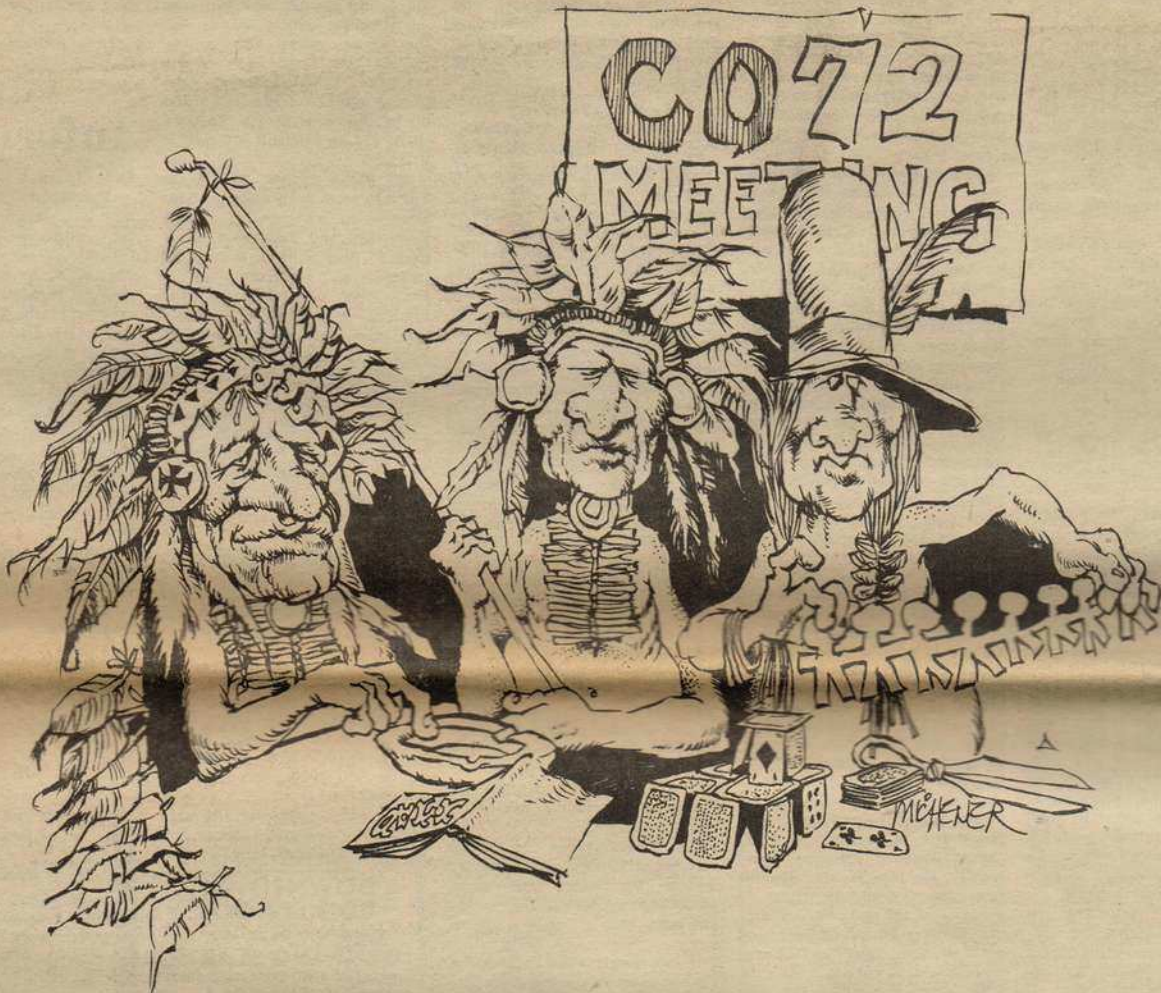


toronto citizen

MIDTOWN'S COMMUNITY NEWSPAPER

25¢



"Nobody here but us chiefs."

City reformers stuck at 'GO'

By Kathleen McDonnell

CO'72, the city wide group which hopes to elect reform candidates in the December municipal election, continues to hit financial, philosophical and practical snags in its organizational drive.

The group held a meeting last Wednesday (April 26) in Holy Trinity Church, for which over 200 notices were sent out by organizer Annella Parker. But fewer than 50 people turned up. Parker said that several people later told her that they had not received the notices that were sent them.

Discussion at the meeting centered around what has become CO'72's thorniest problem: the basis on which funds or resources should be disbursed to municipal candidates in the various wards. Ideally, said Allan Samuels, one of the CO'72 leaders, "We want the money to go to specific groups... If we can raise the money, we may never

find ourselves in the position of having to support specific candidates."

But he admitted that the group "expects real problems" in that regard. "I guess in areas where we're in doubt, our support is likely to go to friends."

The discussion in some respects may be academic. CO'72's fund raising drive for \$5,000 launched six weeks ago, is having problems. \$3,000 in debt to the Metro Toronto Labour Council for operating expenses for its central office and for Parker's salary, CO'72's donations have amounted to about \$750 so far.

Large-scale money-raising events such as a public auction are still being discussed, but the group decided to concentrate for the present on ward level fund-raising techniques. They hope to send volunteers to canvas neighbourhoods around the city to recruit people for election work as

continued on page 3

The Definitive Citizen
Bicycle Story

Housing Senior Citizens:

A Raw Deal

The Canadian Theatre Centre:

A Waste of Money?

Tom Hendry Interviews

Leon Major

Commissioner for Pedestrians

Dear Citizen,

I would like to see Toronto have a Commissioner for Pedestrians, someone to create and maintain a pleasant walking environment throughout the city. Without a specific department, the pedestrian hasn't got a fighting chance against the forces in city growth. The Department of Roads and Traffic is the main threat to pedestrians today; real estate developers are blocking out sun, diverting high winds into our faces and pushing us underground like moles. Even if large developments cut off traffic by closing streets, they leave us with little in the way of a pleasant place to stroll. A Commissioner for Pedestrian's job could range from proposing bylaws which would regulate the use of automobile horns to planning major pedestrian and bicycle pathways throughout the city. These are some downtown projects the Commissioner might begin with:

1. Remove the unused and expensively maintained centre median along University Avenue, and widen the sidewalks on either side with trees and benches. Create a few traffic circles where the monuments are. Encourage small stores and restaurants to locate there.
 2. Widen the sidewalks on Avenue Road, St. George St., Dundas St. and Yonge St., and place benches along the wider sidewalks.
 3. Install many brightly coloured litter-baskets, and institute an annual spring-summer-fall work project for picking up litter.
 4. Prohibit podiums on new developments which raise buildings above sidewalk level.
 5. Make special allowances for heavy summer bicycle traffic and reserve lanes during rush hours.
 6. Have a continuing search for unused open space; only a few square feet are needed for a bench.
 7. Promote above-ground as well as below-ground shopping at the TD Centre-like developments.
 8. Propose better sidewalk cafe regulations, and have more of them.
 9. Promote street festivals.
 10. Hire street musicians to roam the streets during the summer and underground malls during winter. Kill canned music like that at City Hall Square.
 11. Build more public lavatories, drinking fountains and decorative fountains.
 12. Start long range planning studies regarding a city-wide system of pedestrian walkways; better winter-time outdoor walkways; permanent bicycle paths where feasible; and making underground concourses, like that at the TD Centre, public, policed and maintained by the city.
- These are a few ideas that spring weather has made me think about. I hope some of the reform-

ers who plan to be aldermen in December are listening.

Tom Sellgren
Huron Street

Deliberate distortion?

Dear Sir:

First of all, we would like to thank you for sending us a copy of your paper and, specifically, the issue of March 23, 1972, to our Union Office free of charge.

We noticed that on page 5, there was an article dealing with the stand of our Local Union 183 and, specifically, that of our President, Mr. G. Gallagher, regarding the question of Highrise Apartments.

It is not my intention to indulge on the merits of highrises, however, I believe that it is my duty as Manager of the Local to point out a few facts which were deliberately misquoted in your article.

You stated that "Gallagher's particular Local are tunnelers and sewer men". Untrue. Our Local represents close to 6,000 members engaged in the following sectors in the Construction Industry: Heavy Construction, Sewer & Watermain, Roadbuilding, Landscaping, Pipeline, Utilities, Subway, Fence Erecting and Residential Construction Work such as Builders Labourers, Concrete Forming Workers and Concrete and Drain Workers.

Again you quoted, "Why is it then, that he opposes the construction of a Metro-wide system of underground subway lines?" Untrue. Our Local Union and Mr. Gallagher, in particular, always fought to have subway lines completed. This can be very easily verified by the numerous submissions made orally and in writing to the Toronto Transit Commission and Metro Council.

Again you stated, "Instead he wants the Spadina Expressway completed, a project on which almost none of his men would work". Untrue. If the Spadina Expressway would be built, 75 per cent of the workers would be our members since we represent both Roadbuilding and Heavy Construction workers. At the same time, a subway was also going to be completed in the center of the expressway.

In the same article you again stated, "None of the members of Gallagher's Local 183 are engaged in Residential Construction". There is no such thing as Gallagher's Local, but it is the members' Local. Second, about 1/3 or approximately 2,000 of our members are engaged in Residential construction. "Only members of B Division of Local 506 are" (working in the Residential Construction) Untrue. There is no

such thing as a B Division of Local 506 and Local 506 has at the very most 200 members working in Residential Construction.

You stated, "80 per cent of Gallagher's Local is made up of Italian and Portuguese". Untrue. The percentage is about 60 per cent, however, about 90 per cent of the members working in the Residential Construction are Italian or Portuguese.

You also made reference that the construction of highrises will be detrimental to the members of our Local Union particularly to the Italian and Portuguese who are beautifying their homes and their reconstruction work will be useless since these houses will be demolished.

Yours very truly,
J. Stefanini,
Business Manager.

The writer of the article, Jerry Hill, who to date has made only one contribution to the Citizen, makes the following reply:

Mr. Stephanini claims that his union has made oral and written representations to the TTC and city council demanding the building of a system of subways in the city. Firstly, oral demands are empty air and given the present sorry state of Toronto's elected representatives written demands without a powerful demonstration of citizens behind it is hopeless.

Seventy-five per cent of road workers (who are members of local 183) may well be the case on long stretches of highway such as the 401 outside the city proper. But in populated areas where there are many cloverleaves, retaining walls and bridges, the majority of workers are rodmen, heavy equipment operators, carpenters, and dump truck drivers.

As to how local 506 and 183 share residential work, the facts are unprovable by any one who does not have access to membership records. My own experience in construction leads me to strongly doubt Mr. Stephanini's figures but even so apartment construction has not put the whole membership to work whereas a Toronto wide subway system for which the union leadership refuses to fight would put more than all its members to work.

I will restate what I said about the membership of local 183. Whether or not the union is made up of 60 per cent or 80 per cent of Italians and Portuguese the fact remains that the majority of the members live in areas (the Danforth, St. Clair west, and west central Toronto) which are mainly single or double dwelling houses. These people worked hard to save their homes from slipping into slum hovels. If the demand of Mr. Gallagher and certain 'city Fathers' to tear down good houses to be replaced with high-rises is expanded, eventually the homes of the members of local 183 will fall victim.

One correction which I do accept: the union isn't Gallagher's, it belongs to its members.

Voracious parasites

Dear Sir:

I just finished reading your March 23rd issue of the Citizen, and I want to compliment you on

The Village Weaver
8 Cumberland Toronto 964-0436

putting out a great community newspaper.

I look forward to reading each issue, not only because the writing is fine, but because the problems you report on are much the same - in fact, identical - to those we report on here in New York City.

It seems the greed of land developers and realtors is not confined to any one country. In New York City and other cities throughout the U.S.A., these voracious parasites have been systematically destroying community after community, replacing good old housing with ugly high rise monstrosities which nobody but the rich can afford. The highway moguls too have been slicing through neighbourhoods, replacing tens of thousands of working people primarily for the benefit of the asphalt and automobile firms.

It seems some people in Toronto have been talking about establishing rent control. I wish them luck and hope they won't have to deal with such landlord lackeys as Governor Nelson Rockefeller or Mayor John Lindsay, who have so seriously weakened rent control in New York as to make it almost a joke.

Again, keep fighting for the community.

Sincerely,
Nathan Weber
Assistant Editor
Chelsea Clinton News

Startling, shameful

Dear Sir:

Current O.M.B. hearings on Metro Centre are doing a great deal to focus attention on the transportation chaos that is in the offing, and forecasts of a 40 per cent increase in auto registrations in the next eight years underline the need for action.

The gap between the adequacy of planning in Metro Toronto, and in North American cities general-

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ly, and that of the great urban complexes of Western Europe is both startling and shameful. We are hopelessly far behind, and there seems to be no evidence of awareness of this fact, or interest in catching up.

It should not be too hard to devise a method of combining the best features of public and private transport - the parking lots at subway stations are tokens of what might be done. In Paris, for instance, 21 garages are now open at the gates of the city where 14,000 cars may be left while their owners resort to public transit.

Let's address ourselves to this problem - fast.

Sincerely yours,
John Caulfield Smith

Informative

Dear Citizen,

Further to my conversation with you this morning regarding the subscription to Toronto Citizen, please find enclosed a cheque in the amount of \$5.00. We have enjoyed the material that appears in the Citizen and trust that in the future more and more people will realize the effective contribution you are making to community awareness of matters of social political concerns.

Yours sincerely,
David J. Weston,
Director,
Community Programs, Trinity

Dear Sir,

Your paper is more informative and contains more intelligent comment on affairs in Toronto (culturally and in urban government related topics) than many issues put together of the regular two Toronto dailies.

I do hope you don't become a collectors' item - please! I'd pour money towards you if only I had it.

Yours truly,
(Mrs.) K. Fells

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WHERE I STAND
by Karl H. vonHarten,
Social Credit candidate in Spadina;
an article in the next issue of the Social Credit monthly newspaper:

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Ward 5 cancels open convention

By Rodney Olson

Alderman Ying Hope says he will run for re-election with the support of Ward Five '72 while Colin Vaughan, the reform group's other choice for alderman in the December election, has promised a decision by May 15 on whether he will run.

These were two of the more concrete results to emerge from a strategy meeting held by Ward Five '72 late last month. Another was the decision not to hold, for the time being at least, a ward-wide candidate nomination meeting.

Instead the group decided to hold a series of area meetings where discussion of local problems will help draw a large crowd. The first such meeting will involve the subway alignment issue and will be aimed at residents living around Bathurst Street ("the spine of the ward", as Hope described it).

Hope and Vaughan were chosen as candidates by a search committee three months ago after it had conducted extensive interviews with five possible candidates including Ward Five's junior alderman, William Archer.

But since then neither Hope nor Vaughan has confirmed their roles in the strategy which is aimed at getting two reform-minded, community responsible aldermen into office.

Hope has his own campaign committee lined up and Vaughan, a partner in an architectural firm, has refused to even say whether he will run.

Under questioning and coaxing at the meeting Vaughan promised a final decision by May 15 after giving further consideration to what problems may beset his professional career if he can devote only part time to it.

Hope, meanwhile, said he welcomed running with the reformers' support. "I would be most happy to run with this group. I have other associations to help me in the campaign but I want to merge their efforts with those of this group. It's as simple as that," he said.

Besides dealing with the candidates, the meeting, attended by about 30 people mostly representing various ratepayers organizations, firmly put the reform group on the path of election politics rather than having it concern itself with setting up a ward council and procedures for getting community controlled candidates.

The meeting first rejected the idea of holding a nomination convention where the candidates would be picked. Various speakers pointed out how the gathering could be packed and a candidate unsuitable to Ward Five '72 and the ratepayer groups that support it could be nominated.

One speaker raised the spectre of "three hundred Maoists marching in and taking over the meeting." An objection that there aren't that many Maoists in all of

Ontario fell on deaf ears and the meeting continued collecting reasons why a large public meeting held dangers for the election campaign.

Before long the prevailing attitude was that Ward Five '72 was not prepared to take the chance, at this time, of holding a public meeting even for the simpler purpose of getting the two selected candidates endorsed.

At one stage Derek Hayes, a former chairman of the Confederation of Residents and Ratepayers Association and one of the founders of CO'72, told the meeting to "stop worrying about participatory democracy and get down to figuring out how to get your candidates elected."

Amid the waffling Jack Granatstein, of ABC Ratepayers, summed up the feeling of the majority at the meeting when he said that "despite its failings there is no doubt that our candidate selection process has been more democratic than anything in the past."

The situation was finally set on course by Ellen Adams, also of the ABC Ratepayers. In short order she set out the philosophy and practical steps needed to hold a series of area meetings to discuss local issues and recruit members of the public to the reform cause.

The subway alignment meeting was easily chosen as the first of the series for three reasons: it's the most pressing problem in Ward Five at the moment; Ward Five '72 wants to raise the political consciousness and involvement of residents west of Bathurst Street; and Hope proposed that such a meeting be held.

Under the urging of Hayes that "some permanent structure be set up", the meeting constituted itself into a standing steering committee and selected Paul Swarney of Rathnelly Ratepayers as Chairman.

