SMALL TALK

INTER DISCIPLINARY LECTURE SERIES

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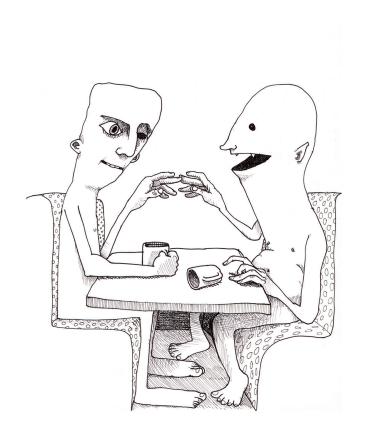/ Video
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#3

SMALL TALK

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INTRODUCTION

Small Talk is an interdisciplinary lecture series and education project in its fourth year of operations – what you hold in your hands is a catalog of writing that came out of our third and fourth seasons. It is an idealistic project, with the goal of sharing knowledge as freely as possible, with complete disregard for the boundaries imposed by traditional academia.

Every spring for the past four years, we've posted an open call for submissions, and invited those whose work excited us to present it in a live, informal setting. We make almost no restrictions on the subject matter or presentation style of the participants, and as such we've seen a tremendous pool of activists, fine artists, policy-makers, journalists, technologists, and scientists. We approach our catalog with similar enthusiasm and openness, encouraging people to write as formally or informally as they choose. Participation is voluntary, and open to all who present.

The illustrations that are included come from the Roundtable Residency, another project in the Toronto community of similar spirit. It's a five week long peer-mentored and self-directed artist residency held at the Dragon Academy annually.

We would like to deeply thank all of the participants in Small Talk season 3 and 4 for their research and their willingness to share it. This includes: Y.Y. Brandon Chen, Melissa Luk, Rebecca Diem, John Chidley-Hill, Fan Wu, Denise Pinto, Lena Suksi, Parkdale Organize, Pamela Wong, Dano Morrison, Laura Thipphawong, Dan Epstein, Mitchell Akiyama, Jason Webb, Iona Polovska, Nadim Michaty, Michael Palumbo, Jonathan Culp, Jesse James Laderoute, Kyle Duffield, Alex Nursall, Kat Rendek, Jane Frances Dunlop, David Jones, Cáitlín Currie, Jim Nielson, Noah Gataveckas, Diana McNally, and Erin Lofting.

Our organizational collective hosts and collaboratively promote at least 5 events each Summer, and endure many more meetings. Many thanks to: Brendan Ouellette, Sarah Fairlie, Sarah Friend, Jessica Denyer, Nadine Bukhman, Morris Fox, Simon Schlesinger, and Michael Palumbo.

And finally the staff and board members of Harvest Noon and 8/11, for inviting us into their venues year after year.

TAX SHELTER CINEMA IN CANADA: A CONCISE TIMELINE

From the mid 1950s to the late 1980s the Canadian government attempted to promote Canadian films by allowing them significant tax breaks – so significant that many films were made solely to obtain a tax credit. Quality suffered as a result, and now these films live in often-hilarious infamy. Jonathan presented on the legal conditions that led to the tax shelter era, and shared some of his favourites.

Policies and adjustments are followed by the author's recommendations of the best Canadian feature films from that time period.

1954
Capital Cost Allowance introduced
60% of a given investment could be written off against taxable income, regardless of national origin of production
(Little activity)

Recommended: *"The Mask", "The Bitter Ash", "Le Chat dans le Sac"*

1968
CFDC, Canadian Film Development Corporation, created to support Canadian cinema – $10 million of funding, ran out quick

Over time: producers allow investments to be "leveraged" via loophole – CCA calculated on TOTAL cost of the film (CFDC, lab investors, etc. defer ownership rights to private investors)
Spencer: "based on investors' expectations that films will be losers"

Recommended: *"Goin' Down the Road", "Loving and Laughing", "Mon Oncle Antoine"*

November 1973
Government closes leverage loophole (in the wake of Harold Greenberg's particularly egregious "The Neptune Factor")
English feature production 'almost completely paralyzed'

April 1974
Council of Canadian Filmmakers (CCFM) advocacy group launches offensive demanding action on distribution and exhibition

Recommended; *"Gina", "Black Christmas", "Sudden Fury"*

August 5, 1975
New policy introduced: 100% deduction in first year on feature film investment
eligibility:
75 minutes long
producer and 2/3 of creative personnel Canadian
75% of technical services undertaken in Canada

International coproductions automatically eligible

Also "voluntary" quota of 4 weeks per theatre (not per screen) - "a sham" that unsurprisingly went nowhere
Recommended: *"East End Hustle", "Death Weekend", "Shoot"*

March 1976

Tompkins Report released
Citing "Jaws", "the Canadian feature film industry has to aim for a world-wide market, and that any actions taken by the various governments in Canada should lead to this end."
Quotas are out of the question - "The leaders of the Canadian film industry must become sufficiently knowledgeable and skillful to face this competition with marketable standards"
CBC and especially the NFB "impeded the market mechanism, disregarded all yardsticks of competition and reduced the private sector to a marginal existence."

Recommended: *"Why Shoot the Teacher?", "Jacob Two-Two Meets the Hooded Fang", "Skip Tracer", "Outrageous!"*

1978-1980

The boom/gold rush
Producers use public offer shares to small scale investors for immediate tax write off (Lantos/Roth's "Agency" was the first)
Also private placement offers which did not require public disclosure (hence no freedom of information info on these investments is available, as I found out)
Soon after, package investments limited risk (and potential returns)

Investment firms and brokerages advised clients, e.g. CFI Investments (chaired by John Turner!) prospectus indicates "family" plots and "immediately recognizable stars", and specifically spurns "self-indulgent producers" and "personal statements"
Increased exploitation of international coproduction treaties with: France, Italy, UK, FDR, Israel.

