

toronto citizen

MIDTOWN'S COMMUNITY NEWSPAPER 25¢



photo: Phil Lapidis



photo: Phil Lapidis

ON THE PICKET LINE AT TORONTO WESTERN:
A striker's face in the crowd.

Workers taunt a scab.

FIGHTING FOR LIFE AT TORONTO WESTERN

Hospital strikers fired, alone and low on money

by Kathleen McDonnell

As the *Citizen* goes to press, representatives of the Toronto Western Hospital and the striking workers of the Canadian Union of General Employees (CUGE) have gone to the bargaining table to try and thrash out a settlement. Strike actions — marches and picketing — continue as before. The strike is not over and could very well continue for weeks. Union president Patrick Murphy reiterated Sunday night the basic conditions for settlement with the hospital — 37 1/2 hour work week; equal pay for men and women doing the same work; paid sick days; and the reinstatement, with no punitive action, of all striking workers. He pledged that these would remain non-negotiable. The last condition will undoubtedly prove the greatest obstacle to settlement, since the hospital fired all the shop stewards and the ten members of the union negotiating committee very early in the strike, and appears to be doing all it can to keep the militant union leaders out of the hospital for good.

The strike has had a strange and complicated history since the 681 male attendants, nurses assistants, kitchen workers and general help walked out on July 12. CUGE is a small, independent, nationalist union fighting a battle for better working conditions at Western that is complicated by the fact that hospital workers are denied the right to strike in Ontario under Bill 41, the Hospital Labour Disputes Act. On Monday, July 24, the strike was declared unlawful by the Labour Relations Board, but no penalties were levied against the strikers. Chief hospital administrator Boyd McAulay issued official warnings to the strikers that if they did not return to work Wednesday morning they would be fired. On Thursday July 26 he fired 350 of them.

The CUGE strike is also complicated by the fact that the union began the strike nearly broke and has not

been able to issue any strike pay. It has been very difficult for the union to maintain a consistently solid front because, for many of the workers, formerly feeding themselves and their families on take-home pay of as little as \$63 a week, the issue has boiled down to simple survival. The length of the strike seems to have taken everyone by surprise — the hospital administration, the workers and Murphy, who seemed genuinely convinced in the early days that victory was just around the corner, and who told the strikers as much at the nightly meetings. Much of his time now is spent trying to squeeze financial support out of the rest of the labour movement, which has stood very noticeably on the sidelines during the controversial strike. So CUGE finds itself getting it from both sides — from an intransigent hospital administration and from fellow trade unions who refuse to support the strike.

Wednesday, July 19

The *Toronto Star* and the *Globe and Mail* both publish a set of superbly posed photographs of professional hospital personnel nobly performing menial tasks. The *Star* has a picture of a doctor and a nurse mopping a floor, which they manage to reprint a couple of times in the course of the strike. The *Globe* tops them with a shot of Roy Bulgin, the assistant executive director, wearing a white apron and taking a food tray from a cart. This sets the tone for the strong pro-management coverage that both major Toronto dailies are to give to the strike.

Tuesday, July 25

The strikers have learned the day before of the Labour Relations Board decision that the strike is illegal, and this morning some 400 of them have received letters from Executive Director McAulay warning them to be back on the job the following day or face being fired. Murphy has to deal with indications from the hospital that it

will take all the workers back with no punitive action, except for the shop stewards and members of the negotiating committee. At a packed meeting in the evening he points to and names each fired member and asks, "Are you going to sell 15 people down the river? Because if you do, you're worse than scabs. You won't have learned a thing in these 14 days. . . . You're free. You're free men and women now."

Murphy comes under frequent criticism from labour leftists for not educating his membership about the class struggle, for rallying his workers to fight for vague entities like "freedom" and "human dignity". He loves to

(continued, page 15)



Picketers try to stop a car from entering the hospital parking lot. Most of the strikers are from Toronto's immigrant communities.



photo: Phil Lapidis

ARTS: Fritz the Cat, Barbara Hamilton, True North Records, CITY TV and Tom Hendry.