Other members are David Frye of Annex Ratepayers, Stewart Coles of Deer Park South, Jim Lemon of Annex Ratepayers, Gordon Mac Donald of Rathnelly, and Eva Kafetz of Hillcrest Ratepayers.



Attendance was mediocre at CO '72's April 26 meeting. More than 200 people were invited but less than 50 showed up to the strategy session. Photo by Phil Lapides

CO'72 seeks direction

continued from page 1

well as cash donations.

Part of the difficulties in the fund-raising drive is tied to what sort of structure and image CO'72 should have. At an earlier strategy meeting in April, members wrestled with the practical problem of how to avoid becoming identified as a traditional political party. The consensus at that meeting was that CO'72 should be a decentralized resource organization for community groups and their candidates.

Another sensitive area is the fate of the ward council idea. The original CO'72 concept was that ward groups interested in reform candidates would form an alliance in the guise of a "ward council" to choose candidates who would be directly accountable to that council after the election. But so far only groups in wards Five and Eleven are operating under the title, and even these two groups appear to be functioning more as traditional election committees, rather than true ward councils which will act as a mechanism for maintaining community control of the elected aldermen.

"We thought we could do a great deal in twelve months," said Parker in an interview after the meeting. But she admitted that the formation of ward councils may have to wait until after the election.

She talked about the candidacy of Dallard Runge, former member of the city planning staff who quit over the Metro Centre issue, as a case in point. Runge has declared that he will run for alderman in

Ward Eight, though he neither lives nor works with groups in that area. "He is an outsider," said Parker, "but he is committed to the principle of community organizing." According to Samuels' criteria, if no real "community candidate" comes forward, one could surmise that Runge can expect CO'72's support.

Samuels stressed at the meeting that the real job of CO'72 was "raising political consciousness" in the city, especially among the existing ratepayer groups, and not just raising funds. Parker points to several wards - notably One, Two and Four - where CO'72 has been involved in aiding more grass-roots organizing, rather than stressing the election at this stage.

Despite CO'72's obvious problems, politicians at City Hall are not ready to discount the reform movement's chances in the December election. For one thing, the primary organizing work and fund collecting has always been planned to be carried out on the ward level, not in a centralized manner by CO'72.

Insiders figure that the reformers still have a good chance of winning at least half of the 22 aldermanic seats, more than doubling the strength of the five radical aldermen now on Council.

Margo Andras, a community worker in Ward Four, suggested that those present give a rundown on what was actually happening in the wards. She said that now that the Lionstar project in the Bloor-Dufferin area had been disposed of, her group would concentrate

on membership drives for two nascent residents associations.

Elizabeth Eayrs, often mentioned as an aldermanic candidate in Ward One, said that there was an ongoing group in her area with "good rapport" which would soon be meeting to draw up criteria for a platform for prospective candidates. "We do need to get more into the ethnic areas of the ward," she said.

No one offered to shed any light on the confused situation in Ward Six, other than Eilert Frerichs' facetious observation that Alderman Ying Hope, solidly established in his own Ward Five, was rumored to be planning to run in Ward Six. Chairman Montgomery did not ask for further reports from the other wards, though there were representatives from many wards at the meeting.

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City buys back land at far higher cost

City Council voted at its last meeting to spend slightly over a quarter-million dollars to acquire less than an acre of land at St. Clair and Inglewood. The property purchased is to be added to David Balfour ravine park, running under St. Clair east of Yonge.

The land has recently been assembled under trust by Ben Axelrod, Arnold Rumm, Lewis Harris, and Sidney Gangbar. A recent application by them for a permit to build eight townhouses on the site brought about Council's speedy decision to buy the land, which controls an easterly access point to the park.

Four years ago, Council sold a small part of the same land to the developers at \$4.70 per square foot. It is buying back the whole tract — at \$9.17 per square foot.

Alderman John Sewell pointed out during the Council discussion of the matter, "It's good business being a developer, particularly if you don't build". Sewell was very unhappy over what he termed the "hideous price" paid, plus a parks policy which apparently permits such erratic and indeterminate buying and selling.

Sewell is still trying to get more parks south of Bloor Street, and for once he got some support from Alderman Allen Lamport. Lamport blasted Council for inves-

ting in another "Hope Diamond" when other downtown needs were more pressing.

The Sewell-Lamport view received support only from Alderman Arthur Eggleton and Ben Grys; the majority voted to proceed with purchase of the entire site. An amendment introduced by Alderman Karl Jaffary passed, however, calling for a "parks acquisition priorities list" to be available to Council for future reference.

It's the second major parks purchase in a month in the Ward 10 area and follows a \$360,000 allocation for extension of the Rosedale ravine.

Ward Aldermen Paul Picket and Bill Kilbourn voted to support the purchase. Kilbourn explained in a later telephone conversation that, "if the Executive gets us into a position that the only way to get parkland is to pay stupid prices, we still have to do it. We'll grab whatever crumbs we can get, no matter how crazy the priorities are. It's for future generations."

Kilbourn thinks it's criminal that the parks acquisition budget remained at a static \$1/2 million a year since 1956. "The current purchases are being made out of some special slush fund, but the capital budget for this should be at least ten times greater."

News Briefs

Clinic needs volunteers

Volunteers, especially dentists, are needed for a new free health clinic which will open within two months to serve residents in the Gerrard-Sherbourne area. A search is on for dentists and doctors who can volunteer a few hours a week, people with para-medical training and people who will just do general office work.

The organizers of the clinic already have dental and office equipment and health pamphlets ready for use. They're just waiting for the second phase of a grant from the Federal Health and Wel-

fare Department.

David Hollings and another clinic worker, Allan Reed, both have para-medical experience from work in projects like Trailer, the Digger House and the Rochdale clinic. Candy Corston, the resident nurse, has worked at Lakeshore Psychiatric Hospital and at Sick Children's Hospital. The organizers say that they eventually want to phase themselves out, making the clinic community-run.

Those interested in volunteering should get in touch with Hollings at 535-6234.

Candidate quits party

Karl von Harten, Social Credit candidate for the Federal election in the Spadina riding, has resigned from the Social Credit Association of Ontario.

In a resignation letter to Paul Fromm, the Association's President, von Harten charged that true "Social Credit thinking" has utterly collapsed within the Association during the past few months.

He writes: "The Association

has become a political wing of the Western Guard: A Jew-hating, red-baiting, racist and fascist organization, under the firm behind-the-scenes control of Donald Clarke Andrews alias "El Duce" and Anton Degrelle, yourself, and Joseph A. Genovese."

His resignation does not affect his membership in the federal wing of the party or his candidacy in Spadina riding.

New foundation formed

A new non-profit foundation has been launched in Toronto to help raise money, do research, and provide legal help for community groups involved in appearances before government bodies such as the Ontario Municipal Board.

Called the Civic Improvement Foundation, it was started by a number of well known members of the Confederation of Resident and Ratepayer Associations.

A membership leaflet distributed by the foundation says it

"will be a permanent tool to support the efforts of citizens groups, with information and professional help when needed."

Individual memberships at \$5 a year and additional information are available from the foundation at 34 Gibson Avenue, Toronto 185.

The founding directors are Ellen Adams, Dr. Jeremy Carver, David Freeman, Rev. Eilert Frerichs, A. S. Gleason, Anne Johnson and Robert Metcalfe.

Sussex Ratepayers

The Sussex Ratepayers association has officially changed its name to Sussex-Ulster Ratepayers and has decided to increase its activities south of its present area of interest.

The association will now be concerned with the entire area

bounded by Bloor Street on the north, College Street on the south, Spadina Avenue on the east and Bathurst Street on the west.

The immediate objective is to increase the association's membership in the southern half of the area.

City versus suburbs on subway

Another example of the continuing conflict between Metro's city and suburban residents has been illustrated at the Metro Transportation Committee hearings on the location of the new subway line.

Almost as if reacting to pulled strings representatives from each side have given oral presentations that back previously submitted written briefs on why the subway line should run either under Bathurst Street or along the route of the now shelved Spadina Expressway.

Through it all the fact has emerged that transportation — underground, surface and air — has moved into a first place tie with housing as the major concerns for Metro residents.

Under discussion at the Metro Transportation Committee are seven different possible routes for the subway line which would serve the heavily populated north and western ends of Metro. One hundred and seventy briefs from ratepayer, community and business groups as well as individuals were submitted to the committee.

But from the start the briefs and the hearings have gone beyond the question of the subway line. Esther Shiner and others from North York, where sentiment for completion of the Spadina still runs high, have called for the subway to be constructed on the Spadina alignment which, they say, would make construction of the expressway feasible at a later date.

In her oral presentation Shiner called for a Metro-wide plebiscite on the question. She presented a petition of 5,000 names calling for the Spadina route.

Spadina Vow

North York Controller Paul Godfrey said he also wanted the Spadina alignment because "it keeps the concept of the expressway — now and in the future — alive." He vowed that "the Spadina Expressway will rise again."

Determined to make sure that it won't were the representatives from the City, particularly Ward Five, and the areas of York Borough where the subway must run.

Typical was Gordon Marantz of the Hillcrest Ratepayers Association who supported the alignment recommended by Toronto City Council. It would start at the Wilson Yards north of Yorkdale, run down the present Expressway corridor, then make a long turn via a tunnel under Lawrence Avenue, another turn and then tunnel under Bathurst.

Marantz and other speakers from the Ward Five area concentrated on four major points to support the Bathurst route:

ridership — more people will use the subway if it's built along one of the more populous residential areas such as Bathurst;

ecology — the Bathurst route means less destruction of ravines, parks and trees;

potential — the Bathurst line could be extended down to Queen Street to run directly into downtown;

stability — the Bathurst route means less uprooting of homes and neighbourhoods.

In further debate David Nowlan, another veteran of the

anti-Spadina Expressway battle, made a strong case for the Bathurst line on the grounds it would allow the reopening of the University-Yonge Street "Y" traffic pattern. This, he contended, was the only solution to prevent the eventual choking of the subway system at the Bloor-Yonge interchange.

Although estimates indicate that the Bathurst line would cost about \$30-million more to build, Colin Vaughan and its other supporters argued that it is worth making a greater initial investment to place the subway where it will attract more riders.

Many of the city speakers also urged that a proposal by Works Commissioner Ray Bremner to utilize existing railway corridors through the east and west ends of the city be further explored as a possible expansion of Metro's rapid transit system.

Use Railways

Bremner's proposal calls for using the Canadian National Railways Newmarket Sub-division right-of-way, from Finch Avenue between Keele Street and Dufferin Street southerly to Queen Street and then either easterly to the downtown core via Queen Street or continuing south to the present railway viaduct south of Front Street and into the present Union Subway station.

Use of the railway would be cheaper, less disruptive and quicker to put in operation than any new subway line built to the northwest area.

The possibility of using the railway corridors or perhaps a street even further west than Bathurst has also been voiced at the committee. Since December when the original technical study on the routes was released it has become apparent that thinking has shifted to the greater problem of meshing the rapid transit system with the rest of Metro's traffic system.

The Bathurst route also received an endorsement outside the Metro Transportation hearing. Appearing before the Ontario Municipal Board on the Metro Centre issue, W.H. Patterson, the TTC subway construction head, said the Bathurst line would be the best one to extend south from Bloor Street to downtown.

The conclusion of public submissions on the proposed routes will be heard at the next Metro Transportation committee meeting at 11:15 a.m. Monday, May 15.

The committee is then expected to call on officials from all levels of government involved in the transit field to appear before it. A long debate is expected at the committee stage before a recommendation on a route is passed on to Metro Council.

Mall returns

For the second straight summer Toronto will have a Chinese Dragon Mall set up on Elizabeth Street running south from Dundas to City Hall.

City Council approved the festive open-air exhibition which will run from July 23 to Sept. 4.

Various Chinese cultural events will be held on the mall.



Photo by Phil Lapides



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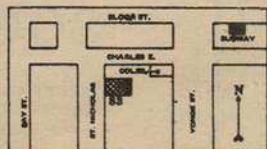
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SPECIAL NOTE — Adelle Davis is coming to town and will be speaking at the Skyline Hotel. We have some tickets available for Wed. May 24. They are \$2.50 each.

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Notice of Public Meeting

re: Eastern Beaches

A public meeting of the committee of parks, recreation and city property will be held in the City Council chamber, City Hall on Thursday evening, May 11 at 8:00 p.m. to give consideration to matters relating to the development and use of the Eastern Beaches in connection with proposals by the Metropolitan Toronto and region conservation authority.

Interested parties are invited to be present and may submit their views in writing at the meeting.



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AT THE BOARD

BY ELLEN MURRAY

Living where you teach

There's been no Board meeting since the last Citizen but I'm taking the opportunity to report on interesting things which happened at previous meetings that I didn't have the space to talk about.

Researchers who investigate why poorer children generally don't do as well in school as children in wealthier areas have pinpointed the teacher's attitude as a crucial factor. Teachers are, by and large, middle class; they don't understand poor children or their environment very well and don't expect them to learn very much. The teacher's lack of understanding and lack of confidence affects his teaching adversely.

This is a big problem, rooted squarely in social class. Dock Yip, trustee in downtown Ward Six, made a small effort to deal with at the March 23 Board of Education meeting when he asked that study be given to the idea of a bonus for inner city teachers who live in the wards where they teach.



Trustee K. Dock Yip

Photo by Phil Lapides

Trustee Judy Jordan of North Toronto's Ward Eleven said that she didn't like all this talk of "have's and have-nots" since schools everywhere have problems. She suggested an amendment which would make Yip's plan apply to teachers in any area. The amended motion passed, and the idea will now be scrutinized by a Board committee.

Living where You Politic

Since the last election the province has decided that trustees on the board of education must live in the municipality they represent. The theory behind the move is somewhat similar to that which urges teachers to live in the area where they teach. It is supposed to encourage better understanding of local situations. Some civic reformers are keen on making such requirements for their aldermen, too. The change will not necessarily bring about the results they want; it's doubtful, for example, whether a trustee representing Ward Four and living in Forest Hill would be any more sympathetic to the ward's problems than a trustee living in Willowdale.

One thing the new rule will mean is that three trustees presently sitting on the Toronto Board won't be eligible for re-election unless they move to the city — Irene McBrien of Ward Two, William Lang of Ward Eight and Ben Rose of Ward Six. Those interested in seeing the trustee's job become one involving greater accountability to the community will be glad to see at least the first two of these trustees chucked out, for both have a dismal record in that area.

There was a last ditch move at a Board meeting

in March to pass a motion which would have reversed the province's decision and allowed anyone from Metro Toronto to sit as a city trustee. It was narrowly defeated, with Fraser, Rose, Bonham, Yip, Fitzgibbons, Nelson and Orr voting for it and Barnes, Johnson, Barr, Cressy, Lister, Matthews and Frost voting against.

Compulsory Education

Although it didn't receive any press coverage, the Board debated a motion early in March asking the province to make attendance for all high school students optional — and seven trustees supported it.

The discussion arose from a motion by Ernest Barr of Ward One requesting a voluntary attendance scheme for all students. Barr usually doesn't get much support for his ideas from other trustees.

But the voluntary plan did get some serious consideration when Fiona Nelson of Ward Five rescued it from oblivion by amending the motion so that it concerned only secondary school students. Nelson, quoting a position paper from the provincial Department of Education, suggested that the province's secondary-school system had reached maturity in terms of formal academic standards and that any further efforts should be directed toward alternatives in education outside formal schooling.

Most other trustees supporting the motion ignored the questions of educational philosophy and talked instead about finances and jobs. Speakers claimed the idea that education contributed to getting a job was very over-rated, and backed this up by pointing to the large numbers of jobless young people with B.A.'s and high school diplomas. The idea was also seen as an easy way to cut education costs.

Director of Education Ronald Jones said he felt that self-motivated, voluntary education was the best sort, but (the but that everyone was waiting for) he couldn't support Barr's idea. Too many people had already spoken against the trends in the city school system towards self-motivated education. Besides, said Jones, even if you're going to be creative, you need certain basic skills. He didn't explain why students wouldn't have been expected to develop these basic skills in nine years of education before high school.

The trustees who went on record as supporting voluntary attendance at the high school level were Nelson, Barr, Cressy, Scott (Ward Seven), Frost (Ward Two), Shanoff and Barnes (Ward Ten).

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Police tower: no decision yet

Contrary to press reports last week the Ontario cabinet has not made any decision to allow the Metro Police department to build a 300-foot Communications Tower in Winston Churchill Park.

The reports said the decision had already been taken and would be announced soon.

The news sent a chill through the residential area around the park where there has been concern for the past few years that the imposing tower would dominate the neighbourhood landscape.

The park is located on the southeast corner of St. Clair Avenue and Spadina Road. It forms the northern tip of St. George riding which is represented at Queen's Park by Allan Lawrence, the provincial Secretary of Justice.

Local community groups have been in touch with Lawrence on the problem and he is known to have taken a strong line at cabinet meetings against building the tower in the park.

Two other lesser Conservative cabinet ministers, Allan Grossman and John Yaremko, hold ridings which border on the park area and representations have also been made to them. However, there is the belief that Yaremko is only lukewarm in his opposition, and despite his public statement, no one is sure what position Grossman supports in the cabinet meetings.