CFDC moved toward big budget productions under McCabe:

1978:	37 films	48.6 million	(1.3 mil avg per film)
1979:	66 films	171.8 million	(2.6 mil avg per film)
1980:	53 films	147.4 million	(2.8 mil avg per film)

December 1978
   Revenue Canada clarifies policy around what portion of a film investment is "at risk" and therefore eligible for deduction: Investment rises dramatically

Recommended: *"The Brood", "Meatballs", "The High Country", "Out of the Blue", "The Kidnapping of the President", "Deadline", "Atlantic City"*

Jan 1 1981
   New CAVCO (Canadian Film and Video Certification Office) "points" system reforms:
   Films need 6/10 "points" to classify as Canadian
   All producer functions to be carried out by Canadians
   No points where Canadian shares creative position with a non-Canadian

Recommended: *"Murder By Phone", "Ticket to Heaven", "Alligator Shoes", "American Nightmare"*

1981
   November 12 – MacEachen CCA cut to 50% in first and second years
   Loans to finance films no longer tax deductible
   Outcry, meetings
   December 17 - 100% tax shelter extended to 1982 (in fact held on to 1987)

Jan 1 1982
   Further CAVCO revisions:
   2/4 points for director/screenwriter obligatory, as well as 1/2 lead actors

Recommended: *"The Grey Fox", "Junior", "Crimewave", "Videodrome," "Deadly Eyes", "The Vindicator", "Oddballs", "Siege"*

1988
   CCA reduced from 100% to 30% over two years
   "Tax shelter era" is functionally over

(Sources: Susan Crean - Who's Afraid of Canadian Culture?; Ted Magder - Canada's Hollywood; Manjanuth Pendakur - Canadian Dreams and American Control; Douglas Fetherling, ed. - Documents in Canadian Film; Take One's Essential Guide to Canadian Film)
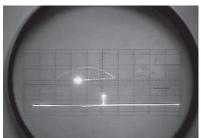
TACTILE TECH: WORKING TOWARDS THE COMPLETE VIRTUALIZATION OF TENNIS

Although there are a variety of interfaces that make our experience with digital content more ubiquitous, the innovations and trends in the videogame industry have perhaps had the most progressive impact towards accessible immersive experiences with digital and virtual content. To provide a comprehensive his-

torical overview of the entirety of gaming interfaces would be a vast endeavor outside of the scope of paper, for there are multiple technological lineages that span various industries and with different objectives. Instead the focus of this paper is to provide a basic overview of the types of controllers that have existed historically, their evolution, and how they shape human computer interaction. As such, the primary focus is on home console gaming as these are machines designed specifically for the purposes of gaming, versus the PC interface which is designed for a greater variety of tasks (i.e., business, creative, and leisure applications, etc.) and revolves around the mouse and keyboard. It should also be noted that mobile and arcade gaming consoles are largely omitted for the sake of brevity.

One of the earliest electronic games was Tennis For Two (1958) created by William Higinbotham at the Brookhaven National Laboratory to entertain guests on their annual visitor day. The game was an abstract side view of the game tennis. Although there were electronic games that predated this, what was notable about this game was that it was one of the first games to use a graphical display (an analog computer and an oscilloscope), simulated physics, and two controllers (see images below).

Tennis For Two Display (1958)   *Controllers for Tennis For Two*

Bear in mind, at this time the majority of the public had little if any interaction with computers, except perhaps within the workplace / research laboratories where these machines were used in non-recreational contexts. Second, this type of control interface (knobs and a button) is an abstraction of a physical gesture in a real-world game: that of swinging a tennis racket. It emphasizes ball trajectories rather than an immersive gesture interface. Third, this is a social computing interface because two people are playing and interacting with the content simultaneously with real-time visual and audio feedback. Tennis For Two was never pursued as a commercial endeavor and was dismantled upon completion of Brookhaven National Laboratory's visitor day event.

With regards to the commercialization of electronic games, coin operated machines like pinball had existed since the 1930's. However, in 1966, Sega started to introduce a variety of electro-mechanical arcade games that featured physical controllers, including a submarine periscope in Periscope (1966), a steering wheel in Grand Prix (1969), and a light gun in Duck Hunt (1969). Many of these interfaces are precursors to the types of controllers that would become common in arcade, PC gaming, and home gaming consoles. Although there were coin operated "video games" in 1971, such as Galaxy Game and Computer Space, it was not until 1972 that the video game industry was conceived as two different markets, the home console market and the arcade.

In 1972, the Magnavox Odyssey was released as the first commercial home videogame system. The system came with twelve games, (although one could buy six more with a light gun controller add-on), and two controllers, but had no colour graphics and no audio. The graphical interface consisted of the player sticking translucent overlays onto their television screen and navigating squares through pre-programmed levels. At this time, the microcomputer (pre-cursor to the PC) was not a household item. Its function largely revolved around research and its interface was often a keyboard. The Odyssey allowed two people to control a digital graphic on their television screen. One game of particular interest is the game Table Tennis, for it is largely viewed as the precursor to one of the most popular videogames of all time, Atari's Pong.

It was not until Pong arrived in 1972 that the arcade videogame industry reached mainstream popularity. It should, however, be noted the paddle controllers (essentially a knob) between the system remained largely unchanged. When the second generation (1977 – 1985) of home consoles hit the market (Atari 2600, ColecoVision, Intellivision, Fairchild Channel F), the controllers primarily consisted of paddles, joysticks, and number pads. In some cases, the systems even had the controls embedded into the casing of the console. Once again, what should be kept in mind is that with perhaps the exception to joysticks and flight-based games, the controller was still about the abstraction of gesture. However, game controllers allowed for two-dimensional spatial navigation within the digital realm a few years before the GUI-based operating system and the mouse became common in 1984 with the Apple Macintosh.

The third generation (notably Nintendo Entertainment System

(NES) and Sega Master System) of home game console created the foundation for what has become the standard game controller, specifically with the introduction of the directional pad (D-Pad) with the NES controller. The D-Pad replaced the traditional joystick controls for on-screen navigation. These systems also featured peripheral controllers such as joysticks, light guns, gaming gloves, and even a floor pad for users to control games with their feet (the Nintendo Power Pad). Although some of these controllers were marketing gimmicks, they were still steps towards bringing haptic simulation to control the virtual realm. Despite these early haptic interfaces, the standard controller was still the most widely adopted, and this is largely due to the fact that its interface would be appropriate for a larger variety of games, due to the abstracted gesture of pressing a button and getting feedback on the screen. In other words, you would not play a driving simulator with a gun, as the interface is specialized for a specific task and not efficiently designed for the task at hand, whereas a button based controller can potentially be used for both applications.