Sex-segregation and tenders

When the City built vocational schools in the early 60s, the Board segregated them on the basis of sex, and many principals of these schools today seem to think this was a good idea. One principal recently told a reporter that sex segregation makes schools easier to run and help students concentrate on their work. Students in sex segregated colleges — who are taking academic classes, and are generally from higher income families — are thought to be "more mature" and better able to "handle" the presence of the opposite sex.

Toronto is the only Board in Metro that has maintained a policy of sex segregation in its vocational schools; at the July 25 Board of Education meeting steps were taken to make these schools coeducational. Trustees approved a motion by Gordon Cressy (Ward Seven) that put the Board on record, in principle, in favor of coeducation for all students, and that asked Director of Education Ronald Jones to prepare a report on the feasibility of operating vocational schools on a coeducational basis in September, 1973. Cressy said that the present policy deprived students and teachers of their right to learn in a "healthy" coeducational atmosphere. He had requested reports on this matter 18 months before, but had received no action.

An addition to the motion asks that steps be taken to eliminate sex segregation not only within schools, but also in classes. Although few classes are formally limited to one sex, boys and girls are often encouraged to take different courses. For example, cooking courses in boys' schools teach short order cooking, while girls learn "domestic" cooking in their classes.

When William Ross (Ward Eight) asked why integration couldn't be achieved this September, Jones said that although he was in favor of the change, it would take time, since shops in the vocational schools were designed on the basis of sex.

"How can a machine tell the sex of its user," asked Ross. Jones explained that boys and girls wanted to take different courses and although some trustees were skeptical about how much real choice was involved, they let the timetable for integration stand.

Casual surveys here indicate that most students favor coeducation, but students on a city-wide advisory board in Boston have resisted a move to integrate their schools next year. Girls on the committee have said they see coeducational schools as male-oriented places in which girls will have more trouble becoming independent and developing their own talents. What they are saying is that simple sexual integration will not contribute very much to sexual equality.

It's not clear whether the Board's decision to make all its schools coeducational is indicative of any great commitment to sexual equality in those schools. Delegations to the Board in May complained that Toronto schools too often teach girls both attitudes and skills which channel them into traditional, passive roles in the home and low-paying uncreative jobs outside it. The Board set up a committee which is supposed to investigate ways to curtail sexual discrimination in textbooks and guidance counselling, and to encourage female students to develop their abilities more fully. The recommendations of this committee may be an important step towards encouraging "healthy relationships" between the men and women who are students in its schools.

RESTRICTIVE TENDERING

Not many people realize that schools are big business. The Toronto Board had a budget of about \$125,000,000 to spend this year. Much of that goes for salaries, but large amounts are also spent buying land and supplies or building or repairing schools. Trustees usually don't have or take the time to look very closely at how this money is spent; Board committees usually approve recommendations from officials on



Trustee William Ross

which companies should be awarded contracts. Herbert Barnes (Ward Ten) has for a long time objected to business practices within the Board which he considers questionable, and at the last Board meeting he pointed out a case in which he said "restrictive tendering" has cost taxpayers \$6,000.

Companies which do business with the Board are supposed to compete to offer the best product for the lowest money. "Tenders" or

estimates are submitted for each item needed, and the contract is awarded to the company making the best offer. What restrictive tendering does is limit the terms of competition so that very few — maybe only one firm can win the contract; but these limits do not actually mean that the buyer gets a better product. In the particular case Barnes objected to last week, the material asked for in janitors' uniforms was of a type which only one manufacturer stocked, although many other companies stocked very similar sorts of material. He wanted the competition on the item reopened, but trustees denied his request.