A senior Conservative source close to the cabinet told the Citizen that no decision had been taken on the issue as of May 1 and it was unlikely the subject would be discussed again until Lawrence returned from a trip to Britain next week.

Dalton Bales, the Attorney General, also told a representative of a local ratepayers group that "there is nothing to report... there is no announcement to make."

The cabinet has had the tower issue before it since last August following a 15-month battle with the police and Metro Council pitted against local community groups and the Ontario Municipal Board.

Since April, 1970, the police have insisted that the Park is the only site which is both suitable and available for the tower. If completed, the tower is slated to

be part of a new Metro-wide communications set-up designed to create more frequencies to handle a greater volume of police radio calls.

Basically the positions are as follows:

the police say the park is the only site;

the residents say it would ruin the appearance of the park, that it could be located elsewhere, and that it would set a dangerous precedent for using parkland for non-park uses;

Metro Council has backed the police in their stand;

and the O.M.B. is very displeased with the police department's refusal to seriously consider any other site.



Allan Lawrence

After the O.M.B. Chairman, J. A. Kennedy, told the police to find an alternative location Metro Council appealed his decision to the Provincial Cabinet.

From time to time since then, trial balloons have been floated in the press on the cabinet decision. The latest one has been traced back to the office of Metro Chairman Ab Campbell. One source told the Citizen it may have originated with Campbell's chief aide, John Kruger.

The source said the cabinet has been wrestling with the problem recently and has sent out people to make studies of the various possible locations which include the Toronto Transit Commission right-of-way south of Summerhill, the Loblaw's parking lot on the north side of St. Clair east of Bathurst, and a secondary site in the ravine area near the park rather than on the elevated part of the park which the police want.

Lionstar dies

The Lionstar development planned for the Bloor-Dufferin area died quietly at City Council last Wednesday, but not before one more explosive community meeting over the project was held at Brockton School April 17.

Ward Four aldermen Tony O'Donohue and Art Eggleton both attended the meeting, called by Eggleton to discuss the possibility of the Lionstar area homeowners jointly applying for a high-density rezoning of their area. O'Donohue assured the people there — mostly the affected homeowners — that a quick revision of the Lionstar application in the name of the homeowners before the Council meeting would be favourably considered by Ontario Municipal Board Chairman J. A. Kennedy. "Mr. Kennedy knows that most of the people in this area bought houses on the assumption that the area would be redeveloped," said O'Donohue.

Eggleton tried to get a discussion going on setting up an area planning committee. He said that a planning committee could set down controls on such things as building heights and setbacks. The question of the desirability of high rises came up. "Look," Eggleton said, "You can get high-

density without necessarily going highrise. It's the density that gets you the money for your homes, not the height of the buildings."

Some of the residents had their doubts about Eggleton's proposal. They felt that putting restrictions on the type of development would have the effect of scaring off prospective developers. "The homeowners are interested in how much they can get. The developer is interested in getting as much as he can get," is how one resident succinctly put it.

The meeting ended in pandemonium after Ward Two alderman Archie Chisholm, whose ward borders on the Lionstar area, delivered a fiery denunciation of the whole scheme.

"People who want to sell have no interest in the quality of the development that happens after they're gone. These people have no right to sit on a planning committee. It's the people who are going to stay in the area who should have the say in how it's going to be developed."

Chisholm's remarks brought angry shouts from many of the homeowners. The meeting ended with no decision on the rezoning revision question.

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Shafting the homeowner

by Ernie Holwell

1973 — just 8 months away — is the year in which the Ontario government is expecting to complete its "market value" re-assessment plan for the province. 1974 could, therefore, be the year of its implementation, which suggests that the city council to be elected in December of this year will have a special role to play during its term of office. This special role should be to defend the interests of home owners and tenants who will receive the brunt of the disastrous effects of provincial tax reform.

Readers will recall that prior to the 1969 civic elections the Ontario government introduced a brand new system for assessing and taxing real property at the municipal level. Under certain provincial guidelines assessment has been traditionally a municipal function but, since January 1, 1970, even this role has been removed from municipal jurisdiction. Under the Department of Municipal Affairs the province has arbitrarily assumed complete control of all property assessment throughout Ontario, absorbing at the provincial level many of the personnel who were employed locally.

Those municipalities which came under the gun in the early

There's "little tolerance" for more corporate taxes — and someone has to pay the tax bill.

stages of the introduction of this new tax plan reacted sharply as it became evident that the new system was neither fair nor equitable. The small residential property owners were suddenly confronted with increased taxes amounting to double and triple their previous tax levies. These first reactions which were widely publicized were of such magnitude that the government was compelled to postpone full implementation of the plan (most particularly in Metro Toronto) until all properties had been re-assessed at their full market value. With a provincial election in the offing, Queen's Park had no alternative at that time.

Postponement, however, has in no way delayed the re-assessment portion of the full program. Quietly but steadily provincial assessment forces are hard at work re-assessing all properties at their full market value — a policy which

has been amply demonstrated as contributing to a shift of tax burdens, previously levied against industrial and commercial property owners, to residential properties.

This shift can best be highlighted by the published results of re-assessment for the Town of Ajax, a small but highly industrialized community which had an assessment ratio comparable to that of the City of Toronto, about 52 per cent residential to 48 per cent industrial. Residential assessment in this case jumped from almost \$10-million to over \$48-million while industrial assessment rose from \$9-million to only \$27.5-million, causing a change in the ratio of 52/48 to 64 per cent residential and 36 per cent industrial. A similar shift could very well take place in assessment ratios for the City of Toronto.

Metropolitan Toronto and the regional municipalities are cur-

rently empowered to strike two tax rates — one for residential and another for industrial and commercial properties. Under provincial statute local assessment departments have been directed to keep the residential tax rate at 15 per cent below that established for industrial and commercial properties.

As an example, the 1971 tax rates for the City of Toronto were:

residential about	\$105-million.
industrial & commercial about	\$106-million.

The new provincial plan decrees that there shall be only one tax rate applied equally to all assessment — residential, farm, industrial and commercial. An example of how such a single rate will operate can be seen by applying an average of the two existing tax rates to the assessment for the two classes of property — or half of the combined total which is 107.46 mills:

for residential assessment it would raise approximately	\$112-million.
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for industrial-commercial assessment it would raise approximately	\$ 99-million.
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It can readily be seen that the old ratio is destroyed and some \$13-million of the total tax load must be assumed by the residential population while the rich corporate sector is relieved of a substantial portion of their property tax. In simple terms it means that the home owner who pays \$400 in property taxes would be faced with an additional levy of \$50 under the single tax rate plan. Similarly, the tenant in an apartment where the property tax is comparable would have to pay an additional \$4.50 per month in rent to meet the increased tax.

By the simple expedient of restricting municipalities to a single tax rate, this kind of shift will automatically take place — a shift which is obviously not accidental. In the words of the 1969 Treasurer of Ontario, Charles MacNaughton, in his Budget Statement to the Legislature, "Looking to the future, it is apparent that there is little remaining tolerance for further increases in corporate taxation." New taxes reflected in the 1972 Budget Statement further reinforce this position. Civic candidates supporting the reform movement in Toronto will certainly need to come to grips with the full implications of Ontario's Tax "Reform" measures.

City Hall

by Jon Caulfield

Full of garbage

It's nice to have your parks full of garbage in the spring, especially in parts of the city where there aren't many parks. In Rosedale, where there are lots of parks, and where Council has spent more than half a million dollars this year buying a couple more small parks, it takes longer to fill the parks with garbage than in some areas south of Bloor and east of Yonge where there aren't many parks. But everywhere in the city, except in Forest Hill where residents traditionally hire private garbage men, parks have been dumps. Hopefully it will be cleaned up by the time this column sees print.

The garbage crisis came up at Council three weeks ago, April 12, when the strike was three days old. Alderman Karl Jaffary wanted Council to ignore its regular procedure, declare the garbage situation urgent and talk about it right away. Alderman John Sewell wanted to ask a couple of questions about what the Executive Committee, which handles the city's labor negotiations, was doing to settle the strike. Council didn't feel the situation was urgent or that any information about what was going on was needed. They proceeded with business as usual. Meanwhile, a private straw vote taken by the mayor indicated Council did not want to caucus to discuss the strike. By April 26 Council had not got together to talk about the strike.

There were 400 garbage men at Council April 26, a packed gallery, and the aldermen began seeing things in a different light. There were several sincere speeches about how awful the situation had become. All but one alderman voted to urge continuous bargaining until a settlement was reached. Sewell refused to vote for the motion because it contained an expression of confidence in the Executive's handling of the situation; he thinks they've done a bad job and that the city should appoint other negotiators.

Lack of Faith

The sentiments expressed by Sewell with his vote were shared by a number of other aldermen — Jaffary, Reid Scott and Archie Chisholm among them — who voted for continuous bargaining in spite of their lack of faith in the Executive or because they wanted to indicate that full responsibility for the way things have gone rests with the Executive. These aldermen and Sewell pointed out that the union first opened bargaining last October when it presented its initial list of demands to the city and that the city — the Executive — did not respond with a concrete proposal until last spring. "The last thing any union wants is a strike," said Scott.

But the city's failure to do anything about negotiating between March 17, when the provin-

cial government mediators said a settlement could not be reached, and April 6, a week after the union could legally call a strike if it wanted to, forced the union to take action. Chisholm underlined the Executive's postponement of any serious talk about the strike or a settlement. "Two weeks ago," he said, referring to the April 12 meeting, "we tried to get you people to talk about this." Against a background of the gallery packed with strikers he said, "Now everyone is suddenly so amiable about talking."

Confusion

It's not clear exactly what the Executive has been up to because they're not telling anyone. There was some confusion about which members of the Executive were actually involved. Alderman June Marks reported seeing Alderman Tony O'Donohue, an Executive member, on television implying that things would be different if he had a voice in the situation. But Alderman Fred Beavis, another Executive member, said that everyone on the Executive knew what was going on and agreed with the city's position. He said that he, O'Donohue and Alderman Paul Pickett had simply let Mayor Dennison and Alderman David Rotenberg handle the situation. It was all a little confusing. O'Donohue didn't explain why (according to Marks) he told the TV people one thing when (according to Beavis) something else seemed to be the case. Beavis didn't explain why he'd said at first that there were disagreements within the Executive about the situation and later said everyone agreed. Nobody really understood what was going on.

It does seem, though, that the crux of the disagreement between the Executive and the union is money. The mayor and Rotenberg have said that the city can't afford the strikers' terms. What Council can afford seems to depend on who you are from the mayor's and Rotenberg's points of view. Both voted in favor of selling city land at Gothic-Quebec to the developer there at bargain prices — considerably less than the developer paid for most other property in the land assembly. Both voted in favor of the city's purchasing a tiny bit of land in Rosedale for a park for more than \$9 a square foot; the city sold the same land to a developer a few years ago as part of a larger package for less than \$5 a square foot. As Jaffary pointed out later in the meeting, the Executive members are pussycats with developers. He mentioned the head of a large firm who'd been quoted in the *Globe* business pages as saying that the city doesn't even ask what it's entitled to from developers. But they are tigers with their employees, some garbage men who want a raise.

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More than half of Metro Toronto's senior citizens live in the City of Toronto as opposed to the five suburban boroughs. But less than one quarter of Metro's subsidized or government supported accommodation designed for old people is located in the City. No such accommodation is planned for or under construction in the City, although more is planned for the suburbs. People who have lived in the City for many years, who are now in increasingly unsuitable accommodation, must move to what are for them the unfriendly suburbs. Their only alternative is to stay where they are, join the five year waiting list for City accommodation, and wait for their more fortunate friends to die.

Senior citizens' accommodation is handled by the Metro Housing Department, which does little else but provide identification cards for the TTC (at the current rate of 80 per day) and administer the local Landlord and Tenant Advisory Bureau. The Housing Department does not, to the surprise and anger of many desperate people, concern itself with the chronic shortage of family housing in Toronto. To confuse the picture even more, the main operation of the Housing Department is delegated to the Metropolitan Toronto Housing Company Limited, a private company of which the Commissioner of Housing is the general manager.

Homes For The Aged

Two kinds of accommodation are provided: Homes for the aged and apartments. Homes for the aged are for elderly residents of Metro Toronto who are unable to look after themselves in the community but who do not require treatment in a hospital. Application for admission to a Home is made to the Metro Social Services Department. Successful applicants include the "ambulant" who can make their beds and walk to the dining room, those requiring bed care and the senile. The ambulant are usually sent to two of the three Homes that are located in the City, Lambert Lodge and Hill-top Acres. Those requiring nursing or bed care are usually sent to one of the three Homes in the boroughs. The senile are sent away from Toronto altogether, to Newmarket, where the death rate at 20.4 per cent is more than twice that of any of the other Homes. Thus the Housing Department maintains the Arctic tradition of sending the old and the weak out into the cold. In the real Arctic the abandoned die for the benefit of a community that cannot sustain them. In Toronto they are merely abandoned - marooned in a benign institution far from relatives, friends and familiar places.

Table 2 shows that of the available beds a minority is in the City; Table 1 shows that more than half of Metro's old people live in the City. The centrifugal distribution of inmates according to disability suggests that the City's old people may go first to a City Home, then to a suburban Home, and then far away to Greenacres Home in Newmarket, achieving a gradual separation from potential visitors. This may happen in practice; in 1970 about 10 per cent of the residents of City Homes were moved to other Homes.

Residents of Homes are charged \$12.85 per day, if they

can afford it. Most cannot afford to pay nearly \$400 per month. The defaulter accumulates a debt that is charged to his or her estate. Those who cannot afford their maintenance are deprived of their income except for a \$25 monthly "comfort allowance". They are entitled to all available services, including free clothing, medical and dental care, special diets, libraries and bingo. Capital costs of the Homes are shared equally between the Province and Metro. Operating costs are shared between the Federal Government (50 per cent), and Metro (30 per cent). Metro's share of operating costs in 1970 was \$2,140,047, or \$786 per resident. Of the 1,232 applications before the Medical Advisory Board in 1970, only 95 (7.7 per cent) were rejected. However, of those approved, 226 (19.9 per cent) could not be admitted to a Home, mainly because there was not enough room. One Home is under construction; it is in Scarborough.

Apartments

Most people over 60 require neither hospital care nor a special institution. But many do require special accommodation, for physical, social or financial reasons. Metro Toronto, through its wholly owned private subsidiary the Metropolitan Toronto Housing Company Limited, is in the business of providing such accommodation in the form of high rise apartment blocks with special design features including slow-moving elevators, bathroom grab bars, non-skid floors and unusually low kitchen counters.

Applicants must be over 60 and must have resided in Metro for three consecutive years prior to application. Monthly income must be less than \$250 for a single person and less than \$350 for a couple, although the actual application of this rule is a complex matter. Applications are processed in order of receipt in an extremely authoritarian manner. Misdemeanors, such as failing to enter one's correct telephone number or, horror upon horror, not entering one at all, are punished upon discovery by reversion to the bottom of the waiting list.

The rent structure of senior citizens' apartments is extremely complicated. For historical reasons the rents for the first 18 months are fixed and are in the order of \$50 per month for a bachelor suite and \$60 per month for a one bedroom suite. (Only couples may inhabit one bedroom apartments; bereavement of a spouse means a prompt transfer to a bachelor suite.) These 18 projects are subsidized by Metro to the extent that only \$25 per suite annual realty tax is imposed. In 1970 this subsidy amounted to \$477,466, or \$158 per suite. For the remaining projects rents are geared to income, which means that they are considerably higher, ranging from \$38.50 (bachelor) and \$67.50 (one-bedroom) to more than \$130 per month. Metro's 1970 subsidy for these apartments was thus only \$55,253, or about \$33 per suite for the year. The average income of applicants for these apartments is less than \$300 per month.

Most of the apartments are in the suburbs, the suburban proportion being greater than in the case of places in homes, as can be seen if you look again at Table 2. It is reasonable to argue that it is even more important that senior citi-

Housing Senior Citizens

by Felix Gifford



Suburban High Rise Senior Citizens Home

Senior citizens in the city have had an especially raw deal. They have helped keep Toronto humane and hospitable and, when they are in need, they are shunted out to the not-very-green pastures in the suburbs.

zens' apartments should be in the city than it is that Homes should be in the city. The location of a Home may affect only the frequency of visits by friends and relatives, and the view from the window, not factors to be ignored.

The location of any apartment affects the ease with which an old person may continue as part of the community that he or she may have enjoyed for many years. Furthermore, if a person likes walking through busy streets, people watching or gazing at store windows, the suburbs may seem cold and uncomfortable beyond description.

It could be that by locating Homes and apartments in the suburbs, officials of Metro Housing

Department are following the wishes of the people they serve. When confronted with their callousness in building facilities far from the people who need them, they reply that, in the last quarter of 1971, 65 per cent of the 3,291 applicants for apartments lived in the City, but only 44 per cent of all applicants expressed preference for a city apartment. However, their argument is probably false because the preference is invariably expressed only after it has been made clear that there is little chance of a place in a city apartment. More than one third of all applicants will consider only one location. In most cases the preferred location is one of the two complexes in the downtown area, at 423 Yonge Street and at

91 Augusta Avenue. The Yonge Street apartments - just above "the Strip" - could be filled twice over. There is a five year waiting list. The complex in West Lodge Avenue, near Queen and Lansdowne is also popular. The only suburban location that applicants will rather wait for than go elsewhere is the one on 175 Cummer Ave., in Willowdale.