NES Controller (1986)

Although console game controllers had improvements over the years, greater responsiveness, more ergonomic design, the addition of vibration and joysticks to aid in the navigation of 3-D realms, the next major evolution of controllers came in 2006 with the Nintendo Wii, the first console to popularize body controllers. The Wii introduced the Wii Mote which was a gesture based controller held in both hands, and in some ways, similar in form to the Fairchild Channel F console's controller. While trying to capitalize on the body controller craze, Microsoft introduced the X-Box Kinect (2011) a camera based tracking system with the goal of ridding the body of controllers and relying on pure gesture recognition. This marks a shift to a controller that is our environment reading our gestures, rather than a worn or embodied tool/device.

What is interesting if we look at the lineage of game controllers is that the quest for immersion is finding the balance between virtual and haptic. For example, early controllers are largely but-

ton based, and their functionality is assigned to control gestures many of which we could never perform in physical reality. When holding a more traditional physical button / joystick based controller, the player may not be athletic, but with the press of a button, their character can jump thirty feet in the air. Our physical gesture is disconnected from the action on screen, yet we still have haptic feedback of the device in our hand. Sometimes even the action on screen is an abstraction of the physical realm, for example the 1958 game, Tennis For Two, which simulated ball trajectories and users played not with rackets but by fingers pressing buttons.

When we look at a device such as the Wii Mote, the controller provides some haptics as it vibrates, and buttons are pressed to perform specific actions while our physical gestures still correspond to virtual ones. For example, Wii Sports Tennis, has the same game mechanic as Tennis For Two, as it simulates (with degrees of stylization and abstraction) a sport based in physical reality. However, our gesture is closer to physical reality in that we hold a tool in our hands and swing our arm. When it comes to a device such as the Kinect, we lack any physical feedback, such as material density, mass, and air resistance that may modify our gesture had we actually been using the tool. My colleague, Dustin Freeman, and I attempted to design a game with this device and labelled this phenomenon as 'phantom matter', in that there is an absence of material feedback expected by the user when performing a gesture with virtual feedback. This is in reference to the phantom limb, or the effect when recent amputees retain the physical sensation of their missing limb despite its absence. What should also be considered is that the gestures that we perform to interact with these types of games often become very literal, as this is often the players expectation. I punch in reality, and I correspondently punch in the game. However, games and the virtual realm are often filled with fantastical gestures that are impossible in physical reality, making dissonance between the gesture and the action on screen. This dissonance is seemingly reduced when the relationship between controlling action and visual feedback is abstracted (i.e., press a button to jump).

As a result of this physical and virtual dissonance, the most successful strategies for manipulation of virtual realms are found in the technological balance between immersion and functionality. Physical gestures have their own vocabulary designed for the necessities of manipulating an augmented reality, rather than emulating the physical realm. As such, future games will likely

rely on a combination of controllers that are externalized into our environment with embodied devices and gadgets. Outside of gaming, we must then look to the influence that these types of devices have on our everyday engagement with digital content. For example, how designers are looking to integrate the virtual realm with the physical realm in a seamless fashion. New technologies such as virtual reality / augmented reality headsets / visors (e.g., Oculus Rift, Project Morpheus, and Microsoft's Hololens) offer possibilities not only for gaming applications, but for computing in general.

Following Page: This is the fourth and final page from Louise Reimer's short comic, Garden, in which four women carouse and explore a lush, mysterious garden.

WHEN WE ARE TOGETHER IN THE INTERNET

I've been thinking about the same things for a while.

& with the people I make with.

In the work I make.

Artistically & academically.

& in the conversations I have.

With artists.

With friends.

With everyone & anyone.

Who makes & thinks.

About where they are making & thinking.

& how that making & thinking is imbricated in

stuck in

mixed with

pulled through

the textural, the spatial, specificities of a contemporary moment.

A networked contemporary.

For some of us.

For most of the people I know.

The ways artists speak about their practice.

& with everyone.

The ways people speak about their lives.

It feels like it is increasingly apparent that we are making something of this space.

This Internet space.

& that this Internet is increasingly not con-fined to one specific, isolated 'virtual' space'.

But to the way we are in the world.
It is braiding with our physical space.

& this is good & this is bad.

& I am tired of people arguing as if it is only

one of those.

I am trying to know how it is different.

If it is different.

& I want to know what happens now that I am living in a different part of the world

& yet still I am seeing my missing home – sometimes here, sometimes there – in real time.

& I am trying to understand what it feels like to need to be where I am almost but not quite.

What kind of proximity this is.

& what it means, within the living of this living,

to be making something.

Making an effort to unmake or remake or mis-make

the conditions of this networked contempo- rary.

& this is not to say that making art on the internet is radically new.

It isn't.

But rather,

we are watching it

- this internet -

become pervasive.

Ubiquitous & regular.

Our reality is now a mixed reality.

An augmented reality.

I am online as I get off.

Am offline as I got on.

Am both & therefore neither.

& therefore either.

A state of permanent locational confusion.

Simultaneity.

Making a time as it makes me.

Unmaking a space that made sense.

Didn't make sense.

Sensing the senseless.

I am using the internet to make art.

Without being particularly expert at anything
that is technical. Technological.

This is what fascinates me.

The internet as I place I just get to walk into.

The internet is legible for me.

& this legibility isn't an understanding of the
processes that built the internet.

I don't write code.

Or even do graphic design.

I am a performance artist.

An academic.

& so I work inside the internet.

There is a conversation to be had about the kind of identities we have.

As the almost digitally native.

Or the digitally native.

Insofar as our identities are arguably increasingly not fragmented, between the work/play/life/family spaces we occupy.

But instead are increasingly visible to all the different parts of lives, from all the different parts of our lives.

A conversation to be had about the information those visible lives are turning into.

Are already turned into.

With every actions that makes myself

into information.

& as that information moves away from myself.

Into numbers, datas

that someone uses to builds a story about me.

About not me

About someone like me.