Barnes has said that this isn't an isolated case. He's come across two similar cases in tenders made for supplies or repairs to schools twice before in the past few months. The same issue — restriction of competition for Board business — has arisen around the purchase of school sites and hiring of architects. Barnes has been successful in getting the Board to develop a more competitive policy regarding architects. Previously, about five

firms had received about half the Board's business in four years. A similar situation exists in the hiring of realtors who buy the Board's land, but Barnes is still waiting for a report from officials on how to change this policy which was due to the Board in March.

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Following William Dennison's June 28 announcement that he would not stand for re-election, the League for Socialist Action and the Young Socialists announced their intention to field a slate of candidates including a candidate for Mayor in the December election if the NDP fails to run and provide a working class alternative to the big business interests that now run city hall.

The campaign promises to be the biggest socialist election campaign in years. If you are interested in helping, fill out the blank and send it to Socialist Campaign Headquarters, 334 Queen St. W., Toronto or phone 364-5908

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Reader's Corner

Birthdays and anniversaries are times for reflection as well joy, and at the *Citizen* any reflection we do about our first two years of operation involves the gratitude we owe the many people who have helped us. Literally hundreds of people have made some contribution to the *Citizen* covering all aspects of our operation — from reporting to the less glamorous job of delivering papers door to door.

Last year we published the names of many of the volunteers only to find that we had unintentionally omitted a few. This anniversary we would like to send a collective "thank you" to all the people who have contributed their time and effort.

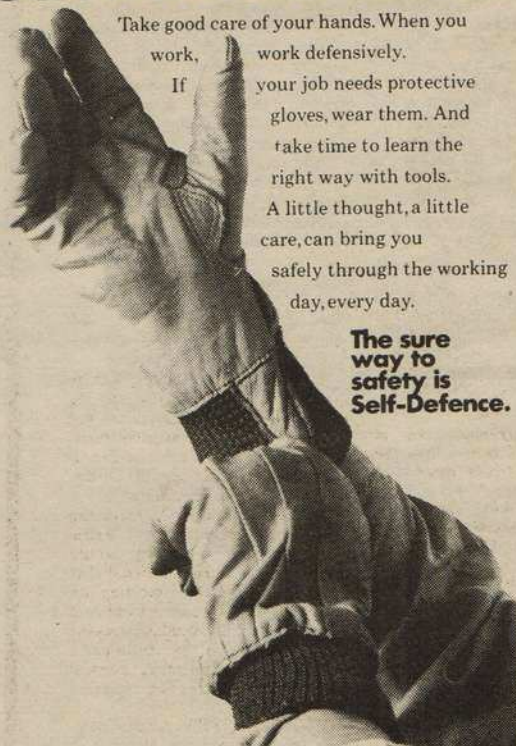
Three people, however, have made a special contribution which warrants an exceptional expression of thanks because without their help, the *Citizen* most likely would not have weathered some of its more difficult days. They are Dana Cook, our former news editor; Rosalind Gilbert, who ran the *Citizen* office for almost a year; and Richard Gilbert, for his assistance covering many areas.

In keeping with the *Citizen*'s special summer publishing schedule, the next issue will appear in three weeks time, on August 24, rather in two weeks according to our usual schedule.

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Making health care more available

Community health centres may be an answer to present health care problems

by John Cobb

Problems with Canada's health care system are creating needs for and encouraging interest in alternative methods, according to a Community Health Centre Handbook which will be published early this fall by Wayland Workshop, a Toronto Local Initiatives project. The handbook reviews current problems and outlines the role and mechanics of local community health centres. When it is completed, the handbook will include a guide to community health centres in Metro Toronto.

The handbook mentions five problems with the present health care system:

1) Health care is constantly becoming more expensive. While Canada's Gross National Product increased 9 per cent last year, health care costs rose 13 per cent. Although Canada spends more of its G.N.P. on health care services than any other Western country, health levels in this country do not compare favourably with those of some other Western countries. And, most fundamentally, the cost of health care for the low income person is slowly slipping out of reach.

