

The book's appendices are useful. They include a summary of Green Party structure that demonstrates the party's dedication to decentralization. There is a list of addresses of Green Parties around the world, including the one in Vancouver but not others in Canada, and a list of one hundred 'Green-Oriented Organizations' in the US. Included are black, Latin-American, native and other groups in an impressively multi-cultural roster that emphasizes again the limits of the Totten's list in *Facing the Danger*. The 'danger' is here more broadly defined—pro-ecology rather than simply anti-nuclear; thus, the field becomes open to a wider range of concerns and people.

Despite its concern for the concrete, *Green Politics* remains more a collection of sketches and visions than a blueprint for green action. Trained in physics, Capra has made a career of other people's struggles. His mysticism, feminism and pacifism belong on the bandwagon, rather than in the frontlines. He does, however, project an earnestness and sincerity. The attractively packaged book, for all its flaws, remains a welcome primer on Green history and politics.

Give Peace a Chance documents the peace and anti-war music of several generations, including jazz, show music, the classical literature and the more familiar realms of pop, reggae, folk and rock. It is filled with high energy, good spirits and attractive photography. The focus on John Lennon and other superstars sometimes diverts from an enormous tradition that is better served by Clinton F. Fink's impressive bibliography/discography at the back than by the more striking material in front.

The volume documents popular involvement, especially in pieces like Sally Rayl's 'Peace Sunday: "We Have a Dream..."'. But it sells with stars. It was produced from a 1983 catalogue for an exhibition at Chicago's Peace Museum, curated by the author, Marianne Philbin. Founded by Mark Rogovin, The Peace Museum celebrated its third birthday last November.

Give Peace a Chance is filled with black-and-white and colour plates, including a photograph of the guitar with which Lennon recorded the title song. Lennon-Ono memorabilia abound; there are excerpts from *Rolling Stone's* coverage of the 1970 press conference and material on FBI surveillance of Lennon. There are also anecdotes and articles by Pete Seeger, Joan Baez, Bob Marley, Stevie Wonder and others.

Green Politics is available in bookstores. *Facing the Danger* can be ordered from The Crossing Press, Box 640, Trumansburg, NY 14886, USA. To order *Give Peace a Chance*, write: COPRED, University of Illinois, 911 W. High Street, Room 100, Urbana, IL 61801, USA. COPRED, the Consortium on Peace Research, Education and Development, should have been listed among the 'peace' and 'green' organizations in the Totten and Capra-Spretnak books. A coalition with Canadian and international membership, it publishes *Peace Chronicle*, sponsors the journal *Peace and Change*, and maintains networks in many areas of peace action and scholarship.

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SILENCED

by Mikeda Silvera

(Toronto, Williams-Wallace, 1983)

The exploitation of non-unionized working migrant women of colour reveals how class, sex and race serve to marginalize minority women in rich, white nations. Accompanied by a brief introduction and polemical conclusion, *Silenced* is about West Indian domestic servants in Toronto. Based on interviews with ten women, it is an important first book by an activist in the West Indian community. As oral history, it provides an important forum for immigrant/migrant women to 'speak out' against low pay, poor working conditions, vulnerability to sexual and racist assault and the indifference of immigration officials. We also see the women begin a critical process of social and political organization.

Silenced is an exercise in feminist oral history, a powerful tool for breaking the silence of the oppressed and for validating women's subjective experiences. Here the researcher is the instrument through which women document and validate their own lives. Silvera created an intimate environment during interviewing and encouraged the women to participate in the editing process of the book. The author herself emerges as an impassioned/engaged eleventh voice revealing her cultural and political ties to the women. Yet the result falls short of the expectation. Although the interviews took three years to complete, each woman's interview emerges as little more than a static snapshot, as a short narrative seemingly suspended in time and place. We do not learn very much about how women, most of them single mothers separated from their children, have changed (or stayed the

same) as a result of the experiences they describe. Ultimately, there is no sense of dynamic exchange between researcher and subject.

Silvera presents a collective portrait of black domestics as legal slaves, as victims of manipulation and degradation, as lonely and isolated, as desperately missing their home and children. There are serious limitations. She stresses the powerlessness and passivity of these women to the point that it paralyzes the reader. What is never discussed are the numerous examples of the women's grim determination to save money, to complete a college course, to report their ill-treatment to the Immigration authorities. The very decision to take work in Canada represents a significant and decisive act born out of a determination to do something about one's poverty.

Nor is there much indication that these are in fact active women working out strategies to ensure their survival even under such oppressive conditions. Moreover, Silvera glosses over the differences among the women. While several older women tended to be defeatist about their predicament, talking in terms of venting their frustration peacefully by praying 'out to the Lord' during Sunday church service, many of the younger women voiced their anger over injustices and channeled that energy into productive avenues. They pursued education and applied for landed immigrant status. All the women at various times actively (though perhaps silently) protested against the conditions of work by quitting work and searching for another job. Even a painfully introverted woman who was raped

reported her employer's husband, a doctor, to the authorities. She was able to do so because of the support of another West Indian domestic she befriended in a park.