It is not a secret what I look like, act like, think like when I live abroad because there are traces of that living in the internet.

Because we are often together.

On the Internet.

A performance of the self in everyday life that is archiving itself as it goes.

& so the legibility of the Internet,

as a space in which our identities are per-
formed,

is in our understanding of how to perform
in that space.

I wonder what kinds of internets we are
building.

When we are together in the internet.

& whether we can't build better internets.

Or even just different ones.

Because you have to start somewhere.

& I want to start on the internet.

Because I didn't start there.

& this is maybe what fascinates me the
most.

I am trying to figure out the way forward.

How to move across that space.

This space.

A BRIEF (Pre-)HISTORY OF NEOLIBERALISM

Neoliberalism remains the dominant economic ideology of our times. For over three decades… the outcome has been persistent poverty, economic oligarchy, and a whirlwind of financial crises that spiraled around the world before finally entering the heartland of global capitalism with the financial crash of 2008 and the ensuing 'Great Recession.' Yet in the aftermath of this unprecedented crisis, neoliberalism has once again emerged as the hegemonic ideology of western capitalism.
> — Japhy Wilson,
> "The economics of anxiety: neoliberalism as obsessional neurosis"

Neoliberalism is just capitalism getting its groove back.
> —Sam Gindin,
> "Unmaking Global Capitalism"

We are entering the opening chapter of world revolution. This will unfold over years, possibly decades, with ebbs and flows, advances and retreats; a period of wars, revolution and counter-revolution. This is an expression of the fact that capitalism has exhausted its potential and has entered a phase of decline.
> —draft discussion document of "Perspectives for World Capitalism 2012," by the International Marxist Tendency

1945 – WWII ends. Hitler defeated and Allies victorious, including an immensely strengthened USSR. Its borders now extend through the Baltics, Balkans, Hungary and Poland. Half of Germany now belongs to the Soviet Union. This allows the USSR to stabilize itself for decades longer than it should have been able to, since its level of corruption had already become egregious by the early 1930s. As Ted Grant puts it, "the victory of the USSR strengthened Stalinism for a whole historical period."

1947 – The United States of America becomes the world capitalist superpower through bailing out the smashed European economy with the Marshall Plan. The era of American world hegemony truly begins. The biggest economic boom in world economic history also begins. At the same time, revolutionary waves sweep through the (post-)colonial world, as fightback after fightback asserts the right of the masses to resist the meddling influences of US imperialism.

1949 – The Chinese Revolution brings the Chinese Communist Party to power. The revolution is different from the Russian Revolution to the extent that the masses led by Mao Tse-tTung's communist forces are mainly comprised of rural peasants, and not urban workers. Mao's dictatorship resembles the form taken by Stalin's dictatorship in the USSR. Hence the inability of the two "communist" countries to form a unified bloc on the world

stage against Western imperialism.

1952 – General Gamal Nasser leads an officers' coup against Egypt's King Farouk, and will remain in control of the country until his death in 1970. His reign is one of mass nationalizations, seizures of outposts of Western imperialism like the Suez Canal, and founding the Non-Aligned Movement. Also helps to secure the liberation of Sudan from British colonial control. At the same time, is criticized for suspending democratic elections and persecuting revolutionary communists and anarchists.

1955 – US imperialism takes over for French imperialism in the Vietnam War, which would last for twenty years and end in a humiliating defeat for America. It exposes the irrational excesses of American foreign policy and in turn radicalizes a younger generation who would come to express this counter-current throughout the 1960s and 1970s. At the same time, this military failure will motivate the right-wing camp of the pro-capitalists to launch the neoliberal offensive in the 1980s, under a slogan fit for a concentration camp: Reagan's "Morning in America," during which the smell of napalm is overpowering and omnipresent.

1959 – Fidel Castro & Che Guevaera leads the Cuban Communist Party to revolutionary victory, not without the support of the workers of Havana. Intensifies cold war antagonisms, which has an effect on radicalizing many Western peoples as well as in Latin America.

1962 – The National Liberation Front (FLN) of Algeria secures independence from the repressive colonialism of Franco imperialism. This strengthens the non-Aligned Movement and tacitly strengthens the Soviet bloc through undermining the hegemony of Western imperialism.
1968 – Uprisings amongst youth and oppressed workers rock the Western world. From the revolutionary episodes of May in France, which forced President Charles de Gaulle to flee the country in fear that the communists would soon be in power – to the Prague Spring in Czechoslovakia, which is only broken up once Brezhnev's tanks invaded the country to repress the youth movement – to the Chicago police riot outside of the Democratic National Convention, which followed in the wake of the assassination of Martin Luther King, Jr. in April. Revolutionary sentiment in the western world is alive and livid.

1973 – Democratically-elected Salvador Allende's communist government is overthrown in a coup d'état by semi-Fascist Gen-

eral Augusto Pinochet, in collaboration with US imperialism. US economist Milton Friedman, seen by many as the spokesman for neoliberal ideology, is sent to collaborate in the name of "saving" the Chilean economy by reorienting it to the interests of US imperialism. Over the next 17 years, Friedman would cooperate with Pinochet's regime as it would crush and torture thousands of Chilean citizens. Chile becomes a kind of laboratory for neoliberal policies (such as: participation in the global market; privatization of public goods and commons; deregulation of the private sector; and programmatic oppression of all social trends which resist the neoliberal agenda (labour, regional, indigenous, environmental, youth, parliamentary, etc.)). Also later this year, the oil crisis quadruples the price of petroleum on the world market. It becomes increasingly apparent that the Keynesian economic consensus is beginning to fall apart.

1978 – Iranian revolution overthrows the Shah, a puppet of Western imperialism, to instate the theocratic Islamic rule of Ayatollah Khomeini a year later. This would be seen as a nationalist sell-out of the popular revolution, but it would effectively free the area from direct control by US imperialism. The same year, the Saur Revolution takes place in Afghanistan, leading to US imperialism funding the Mujahedeen (of which Osama bin Laden was a leading member) to destabilize the region and open up a front against the Soviet Union. This war would last ten years and would lead to the creation of the Taliban and the forces which would go on to effect the events of September 11th, 2001.