2) Hospitals are inefficiently used. Despite their enormous expense they do not deliver as much health care as they should. Hospital beds, at very high daily cost, are used in large part for people who are recovering from surgery or suffering from chronic illness — people who are able to handle the cost or make use of the government hospitalization program. The critical outpatient departments must



Photo by Jack McLeod

The SHOUT Community Health Centre at 64 Augusta Avenue, in Kensington Market, offers dental as well as medical care.

"resort to assembly-line methods," says the handbook, "to keep up with the flood of patients" who come for primary care. Hospitals maintain the present situation because of their political power, the handbook charges.

3) The medical profession is oriented toward treating rather than preventing disease. 95 per cent of Canada's health care expense is for treatment; only 5 per cent is for preventive medicine.

4) There is alienation between people and the health care establishment, particularly among lower income people. People avoid the impersonal atmosphere of health care facilities, and consequently

wait until they are seriously ill before coming for care.

5) Health care skills are used inefficiently. A report by Federal Health Minister John Munro indicates that from 60 per cent to 90 per cent of the Canadian doctor's time is spent on tasks that could as easily be done by trained technicians, nursing assistants and other paraprofessionals.

"Part of the solution to these problems," says the handbook, "lies in making existing health care facilities more efficient and humane. The rest of the solution involves developing new and better concepts of health care." One of the most attractive alternatives for better care, according to the handbook, is the community health centre.

A community health centre provides primary care in an "open-door, non-institutional community setting." A centre tries to be as accessible as possible in terms of its hours and locations to people in the community and is oriented toward the particular health care needs of

the community. The community should have a role in administering the centre. The handbook outlines various things about which people interested in starting a centre should think: discusses resources and the types of medical and dental service a centre might offer; and introduces readers to some existing centres and the type of work they do.

Most critical issue

The most critical issue, assuming the need for a centre exists, and resources are available, is community control. The authors of the handbook are carefully drafting the part of the book which deals with this question. While questions of policy — location, hours, specialization — should be community issues, the authors believe, day-to-day practical decisions should be staff decisions. The staff of a centre, they feel, should avoid the type of rigid hierarchy that has characterized the medical profession in the past and try to work democratically. Because community health centres are fairly new, because the traditions of the medical profession are very rigid, and because of the problems inherent in community control in all situations — for example whether the community, or only a vocal few, takes an active role — trying to write about this isn't easy for the authors. They would like to see lots of community health centres underway as soon as possible but don't want to minimize the complexities. They emphasize there are various administrative arrangements that work or will work in different community settings.

Within the area where the bulk of *Citizen* readers live are five community health centres. The S.H.O.U.T. centre on Augusta Street works with people from Alexandra Park and the surrounding area. The Davenport O.H.C. Clinic is being planned to serve the population of 250 Davenport,

mostly older people. The Toronto Free Clinic on Dupont Street works mostly with young people, both transients and local residents. The Rochdale Free Clinic serves Rochdale and the nearby area. The Village Health Centre on Scollard Street works with Yorkville area residents.

Elsewhere in the City, centres are planned for Riverdale, Regent Park, the east core and St. James-town, and are in operation in Parkdale and the Broadview Avenue district.

The handbook provides basic information about all of these and other planned and ongoing Metro community health centres.

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Dan Heap enters Ward 6 aldermanic race

Dan Heap, who finished second in last year's provincial election in St. Andrew-St. Patrick riding, has announced he will run for alderman in Ward six in December's municipal election.

Heap, a veteran member of the NDP, said he will run in the civic election as an independent.

He said he has been considering his candidacy for about six months and that a number of people had encouraged him to run.

He said he considers himself a reformer within the municipal political spectrum and is a strong



DAN HEAP

advocate of the reconstruction of homes in the ward rather than the policy of tearing them down and building high-rises.