There will be more than 10,000 applications for senior citizens' apartments this year. That exceeds the total number of apartments and will exceed by a factor of ten the number of vacancies. More than 6,000 of these applicants are now living in the city. No further projects are planned for the City, although more are planned for the suburbs. Details are not available.

The urgent need for suitable accommodation by a large number of old people near where they are presently living is confirmed by Mrs. Moyles, who runs a free accommodation bureau for senior citizens. The only difficulties she has arise because her clients do not want to move very far away from where they are. Mrs. Moyles is interested to hear of suitable accommodation in the downtown area. She can be reached at 923-5859 - until her grant runs out.

In a saner world we would cherish the old because we will be old. We would keep them with us - in our homes or at least near our homes. We would compel developers to provide a proportion of suitable accommodation. We would have out municipalities build in every neighbourhood complexes that include a small number of specially designed apartments, together with a day-care centre and a family health clinic. Metro Housing Department has the authority to expropriate land, a power they have not used since 1962. How about the ghastly lot at the south-west corner of University Ave. and College St. for a start?

A Raw Deal

One by-product of providing accommodation for senior citizens is that family dwellings would become available, thus helping solve the present crisis. May old people, especially widows, are living alone in six-room or larger houses, only because there is nowhere suitable for them to go. The number is not known but it could be as many as 5,000 in the City alone. The Ontario Housing Corporation in Hamilton is interested in this possibility and a study is being conducted there. On the other hand, many old people are happy in their homes but may have to leave because they cannot cope in some small but essential way. Often they could be kept in the community for less than the subsidy they would receive if they went into a Home.

My view of the Metro Housing Department is that its senior officials are well-intentioned but in practice they are officious and unimaginative. They are restricted by penny-pinching politicians, but they could be far more aggressive in pursuit of a reasonable service for Metro's elderly people. Senior Citizens in the city have had an especially raw deal. They have helped keep Toronto humane and hospitable and, when they are in need, they are shunted out to the not-very-green pastures in the suburbs.

TABLE 1: 1966 CENSUS FIGURES

	Population	Persons aged 60 or over	Percentage over 60
City Of Toronto	697,422 (37.3%)	109,923 (50.9%)	15.8%
Boroughs	1,171,289 (62.7%)	106,033 (49.1%)	9.1%
Metro	1,868,711 (100%)	215,956 (100%)	11.0%

TABLE 2: PUBLIC SENIOR CITIZENS' ACCOMMODATION IN METRO TORONTO (1972)

	Homes for the Aged			Apartments			
	Number	Beds	% beds of Total	Number of Complexes	Suites	Persons	% persons of Total
City of Toronto	3	1105	40.6%	8	1310	1702	20.2%
Boroughs	4	1618	59.4%	23	5576	6663	79.8%

The bicycle is ecological chic. The childish toy has grown into a liberal slogan. Europeans have always used bicycles, simply because they could not afford Lincoln Continentals, while North Americans gladly exchanged their bikes for cars soon after puberty.

Only during the past few years have lawyers, politicians and stockbrokers started cycling to work. The bicycle boom is the middle-class response to the urban transportation problem. Most of the poor are still riding the subways.

The use of bicycles for daily transportation is more or less confined to the downtown area. Only the hardest Scarborough housewife could cycle ten miles to the shopping center. In the suburbs, the bicycle is still reserved for children and sportsmen.

Cycling has become an important ritual within the food and body culture. Many executives are no longer resigned to heart attacks at 50. One Toronto bicycle shop proprietor observed that all ages, shapes and sizes are buying bicycles now. Even Grandma is out on the road. Cycling is fairly strenuous, but not exhausting, and it's a lot more fun than calisthenics.

Cycling is, however, a good deal more expensive than calisthenics. The most popular bikes at several Toronto stores are ten-speed imports priced between \$100 and \$120. Cycling enthusiasts are as fastidious as wine tasters; heavy American models are thought contemptible.

Bicycle theft has mushroomed along with sales. Metro police recently reported that bicycle thieves grossed \$440,000 last year, over twice the amount robbed from Metro banks during the same period.

Urban bicycle riding can be more a job than a relaxation. The cyclist must choose from a confusing array of models, hunt for convenient cycling space, and outwit the ever present robbers.

Bicycle Sport on King St. is a cycle shop for connoisseurs. At the moment there are no Canadian CCM bicycles in the store, though the owners are planning to stock a few in the near future. One nationalistic customer returns every week looking for a domestic product.

The store deals mainly in French, Italian and English bicycles. Their most popular item is the \$127.50 ten speed Peugeot; their most luxurious Peugeot costs \$210. The Italian racing bikes, the Legnano and the Donaselli, run to about \$250. Bicycle Sport will soon stock as Italian model, the Chiorda, which costs about half that amount. Their \$125 Spanish model, the Orbea, is equipped with amenities, like quick release wheels, usually found only on more sophisticated models.

Several different styles of English Raleigh bicycles are sold at Bicycle Sport, though owners Mike Barry and Mike Brown think that Raleigh's quality has been deteriorating during the past few years. Their Japanese models, the Sugino and the Pro-Ace, are typically well made and inexpensive, though not as fine as the Italian and French cycles. The Germans and Americans, according to Barry, don't manufacture good bicycles.

The most sophisticated cycles at Bicycle Sport are custom made by Mariposa Sport, a separate business owned by Barry and John Palmer. The frame for one of these hand made racers costs \$150; the total price is between \$400 and \$600. The brakes alone may cost \$90.

As the price climbs, the customer gets a

There have been dozens of others, but this is it —

The Definitive Citizen Bicycle Story

by Virginia Smith

lighter and lighter bicycle. Many of the best models are equipped with tubeless tires which are smaller, lighter and create less road friction. The weight of a cycle used for extended touring should not exceed 29 pounds. An ordinary three-speed bike weighs between 35 and 45 pounds. The standard ten speed Peugeot is 29 pounds; the best Peugeot weighs 21 or 22. A custom made cycle at Mariposa Sport weighs about 20 pounds.

Bloor Cycle and International Cycle are much larger operations than Bicycle Sport. Bloor Cycle, at Bloor and Dufferin, displays 300 bicycles in 200 different models. Less well-to-do customers may pause to admire the sleek \$575 Cinelli or \$550 Legnano, but they will probably end by

settling for an \$89.95 ten speed CCM. A humble three speed costs as little as \$50 or \$60. Kent reports, surprisingly, that his most popular bicycles are ten speeds in the \$100-\$150 range.

The selection at International Cycle, 2863 Keele, likewise ranges from the sublime to the possible. International's most glamorous model is the Poliaghi, a \$700 to \$800 Italian racing bike. No more than about 50 Poliaghis are produced each year. Al Tucker, a proprietor at one of the International's branches, calls his 10 speed CCMs and Orbeas "gap stoppers", middle ground bicycles between three speeds and sophisticated racers.

A \$500 bicycle sounds outrageous but looks beautiful. The finest racing bikes are

mechanical art objects. Bicycle styling, according to Paul Kent, has improved tremendously during the last ten or fifteen years. In the old days, most cyclists had to content themselves with one basic style, done in black and white.

Many novice riders are hesitant about the sinuous curve of the dropped handle bars on ten speed bicycles. They look strange and, what's worse, difficult to handle. The dropped bars, in fact, permit the rider a greater number of hand positions. The forward leaning posture required by the dropped bars conserves energy and maximizes speed.

Women's bicycles are always heavy and clumsy, according to a salesman at Bicycle Sport. The single crossbar of the man's model is replaced by two tubes running from the head to the pedals on English and Canadian ladies' bikes. The French model uses only one tube, but is still heavier than a comparable man's bicycle. The man's model is engineered more correctly. Modesty and traditional fashion are the only possible motives for a ladies' model.

Most bicycle shops do not handle used bikes. Bloor Cycle sells a few used bikes, but they are usually purchased from children growing out of their bicycles. Adults are usually advised to sell their bicycles privately. Those who can't afford even a new three-speed will have to work a bit to find a bicycle.

Classified ads and the *Bargain Hunter* are probably the best used bike markets. Once a year, the police department auctions off bicycles but as hundreds of people attend the auction selecting exactly what you want is near impossible. There's a used bicycle shop in the Kensington Market, where so-so bicycles cost about \$25 to \$30.

A cycling initiative... French racer in much time thread Street on a Sat probably a member Cycling Association affiliated racing club are classified as C any Senior rider v in the first ten in not won two B elite of the CC frequent races fro Italo Canadian Ra race at Eglinton ar 1:00 p.m. An In race at High Park May 22 at 8:00 a Bicycle Sport Britannia Cycling plains that C.C.A. competitive, since ing Club has absor Tucker at Intern admits that Intern teams".

Hardy but less be interested in the ing calendar. Six have been schedul first is a 210 mil bus to Portsmouth clude as many as Lakes Tour, a 22 Ottawa to Kingst 20 and 21.

Bloor Cycle is less arduous cycli week in May. Doug Mexico and back a group of about Caledon Hills. The



Bicyclenapping

There are more bicycles than automobiles in the city of Toronto, and bicycle theft has become big business during the past few years. In 1960, 5,720 bicycles were reported stolen; by 1970 reported thefts had jumped to 9,005. The figure for 1971 is 11,181.

Most bicycles are snatched by individuals for personal transportation. The best bicycles, however, are often stolen by organized groups. The chances of recovery are slight, since the bicycles are dismantled and resold. These bicycle theft rings, though still operating, are not as large as they were a couple of years ago according to Constable Fred Searl of the Metro police.

Searl recalls that one day, as he was talking to a North York school teacher, a few pupils came running up, shouting that bicycles were being stolen from the school. Searl looked up to see a panel truck and three men systematically cutting away the best bikes from the school bicycle rack. Nothing can stop a really determined bicycle thief. Searl worked on a case involving the theft of a \$450 bike, which had been stolen despite the owner's use of two strong locks and chains. The only solution is to bring your bicycle inside wherever you go, which is difficult in many situations. More employees might cycle to

work if they could be sure that their bicycles would be there at the end of the day. The Federal government permits employees to park inside its buildings. City employees must take their chances. Very few public places in Toronto provide secure parking for bicycles. City parking garages could easily have bicycle space.

Most cyclists must continue to depend on locks and chains. Bloor Cycle's strongest chain, which costs \$10, is six feet long and weighs two pounds. But a cyclist who has just paid \$100 to knock a few ounces off his bike may have some reservations about carrying two pounds of security. Bloor Cycle also offers a \$30 burglar system which goes off when the bike is moved.

Insurance is probably the only fool-proof protection for an expensive bicycle. Bicycles are covered by household insurance, which costs \$25 a year on \$4000 worth of property. The household policy protects your bicycle only on your property. Coverage for the bicycle when it is off your property costs only \$5 extra a year. Bicycles are not generally insured separately.

Because of the rise in thefts, Metro police are now registering bicycles in all police stations around Toronto. The bicycle's serial number will be recorded and the owner's social insurance number stamped on the bicycle.

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AT YOUR NEXT CALL NEPTUNE

A cycling initiate with an Italian or French racer in his stable doesn't spend much time threading his way down Yonge Street on a Saturday afternoon. He is probably a member of the Canadian Cycling Association, which includes 24 affiliated racing clubs. Participating riders are classified as Cadet, Junior, Senior B — any Senior rider who has not placed twice in the first ten in open races or who has not won two B races — and Senior A, the elite of the CCA. The CCA sponsors frequent races from March to October. The Italo Canadian Racing Club has organized a race at Eglinton and Dufferin on May 21 at 1:00 p.m. An International Cycling Club race at High Park has been scheduled for May 22 at 8:00 a.m.

Bicycle Sport is affiliated with the Britannia Cycling Club. Mike Barry complains that C.C.A. races aren't sufficiently competitive, since the International Cycling Club has absorbed all the best riders. Al Tucker at International Cycle cheerfully admits that International "fields the best teams".

Hardy but less competitive cyclists may be interested in the C.C.A.'s national touring calendar. Six extended bicycle tours have been scheduled for this summer. The first is a 210 mile marathon from Columbus to Portsmouth, Ohio, which may include as many as 1,750 riders. The Rideau Lakes Tour, a 220 mile round trip from Ottawa to Kingston, is scheduled for May 20 and 21.

Bloor Cycle is sponsoring a somewhat less arduous cycling tour during the third week in May. Doug Toner, who has been to Mexico and back on his bicycle, will guide a group of about 35 from Toronto to the Caledon Hills. The two day trip will cover

about 150 miles. The tour has been organized especially for novice cyclists. Toner will be teaching participants how to climb hills and generally navigate with their machines.

Bicycle Sport and Bloor Cycle also sponsor runs for cowardly or lazy touring cyclists. Bloor Cycle's Sunday trips are mini-tours of 50 or 60 miles. Bicycle Sport's May 7 tour, through the Dagmar Hills, leaves from Bayview and Eglinton at 9:00.

For solitary tours close to Toronto, Al Tucker recommends the Maple side road, the King side road, and Jane Street.

Most Toronto cyclists probably want to get only from school to the store on their second hand clunkers. City cyclists are constantly dodging cars, potholes and streetcar tracks. A rider who fails to slow down at the intersection of Spadina and College, for example, will have his possessions bounced and his teeth well rattled.

Rush hour traffic on Bloor Street is not quite as intimidating as it appears. There is nearly always a space wide enough for a bike between the traffic and the curb or parked cars. As you leave the traffic jam behind, feelings of victory and moral superiority more than compensate for the attendant dangers. At rush hour speeds, carbon monoxide poisoning is a greater hazard than collision. The fumes are almost palpable.

Metro has not done much to encourage the use of bicycles for either transportation or sport. At the moment there are only two bicycle trails in the city. The first, about a mile and a half long, follows the Eastern Beaches Boardwalk at Kew Beach to the foot of Coxwell. The High Park path, which uses some existing roads, runs

for a couple of miles. Stretches of two High Park roads, West Road and Spring Road, will be closed to automobiles on weekends this summer. Summer cyclists can rent bicycles on the Centre Island or bring their own, except on weekends, when the ferries are crowded.

The Scarborough Board of Control recently rejected a proposal to build an eight mile bicycle path on the Ontario Hydro right of way from the Warden Subway station to the new Metro Zoo. The path would have cost the borough nothing the first year, since Pollution Probe would have paid for its construction and Ontario Hydro taxes on the land. The board turned down the project mainly because the borough would lose the \$13,000 Hydro taxes in succeeding years.

Scarborough Mayor Robert White suggested an alternative three mile route through a chain of borough parks, from Ellesmere Road to Cedarbrooke park. Rodney Daw, a member of the Pollution Probe group, hopes that the three mile stretch, which will be constructed this summer, will be only the beginning of a more comprehensive network. Metro parks are natural sites for lengthy bicycle paths, since they are set up in a linear manner. Pollution Probe workers are now planning to ask the Metro Parks Department for the use of another five miles through Highland Creek Park to Colonel Danforth Park near Lake Ontario.

North York, according to Daw, is actively encouraging the construction of bicycle trails within the borough. A group of residents, who have applied for an Opportunities For Youth grant to finance a path, have been told to build it anywhere they want. Etobicoke, at the moment, has only

a short stretch of bicycle trail.

The City Parks department has not developed bicycle paths in downtown Toronto. Bicycles are forbidden in most city parks, but a lifting of the restrictions wouldn't help cyclists much, since downtown parks are tiny. The typical park might be good for an exhilarating twenty-five second ride. City parks, moreover, are crowded with mothers, children and other living things. Bicycles would be only a dangerous nuisance.

Paul Kent is currently circulating a petition, urging Mayor Dennison to create new paths for deprived city cyclists. Kent has collected about 2,000 signatures during the past three weeks. He plans to present the petition to the Mayor sometime during May.

Kent suggests several possible cycling routes. The Island network might be extended by constructing a trail from the Exhibition Grounds along Lakeshore Boulevard to the ferries. Kent wants to revive the proposal for a bicycle path along the old railroad belt line. The belt line, which starts north of St. Clair around Mt. Pleasant, cuts across Yonge Street and continues up to Eglinton, is currently involved in the Metro Centre land swap. The city considered the possibility of a belt line bicycle path two years ago. At the time, local residents rejected the idea because they feared invasion of their privacy and destruction of their property.

Kent also hopes that bylaws will be passed to restrict cars from certain city streets.