Future historians may well look upon the years 1978-80 as a revolutionary turning-point in the world's social and economic history. In 1978, Deng Xiaoping took the first momentous steps towards the liberalization of a communist-ruled economy... Across the Atlantic, Margaret Thatcher had already been elected Prime Minister of Britain in May 1979, with a mandate to curb trade union power... Then, in 1980, Ronald Reagan was elected President of the United States and, armed with geniality and personal charisma, set the US on course to... curb the power of labour, deregulate industry, agriculture, and resource extraction, and liberate the powers of finance both internationally and on the world stage. From these several epicenters, revolutionary impulses seemingly spread and reverberated to remake the world around us in a totally different image...
—David Harvey, A Brief History of Neoliberalism

D A V I D   J O N E S

INDUSTRIAL MUSIC IS FASCISM

Editor's Note: This essay was written following a Small Talk given in the summer of 2014, but it takes on a special timeliness at the beginning of 2016, following organized efforts to confront racist appropriation in the Canadian music scene through awareness campaigns, town hall discussions, direct engagement with fans, bands and public demonstrations.

Recently Death in June, a band discussed below, drew protest when they played two sold-out shows at the club, Nocturne, in Toronto. That same week, The Music Gallery, a nearby venue, hosted an event to discuss racism and white supremacy with-

in the local music community and the industry at large. These events happened amid other seemingly related ones such as the campaign for the band known as Viet Cong to change their name, and for the music of Tanya Tagaq to be removed from a film that employed racist depictions of the Inuit and Innu peoples. But in the wake of anti-racist campaigns like these, supporters of Death in June have resisted comparisons that have been made between the band's use of and profit from Holocaust imagery and displays of white supremacy as seen in people who would name their band Viet Cong.

"Industrial Music is Fascism" surveys the use of fascist and holocaust imagery among the bands that make up the genre, the aesthetics it is supposed to support, and the reputation that it has garnered. Small Talk warns of the frank treatment of white supremacist imagery in the following pages. We encourage anyone interested or angered by what they read to pursue the subject further – the debates are active, important, and ongoing.

I took the sarcastic title of this essay from the first track of Consolidated's 1992 album Play More Music. The song contains a sample from one the many live audience-band debates staged between songs at Consolidated gigs. In this instance a fan retorts into the mic: "if you don't like fascism, don't play industrial music, 'cuz that's what it's all about guys". Most of the audience would have found the outburst pretty hilarious, putting it down to a weird misunderstanding of what the band was all about – after all, Consolidated wore their left-wing politics on their sleeve. But what did this guy mean about "liking fascism" – was he talking about supporting fascism or just having an aesthetic appreciation for it?

This was in 1992, so why address this now? Very recently, early pioneers of industrial music have found themselves on the receiving end of a belated institutional beckoning of sorts. Laibach at the Tate Modern, Chris and Cosey (of Throbbing Gristle) at PS-1 MOMA, Genesis Breyer-P-Orridge's retrospective at the Andy Warhol Museum, the documentary Ballad of Genesis and Lady Jaye, a four-hour doc on Boyd Rice, and, finally, an Oxford University Press History of Industrial Music. So there's that – a

resurgence of interest in the genre as a seminal movement in the canon of popular culture, sound-art and performance with enduring influence and importance. Alongside this we have seen the growing popularity of new industrial, noise, neo and martial-folk, goth-rock and pop – together with its associated tropes: dressing in black, totalitarian and fascistic aesthetic adoption, technological fetishism, sexual prurience, disciplined homoeroticism, etc. And the new have mixed with the old: Amen Dunes worked with Boyd Rice and Cold Cave toured with him; Kontravoid opened for Laibach; Sacred Bones' Cult of Youth re-invigorated the neofolk of Death in June and Antony Hegarty of Antony and the Johnstons has collaborated closely with Current 93. Controversy associated with the genre remains. But however much industrial music used to shock and outrage via the deconstruction and reordering of sound, today the focus is on its political and social implications of flirting with the extreme right. Last year Boyd Rice was dropped by promoters in Toronto because of his associations with racists and individuals of the extreme right, among other reasons. Laibach have faced criticism (including from the Daily Show) for playing a concert in North Korea (becoming the first "Western" band to do so). Death in June are effectively blacklisted by promoters in Canada, and have been banned from parts of Europe.

When industrial music emerged as a thing, before it was labelled and codified, it was tied together by a shared interest in the power of information and dissemination, in systems of control and their undoing. Early progenitors Cabaret Voltaire and Throbbing Gristle were deeply influenced by William Burroughs' The Electronic Revolution and the dada-inspired mysticism of Brion Gysin. The cutup was a technique they expounded that involved dissecting and re-ordering information collected from mass media. This process, they claimed, enacted a kind of dialectic in which a "Third Mind" revealed mystical truths within the (dis)information itself. As systems of control were presented in code – usually through propaganda and misinformation, advertising etc., they could be reordered and cracked. Played back or presented to the public, in various ways, information was not only decoded but could also block social controls, and, in the workshop cases presented in The Electronic Revolution, could often inspire chaos. Content therefore gravitated to the political, religious, judicial or martial – extreme forms of codified power and social ordering. Didactic criticism of these aspects of modern culture and society was not the point, and the final presentation of the reordered media retained an uncomfortable ambiguity and hence a more powerful, disturbing result.

"Do the Mussolini (Headkick)" and "Fascist Police State" are among some of the earliest tape recordings made by Cabaret Voltaire between '74 and '76. "Headkick" offers up a deadpan space-dub stomp amidst the collapsing industrial detritus of Sheffield. The vocals seem to enact a call-and-response between a tranquilized news broadcaster spouting off the daily headlines of skinhead gang violence (lyrically referencing A Clockwork Orange) and the disembodied, mesmerized "Headkick", tinged with a Jamaican patois, from rude boy-aping city droogs. "Fascist Police State" is a sped-up recording of newspaper ads read aloud. Beginning with an offer for a "willy warmer" it also features a wanted ad for an official used sweatshirt as worn by the "Fascist Police State." You can hear the giggling in the background, and it was likely that this recording was one which the band played secretly in pubs, as a prank, just to see people's reactions, inspiring confusion or chaos. But in the heavily politicized climate of the second half of the 1970s, tracks like "Headkick" did inspire support from racist skinheads who would show up at gigs chanting along. Other bands, like Madness or The Last Resort, had similar problems during this time. But for them, it was more a case of their inclusiveness working class political opinions in the spirit of political engagement rather than for deliberate provocation and pranksterism.