Heap received more than 8,000 votes in the provincial election in losing to Allan Grossman, a longtime Conservative cabinet minister. An estimated 3,000 of Heap's votes came from the Ward Six area.

A press operator in a corrugated paper box plant, Heap, 46, has lived in Ward six since 1966. If elected he will devote fulltime to his aldermanic work.

Heap has been active in the Toronto Labour Council and believes his election support will come from labour, the NDP, and the ward's reform element.

The ward is presently represented by June Marks and Horace Brown.

WAFFLE MEETS; BEARDSLEY RUNS

The West Metro Waffle will meet next Wednesday for further discussion on its position within the New Democratic Party, and to elect delegates to the provincial Waffle convention later in the month which will take the final decision on the party crisis.

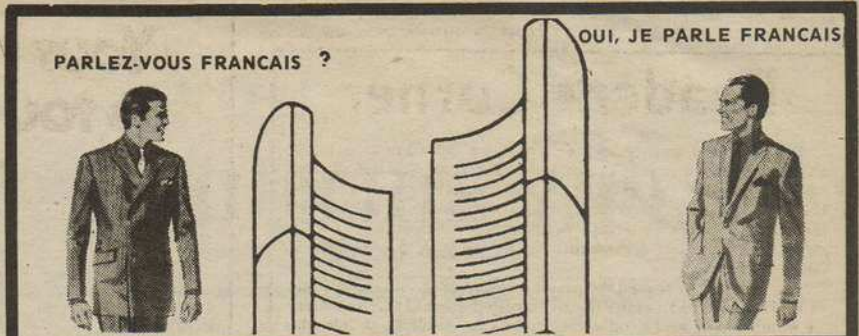
The meeting will be held at St. Lucy Separate School at 80 Clinton Street at 7:30 p.m.

Meanwhile, Bob Beardsley, the NDP candidate in Spadina riding in the next federal election, has decided to run. After the party's Provincial Council ordered the disbanding of the Waffle, Beardsley said he wasn't sure if he would stay in the race.

But he told the *Citizen* that he got a very good response from a poll the local riding association did among potential campaign workers, party members and some of Beardsley's associates on whether or not he should remain a candidate.

He said he did not believe the question of expulsion of Waffle members from the party would now be an issue. He predicted that the provincial Waffle meeting on the weekend of August 19 will vote to stay in the NDP while obeying party regulations by forming a non-political organization advocating a strong Canadian socialist policy.

Beardsley said that Waffle members from outside the Metro area are basically in favour of staying within the NDP while in Metro there is a lot of pressure to force a confrontation with the NDP leadership over the issue.



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Tenant group slams rental law change

Parkdale Tenants' calls July Landlord/Tenant Act amendments "feudal" and "repressive"

by John Cobb

Recent amendments to the 1970 provincial Landlord and Tenant Act "reduce tenants to the near feudal status they held prior to 1970," according to a brief prepared by the Parkdale Tenants' Association.

The brief, which is also highly critical of the process by which the amendments became law, treats as most serious a provision which re-

duces the amount of time needed by a landlord to bring a tenant to court for eviction proceedings to four days. Since 1970, when a landlord has wanted to break contract with a tenant, 15 days had to elapse before an application could be processed. (A tenant cannot be asked to leave rented premises without a court order except when due notice has been given, as prescribed

by law, for the specific leasing or rent payment arrangement.)

The new provision concerning the amount of time needed to secure an eviction court order was recommended by the Ontario Law Reform Commission, says the brief, for two reasons. First, many applications for eviction orders are not challenged by tenants in court. Second, a longer period of time

needed to obtain a court order encourages landlords to resort to illegal means of getting rid of tenants.