These issues might have been addressed. In spite of their isolation at work, these women showed a tremendous capacity for social bonding and mutual self-help. Through their connections with the local church, which for younger women performed a social rather than religious role, and also through community organizations, such as the Immigrant Women's Placement Centre and the Domestic Workers Group, West Indian domestics keep each other informed of new regulations and potential jobs. When unemployed, they are taken care of by friends until they find new work. Even those living in their employer's home offer to share their cramped living quarters. Indeed, initial contacts for jobs in Canada operate through networks of friends, family and co-churchgoers.

Too often in the literature on immigrant/migrant women, oral history replaces rather than enriches an analysis of the structural determinants of female migration and work. From the interviews we learn little about each woman's family and social and economic background. Some further discussion of the socio-economic and cultural realities of Caribbean society, with particular reference to the lack of economic opportunities for women and the predominance of single female heads of families, is needed. These women are not secondary wage-earners! Even in cases where women lived within a couple relationship with children, it was the woman who migrated to Toronto. We need to understand how economic compulsion for women may be governed by a different set of conditions than for men. Recent studies have shown that the penetration of the cash economy into 'peasant' societies often results in women, daughters and mothers becoming migrant workers earning cash abroad and sending remittances home for the family.

Silvera notes that not until 1955 did Canada consider the third world as a source of domestic servants. Recruitment then was rigidly controlled. Today, temporary employment visas ensure that women are recruited as a temporary solution to domestic labour shortages, part of a post-war trend to rely on increasingly larger supplies of cheap immigrant labour. These points are valid and important, although it may have helped to locate them within the larger historical context of Canadian immigration policy.

Silvera concludes *Silenced* with a black feminist polemic criticizing the women's movement for its failure to acknowledge European immigrant and migrant women of colour. As she notes, their struggles present a serious challenge to feminism and suggest the need to develop a more rigorous theory of oppression that integrates class and race with gender. Otherwise, the women's movement may have little impact on the struggles of non-white working-class women who (along with their men) occupy a minority position in a capitalist, racist patriarchy. As a feminist from a Southern Italian immigrant working-class background I applaud Silvera's motives, although I am bothered by the hostile tone. Silvera herself fails to discuss the nature of the relationship between the white employer/mistress and black em-

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ployee/servant. Some female employers are kind and fair while others are either indifferent or downright malicious and cruel. Why do differences occur? How do class and race erect boundaries between women? Are well-to-do women displacing their own frustration at being responsible for devalued (house)work onto their domestic servants? Do they deliberately conspire with their men or act out of economic and cul-

tural necessity? Any answers will require feminist dialogue. Books such as *Silenced* must be incorporated into a productive exchange between minority and majority members of the feminist movement of Canada.

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WINTER EPIGRAMS & EPIGRAMS TO ERNESTO CARDENAL IN DEFENSE OF CLAUDIA

by Dionne Brand
(Toronto, Williams-Wallace, 1983)

Marlene Philip and Dionne Brand are feminist/activist poets. They capture in sparse haunting prose the frustrations and anger of being black women in Canada. In *Winter Epigrams*, Trinidad-born Brand reacts to the harsh realities of a Canadian winter, a coldness she associates with the stiff rigidity of Anglo-Saxon culture, with racism, with death. Yet winter also unleashes her creative energies as she defies the climate and seeks warmth (but is sometimes disappointed) in intimate relationships and in her work.

Her *Epigrams to Ernesto Cardenal in Defense of Claudia* resonate with ironic wit and impassioned pleas on behalf of third world women whose complete liberation will require much more than the silly platitudes offered by liberalism and selfish male lovers. Defending 'Claudia' against the claims of her Nicaraguan Marxist/humanist/poet 'lover' that she has become seduced by bourgeois culture, Brand shows us a woman struggling to survive in desperate conditions, a woman whose sex, race and class makes her dependent on men and marriage for survival. Brand also reveals herself, her anger at past lovers who selfishly took her nurturing and love but failed to reciprocate, her frustration with old political battles for civil rights in America and South America whose victories have been erased, and her anger with sexism and racism in leftist politics.

SALMON COURAGE

by Marlene Philip
(Toronto, Williams-Wallace, 1983)

In *Salmon Courage*, Marlene Philip describes the economic and emotional poverty of family life in Jamaica, the long-suffering mother who 'Pulled me taught, like a bow reluctant', the father who naively believed oppression could be overcome by achieving professional respectability (by becoming a school teacher), and she links her current struggles as a black feminist lawyer in Toronto to the battles of her mother and her people.

Philip is torn between her identity with West Indian men and her frustration with their sexism. As a mother she agonizes over how she can protect her son from the cruel outside world yet teach him to respect his roots and reject the sexism and materialism of the dominant society. She speaks also of the dignity of domestic workers and captures the flavour of an Italian neighbourhood in Toronto. In one of the most powerful poems, 'St. Clair Avenue West', she addresses the necessity that all victims of oppression unite. During a stop at a Jewish upholsterer's shop located in her largely West Indian community, she notices 'the numbered wrist' and is sure he has likewise taken stock of the history of slavery written on her colour. Symbolically, they exchange each other's oppression: exchange 'one Roots for a Holocaust', and their solidarity is expressed by striking a fair deal on the cost of re-covering her chair.