At gigs between '76 and '78, Throbbing Gristle appeared in front of a red and black banner displaying their lightning bolt insignia - a near copy of the British Union of Fascists symbol. For their record label logo, Industrial Records, they reproduced an image of the chimney stacks at Auschwitz. They recorded tracks such as Zyklon B Zombie in their studio, the Death Factory, in Hackney. They posed for promo shots in full military garb, replete with lightning bolt patches, on English suburban streets or in front of Tesco supermarkets. They used various types of Nazi war and Hitler footage in their live video backdrops, as did Cabaret Voltaire. John Gill, writing in Sounds after a gig at the London Film-Maker's Co-Op in 1978 (which had erupted into violence from the crowd as chairs and tables were thrown at the band, it turns out, by members of The Slits and The Raincoats) conjectured that Throbbing Gristle were neo-fascists and maybe even Column 88-supporters since they had placed their amps in an H-symbol in the middle of the stage.
Yet Throbbing Gristle railed against anyone who labelled them as political. Writing collectively as "David Brooks" they claimed to act as a mirror that revealed more about their critics than any coded message or agenda they may have supported. The aims of Throbbing Gristle were of dissolution and exposure,

accomplished through provocation. They challenge how power worked through cultural mores and moral codes by making extreme challenges to taste. Mass-death was presented alongside the banalities of mass-consumption; symbols of fascist atrocities, scenes of horror and violence paired with sex, often produced nausea at gigs (gastric reflux was also a noted occurence). Boredom was achieved through the grinding slabs of unskilled concrète improvisations, while a transcendental elation was inspired by high volume levels or Gen P's furious vocal incitements. Throbbing Gristle had evolved out of the COUM Transmissions performance art collective, whose work centered on Viennese Actionist-inspired body mutilation, staged bloodletting, vomiting and sex acts. What earned the band their infamy and mantle of "wreckers of civilization" (from a repulsed Tory MP who last year was indicted on child sex charges) was, however, their use of fascist and totalitarian imagery.

Throbbing Gristle and Cabaret Voltaire eventually inspired a fruitful experimental electronic scene that would spit up famous acts who sold records in the millions, like The Human League and later, Nine Inch Nails. But if the point of recreating a farcical Nuremberg Rally of sorts pointed out that that young men and women desired to dress identically and be welcomed into a secretive group energized by mystical symbols that valued physical, psychological and psychedelic endurance and rejected prevailing social values, how separated was this from neo-fascism? In what way was it supposed to be taken and consumed? After all, audiences in early Cabaret Voltaire, Throbbing Gristle or NON shows were treated more as experimental subjects than fans to be pandered to.

The second wave of industrial music took a turn toward the esoteric, mystical and folkish. With the dissolution of Throbbing Gristle and the accomplishment of the "mission," new forms of shock were established by engaging with the raw materials of industrial music – fascism, paganism, anti-social nihilism, etc. – in a provocative and disturbingly sincere way. At the beginning of the 1980s, some of the more controversial acts labelled "second wave" appeared, such as Death In June, Current 93, Boyd Rice (who was part of the first wave, but more about that later), and Laibach. Industrial music had forged a sacred, liminal iconography and cast new youth identities out of some of the ugliest detritus of the twentieth century. The boundaries of what was acceptable, even palatable as art or music, had been drastically pushed from the middle of the 1970s and through to the next decade with the help of punk. As a recognized, re-

producible musical medium it was ripe for retreat, revision and cross-pollination.

Industrial music's blending with folk music (often called neo-folk or martial industrial) is where some of the genre's most sincere, sacred and sentimental moments are to be found. The subgenre was essentially invented by Death In June, whose original history student members played in the left-wing activist punk band Crisis at the end of the 1970s. Disillusioned by what they saw as infighting, hypocrisy and profiteering among those in the political punk movement, they made an about-face, turning from the political to the esoteric, and, anathema to the punk attitudes at the time, introducing acoustic guitar alongside industrial rhythms. Soon the sole project of Douglas Pearce, who worked at Rough Trade, Death In June became increasingly interested in the power of symbols, the occult, racial identity, and neo-paganism. All this was characteristically articulated through the Euro-mythological lens of the Second World War as apocalypse. Almost every album is adorned with the bands logo, the Totenkopf as used by the Schutzstaffel SS – a symbol that expressed an acceptance of death for ideology. This obsession with Nazi Germany, and statements like original member Tony Wakeford's now retracted claim that he supported the National Front, partly earned the band its ubiquitous ire and outsider status.

Industrial music and folk may seem incompatible, as they have often been conceptualized in terms of displacement. Interestingly, early attempts to create the first "industrial music" in the 1930s, by John Grierson (who would later form the National Film Board of Canada) and composer Benjamin Britten, were spurred by investigations into how changing forms of labour underwrote the disappearance of traditional folk culture. The repetitive industrial drone and thud of industry in Grierson and Britten's films like Coal Face (1935) and Night Mail (1936) would sit comfortably on an Industrial Records compilation while the scenes of sweaty, naked male torsoes at work would blend in well with a Nitzer Ebb or Test Department video. Industrial music was defined as the sound of industry enacted by and on the bodies of British working class labourers. It was the folk music of the abused and yoked British worker, although s/he wouldn't have known it since its reified existence was alienated – like the surplus of his labour.