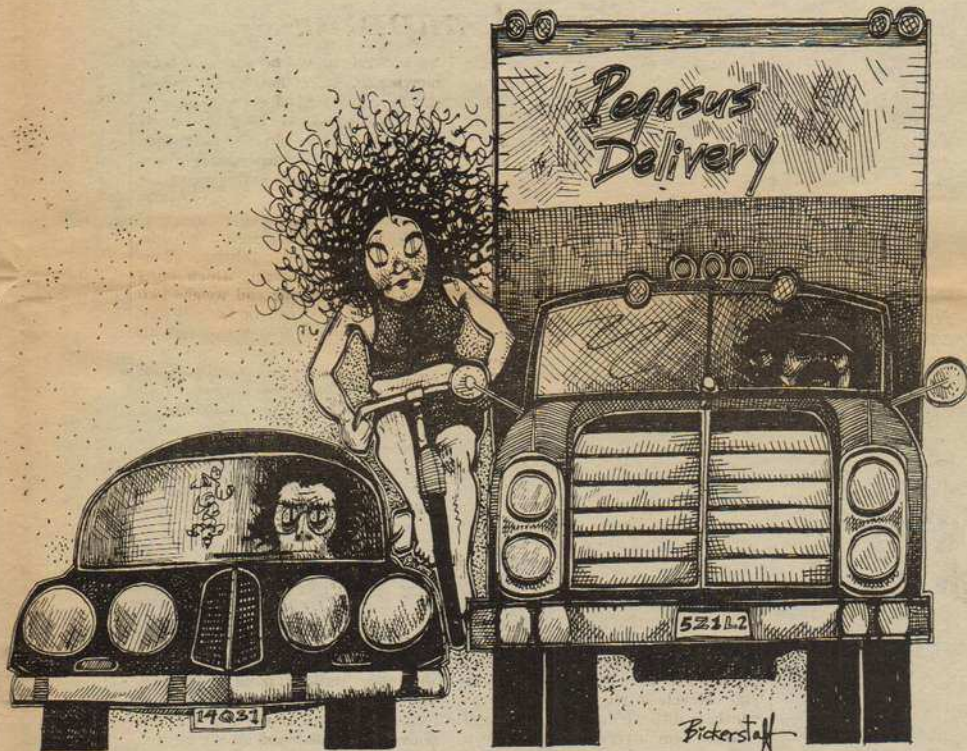
This proposal is perhaps the most important since it would clear the way for wider use of bicycles as transportation. No stretch of sylvan bicycle paths will solve the problems of daily mid-town cycling. At the moment Metro has no plans to create a bicycle lane on city streets. At some point in the future, a lane may be set aside for public transport; there is already a trial bus lane on Eglinton Avenue. Bicycles and buses might eventually share the public transit route.

A few European cities have already attempted to promote the use of bicycles for transport. Amsterdam tried a version of free bikes for everyone. The city distributed white bicycles and racks throughout the city. People are expected to leave the bicycles at a public rack when they reach their destinations.

Last summer CBL-TV introduced the Amsterdam experiment to Toronto by donating to the city two white bikes, marked as public property. Mayor Dennison gamely launched the project by taking one on a brief maiden voyage. The two bicycles were then simply left in a public place.

About two weeks later, Aldermen William Kilbourn discovered one of the bikes in a ravine as he was strolling through the park. He decided to put it back into circulation in the St. Lawrence Market. Kilbourn and CBL cameramen waited around for a prospective rider. The bicycle was gone within a short time, and hasn't been seen since. CBL personnel think that both bikes were eventually stolen.

Kilbourn thinks that only a little citizen "self-discipline" is required to make the Amsterdam experiment work in Toronto. The free bicycle system might even be applied to cars. Private cars "sit around depreciating for 23 hours out of 24". Cities can no longer afford to permit such conspicuous consumption.



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DO YOU KNOW WHAT I MEAN?

by Tom Hendry

COUNTER-BITCHING

A month ago I wrote "a St. Lawrence Centre operating at or above the level of Narrow Road To The Deep North could be of great importance to all of us" and that "in its role as a library theatre it ought to be allowed the chance to succeed and to bring us first-class versions of whatever its leadership desperately wants to put on and feels capable of mounting well". Two weeks ago, I described the Centre's tentative 1972-73 list - Twelfth Night, Touch of the Poet, Electra and two of Skin of Our Teeth, House of Blue Leaves, The Balcony, The Trial or The Ruling Class - as "lamentable".

Mr. Major has, in the interim taken me to task for inconsistency and lack of clarity in knowing my own artistic requirements vis-à-vis the Centre. By way of preface let me set out what I feel we may expect of a season.

1. Thematic unity: the fact that the plays are to be done in an adaptable unit set to be altered slightly for each production suggests that the plays have something in common. Diligent searching on my part has failed to unearth any underlying unity of theme in the suggestions given.
2. "Company-building" qualities: examination of many of the listed plays reveals them to be very close, in my opinion, to star vehicles and not the sort of plays which, through an even-handed distribution of roles tend to encourage - and even permit - artistic growth in the actors.
3. Reflection of Canadian dramatic reality: in the season announcement there is the phrase "and possibly a new play". In my opinion, the Centre has a responsibility to the Canadian playwright and must discharge it each season by placing at least one Canadian - not necessarily the author of a new play - alongside the authors chosen from the world repertoire.

In a recent conversation, Mr. Major responds to these requirements and defends his policies and choice of dramatic fare.

MAJOR: You make 3 points. The first has to do with standard - you use *Narrow Road* as a criteria here and the second has to do with the company; the third concerns the Canadian play. You've agreed that it is proper that the Centre's season reflects the plays I want to see done. As you know, the Centre has gone in the direction of classic theatre exploring those plays about which we think we have something new to say. In choosing the plays one frequently has to overlook personal preferences. For example, you may personally not like *Touch of the Poet* - just as many people last season didn't like *Narrow Road* but that doesn't necessarily mean that the play is bad or not part of world dramatic literature or inappropriate for a balanced season. When you speak of standards, are you talking about script values or production values?

HENDRY: Script values. For example, if ultimate value is the criterion for choice, I couldn't see how *Ruling Class* or *House of Blue Leaves* were in the same league with most of the others.

MAJOR: I'm not sure I would disagree with you there. Peter Barnes the author of *Ruling Class* is not an insignificant writer, but I'm not sure it speaks to us here in this city strongly and clearly.

HENDRY: You surely don't feel it makes a \$100,000 comment.

MAJOR: Quite so and I think it and *Leaves* have been eliminated, despite Guare's importance as a writer. The play has something to say about our 20th century reality.

HENDRY: Does it not demand a certain intimacy in its production?

MAJOR: That brings up a real problem. The Centre is a large theatre to fill up, with production and with people of size in the plays.

HENDRY: Mind you, *Marigolds* did well

and it's a small off-Broadway play... If you're on a kick of world classics and you want to include an American participation where are the Tennessee Williams', the Arthur Millers? Guare is on his way to being an important writer. So are a lot of Canadians. If you are going to offer the work of "unproven" writers as an artistic statement, why not make that part of the repertoire a Canadian statement? Recently, you said that you have no Canadian plays in mind, but I know for a fact you are considering some. Was this a misquote?

MAJOR: What's a misquote? I meant that at this moment in time I do not have a new play ready to be put on the stage. One point you made though I've taken very seriously: if we are going to do world literature then we do have a responsibility to look at Canadian dramatic literature and to include examples of it, on the basis of merit, as part of the larger whole. I agree with that.

HENDRY: Nevertheless, your administrative load, your directing duties and so forth make it unlikely that you will be able to kiss all the pretty girls. At what point will there be time for you to make the examination that will allow you to make responsible decisions in the area of Canadian dramatic literature? Your dramaturge, John Douglas, left the Centre last September and has not been replaced.

MAJOR: When we have the money to hire a dramaturge we will.

HENDRY: But in the scale of priorities that seems to be a fairly low one.

MAJOR: I'm suspicious of priorities. We have six or seven priorities. Producing, getting the actors, keeping up standards, these are all high on the list of priorities. Our basic problem is a lack of security; the Centre looks very solid and secure and well supported but in fact I feel our position is not as secure as that of Factory Lab.

HENDRY: Why do you say that?

MAJOR: Because as of this moment, for example, I don't have a budget approved for next season.

HENDRY: But that's outrageous.

MAJOR: Sure it's outrageous but it's related to the history of the Centre. If you look at it historically you find that the serious problems are financial. We now have enough experience after three seasons to know what everything costs and to come to grips with these costs. But the basic problem has always been survival, just making sure that there will be any kind of a season at all.

HENDRY: But without a budget how can you responsibly suggest you'll do any plays at all?

MAJOR: I have a budget. I just don't have an approved budget. I have to assume it will be approved.

HENDRY: Would you care to comment on the report that a group of businessmen have approached the Toronto Arts Foundation about taking over the Centre and running it as a business.

MAJOR: It's news to me. You say they want to run the Centre - the producing body - as a business?

HENDRY: That's the implication.

MAJOR: That suggests that we are not running it as a business now, which I don't agree with. Would their object be to make a profit?

HENDRY: Presumably.

MAJOR: I doubt if that's possible without cutting the company to the bone, doing three and four-character plays and allowing production standards to drop drastically. I don't think it's a possibility at all.

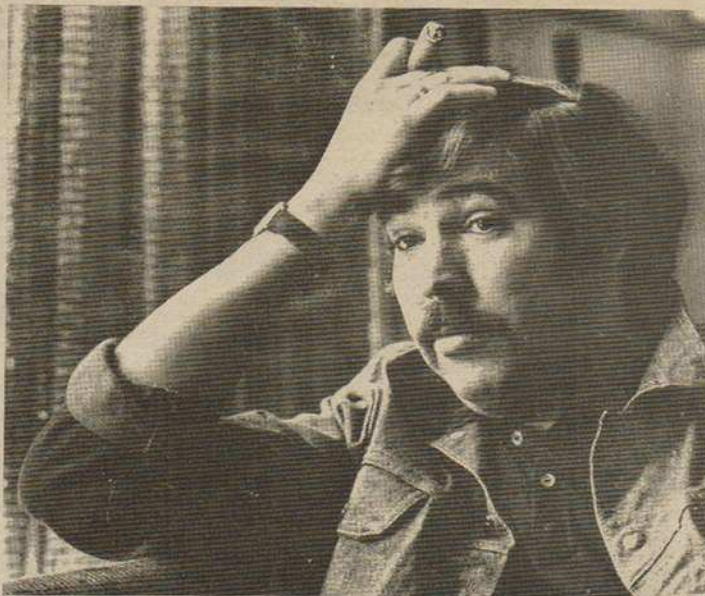
HENDRY: There's been a lot of criticism about the Centre's Board. That it is not representative and so forth. Would a committee of businessmen be more or less desirable here?

MAJOR: I think less. We're moving in the direction of a more representative, knowledgeable Board but it all takes time.

HENDRY: So you don't see a "strictly-business" approach as a way out of your insecurities?

MAJOR: No, I don't.

HENDRY: I will re-state my opinion. You should run the Centre and the Board should help you to do so. To get back to



Leon Major: the right to do plays that excite him.

photo by Jack McLeod

the points which prompted this discussion: since the departure of John Douglas, your dramaturge, the Centre's developmental pace has slowed to a full stop. There are no more workshop productions, no Canadian plays are scheduled. One wonders if this is an indication of a trend. If there is to be no more of this activity, what is to replace it in terms of the Centre's responsibility in the development of Canadian drama? Perhaps it's a mythology, but I've been told the Centre was chartered to produce Canadian plays.

MAJOR: That's not so. It's not in the Charter. Furthermore, I don't think you can equate the lack of emphasis on Canadian work, the lack of plans for a Studio for example, with the departure of John Douglas. Here in Toronto there are numbers of small theatres experimenting with new work - Factory, Tarragon. We don't have a place where work can be produced inexpensively, as they do. Their existence relieves us a little bit of the obligation to experiment as extensively as we might have to if they weren't there. That doesn't mean we shouldn't be doing readings of new work, nor of the obligation of seeing all new work in the city.

HENDRY: Does the Centre plan any direct participation in the work of the small independent theatres? They lack the "respectability" necessary for fund raising, for example.

MAJOR: That's not quite true.

HENDRY: Even so, you can raise money a lot more easily than they can.

MAJOR: It's all proportional. Our needs are much greater and \$20,000.00 is just as hard for us to raise as \$2,000.00 is for them.

HENDRY: But will we see some arrangement whereby the St. Lawrence Centre will give a hand and perhaps end up with an automatic option. There you would get an instant dramaturgic department - city wide.

MAJOR: I can't go into details because at this moment I'm in discussion with some of the small theatres on this very point. But what can happen and what I hope will happen is that we will be able to take part through helping with props, people, money - as an investment in playwrights. We've already given a certain amount of help - to the Factory for example - in the way of publicity, props and so on. The real problem is that we can't offer them a home - the Town Hall is simply not a studio theatre. But all I can say now is that the matter is under discussion and we hope to see something concrete soon.

HENDRY: So you do accept some responsibility towards the Canadian playwright?

MAJOR: I've never said we didn't.

HENDRY: So for the two slots still not fixed on the bill it would be fair to say you're still looking for something suitable in the way of a Canadian play, say a revival of something like *Creeps* or *For-*

tune and Men's Eyes, if not a new play?

MAJOR: Perfectly fair. I hope one of our plays next season will be a Canadian play that can take its place along with the other choices from the world's dramatic literature.

HENDRY: How would you state the Centre's responsibility to the Canadian playwright?

MAJOR: It will sound pretentious but I'll say it anyway. In this city we've never had a continuing company producing works of high quality year in and year out and capable of demonstrating and setting theatrical standards and of exhibiting a certain continuity as well. In England the writers thrive in an atmosphere where they learn their craft from the demonstrated work of existing writers in first-class productions. By providing the works of Chekov, O'Neill, Brecht we are giving our writers models of excellence. Does that sound pretentious?

HENDRY: Not particularly.

MAJOR: As a direct responsibility I would agree with you that we must produce existing Canadian work.

HENDRY: Is it really a problem to find work of stature?

MAJOR: It's not easy. Also I'd certainly like to do a couple of comedies. They're few and far between. *Yesterday The Children Were Dancing* is worth considering, perhaps *Bousille*, perhaps *Fortune*, perhaps in a couple of years *Creeps*.

HENDRY: But who will do the work for you of examining and recommending Canadian work? How soon will John Douglas be replaced?

MAJOR: We'll get a dramaturge as soon as we possibly can. Every week these new plays roll in. I try to read them all but...

HENDRY: How do you defend the Centre's position now that even conservative managements like Stratford are doing two Canadian plays this season.

MAJOR: Where?

HENDRY: "Mark" in the Studio, "La Guerre Yes Sir", at the Avon.

MAJOR: That's right.

HENDRY: Anyway, how do you justify placing yourself somewhat to the right of very conservative managements at a time when there seems to be a growing appetite for things Canadian in all branches of the arts - films, recordings, books and so on? Do you not feel cut off from the mainstream of what's happening?

MAJOR: I can't comment on Stratford's plans. I could point out that we do five plays, they do nine.

HENDRY: Two in nine - one in five.

MAJOR: You're making me uncomfortable - attributing positions to me "To the right of" - things like that. At the moment I have to deal with ends and means. The end has to be continuing production, a continuing company.

HENDRY: But wouldn't the inclusion of a Canadian play be a means of this end - at a time of rising nationalism?

continued overleaf

'Ontario College of Chaos'

by David McCaughna

IN DEFENSE OF ROY ASCOTT

"If Ascott goes it'll be a tragedy. That would be the end of the school," says an Ontario College of Art graduate who's now back teaching at the controversial school. But the possibility of Roy Ascott being thrown out of OCA appears closer to reality than many students and faculty members of the college wish to believe. The papers have been attacking the new regime and its beleaguered president, not only during the current suspension, but since the inauguration of the radical program. The Sun has taken after Ascott with a near-sadistic vengeance; some months ago it emblazoned *College Chaos* across the front page in three-inch headlines. Expecting to read about teacher-muggings or classroom fire bombings, one discovered that the Sun's complaint involved the destruction of some ancient plaster copies of Greek statues and rumours about the school's finances.

Of course upheavals are not a new clement at OCA. The

college has gone through more than its fair share of student power plays and administration clashes. But the current difficulties are particularly unfortunate in an institution that has been called 'one of the most exciting educational experiments in North America'. Many have been watching the developments at OCA closely. But it was this very experimentation and its implication that provoked fear and anger among the college council, who voted to suspend Ascott while they carry out an 'investigation' which many people interpret as a 'purge'.

Ascott swept away the traditional facets of an art college. Gone, for instance, are life drawing classes, a major staple of all classical art schools. Gone also are the rigid programs of classes. Instead there is a light lab, a cultural probe department and an emphasis on individual work and discovery. Some students were unable to adjust to the new freedom, they found it

difficult working without the discipline of the classroom. But a majority of students seemed to take readily to the new system.

Paul Savario, a fourth year student, found the new program extremely stimulating. "I really like the whole thing," he said. "I matured a great deal this year and I was treated much more as an equal than ever before." Paul strongly objects to the "unhanded and unethical methods" used by the college council in suspending Ascott and his vice-President Monte Kwinter. The sides have been clearly drawn and there is bitterness and anger in the halls of OCA these days. For a college that officially closed down two weeks ago there are a surprisingly large number of students still around. Ascott has become a hero for many students and faculty members. Pro-Ascott faculty members have organized a Positive Faculty Association, and a snap art sale to raise funds for the President's defence took in a

cool \$3,000 in one evening.

The changes that Ascott brought to OCA were sudden and some people see them as arrogant and heavy-handed. "Ascott bulldozed his way in without regard for people who had been here for years," said a girl student. "I like him and what's happened but the changes should have been slower and done with more subtlety. He attempted too much too soon and didn't build any bridges." It's true that a number of OCA teachers weren't asked to return last fall and in their stead were hired 'far-out' types like the much-publicized Frank Ogden whose class went on a 'survival' trip to the Bahamas and spent one morning watching the sun come up from the top of the TD Centre. His students are wild about him.

