a particular ruling ecology, a regime with its morbidity cemented into both its architecture (Prose) and interior design (Poetry). Inevitably, Spirlain adopted a rational formalism as its methodological dogma: doubt everything, but take everything seriously. This book will be useful in garden parties, deck parties, political parties. Tasting parties should find the trans- form from the Vertical to the Horizonal and then to the Spirlain, of parti- cular value. Recommended to cosmo- nauts especially.

Notes
1. Journal of Features Studies, vol. 3501, 1987, pp. 1, 390. 504-900, 407, notice the counter-agent in Canadian journal of journals of, vol. 14, pp. 14, 900,000, 900,000, 907, 8, but since the author (?) of this squeak has always been invited to appear at the Leaps (first the Mars, and then the sub-Atlantic, and then the Wire-Wave meanings) and never responded, doubts have been raised as to whether it is not in fact Rita.
2. These were published in the Off Papers, Buy Me the Five Important and the crucial journal Glitch Stap. Third times, for the local outfitting of One-Harula- ria are Ahllywood Hippielettes. The Off- key journal of Flabstani Studies of Cadet and their work paper series EH! Am I more grateful to G. Plim for drawing the letter to my attention, along with the challenging debate on the in the Ask and Soup Facsimile.
3. Although there were tendencies like the anonymous Harulaikers, the argu- ment within the Horizonsaitites produ- ced an act of literature and the opening toward a totally inward interpretation of the world— the three Parisian schools argue this and differ- from, of course, for a century or more. See Activities of Massad (Joshua Tree, Texas), Hands Imprison Words (Paris, Ontario) and Efface Clothes (Paris, France), the Harulaics can be followed in Distinct (Ontario, Fiji) and Dir Legis (Pronin, Bells Island). hand-studies were very important to the whole Hornitosian case, of course.
4. This is too engimatical in the length total word, responding to not the total word and Penetrate Spot, plus, subse- quently, the very difficult to obtain jargon-degraded Word Before Last removed by the computer distributed Next Word But One. Zero’s original con- struction “Understanding” was re- sponded to by Z/Z’s Understanding Un- derstanding, then Z/Z’s five book Understanding Understanding Understanding (which had a similar existence as so published are 5 fragments in five different places) and Zif, using 3 terms, published his handwritten yestidate with Who Goes! Another Bold Han Ryu-Off, 1989.
5. This important shift from the socio to the domian can be traced through the aptly named Brain (Cultural Fac- tors in the Evolution of Human Domi- nation in M.E.A. Monagas Culture) and the Evolution of Man (New York, Oxford University Press, 1964). The important recognition of institutionalistic pro- nunciation downstream in our very hands the vertical and the horizontal jaundice act together.
6. There was a group in East London who maintained a speech and histrionically thought they were supported of Spiral features, later exposed as being run- away funded by the Oceanic Orthographic Front, their only impor- tance was in production of a film— David Top — and a short (and angry) Journal Get Off My Back.
7. One of the key Spiralian matters in relation to Ziggy Fredo is shown in John Hunter’s film Fredo (1983), where Fredo recalls (that is to say, accounts for) a trauma of his own — it is, for the film, the discovery of both “infinite sensual- ity” and “the Osippl Complex.” Fredo looks at his beard (the wicker ears too, bought in Venice, the place to which, in the film, Fredo’s former partner goes on holiday, curious, etc), which is a spiral form and a serpent design. Fredo recalls his mother — Human gives the recall on the screen in dream coding — unremembering but perhaps, unreflect- ing the serpent-bracer from her arm to squeeze the young one through the phallic inner orifice and Fredo’s father — so Fredo’s in- spiration has it — could engage in sexual activity in another room. As he touches the other, the camera-controlled/for his past, just then — he discovers (two of the ways wrong), speaking, turning and sliding) shift forward to illustrate this phallic sideways, upwards, downwards and out- wards, i.e. he spirals. Like Fredo, and to a similar direction — Fredo’si апрес which always speaks of BothAnd, moving be- yond Fisher Or/It. is to use a cliché, a quiet moment of which films are full.
8. The contrasting emphasis can be followed through hifidve for Accounters and by the European Cricket Team (Lockjaw Productions, (Del. 1972) and Accounting for Fiddlers by the Sequen- tial Lounge Luxights (ThomisTick Brochures, Carls, 1974).
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THE LANGUAGE THAT DISCONNECTS
By Joan Davies