The shock value of the second wave industrial bands was their embrace of pre-industrial aesthetics – which rejected the previous terms of engagement with modern society – and the sin-

cerity of engagement with these themes. As mentioned above, Burroughs and Gysin had supplied constructive theses in their formulation of the Third Mind. For Throbbing Gristle and Cabaret Voltaire, collages of social power, violence and ideology were neutered by infinite feedback of the mirror. Psychic TV, the band that formed in 1981 from half of Throbbing Gristle, issued mystical proclamations centered around the formation a cult, Thee Temple Ov Psychic Youth, set up in the service of personal fulfillment through magick. Death In June, Current 93 and Boyd Rice framed their authenticity around the European cultural fabric, a prerogative that in its privileging of deep European culture, sits in uneasy contrast to the 1960s folk revival which was at pains to negate the racial and nationalist connotations of re-discovering the lost culture of Europe. In response to the nihilistic or hedonistic industrial music of the 1970s was a resolute appeal for constructive meaning.

As much as fascism was a rejection of modernism and materialism, it was equally devoted to resolving the problems of modernity. Fascism owed much of its mass appeal to its blend of reactionary traditionalism with modern, mass-politics such as spectacle and propaganda. The Marxist discourse of alienation, oppression and death was replaced with harmony, order and pride. Scholars have looked at how, even in Germany, where the working classes were extremely well organized around a powerful Social Democratic Party, Fascism was able to (alongside violence and coercion) restructure the framework in which labour was articulated – through mythologies of race and nationalism. Instead of the Communist dictatorship of the proletariat, emancipation was encapsulated in the volksgemeinschaft (folk-community) – a future society based on the racial values of a mythological past. The illusory nature of this impossible society created social atomization and refuge-like mentality among Germans until the moment of the Reich's collapse. Hitler had grown up in rural Austria where marginalized forms of mythological, runic discourses of German race made their mark on his own ideology; adapted to mass politics and the inspiration for his appropriation of the swastika, a Hindu symbol of harmony.

While Death In June's use of Nazi imagery was conceived as provocative and reactionary, it was also deeply personal. Douglas P spent some of youth on the European continent, dropping acid, wandering through North-East France and Belgium until he was arrested and sent back to Europe. This spiritual journey to the battlefields of World War II is reflected in the surreality of war representation and its apocalyptic tone. World War II is

seen as the last battle for European modernity, after which the dissolving, universalizing forces of liberal, global capitalism are set in motion. The elegiac romanticism and homoeroticism of Third Reich imagery, young white warrior bodies, permeate the work – establishing a connection to chivalry, hubris, honour and tragedy of pre-modern times. This gothic refuge, as Anton Shek-hovtsekov points out, may call our attention to the interregnum theory of neo-nationalist writer Ernst Jünger who argued that when the institutions of traditional order give way to liberal universalism, a "retreat into the forest" is needed, whereby the hierarchies and prejudices of traditional culture are incubated until their inevitable resurgence. But if this strategy requires the obfuscation of political intent through poetic license, then it becomes indistinguishable from work that may be created with a critical or self-reflexive purpose.

I haven't left myself much space to address Laibach or Boyd Rice/NON – the two other bands/artists I mentioned in my talk. For space reasons I will have to leave out the infinitely interesting Laibach only because it would be unsatisfactory not to address Boyd Rice given the recent controversy in Toronto.

Once a delinquent, mischievous youth pulling pranks in Lemon Grove, California, Boyd Rice went on to pioneer noise music. As a prank – he took brief sections of 1950s and 60s pop music, like Martin Denny, and tiki-torch favourites, slowed them down, and created endless abrasive drones – pioneering the use of locked grooves on vinyl records. Embraced early on by Daniel Miller's Mute Records, he befriended Anton LaVey and was ordained in the Church of Satan, appeared on White Supremacist television articulating his interest in racial music, opened a tiki bar, and has recently worked with Neon Indian, Cold Cave and Amen Dunes. His critics see him as a racist, woman-bashing moron – seeing his Hitler-praising philosophical diatribes as the nadir of anti-humanitarian, anti-social fascistic elitism. Rice would not argue much here, as his advocacy of honesty in the service of fulfilling one's will is a personal goal and part of his neo- Nietzschean, "natural law" perspective. This poses the question: is it worse to admit to anti-social, elitist aims or obfuscate intentions in a cynical way? As politicians, celebrities, corporate figures and others benefit and earn millions from presenting themselves as fake emblems of equality, sincerity and humanitarianism, Rice remains a lone but highly respected figure by his followers in his compound in Denver. Rice's work is driven by a desire to shock as a reaction to a perceived intolerance to prejudice and notions of natural and personal inequality. Perhaps

most directly, he addresses the problem posed at the beginning of the article, in which we find a young man who "likes fascism." One might find solace and strength in ideas of personal, cultural and sexual pride and a confrontational, contrarianism. It is a platform that invites and thrives on its own marginalization and is no protector against other types of herd mentality or intolerance. In my own opinion each of the above artists are interesting, tell us much about the world and ourselves in novel ways and are worth researching, listening to and engaging with in an intelligent way. It seems weird to advocate adult discretion, and, as it is when Islamic terrorists target artists like Charlie Hebdo because they are easy targets, rather than for the scale of their crimes, it's good to remember that if the struggle for equality involves no more than classifying the world into bad and good, wrong and right, there ceases to be a discourse worth engaging in.

MICHAEL PALUMBO

VIDEO GAMES AS COOPERATIVE PERFORMANCE: COMPOSING FOR MEANINGFUL PLAY

Laptop orchestras have much in common with video games, such as utilization of networked play, singular (solo) and cooperative (ensemble) modes of play, and hardware that is multipurpose and widely available. The goals of this research-creation project were to explicitly link musical parameters to rules of a new video game created for the Concordia Laptop Orchestra; to

play-test ongoing versions and updates of a video game-composition to discover aspects that are fun to play and prompt meaningful experiences among participants; and to modify the game through an iterative process according to the findings.

This iterative design process led to the creation of Stethoscope Hero, a science fiction, multiplayer, choose-your-own-adventure video game-composition for networked laptop orchestras. Set on a remote planet with laboratories that provide the only breathable air, the game's story begins with an earthquake, causing the machines of the laboratories to fail. Players create and control perceptual superheroes who, through their special powers to repair machinery through advanced diagnostic listening, have been tasked with saving their civilization by exploring the laboratories, listening to the machines, and attempting to make repairs based on what they hear.