The brief says many evictions are not fought because "most tenants in Ontario are totally unaware of their rights under the Act." And, "even if a tenant has some perception of his rights, the costs and complexities of enforcing them" discourage tenants from going to court. This is particularly true of low income tenants who "do not," says the brief, "have the luxury of a lawyer they can call for speedy advice." Low income tenants are forced to go to Legal Aid, which rarely assists tenants in litigation with landlords. Four days, argues the Parkdale brief, is entirely too short a time in which to expect a tenant, "who most likely has never heard of the Landlord and Tenant Act," to realize he has rights, to find a lawyer and to prepare a defense - if, in fact, the tenant can afford a lawyer.

The fact that landlords break the law to get rid of tenants, says the brief, is not a good reason for changing the law to make it much easier for landlords to legally dispose of tenants. "Such an approach, which rewards illegal behavior," the brief maintains, "can only encourage the erosion of the rule of law." When landlords break the law, by withholding vital services like heat, or entering a tenant's premises without notice, they should be prosecuted, implies the brief. Unfortunately a tenant who wishes to take a landlord to court is left to his own devices because, as the Law Reform Commission points out, crown prosecutors do not handle tenants' cases against landlords. The tenant must pay the bill for private action.

The brief also criticizes several other provisions of the amended Act. One provision permits landlords to file an application for an

eviction order without stating cause. And so a tenant who may choose to fight the application in court may be kept uninformed until he arrives in court about why he is there. Another amendment omits the possibility of a tenant filing for an application to break a lease with a landlord - to get a court order which enables the tenant to move out without giving due notice. Hence, while the tenant may initiate private prosecution against a landlord for failing to provide heat or unlawful entry, the tenant cannot legally break a lease. He must remain in the premises for the duration of the rental period.

Wholly unacceptable

The way in which the amendments became law, says the brief, is wholly unacceptable. The recommendations of the Law Reform Commission were submitted to the Conservative government on March 31. On June 26 the government gave first reading in the legislature to a bill - the amendments - based on the recommendations. During the three months which intervened the government made no effort to publish the Commission report or make the public aware of its contents or the government's intentions. Four days after first reading, on June 30, the bill was passed, and the amendments became effective the following day, July 1. Between first and third reading, the government in no way sought any public reaction to the amendments; this would have been difficult, in any case, within four days.

While acknowledging that the Commission report should have been made available to the public, and that normally a bill is not introduced in the legislature on Monday and passed on Friday, spokesmen for the Law Reform Commission and the Ontario government term the Parkdale brief "irresponsible." They do not agree that there is considerable public confusion and ignorance about the Landlord and Tenant Act or that securing and paying a lawyer is an important problem for many people. "The tenant who has a defense has nothing to fear," said Allen Leal of the Law Reform Commission. The spokesmen admitted that the amendments do fail to provide tenants with legal means to break a lease with landlords. This was a mistake, they said, which takes away from tenants a right they had under the 1970 Act, and somehow slipped through. Otherwise, the spokesmen have no favorable comments to make on the Parkdale brief.

The brief concludes by calling for immediate suspension of the July 1 amendments pending public discussion and the submission of briefs and deputations to Queen's Park from people and tenant groups across the province. According to Leal, who believes that people in Ontario are fully aware of their rights under the Act, public meetings would be a waste of time because most people don't understand the legal complexities of the situation.

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Though there's a surplus of office space in Toronto, developers continue to build

by Gary Weiss

In 1971 Toronto led all other North American cities in commercial development. Again this year builders will construct office space equivalent to two new Toronto-Dominion Centres. This article examines some of the immediate consequences of the increase.

An attractive office building at 60 St. Clair Avenue East remains empty since completion over a year ago despite its desirable mid-town location. It is another victim of the rapid expansion of office space throughout Metro in recent years.

There is evidence that the desire of banks and insurance companies to outdo each other in building bigger buildings is as much the cause of the problem as rational planning and market uncertainties.

The completion last year of a record total of over four million square feet of new office accommodation has more than doubled vacancy rates for readily available space (competitive space). In certain areas vacancies have multiplied as much as fifteen-fold.