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RED AND HOT: The Fate of Jazz in the Soviet Union

by S. Frederick Starr
(New York, Oxford University
Press, 1983)

In 1926 a young Leningrad pianist set sail for New York on a cultural mission. Not long after the first visits of American jazz bands to Russia, Leopold Teplitsky had been sent to the US to study the music, to buy arrangements and instruments, and to return to build a jazz orchestra for the city of Leningrad. His sponsor was the Commissariat of Public Enlightenment, headed by Anatoli Lunarcharsky, who had not yet decided whether the jazz being enthusiastically embraced by urban Russian audiences was a decadent bourgeois insect in the side of Russia's national culture, or the seeds of a genuine new popular form.

And so the stage is set. Meanwhile, in Canada (this is very much off-stage) no such emissary was needed. There were Canadian delegates in Washington in 1926, though. They were trying to negotiate regulation of radio broadcasting frequencies so that Canadian stations could broadcast over the interference from American stations pouring into Canada. While Canadian editorialists (and later, Royal Commissioners) pondered whether the entertainment thrilling Canadian audiences was antithetical to the national spirit of Canadian citizenship, no one was in a position to legislate whether such enjoyment should continue. Russians, however (we're back to Starr) would be intermittently paranoid, idiotic, totalitarian and xenophobic enough to try. They wouldn't succeed, however, for they had nothing better to offer.

This is the major distinguishing feature of the controversial reception of jazz in the Soviet Union, according to Starr, a specialist in Soviet history and amateur jazz enthusiast. His detailed account of the musicians, movements and ideological controversies punctuating the long history of jazz in Russia offers a fascinating portrait of the conflicts engendered in one country (there is no comparative perspective, which I think is significant) by the reception of the United States' foremost cultural export in the first half of the century. American jazz symbolized there, as elsewhere, more than a rousing new musical style: it represented a whole complex of cultural values and preferences, invariably infected with its Americanism, but also given life by the local pleasures and drives of musicians and audiences. That was true here, too. But Russia was then, as now, the United States' foremost political, ideological and cultural opponent. It's hard to tell where that is more evident: in the stories, or in the storyteller. We'll begin with the stories.

Jazz was introduced to Russia in the 1920s by Russians who had travelled to Paris, or Berlin, and had heard American groups touring Europe. Valentin Parnakh, Futurist poet and dancer, returned to Moscow in 1922 with a collection of instruments (saxophones, being rare, were important iconographic symbols for jazz; later they would be restricted by the government) and began a press campaign in praise of jazz music and dance. The Futurists initially adopted jazz as

'noise music', while more traditional composers adapted its harmonies and syncopations to the framework of nationalist modernism. Dance bands quickly became the site of a more public negotiation, alternately flaunting American costumes and 'updating' Russian classics of folk or classical music, alternating also between the 'sweet' banalities of conservative jazz orchestration and the 'hot' swing of driving improvisation. By the time Teplitsky landed, the pattern for subsequent struggle had already emerged.

Jazz was associated with dancing, with working-class entertainment, and thus with popular emancipation; it was also embraced by more 'serious' composers, and thus identified with musical innovation and artistic freedom. But it was also attacked—at times with all the force the Soviet regime could muster—as an instrument of commercialization, Americanization and the corruption of popular working-class culture. To some extent these conflicts (as Starr points out) resonated with those being fought in the US: moral, sexual and musical degeneracy was debated by Americans with great intensity through the 1920s. But the Soviet orientation was different; it questioned the music as an exported (and not only that, but American) form, and interrogated it intensely in terms of its complicated effects on proletarian culture and the development of socialism. While some musicians were powerful (musically and strategically adept) enough to protect themselves and their audiences from such interrogation, there were periods, particularly in the late 30s and the late 40s, when the state intervened. Here the stories, not surprisingly, are pretty bleak.

The problem of defining what was clearly a popular form in relation to what was conceived as a proletarian project was fought out in the Russian press for some decades. Starr's reconstruction of this debate among critics, musicians and party officials may be the book's more interesting and useful contribution. As one might expect, the official stance towards jazz warmed and cooled in tune with larger political dynamics within the Soviet Union. The high point of officially-endorsed popular dissemination of the music was during World War II, when Red Army troops were commonly treated to touring or resident *dzhaz* bands as part of the campaign to build morale at the front (a strategy, I might add, not unique to the Soviet Union). But as recently as 1936 the journals *Pravda* (representing the Communist Party) and *Izvestia* (representing the Soviet government) had fought an extended ideological battle over the Party's position on jazz, while Moscow theatres were simultaneously purging their repertoire of 'the objectionable American numbers'. *Pravda* defended jazz, incidentally—only a couple of years after attacking Shostakovich for exploiting jazz to produce 'noise instead of music'; its editors argued that jazz's apparent