Then there is the argument about greatly increased apathy and absenteeism this year. A former OCA student who has been working there for the past

two years claims that before Ascott the apathy was much worse. "In the past," she said, "half of the first year would have dropped out by Christmas and by fourth year there would be about ten people in your class. When I was a student we would spend all our time down at the Pretzel Bell or sitting in the cafeteria. Most of the teachers I've spoken to say they've learned a lot this year. There is no question in my mind that the college has really improved this year. The Scholarship Shows indicate that some real work has gone on this year. The stuff they are doing now is very individual. Before you would see 800 copies of the same thing all hanging in a row. Now that kind of competitiveness is gone. A lot of the work is now coming from the unconscious and the namby-pamby stuff stands out like a sore thumb."

LEON MAJOR

continued from page 13

MAJOR: You're trying to pin me to the wall again. You say we must do one play per season - why not three? Why not five?

HENDRY: Highly desirable development. But at least one.

MAJOR: But we agree on this. And I'm looking.

HENDRY: But that's as far as you're prepared to go.

MAJOR: There. You see. Your response says I should go further. Make a more definite statement.

HENDRY: Let me rephrase: Do you not feel that a definite decision on your part that there had to be at least one Canadian play each year would lead inevitably to a restructuring of priorities, to the hiring of a dramaturge and so forth? You have made an artistic decision that there shall be settings and costumes, therefore, you have a designer. In the same way, a decision has to be made arbitrarily not that it would be desirable to have Canadian plays, or it would be nice but that, by George, there shall be Canadian plays.

MAJOR: In other words we should stop worrying about designers, actors, publicity and everything else and simply concentrate on Canadian plays. That's the only important thing? To hell with everything else? Is that what you're saying?

HENDRY: What I am saying is that in my view it is as important to present a Canadian play of stature as it is to have designers.

MAJOR: I might agree to that.

HENDRY: You agree, but you have no dramaturge.

MAJOR: You're assuming that because we have no dramaturge there's no work going on in that area.

HENDRY: I know what else you have to do and unless you're Superman...

MAJOR: I'm not Superman but I do work hard.

HENDRY: But even so, the results of the work are this: there is no studio, no definite plans for a Canadian play, and that says to me that things aren't getting

done. Have you for example done anything in the way of surveying French Canadian work that might be given, Germain, Marc Gelin, Tremblay all have a lot to say... If I may say so, your announced season appears a trifle modish.

MAJOR: A trifle what?

HENDRY: A trifle modish. At Lincoln Centre and at the Guthrie they do a Greek play, so now you're doing a Greek play, that's how it seems - a sort of ready-made instant dramaturgy. Further, at a time when resources are hard to come by, you choose to do *Twelfth Night*, which Stratford did five or six years ago rather than commission say a new adaptation making a playable work out of *Titus Andronicus*, which is never done.

MAJOR: That's an exciting idea... At the same time, I feel I have a few new things to say about *Twelfth Night* in terms of concept. Every play was done somewhere recently, so I don't feel I have to be bound by the actions of others.

HENDRY: Just to finish up on *Electra* - do you feel it is possible to present plays which are in effect dramatized sermons based upon a religion which is no longer with us? The other theatres who've tried have had their lumps, you know.

MAJOR: I believe that *Electra* is a great play with a lot to say about most human beings. It's not so specific about our society as is a play by Tremblay, for example. But it has great general things to say about human beings and the theatre remains an art about human beings. In my opinion *Electra* is a very contemporary play - about human beings. Some people think of theatre as making a political or propaganda statement rather than a people statement. Your play *You Smell Good to Me* is successful because it's about two human beings in conflict. It's other statements are incidental. I see *Electra* the same way. We are a classic theatre not a political theatre.

HENDRY: No one's asking for a political stance from the Centre. But a theatre reflects the preoccupations of its audience - and where is the Centre

reflecting the very real nationalism we see rising around us? Do you plead innocent by the way to the charge that the Centre is turning into a mini-Stratford? *Galileo* for example looked, sounded, was costumed like Stratford. There was even a gong at the beginning.

MAJOR: I plead innocent. Each season is an experiment. We've changed radically each year. It's too early to talk about policies. You'd think the Centre was an old institution set in its rut. Right now the policy is survival. In every area! I hope we never become an institution.

HENDRY: All right then how should the playwrights feel about the Centre? Right now they feel locked out!

MAJOR: Well, that's lousy. We've done their work. We're looking for more. What else can I do? At the moment we haven't announced a Canadian play but nobody's locked out. I exist from day to day. As soon as our survival is assured we'll be able to do more.

HENDRY: Aren't we getting into the old bind? In Africa the colonial powers said they'd grant independence as soon as the Africans were ready. But the Africans themselves finally decided they were ready and threw them out whenever possible.

MAJOR: I don't look upon the City as a colonial power and I don't think of myself as a black... well I'm not so sure that I don't come to think of it.

HENDRY: But at what point does desirability become necessity?

MAJOR: Our future survival must be assured this year. We must know we'll be here five years from now. If we don't get that assurance then...

HENDRY: But it seems a contradiction to say, as you have, that the Factory Lab is more certain of survival than the Centre, that the Lab has a very definite policy regarding Canadian plays, but that faced with survival problems you will go the other way and take refuge in a very conservative repertoire.

MAJOR: But I don't think next season is a conservative season! What's conservative?

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SCREEN GEMS

CABARET

by Beverly Gray

One could say "a star is born" and let it go at that. But *Cabaret* is more than just the smashing performance of Liza Minnelli. It is a sturdy, satisfying film adaptation of the Broadway musical hit. Not only does this film capture the dazzling decadence of the original, but in many ways it improves upon it. Under the direction of Bob Fosse, the filmed *Cabaret* blossoms into something as brilliant and as hard as a diamond.

Cabaret is based on Christopher Isherwood's Berlin stories by way of John Van Druten's play, *I Am A Camera*. Its complex lineage helps to point up the problem implicit in the material. *I Am A Camera*, the authors of *Cabaret* found a realistic depiction of life in Germany as it moved toward Nazi takeover. The action centres around a young English writer (representing Isherwood himself) who is repelled by the rising tide of anti-semitism. His opposite number is Sally Bowles, an irrepressible gamine caught up in the gay whirl of Berlin's nightlife, oblivious to the impending horrors of the Nazi regime.

In making the shift from dramatic play to musical, *Cabaret's* authors pulled off a daring trick. Moving from the fact that Sally works as a nightclub singer, they set before us a café that epitomizes the sordid glitter, the blind hedonism, of Germany in the thirties. This café — this cabaret — becomes a frame through which we see the interaction of the main characters. And its lewd Host, with his mincing voice and his grotesque white makeup, appears as a sort of satanic chorus. Leering, smirking, strutting, he tempts the weak to cast aside moral scruples and drink the wine of sweet oblivion.

Unlike most recent musicals, *Cabaret* does not try to fit its songs neatly into a dramatic context. People do not sing to each other on street corners, or fire escapes, or train platforms. Instead, the music belongs to the cabaret. This is even more true in the film than it was on stage; all songs not belonging to a theatrical setting are unceremoniously dropped.

The musical numbers which remain are noteworthy not for their beauty or cleverness but because they so unerringly express the underlying decadence. As the action on the personal level intensifies, the cabaret songs become increasingly grotesque. The Host's opening "Willkommen" is harmless enough, but the menage a trois routine, the "Money Makes The World Go 'Round" duet, the dance drag, and "If You Could See Her Through My Eyes" with its obvious poke at the Jewish Question, all reveal with greater acuteness the warped mentality of this period. And when, at the end of the show, Sally comes onstage to sing the title song, its words strike home to the audience, for they confirm her total embrace of the purely hedonistic life:

No use permitting some prophet of doom
To wipe every smile away
Life is a cabaret, old chum,
Come to the cabaret.

On stage, *Cabaret* proved to be stronger in concept than it was in execution. The two halves of the show — the personal,

dramatic half and the musical cabaret scenes — simply did not mesh. And in fact, aside from a very charming Jewish fruit merchant who was a new addition to the work, the characters were not very interesting on a personal level. It was only the unique brilliance of the cabaret frame that made *Cabaret* worth seeing.

The film version, however, has largely removed this problem. This is due in part to the nature of the medium itself. *Cabaret* is a montage of realistic events and their surreal mirrored reflections; through careful intercutting the screen can move us from one level to the other with perfect ease. In the blink of an eye, we are transformed from a cabaret mock-battle to a real beating on the streets outside and back again to the devil-may-care knockabout of the stage-show. This constant fluctuation between hilarity and horror is the essence of *Cabaret*, and director Fosse always remains aware of this fact.

Fosse has also succeeded in making the realistic subplots more interesting. It is regrettable that he has scrapped the Jewish fruit merchant and returned to the rich Jewish heiress of *I Am A Camera*. The idea — of horror encroaching upon the comfortable life of a German Jew — remains the same, but the fabulously rich young lady does not arouse in us the same sympathy that the merchant did on stage.

But Sally Bowles and her writer are marvelously enriched in the film. Michael York brings charm and sincerity to a rather anemic role, and, as Sally, Liza Minnelli is electric. Her musical numbers are wholly right, and her performance brings out both Sally's fierce, ugly egotism and the eggshell-thin innocence that keeps her untainted despite herself. The part of Sally Bowles is the sort that carves out great careers, and Liza Minnelli has not squandered this opportunity.

And the overall aura is right too. Joel Grey, repeating his Broadway role, is unforgettable as the Host. Fosse, a choreographer before he turned to directing, gives us tawdry, vaguely obscene dances that sustain the mood well. And he fills his cabaret with a gallery of wonderful faces, all of them vacant, all of them damned. *Cabaret* is a disturbing musical, one which leaves us not with a smile but with a cold shiver. Its success points towards new dimensions for the musical genre.

FROGS

by Wyndham Wise

Frogs is a movie that pretends to be about something that it is not. It is a second rate American

International horror film that has overtones of ecology, a popular and sellable item these days, and in that lies the pretension. What makes it all the more obnoxious is that 20th Century Theatres, which normally would disregard this film and put it in

minded and money grubbing. The suggestion is that the men folk are bad lovers to boot. Not surprisingly, the hero is also the best looking of all the males and of course more courageous and straight thinking, never one to panic in a tight situation. Two,

intelligence but it seems also that they have control over supernatural powers as well!

I find it curious that the Frogs enlisted help from their fellow members in the swamp, including the birds, yet missing are the swamps most populous inhabitants, the mosquitoes and flies.

All this is to say that if the people at American International were sincere in making an ecology movie instead of a commercial horror film for the purpose of making more money, they surely would have done a better job than this. I can't for the life of me expect, that upon seeing this film, the patrons of the theatre would rush home and start cleaning up the mess in abject fear of an army of giant frogs marching, or hopping as it were, down Yonge Street. This is silly, as Monty Python might say.

Another thing that struck me about the film. In George Orwell's classic *Animal Farm*, it was the pigs that betrayed the barnyard revolution and sold the other animals back to the farmers. Why the pigs? Because surely, of all the barnyard animals, they are the most repugnant to the majority of humans — smelly, unpleasant to look at etc. When the pigs betray their fellow animals we hate them even more because of our human associations. Orwell, as likely as not, chose the pigs for that specific reason. Not that I'm comparing Orwell's masterpiece with this idiotic film in any other manner than to suggest that this was probably the reason why frogs were chosen among the swamp creatures to be the focus of the film's attention. Precisely because of the human dislike of the creatures in the first place Snakes might have been chosen, but they're not as easily photographed in positions of power nor do they give the sense of kingly might as a giant bullfrog does. So in its own way, the film is exploiting nature, or to be more precise, frogs.



one of their smaller downtown theatres or the drive-ins, has placed it in its prestigious Uptown Theatre, hoping to make money on an ecology issue. Have you ever noticed that big business only gets interested in social issues when there is a profit to be made? Not surprising, but it doesn't improve their credibility level or give any marks for sincerity. Ah, but how money embraces strange bedfellows.

The basic plot line of *Frogs* is very simple and on the surface reminiscent of such excellent films as *The Night Of The Living Dead* and *The Birds*. An isolated island in the Florida everglades is populated by assorted unpleasant characters, all related in one way or another to an old man, a very rich, decrepit capitalist who rules his family like an army sergeant. Into this fold comes a young, handsome ecology-oriented reporter who is doing a survey of the swamp. For one reason or another (it is suggested for revenge), the swamp animals, led by the Frogs are massing for an attack. The rest is obvious. The attack comes and the film concentrates on one gruesome death after another, all photographed in loving detail. Our young ecology hero escapes, at least temporarily, leaving the old man in his mansion to face the advancing frogs alone.

Nothing very obnoxious here, but the implications are. One, the polarization of the ecology issue. The hero, a nature loving soul, who "just wants to be free," and who supposedly wouldn't hurt a flea, vs. a group of unpleasant shmucks, who not only don't give a damn about nature but are also constantly drunk, rude, cowardly, small

the implication that nature somehow is a moving force and chooses her victims in acts of revenge. The old man, who is confined to a wheel chair, makes a remark to the reporter that "Nature was unkind to me a few years ago". So what are we to believe, that because he pollutes the environment, physically and mentally, nature struck back at him personally, or that perhaps because nature crippled him; he is getting his own back by polluting the swamp. This argument about cause and effect might sound silly, but the implications are even sillier. And three, that the creatures of nature have reasoning facilities equal to man's and would ignore their natural enemies to concentrate on the common foe, man. The telephone lines are dead from the outset of the movie, increasing the island's isolation and implying the work of unseen hands, or perhaps webbed feet, yet at the end of the film, with the old man alone in the house, the phone rings twice. The old man picks up the receiver, but the line is dead. Not only does it seem in this film that the creatures in nature have reasoning

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THE STAGE

CANADIAN THEATRE CENTRE:
AN EVALUATION

by David Gustafson

Down with the C.T.C.! Now before that's dismissed as a radical slash, consider what most people have been talking about privately: 1. the Centre's record, 2. the only real positive possibilities for the Centre, and 3. how the money might be better spent.

In the past three years, the

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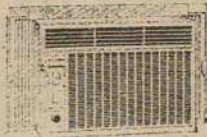
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Centre's productivity and usefulness have continually diminished. This is due partly to increasing costs and decreasing subsidy, but, according to Board Member Paul Thompson, most of it is due "to a lack of definition, a lack of directives from the Board, it's a nothing. There's been complete dissatisfaction with what's come out."

What has come out? Last summer, a wordy treatise on what the Centre might be doing and a long list of ambitious projects. So far, two have been completed and passed on: a list of names and addresses of Canadian Playwrights and a general membership list. There has been one issue of *The Stage in Canada* and that was sent out in a wasteful, tasteless format that would embarrass an 8th Grade Journalism class. Furthermore, if the information it contained wasn't irrelevant to most members, it was obsolete. And then there was a summary of a playwright's meeting. In progress: a list of names and addresses of directors and designers (most of whom are already identified in the general membership list), and Connie Brissenden's annotated list of Canadian Playwrights (needed). For this, the only obvious evidence of activity, the membership and arts council forked out \$87,871 for 1971-72 and will presumably spend another \$70,500 for 72-73 (but for what?)

It seems self-evident that the most useful function of the Centre would be to serve as a clearing house for information — published on a regular basis — at least monthly and focused on who's doing what, where and when? and what are the needs of the people at work in the theatres? If it has to be mimeographed, fine, but there should be a steady up-to-date flow about the nuts and bolts of it all. (Furthermore, there's no reason why an editor couldn't be hired for \$5-6,000, one-third the current fee, which would free more money for mailings.)

In a sense, though, that's where the Centre dies — lack of any unique function (presently, lack of any function at all). Information about the theatre business is already available in a number of active publications like *Performing Arts* (though it's audience-oriented, a bit bland, and too infrequent as a quarterly — however, with a little extra money it could become a monthly); the *Equity* Newsletter is reliable for casting information at the union-level and their records of actors' whereabouts are the most accurate in the

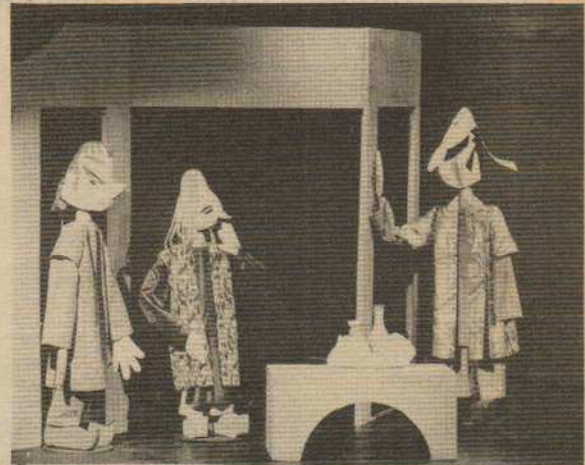
country (they're also seriously contemplating putting out a new directory); then there's *That's Show Business* which is new, but ambitious and actively seeking to expand and refine its informative content (not bad for a bi-weekly run by a staff of one).