Having created this space largely because of a faith in Toronto's "Boomtown" reputation, developers and investors are hoping the current ebb in demand is only temporary and not the mark of an imminent and lasting reduction of demand levels.

With an even larger volume of office construction predicted for this year, any continuing surplus will "definitely be uncomfortable for some people," says Neil Wood, President of Fairview Corporation, the developer of Eaton Centre. "I don't believe there will be a surplus at all times however - only from time to time. Unfortunately, research on office space development is very imprecise and sometimes estimates don't coincide with actual demand."

Although acknowledging a surfeit of space on the market, *Canadian Building* editor Clifford Fowle says such an oversupply condition is a sign of health and of "the tremendous faith the biggest financial people are showing in Toronto, an interest not even shown in New York or Los Angeles.

"Builders are not being stupid. They are building long-term ventures, not looking for a return over the next two years but over the next 20."

No builder aims however for excess in a slow market. Ideally, developers of office projects try to bring their buildings onto the market when there is a shortage of space or at least a balance of supply and demand.

This has not been the case for the past several years. To a degree this slowdown is attributable to general economic conditions. The 10 per cent U.S. surcharge, the readjustment of world currencies, Ottawa's anti-inflationary measures, and provincial spending cutbacks fostered caution on the part of business and industry.

How long a lull in demand developers can sit out depends on their size and staying power.

According to Robert Zavislake, vice president of Canadian Real Estate Research Corporation, an independent consulting firm, "the biggest developers are really long-term risktakers. They are prepared to accept no return for a long time as long as they can put a building in the right place to catch subsequent market demand."

While a building is vacant, large developers may actually save more in taxes by offsetting other income with depreciation and interest write-offs than by renting the premises. Also, annual rental increases and appreciation of property values may compensate for extended vacancy periods. Desire to avoid construction costs affects decisions too.

But above all, developers are attracted by the higher earnings potential of office, as compared to residential construction. "They keep putting up space hoping it will lease, hoping that they have the staying power to wait out slack periods," says Zavislake.

Yet speculation, misreckoned demand and unpredictable changes in the economic climate are only part of the over-development story.

Before the provincial government started constructing its own buildings, unnecessary expansion was also encouraged by Queens Park's willingness to bail developers out of difficult situations by obligingly renting office space at asking prices.

Musical offices

A further cause of surplus space is every developer's conviction that his project will be the most successful both in attracting newcomers and in drawing established tenants from their usual accommodations. If he is correct a game of musical offices ensues; if mistaken, he tightens his belt, steps up his marketing and hopes a lot.

Though there is an office surplus, even aggressive promoters have avoided price competition. By tacit agreement rental charges have remained steady. Instead, builders have concentrated on offering amenities. "Turn key" deals providing furniture, partitions and carpeting - everything but office gossip - are not unusual. The expense may be amortised or even absorbed by the builder.

In the current competitive scenario Commerce Court is dethroning the TD Centre, which had earlier displaced the Richmond-Adelaide Centre. Smaller buildings will be emptied whole floors at a time to fill the Commerce colossus. In the future the pattern will repeat itself with the Eaton and Metro Centres contending for the tenants of the older giants. On a smaller scale the York and Royal Trust Centres and 390 Bay will compete with less modern buildings.

Knowledge of the distinction between types of developers is useful in understanding the present scene. Their objectives differ markedly.

Where developers like Fairview-Cemp and Cadillac aim for an economic return on investment, the first concern of many institutional builders is prestige and advertising value.

Thus, the insurance company buildings on University Avenue

average an estimated three to five per cent return as opposed to the true developer's goal of eight to nine. The realisable income difference between the two figures is, in effect, written off as the cost of favourable advertising for the company involved.

Some analysts consider neither the Toronto-Dominion Centre nor the new Imperial Commerce Court to be profitable ventures. Notwithstanding their publicity value, they may represent, more than anything else, an insatiable edifice complex.

Despite the prevailing surplus of space, the occupancy rates of giant institutional developments are high. Partly the attraction is of prestige and of extra services available.