ow that English is no longer the preserve of one country, but is in a sense the lingua franca of the world, it is entirely appropriate that the British should produce a magazine dedicated to writing in English everywhere, including writing in translation. It is also appropriate that out of South Africa should come a journal which looks at third-world (largely African) media, writing and performance and which displays an awareness of the lingua franca only connects slightly with the vast number of people in Africa. At 59, REC and the studio of Monkey Island - the creative writing par excellence to the New York Review of Books syndrome and, now that it has "established itself" after being an undergraduate magazine from Cambridge for as long as it has been an "official" magazine, makes the point precisely: Granta reaches more than the professional and the middle-class intelligentsia. It gives a voice to the creative writing parallel to the New York Review of Books syndrome and, now that it has "established itself" after being an undergraduate magazine from Cambridge for as long as it has been an "official" magazine, makes the point precisely: Granta reaches more than the professional and the middle-class intelligentsia. It gives a voice to the creative writing parallel to the New York Review of Books syndrome and, now that it has "established itself" after being an undergraduate magazine from Cambridge for as long as it has been an "official" magazine, makes the point precisely. Granta reaches more than the professional and the middle-class intelligentsia. It gives a voice to the creative writing parallel to the New York Review of Books syndrome and, now that it has "established itself" after being an undergraduate magazine from Cambridge for as long as it has been an "official" magazine, makes the point precisely. Granta reaches more than the professional and the middle-class intelligentsia. It gives a voice to the creative writing parallel to the New York Review of Books.
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CONFERENCE ON MARXIST REPRESENTATION—To be held Feb 15-18, 1986, at the University of Manitoba, 369 McKee Ave., Winnipeg, BC. For information contact: Dept. of Philosophy, Simon Fraser University, Burnaby, BC, V5A 1S6.

THE FIRST NORTH AMERICAN CONGRESS OF CELTS OF NORTH AMERICA—University of Ottawa, Mar 2-4, 1986. Main attraction includes live Celtic music in a theatre in Celtic studies and archaeology. For further information contact Dr. Gordon W. MacLean, Dept. of Modern Languages and Literature, University of Ottawa, 550 Cumberland, Ottawa, ON, K1N 6N5.


THE FOURTH INTERNATIONAL LAWRENCE DURRELL CONFERENCE—Durrell's Alexandria Quoted for the Times on the occasion of the conference, which Durrell is expected to attend. Apr 11-12, 1986. The conference will feature papers, art, a presentation of his video dramas, exhibitions of manuscripts, etc. For information write: Michael H. Regan, Dept. of English, Penn-Harris-Monroe State University, Fremont, OH 43420.


CHILDREN'S MEDIA—A two-day conference on children's media sponsored by the Media Center for Children, Feb 16-17, 1986. Contact: Robert Rosen, Media Center for Children, 5 W 294 St., 11th Floor, New York, NY, 10001.

WOMEN'S STUDIES IN CANADA: RESEARCHING, PUBLISHING AND TEACHING—A two-day conference at York University, Apr 1-2. Topics of panels include women's studies programmes; getting women's studies research into print; new uses or women's studies research in the mainstream curriculum. The First National Canadian Women's Studies Conference looks at the three impossible dimensions of researching, publishing and teaching, and at the different contexts of life—high school, college, undergraduate and graduate university. Contact the final panel, Lois Mundes presents her research on affirmative action and Linda Hitchcock looks at feminist impact on literary criticism and seminars. For information and registration forms: Women's Studies Conference, 42 Founders College, York University, 4700 Keele St. North York, ON, M3J 1P3.

FUTUREWATCH

WOMEN IN THE MEDIA—Call for papers, Canadian Women's Studies issue dealing with "Women in the Media". Deadline July 15, 1986. Contact Judy Perrow, Dept. of Sociology, Acadia College, York University, North York, ON, M1P 1P9.

INTERNATIONAL SUMMER INSTITUTE FOR SEMIOTIC AND ARCHAEOLOGICAL STUDIES—Topic: The Study of Cultural Sign Systems and the Problem of Change in Society. Session: July 22-31, 1986, University of Victoria. For further information contact the English Department, Northwestern University, Evanston, IL, 60201.

PERSONS, MINDS AND BODIES—A compression addressing physical education sport in relation to knowledge, aesthetics, value, social science, etc. May 7-8, 1986. University of Ottawa. For further information write Prof. J. R. Ream, Dept. of Physical Education, University of Ottawa, Ottawa, ON, K1N 6N5.

MAJOR WORKS—A festival of the arts and labour sponsored by the Ontario Federation of Labour and the Ontario Labour Council. The festival will take place at various venues in the Toronto downtown core from Apr 28-May 3, and will focus on the work of artists addressing social issues within the media of film, video, visual arts and writing. The festival coincides with the annual CCL conference, and tickets for the events will be sold at the conference. For further information contact: Minto Labour Council, [Carter Dr. Don MBS, (613)464-7634, (613)464-7634.

WOMEN IN MAKING CONNECTIONS—Conference sponsored by S.I. Newhouse School of Communications, Syracuse University, Oct 10-12, 1984. Contact: Amy S. Deherty, Conference Director, Syracuse University, 400 Bird Library, Syracuse, NY, 13210.

SEVENTH CONFERENCE ON WORKERS AND THEIR COMMUNITIES—The theme of the conference is "Confronting the Crisis: Strengths, Work, Communities and the Public Sector." May 9-11, 1986, University of Ottawa. For further information contact: Fred Cohen, Dept. of Sociology, University of Ottawa, 550 Cumberland St., Ottawa, ON, K1N 6N5.
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