There are also a number of newspaper columns across the country that keep track of theatre people and progress, and, of course, most theatres exchange their own press releases. In other words, newer forms of communication have superseded the C.T.C.

In terms of the money that appears to be dead-ending at the Centre and that which is being spent on the narrow field of playwrighting (considering the Centre's diverse membership), it does seem that meagerly-subsidized theatres like the New Play Centre, Pier One, and Passe Muraille are doing more for Canadian Playwrights than compiling lists and that their assistance to playwrights, in the form of productions, is more deserving of the subsidy now given to an observing organization like C.T.C.

It also seems that the "list" — project and that some of the Centre's subsidy might be more appropriate in the hands of a group like the Playwright's Co-op, an extremely functional and productive organization that is not only run for the playwrights, but by the playwrights (and not by a Board made up of artistic directors). The Co-op has proved itself, even with limited funds: under the ambitious leadership of Daryl Sharp, the group has duplicated over 35 different plays and has sent out over 1,000 copies of them to professional and amateur theatres and to individuals. The result has been that six professional and three amateur Canadian productions have definitely been scheduled and a number of others are strong possibilities. So it's a service organization that's doing something. That's the place for lists and a playwright's newsletter, and, given a little money, they could do it.

Once upon an ancient time, the Centre was busy, in fact one of the issues of *The Stage in Canada* listed 27 projects in progress. Some of those may have been duds, but at least all aspects of the theatre were served with an expansive and expanding program. Ideas were abundant and things got done. Now, either the Board must define a new policy of action that can be carried out, or someone should pull the plug.



CANADIAN PUPPET
FESTIVALS

Canadian Puppet Festivals, one of the few professional Puppet Theatre companies in Canada reports a busy season from their headquarters on Marlborough Avenue.

The company is completing a run of fourteen weeks at the Town Hall in the St. Lawrence Centre with their Maxi-Puppet version of *Aladdin*. These performances, under the auspices of Young Peoples' Theatre are being given to school children bussed to the Centre during school hours.

Aladdin also had a very successful week's run at the National Art Centre in Ottawa, selling out four out of seven performances and getting good reviews to boot. A bi-lingual School production is presently on Tour in the Montreal and Ottawa areas. This is a Canadian West Coast Indian Legend "Why There Are No Frogs in The Queen Charlotte Islands" and will be playing in schools in and around Toronto in May. The "Frogs" was also presented with the Hamilton Philharmonic Orchestra, since the music was specially composed for the puppets by Robert Fleming, formerly with the National Film Board and now Professor of Music at Carleton University. The puppets also performed with the Orchestra with their mime version of "Pulcharella" set to the Stravinsky music. Both organizations are talking of a return engagement.

At their busy spring season draws to a close, Leo and Dora Velleman, founders of Canadian Puppet Festivals and their seven puppeteers are getting up steam for their next venture: Plans for a permanent puppet theatre in the City, a week-long appearance at Theatre Festival '72 in Saskatoon and an appearance in Europe.

The Vellemans and two professional puppeteers from Vancouver, Luman and Arlyn Coad, of Coad Canada Puppets have been invited to represent Canada at the 11th International Congress of Puppet Theatres in September of 1972 at Charleville-Mézières in France. The European tour is sponsored by the Department of External Affairs and a series of additional appearances at Puppet Theatres and cultural centres in England, France, Germany, Belgium and Holland has been arranged by David Haber

of the National Arts Centre.

If all this means acceptance after twenty-one years of work, it's about time, according to Dora Velleman, Artistic Director of the company. "We never have treated Puppet Theatre as though it were a step-child of adult theatre" ... "Each production is very carefully planned to appeal to our entire audience ... that means the adults and the children that they bring along ... and they deserve the very best that we can give them." ... "this means painstaking rehearsal, infinite attention to detail, long hours, hard work, re-writing, re-taping, polishing, and re-staging if necessary."

"We are immensely helped by the confidence of the impresarios who ask us to perform for them" ... continued Dora ... "and the fine actors who respect our work and voice our tapes for us ... such as Jack Creley, Kate Reid, Bruno Gerussi, Jean-Louis Roux, Paxton Whitehead, Guy Hoffman, Jane Mallett, Billie Mae Richards, Frank Perry, and the late Tommy Tweed"

This insistence upon top quality has led to increasing support from the Ontario Arts Council, the Canada Council, the Cultural Exchange departments of both the Province of Ontario and the Federal Government and from the general public.

After Europe ... what's next? According to Leo Velleman, general manager of the non-profit Foundation, ("Like Stratford ... only smaller ...") is his usual quip) the next projects are a tour of schools in Newfoundland for the Arts and Culture Centres of that province and a continuation of one of the favourite tours that the Company has been running for the past three years. Back to Northern Ontario and hopefully further West ... "Tremendous mileage ... but great satisfaction and fantastic audiences ... we love 'em". This last comes spontaneously from the husband and wife team who have built one of the most lively and creative theatre companies on the Continent ... Happy Twenty-first Birthday!

THE STAGE

NEDERLANDS DANS THEATRE by Dianne Buxton

I was very disappointed on arriving in Ottawa to find that the Monday evening program of April 24 was changed. Seeing one performance is only a glimpse of a company, and I had been looking forward to seeing the program previously offered, *Mutations* by Glen Tetley and Hans Van Manen of the Netherlands Dans Theater, and *Journal*, choreographed by Louis Falco of New York. *Mutations* was performed, but *Journal* was replaced by *Tilt*, a slightly entertaining piece for three couples by Hans Van Manen danced to Stravinsky's Concerto in D for String Orchestra. The lack of variety in movement had therefore to be suffered not only throughout *Mutations* but throughout the entire program.

Fortunately, the dancers of the company are more than competent to give *Mutations* the texture and dynamics lacking in the choreography. Johan Meyer, opening the piece with a long

solo, is beautiful to watch. The entire piece is performed with no personal interplay among the dancers: the expression relies not on portraying emotion, but on the quality of movement given by the dancers. *Mutations* of what? — I was wondering throughout the piece — the costumes confuse this issue rather than clarify it; the first section of dancers appears in white unitards and the second movement is a solo on film danced in the nude by Gerard Lemaire. The choreography here is very simple, consisting mainly of cleanly performed turns and leaps. It is shown in slow motion, and this, together with the nudity, enables one to experience the dancer's strength and vitality as tangible, as opposed to the distant admiration one can feel for classical perfection in pointe shoes and other cliché ballet props and costumes.

The following movements varied from more unitards with

connotations of futuristic human form and states of mind, the test-tube children types etc., three ladies in flesh coloured underwear, and two men in the nude, who later appeared in large plastic suits complete with umbilical cord. Their significance became more obvious as their sequence was followed by a male-female duet done in the nude, but again, the duet which could be an expression of human intimacy, is performed with no emotion at all (nor was it in previous performances I have seen of this piece). I was left confused again. I could attach my own point of view on who

was a mutation of whom but I prefer to leave a performance with the feeling that the choreographer has said something direct, rather than offered a case for analysis. The dancers' capabilities are far beyond the levels of this production.

Tilt, for all I cared, could be called "Etudes in Pastel", or "Rendons at Tea-time". Three couples performed a variation for six dancers divided into three pas de deux. A pas de deux was then done simultaneously by the three couples, and the male variation from the first movement was repeated by the three girls. The ballet was then completely repeated with sexes transposed. The men wore blue and the girls wore pink. It was mildly humor-

ous (could have been hysterical), choreographically boring, and extremely danced (technically). The idea behind *Tilt*, male roles being interpreted by females and vice versa, or couples interpreting pas de deux differently from other couples, has a simple and "real" meaning, that is, people do it. But the piece was basically untheatrical and dull.

Being aware that I was seeing probably the worst of the company's repertoire, I regret that they did not stay in Canada for two or three weeks and present a variety. As a company it can offer more to an audience than most of what is produced in North America. But then, Canada does have a reputation for not being an audience.

WILLIAM BENDS by David McCaughna

The world is a madhouse. Nobody is about to deny that. It would naturally follow that mental institutions are the perfect microcosm and it is becoming evident that a number of writers have discovered this locale. What, one wonders, could be more appropriate than a cross section of loonies wearing their hangups on their sleeves. Sounds good for 'zany comedy.'

Sheldon Rosen's *The Wonderful World of William Bends Who Is Not Quite Himself Today*, at the Tarragon, is set in an asylum.

The title character, Dr. Bends is suffering the pains of the world and experiencing difficulty distinguishing himself from a rug. There's an irritating wide-eyed girl and the necessary lecherous psychiatrists among the assortment of inmates. Skits about lecherous psychiatrists seem to be a staple of the Bob Hope Show and this one even comes conveniently equipped with his own Carol Channing, brought off quite well by Gwen Thomas.

TWWBWINOHT doesn't come off. Director J. B. Douglas

has made every frantic attempt to turn it into the comedy it isn't. The occasional one-liners are only vaguely amusing. It is as though someone along the line had trouble deciding if they were dealing with a 'mad'

comedy or a psychodrama. The characters are basically uninteresting and don't create an impression of any substance. Playwright Rosen proved he could do better than this in his plays last fall at the Poor Alex.

SHAW FESTIVAL

by David Gustafson

Brian Doherty, Founder of the Shaw Festival, became a sod-buster a few weeks ago as ground broke for the new 800-seat, \$3 million theatre that will become a permanent home for the Festival. While bulldozers and cranes are pushing mud and steel this summer the 11th Festival Season in Niagara-on-the-Lake will present three comedies in the old Court House Theatre, ten music concerts in St. Marks Anglican Church, and a Shaw Seminar in both. As with last year, the first mounted production, which this summer will be Shaw's *Misalliance*, will tour before its run in residence. The touring schedule includes appearances at the National Arts Centre in Ottawa, Theatre Maisonneuve in Montreal, Nazareth College in Rochester, New York, and the John F. Kennedy Center for the Performing Arts.

The Shaw Festival will be the first Canadian and the first foreign company to appear at the Center in Washington D.C. According to Calvin Rand, Festival President, "we are delighted to have the opportunity to extend our U.S. touring operations in this manner. The Kennedy Center engagement is not only a great honour, but emphasized immeasurably the international significance of the Festival."

While *Misalliance* is touring,

Donald Davis will direct the Kaufman-Ferber hit, *The Royal Family* which will open the Niagara-on-the-Lake season on June 12. Then, Paxton Whitehead, who will have mounted *Misalliance*, will stage *Getting Married* which opens July 16 and will run in alternating repertory with *Misalliance* when it returns from Washington for an opening on July 19. The third annual "Music Today" program, with contemporary, traditional and percussion performances will run August 5 through 19. The selections will be different for each concert. The eighth Shaw Seminar is set for August 4 through 6.

It takes about an hour and a half to drive from Yonge Street at the Gardiner to the Court House in Niagara-on-the-Lake, and the high quality of production at the Festival makes the 85-mile trip well worth the effort. There's an added advantage in the pleasure that can be experienced by arriving early to explore tiny shops, wander along quiet, scenic streets and the waterfront, and savor a casual dinner. There is certainly more atmosphere there than in Stratford. Some people stay over or come back to catch the Canadian Mime Theatre — an exciting company that's unique in the Western Hemisphere.

With the choice of plays and the activity on the new theatre it's a good summer to go see and enjoy the Festival.

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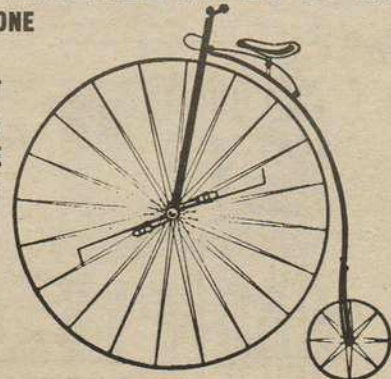
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MUSIC

By Michael Schulman

KEEPING UP WITH TORONTO'S TEMPO

Toronto's pace of musical activity has lately achieved such a *presto* tempo that some co-ordinated scheduling of concerts may be necessary to avoid repetitions of what happened on April 13, when at least four different events could reasonably claim the attention of Toronto's concertgoers.

Zara Nelsova

Making a difficult choice, I passed up the Canadian Brass' concert at St. Lawrence Centre and the Faculty of Music Opera School's program of staged excerpts in order to enjoy a recital at Eaton Auditorium by Canadian-born cellist Zara Nelsova. Her program included such favorites as the Franck *Sonata in A* (originally for violin, but authorized for cello by the composer), Tchaikovsky's *Rococo Variations* and familiar encore pieces like Popper's *Elfin Dance* and Debussy's *Fille aux Cheveux de Lin*. While her playing approached neither the febrile romanticism of Mstislav Rostropovich nor the robotlike accuracy of Janos Starker, Nelsova's musicmaking was eminently satisfying — honest, warm and healthy.

New Music

The fourth event of the same evening was also the fourth in the series of New Music Concerts at the Edward Johnson Bldg. Concert Hall. This, the best-balanced program in the series thus far, featured three works by composer-trombonist Vinko Globokar (who combines French birth and German residence with Yugoslavian citizenship) and one each by Norway's Arne Nordheim and French-Canadian Gilles Tremblay.

On the afternoon of the 13th, I sat in on a pre-concert rehearsal of the Tremblay piece and two of the three by Globokar. Globokar is an amazing virtuoso who, using some 10 different mutes and, occasionally, his own voice, made some bizarre, unbelievable sounds emerge from his trombone. His two ensemble pieces, *Accord* and *Correspondences*, belied their concordant titles by grumbling, growling, sometimes shouting. Like his chosen instrument, Globokar's music has a distinctive personality — aggressive and often uningratiating, but still an individualized voice to be recognized and reckoned with.

Very different were the delicate atmospheres pervading much of Tremblay's *Le Sifflement*... for flute and percussion (full title, in English: "The Whistling of the Winds, Bearers of Love"). The eerily beautiful whistling effects were brilliantly realized by flutist Robert Aitken, Artistic Director of the series, who can somehow translate the most indecipherable notations into sound. John Wyre was Aitken's energetic collaborator in Tremblay's somewhat overemphatic percussion

part.

Array One

At this point, I must mention the high *E* that was an uninvited intrusion and distraction at the Edward Johnson Bldg. Concert Hall on April 13 and again on the 20th. I don't recall having heard it previously, but this high-pitched whistle, attributed to pressure within nearby pipes, is unconscionable in a building constructed for musical performance.

On the 20th, together with



Zara Nelsova — "warm"

the whistling *E*, a group of six young composers billing themselves as "Array One" presented a program of their own works. Array One might have been cha-

already cadaverous sound-structure.

Toronto Symphony

Cadaverous has to be the word for John Weinzweig's *Wine of Peace*, performed by the Toronto Symphony (April 18-19) on the same program with Robert Turner's vacuous, thankfully short *Episodes* and Brahms' 4th *Symphony*. Brahms' magisterial craft and substance served as an object lesson to those in the audience who would program any and all Canadian music, even music lacking substance (*Wine of Peace*) or, even worse, both craft and substance (*Episodes*).

Festival Singers

How musicians must hate it when, after polishing their performances to an unblemished and brilliant finish, they are faulted for just that very sheen, that shadowless surface perfection. On April 22, at Hart House, Elmer Iseler's Festival Singers sang a program which included a Gregorian Chant and music by (among others) Orlando di Lasso, Hindemith, Orff and Britten, all of it performed with the same cool, unrelenting blandness. In obliterating all the stylistic and expressive differences between the 12th, 16th and 20th centuries, Iseler and his 38 hand-picked professionals sounded like nothing so much as a miniaturized version of the Mormon Tabernacle Choir. (The real problem is that I feel Iseler



Festival Singers — "cool"

ritably dismissed without further mention if they had not deliberately drawn so much attention to themselves (and a sizeable audience to boot) by intensive leafletting and placarding.

Each of the first four works (I didn't stay for the last two) proved dreadfully imitative of the intellectualized post-Webern plink-and-plunk school with just a bit of babble-a-la-Berio thrown in. Incredible that these young composers (all in their twenties), with hormonal juices still presumably pouring from their glands, should have chained themselves to an "established",

might consider that a compliment.)

The one "encore" piece (unlisted on the printed program), Murray Schafer's *Epitaph for Moonlight*, was also the only work performed that made a virtue out of bloodlessness with its effective ethereal, outer-spacey choral hums, moans and whispers, spookily capped by the unprogrammed (?) wail of a police siren outside at the very end of the piece. (I understand *Epitaph* will be performed by the entire Mendelssohn Choir, of which the Festival Singers form a significant hard core.)

Those ubiquitous Toronto Symphony percussionists, Robin Engelman and John Wyre, added some unobtrusive coloration to the Schafer piece as well as in the Gregorian *Te Deum* and Orff's *Laudes Creaturarum*. On this occasion, they were joined by Michael Craden, another member of their "Nexus" percussion group. The Toronto Symphony was also represented by Principal Cellist Peter Schenkman, who afforded a sonic change-of-pace as he unsteadily sawed through solos of Bach and Hindemith.