Supervised by Dr. Eldad Tsabary under his Interdisciplinary Networked, and Telematic Laptop Orchestra Project (INTLOP), this research-creation project is part of ongoing research on the social and design parameters that contribute to meaningful play and fun in the context of networked laptop orchestras, and has since been presented internationally, most recently at the Network Music Festival in Brimingham, UK.

Following Page: Creation Myths, A diptych shown here on two pages from the series Respective Perspectives, Stories from the National Geographic Era, 2014, a series of lightbox collages. By dissecting archival National Geographic photography, the images created allow the artists and viewer to act as both storyteller and interpreter, reimagining classical histories and myths, and contemporary and future myths unfolding.

excerpts from STORM WORK (IN FOUR VOICES)

Movement II: 塔楼 **/ Tower without Song**

I put my son in this body. His mother,
gracious waif of bountiful giving,
gave my son his form, would
never put him in his place. Soup
and quilt. Washboard and porcelain.
Lifetime of ill-fitting delicacies.
To put a body to a son is precise

work: not a question of upbringing but
the transmission of synapse & false start.

普通话：ordinary Mandarin.
Chinese spoken in Beijing.
A fathertongue to force down
the reluctant throat, closing.

With my boy and I in close quarters
I saw him stretch in billows to
the outer world, to the shuttering
sill of our mutual window. The restless thing
is all tensile energy, weft of Ariadne's
thread on the loom long burning.
Scratches his body. The body I watch
become a furtive beast.

黄色：pornography.
The colour yellow.
Yellow unbidden
on yellow yielding.

In day the sun would hit the stone hard
enough to heat our nights. I watched
upon his silent sleeping nudity,
for even chained to earth he dreamt
of only play. Roiling. I cut his hair, I nicked
his wet scalp and cast a minor spell
to attract the tern, to make the manta rays
leap from water to tower.

皮肤：skin.
Hide. Leather.
Let it curdle, this
Shell of nut.
They say that birds
have glass bones but when air
meets sea what is woven is lighter
than glass. From kelp and beak
I built the inner structure. Next
a fine film of mucous, the guarantee of
flight amphibious to all elements. And last
I took feather and scale as two parts
to the tessellate. The final thing
was the dream of a machine
interrupted by sentience.

鸟窝. Nest. How
Is a bird unlike a boy.
Hard distinctions
From out of nothing.

If youth were his fruit then
I peeled it to the seed.
Icarus thrown in sleep
I heaved to the wall,
heard the rustle of guards
and their mumbling lust.
It was farewell, as far
as I knew how to say it.

I lay two clean wounds on his back:
hollows of coil & tendon, at which
he moaned low. Sound of encroaching
freedom. Old as I am, but still vain. Dip
of the breast. Sag of such a having loved.
My son is untouched, no pittance
of time nor knowledge to make scars.
Put this courage of wings upon his back.
Place a furnace where there was his grave.

Movement III: 母亲 / Mother Mistaken

remember anonymity
(scrap of rat)
remember a lullabye Li Bai
so many centuries ago wrote
which go like this:

床前明月光，疑是地上霜。
举头望明月，低头思故乡。

in my son's calm moods
I would translate it like thus:

before the bed a strip of moon
moonlight wet the ground like frost
raise your head to see that moon:
lower it and know what's lost

it could be just a little ditty
or in his erotic moods (for a mother knows):
the moon comes down a lusty wench
a Frosty Whore your thirst to quench
she tease her tender parts out loud
she do the tidal windstorm proud
your dick come off inside her clench

my son could laugh at that but I meant it true wanted
him tethered to my hearth
it never worked I would scrub at his wet dreaming come
the morning

and in his moods of rage, to soothe him:

O blank lune, over black moon burn
Wipe the fields of their frost
For (listen to Brueghel) it is to dust
We return. O hometown, for whom I
Feel so much: old womb and village.
For (listen to Williams) all we make of
This old life is "a splash unnoticed," a tomb.

but I don't think he got the references.

I-I to him was a silver platter
slave to his mildest whim
so what if I made worship
at the idol of my own flesh,
made him soft to his own
needs? I am simply no one, a shadow carrying a tray,
blameless as the moon

Movement IV: 羽毛 / Icarus Aloft

脚丫离开石头， soft feet from stone until the bone is an ex-
tension of the morning light, the flight I darned out of salt and
breeze, parting motes and tracers in that current between al-
batross & abalone, between the conch who echoes the sea's
calling and the gull who catches it;

是涡流和潮汐，it's whirlpool and winding tide, Scylla and Cha-
rybdis waltzing, algae dim upon the waves, fragrant snap of

crustacean, 螃蟹，龙虾，flat rock outcrop for those future sui-cides, 跳吧，自杀，one cumulonimbus and how it parts, the blue of sky in a mud-reddened boy, 空气和空手，cut an empty air all empty-handed, kingfisher level with noonday sun, I master the beauty before me;

白太阳晒，the white sun squealing, torrent and squall, winnow and pelican, the hungry and devoured;

O so my father tells me: 不要太舒服啊, don't get yourself too comfortable either way, you always had a cormorant heart and an attitude like pursuit, don't skim the water's surface with your palm to try to change your fate, but you know this—it's felt—a father's words are murderous, endless quivers, a cuckoo's heavy descent to crush the nest, a barracuda across a school of fish, don't you think a son knows what wanting looks like; 更多，我要更多；没完没了

海或后悔，ocean or regret, either way you're prey to waves, you're sleepin' with the fishes my father said, 海或侯悔，who sunk his feet into my mouth, his machine head from birth into my thought, but I am the arc of spray that serves to signal the breath of a whale!, I am the bright kid who set his will to work at math and muscle in equal measure! I am storm petrel and kraken and the sheer ascent of distance between them! Sun-born, milk-spangled, and golden veined, I escaped to eat from the light!

<3

Jack Bride

Nadine Bukhman

Jonathan Culp

Jessica Denyer

Kyle Duffield

Jane Frances Dunlop

Noah Gataveckas

Sarah Fairlie

Rebecca FIN Simonetti

Morris Fox

Sarah Friend

Laura Adelaide Hudspith

David Jones

Halloway Jones

Brendan Ouellette

Michael Palumbo

Simon Schlesinger

Louise Tobin

Fan Wu

Nicholas Zirk