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Bloor-Bathurst Information Centre — Free information, counselling and referral services for health and medical care, immigration problems, tenant's rights, family problems, drug and alcoholic problems, child day care, or anything else that requires special knowledge or a specific skill. Law students and a graduate architect available, and the Centre operates a free store. Drop in at 866 Bathurst Monday through Friday, 10 a.m. to 10 p.m., or call 531-4613.

Co-operative Information Centre — Centre in downtown Toronto for the exchange of information on co-operatives; includes literature, lists of contacts, theory and practice ideas, organizational case histories, legal lore and financial facts about co-ops of all kinds. Individuals and groups with questions or experience with co-ops are invited to call 368-6890 or come to the office at 237 Queen Street West, second floor. Hours: 1:00 to 5:00 p.m., Monday to Friday, until May 31.

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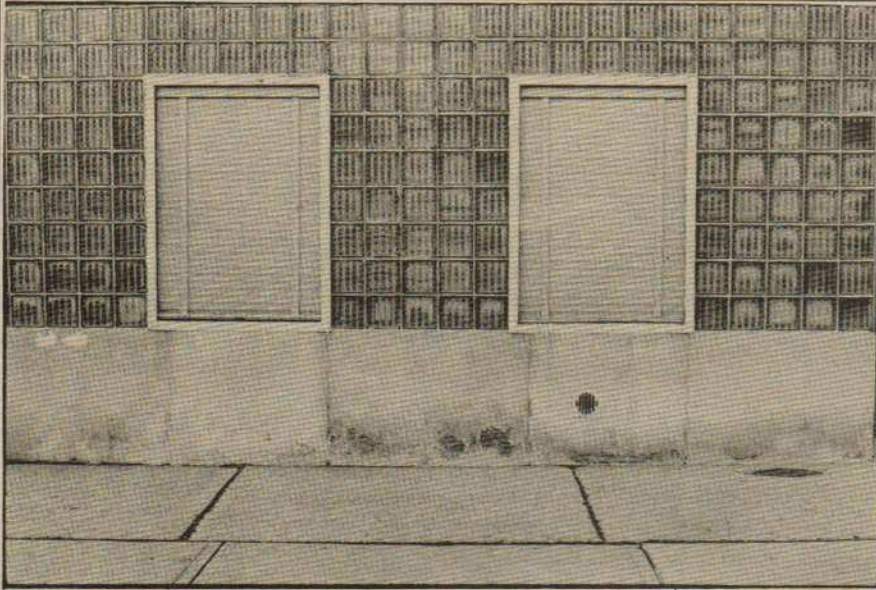


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MISCELLANEOUS

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The Citizen invites community service groups (co-op, non-profit, community-run, etc.) to submit pertinent information on their services and activities for listing in this directory. Items should be concise but include all necessary information and will be run free of charge. Mail to: Citizen Directory, Toronto Citizen, 171 Harbord Street, Toronto 4, or call 532-4456.

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MISCELLANEOUS

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THURSDAY, MAY 4

1 p.m. to 6 p.m. — Photographs of Women by Women — Baldwin St. Gallery of Photography. May 4 - May 22 — Saturday, Sunday, Monday.

7:30 p.m. — Supporters of L.I.P. to discuss extension of L.I.P. grants. St. Lawrence Market Hall.

8 p.m. — Homosexuality: Myth and Reality. Sponsored by Community Homophile Association of Toronto. Town Hall, St. Lawrence Centre, 27 Front St. E. Free admission.

8 p.m. — St. Lawrence Hall, public meeting on the possibilities for extensions of Local Initiatives Projects.

8 p.m. — Cole Porter's Anything Goes runs at Cental Tech, (Bathurst and Harbord) until May 6. 531-5781.

8:30 p.m. — John Raitt returns in the Rogers and Hammerstein musical Carousel at the Royal Alexandra until May 6. 363-4211.

8:30 p.m. — Jean Barbeau, Quebec's hot new playwright hits Toronto this month in both French and English productions (see also May 11, Poor Alex). In this French-language production of Le Chemin de Lacroix, the emphasis is on the problems of police brutality in Quebec, and what kind of French a Quebecois should speak. Until May 6, Le Theatre du P'tit Bonheur, 95 Danforth Avenue, 466-8400.

8:30 p.m. — The Academy of Theatre Arts presents Federico Garcia Lorca's House Of Bernarda Alba at the Ward-Price Building, 23 Grenville Street. This Spanish tragedy tells the story of a household of sexually repressed women barred from men by an honor-mad matriarch. Until May 20. 964-9616.

8:30 p.m. — The fifth of this season's New Music Concerts brings together an international cast of contemporary composers. Edward Johnson Building, 80 Queen's Park Crescent, 368-4631.

8:45 p.m. — Written nearly fifty years ago, Sean O'Casey's first work, Shadow Of A Gunman, about Ireland's guerrilla IRA and the British Army Auxiliaries is still sadly relevant. The play has been revived recently and concerns the tragic consequences of a young poet's decision to be a gunman. Central Library Theatre until May 20. 924-8950.

FRIDAY, MAY 5

Noon - midnight — The Friday Pub at Scadding House. Beer, wine, variety of teas. Drop in and enjoy yourself any Friday at 6 Trinity Square. Admission free. Call 362-4521.

12 noon — The Shaw-Rimington Gallery presents an exhibition of collotype prints of Austria's Gustav Klimt and Egon Schiele. 20 Birch Avenue, 923-3484. Until May 14.

1 - 5 p.m. — Exhibition at Patmos Workshop & Gallery, 561 Richmond Street West. "Moments". A show of relief prints from objects and serigraphs by a young Californian, Ed Kellogg. Also May 6-28, Wednesday through Sunday.

1 p.m. — Opening of Jill Higgins Stainings at Me and My Friends Gallery, 237 Queen Street, West. Tuesday - Saturday 11:00-5:30. Until May 9.

8 p.m. — Public Meeting held by Canadians Against the Auto Pact. Speakers to discuss subjects and ways Canada can save the agreement. Palmerston St. Public Library Auditorium, just north of Bloor.

8 p.m. — The Rise of Acadian Nationalism. Speaker: Dick Fidler; Editor, Labor Challenge. Vanguard Forum, 334 Queen St. W. Admission: 50 cents, students and unemployed: 25 cents.

8 p.m. — Cole Porter's Anything Goes. Central Technical School, 725 Bathurst. Admission: \$2.00. Also May 6. Reservations: 531-5781.

8:30 p.m. — Academy of Theatre Arts presents "House Of Bernarda Alba". Admission \$2.50; Students \$1.50. Box office opens 7:30-10:30. 23 Grenville Street, Ward-Price building. Also Saturday, May 6, Thursday, Friday, Saturday, May 11, 12, 13 and 18, 19, 20. 964-9616.

the citizen calendar

culture/politics/community events

8:30 p.m. — Black Magic, The Occult and Witchery at Eaton Auditorium.

8:30 p.m. — Maybe We Could Get Some Bach, by Louis del Grande, directed by Eric Steiner. Factory Theatre Lab, 374 Dupont St. Free previews May 5, 6, 7, 9. Opening night May 10. Free performances every Wednesday and Thursday with show running for three weeks Wednesday through Sunday.

Midnight — Gimme Shelter continues in 4-track stereo at Cinecity.

SATURDAY, MAY 6

Contemporary Canada, an exhibition of works that stem primarily from four areas of the country, Toronto, Montreal, Regina and London, will be on view at the Art Gallery of Ontario until June 11.

11 a.m. — A Space is offering workshops in the use of 1/2 inch videotape equipment. Instruction will cover portable and studio equipment, editing, lighting and playback of tapes. The workshops are given from 11 a.m. to 5 p.m. on selected weekdays and Saturdays. Enrollment is limited to 12 per session. For Schedule and enrollment, call 920-3628 or inquire at 85 St. Nicholas Street.

1 p.m. — People for Ecological Action is having a meeting to decide the future of the organization now that its L.I.P. grant has expired. It's at the warehouse behind 34 Darcy. Everyone interested is invited.

1 - 5 p.m. — A bazaar and rummage sale will be held at St. Paul's Avenue Road Church on Avenue Road just north of Bloor. The proceeds go to the Messiah Co-op, a non-profit day care and nursery school. Crafts, household goods, books and records will be sold. Adult admission 25 cents.

2 p.m. — The Children's Pantomime Theatre calls on the audience to direct the actors and shout their support or dislike for the characters in Jack and The Beanstalk And Other Tall Tales at Theatre Passe Muraille. Saturdays and Sundays until June 25, 11 Trinity Square, 366-3376.

8 p.m. — A writers' workshop is forming. Informal meeting to plan workshop activities. Everyone welcome. Bloor and Gladstone Public Library, 1089 Bloor St. W.

2:30 and 4 p.m. — Weekend Lecture Series. Introduction to Ecology. Ontario Science Centre. Lecture Room B. Admission free. Also May 7.

8 p.m. — Shulamith, based on the classic operetta of the same name, is presented by the Canadian Jewish Theatre of Montreal at the St. Lawrence Centre until May 7. 366-7723.

Midnight — Federico Fellini's Juliet Of The Spirits at Cinecity.

SUNDAY, MAY 7

2 p.m. — Gay Fellowship meeting at the Unitarian Church, 175 St. Clair Ave. W.

8 p.m. — Toronto Gay Action meeting at 58 Cecil St.

8 p.m. — Son of Palongwhahoya — An evening of sound poetry with The Four Horsemen, B.P. Nichol, Paul Dutton, Raphael Baretto-Rivera and Steve McCaffery. Also the Cosmic Handkerchief, with Pat Elliott, Steve McCaffery, Edna Reti and Steve Smith. Joan Goddard, Joe Rosenblatt, Paul Pascal and Carl Lauppe will also be presenting their poetry. Toronto Actors' Studio, 399 Dupont St. Admission: \$2.00 for adults and \$1.50 for students.

8:30 p.m. — The Amadeus Quartet, rated among the ten best chamber groups in the world. St. Lawrence Centre.

10:00 a.m. — Repeat of The Apartment War on CBC television. A detailed analysis of how Toronto, once known as "a city of homes", is becoming an apartment jungle. Channel Six.

8:30 p.m. — Recognized as one of the leading chamber ensembles in the world, the Amadeus Quartet per-

forms at the St. Lawrence Centre, 366-7723.

MONDAY, MAY 8

8 p.m. — A general meeting of Karma Co-op. At the Quaker House, 60 Lowther Avenue.

8:30 p.m. — The fascination rivalry between Mary, Queen of Scots and her headstrong distant cousin, Elizabeth I of England has prompted the Charlottetown Festival to pen their musical version called Mary. O'Keefe Centre until May 20. 363-6633.

8:30 p.m. — A talented group of performers called Creation 2 follow their highly praised True North Blueprint trilogy with a unique type of improvisation in theatre modules, Proxix 16. The audience is asked to join in as each module investigates the relaying of information and its effect upon people. University College Playhouse, 79A St. George, 922-7393. Until May 13.

8:30 p.m. — The Marquise, one of Noel Coward's least seen plays about an outspoken woman who returns after twenty years of marriage on her mind to two of her ex-lovers, stars Glynis Johns, Richard Todd and Harry Sinclair. Royal Alex until May 20. 363-4211.

TUESDAY, MAY 9

7:30 p.m. — A public meeting of the Public Works Committee will be held at the City Council chamber to discuss the one-way street system proposed for downtown Toronto.

8:15 p.m. — Citizen's Forum meets at City Hall, Committee Room 1.

8:30 p.m. — You don't have to be Jewish to enjoy Sholem Aleichem's wit and his warm, earthy Russian characters. Nehemiah Persoff is touring his praised one-man show of selected readings by the Yiddish writer. Colonnade Theatre until June 4. 925-4573.

WEDNESDAY, MAY 10

1:30 p.m. — The program of movies for senior citizens continues at the Ontario Science Centre with Ring Of Bright Water (1969, Bill Travers, Virginia McKenna). 429-4100 ext. 252.

8 p.m. — "Transportation in a Growing City", sponsored by the Ward Eleven Electorate. Allenby School, 391 St. Clements Ave. Public invited.

8 p.m. — Executive meeting of the Sussex-Elster Ratepayers' Association will be held at 69 Borden Street. The public, particularly people in the College Street area, are invited.

8:30 p.m. — Maybe We Could Get Some Bach, Louis del Grande's old-fashioned sex farce for the pure of heart takes place in New York during the Fifties when life was decidedly more optimistic and innocent males more abundant. Factory Theatre Lab, 374 Dupont, 921-5989, until May 27.

8:30 p.m. — The Garbut Roberts Dance Company presents a program which includes primitive, modern, classical, East Indian and American forms. Hart House, 928-8668, until May 20.

THURSDAY, MAY 11

10 a.m. — The City Committee on Parks, Recreation and City Property will be hearing deputations from the public on Commissioner Harry Rogers' suggestion that a limit be placed on the number of people who can attend committee and City Council meetings. Phone the City Clerk's office, 367-7020, for information on where to present your brief in advance.

12:10 p.m. — Thursday noon on the Square. Open discussions with important city officials. Food available. For more information call 362-4521. At 10 Trinity Square. Every Thursday.

8:15 p.m. - 10:00 p.m. Town Hall Public Meeting to give citizens in the area an opportunity to meet their MPs. Those attending include Prime Minister Trudeau, Ian Wain, St. Paul's; Donald McDonald, Rosedale; Steve Otto, York East, Castle Frank High School Auditorium, 7011 Bloor St. E. Limited number of free tickets available. In St. Paul's, Call Glenna Tishshaw, 481-3591 or Margaret Goodwin, 925-0539 in the evening.

8:30 p.m. — In 1871, George Brown, publisher of the Toronto Globe, had 24 of his staff jailed for conspiring to organize a union. The Working Man, commissioned jointly by the Metro Labour Council and Toronto Workshop Production, considers the struggle for dignity while at the same time looks at the effect labour unions have had on the Canadian way of life during the last hundred years. 12 Alexander Street, 925-8640. For an indefinite run.

8:30 p.m. — Two successful Quebecois plays by Jean Barbeau have been newly translated for their first English-language presentation outside Quebec. Manon Lastcall is a farce about an ignorant girl who bribes a museum curator to give her a job as a tour guide. The Way Of Lacross concerns victims of social circumstances in Quebec City. Poor Alex, 296 Brunswick until May 27. 920-8373.

FRIDAY, MAY 12

8:30 p.m. — Stravinsky/A Memory, a program combining music by Igor Stravinsky with a documentary film made by the National Film Board of Canada. St. Lawrence Centre.

8 p.m. — Toronto Young Communist League presents an evening of political satire, skits, music and things to eat. It's all part of the Toronto Sweatshop Production. Admission 75 cents for those employed. 280 Queen St. West.

8:30 p.m. — Purcell's opera, Dido and Aeneas. Auditorium of First Unitarian Congregation, 175 St. Clair W. at Avenue Rd. Also May 13. Admission: \$2.50.

8:30 p.m. — The Unisingers of Toronto present a performance of Henry Purcell's opera Dido And Aeneas. It will be performed in costume and stage setting at the First Unitarian Auditorium, 175 St. Clair Avenue West. Also on May 13. Advance tickets or further information, 485-4054 or 782-2403.

SATURDAY, MAY 13

8:30 a.m. — Natural History Tour through a conservation area on the Niagara Escarpment lead by Dr. John McAndrews and other ROM members. Party leaves Museum at 8:30 a.m. Tickets \$8.00. Further information Mrs. Ryley, 962-5962.

10:00 a.m. to 4:00 p.m. — Law Union Lectures. Topic: Law and the Politics of Urban Redevelopment. Chairman: Arnold Weinrib. Participants: Margot Andras, John Whitelaw, Karl Jaffary, Dennis Wood, John Sewell. Music Room, Hart House, University of Toronto. Admission: \$3.00.

2:30 and 4 p.m. — Weekend Lecture Series. The Food We Eat. Ontario Science Centre. Lecture Room B. Admission Free. Also May 14.

Midnight — Bo Widerberg's Elvira Madigan at Cinecity.

SUNDAY, MAY 14

2:15 p.m. — Mother's Day Concert. Royal Canadian Legion Concert Band, Sweet Adeline group, a presentation to the oldest mother (104 years old) by Miss Canada, Monarch Park Collegiate, 1 Hanson Ave. (Coxwell and Danforth). Admission free.

8 p.m. — Greg Nye and Ron Abrams — Folksingers who include original material in their programs. Toronto Actors' Studio, 399 Dupont St. Admission: \$2.00 for adults and \$1.50 for students.

TUESDAY, MAY 16

8:15 p.m. — Crisis Intervention. A community need that can be met. You are invited to attend and join in a panel discussion. Town Hall St. Lawrence Centre, 27 Front St. E. Free admission.

WEDNESDAY, MAY 17

1:30 p.m. — The program of movies for Senior Citizens continues at the Ontario Science Centre with The Twelve Chairs (1970, Ron Moody). 429-4100 ext. 252.

THURSDAY, MAY 18

7:30 p.m. — Film of the Richard Strauss opera, Der Rosenkavalier, Salzburg Festival Production. Produced by Paul Czinner. St. Lawrence Centre.

8:30 p.m. — Trinity Square Concerts. Anamark String Quartet. Admission: Concert \$2.00; Series \$6.00. Advance Tickets at International Music Sales, 32 Avenue Road. 920-3118.

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