At least equally responsible is the tremendous pressure exerted by banks on their clients. The pressure to relocate in the new buildings ranges from direct suggestions at the executive level to powerful economic incentives.

Commerce Court, for instance, has agreed to assume existing leases on as much as one million square feet in other buildings now occupied by future tenants. By assuming this expense, by keeping rents low and by offering generous decorating allowances they will officially open with 80 per cent occupancy.

The project may never make money but the Imperial Bank of Commerce will own the tallest building in the Commonwealth. For a while anyway.

"This kind of extravagant development really seems to me to be one of the reasons banking institutions should be revised to provide greater public control," says Zavislake.

Undoubtedly inadequate and poor research, normal market fluctuations and institutional self-glorification account for much over-development.

But a more basic explanation is suggested by Dirk Birkhoff, a commercial leasing specialist with W.H. Bosley Realtors: "Developers seem to have endless confidence. They'll ask for feasibility studies. Yet, regardless of the quality of the study or its conclusions - even if the result is negative - they'll still go ahead. Developers like to develop."

Next Issue: By 1978 City Hall planners project a 25 per cent increase in downtown employment to a total of 200,000. The reasons for this concentration of office workers, the resulting problems and possible solutions are discussed.

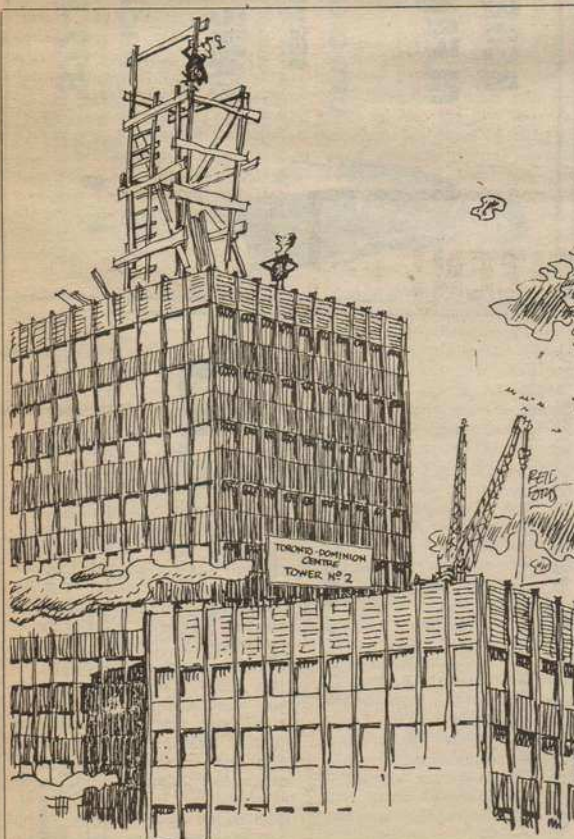


photo: Phil Lapides

This University Avenue office building has stood empty for a year. The owners couldn't rent it; now they're trying to sell it as condominium space.

OFFICE VACANCY RATES	Percent of Vacant Competitive Space, December 31	
	1971	1970
Downtown Area	10.7	5.0
Midtown Area	15.1	6.0
Suburban Area	26.5	11.1
Total, Metropolitan Toronto	14.5	6.0

SOURCE: A. E. LePage Limited.



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courtesy of the Globe and Mail

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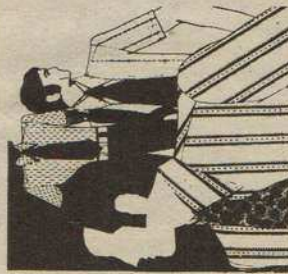
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Rent control is creeping socialism to champions of free enterprise and a temporary stop-gap to advocates of radical social change; but stripped of ideological overtones, rent controls could be one pragmatic solution to Toronto's housing crisis.

Rent control means government intervention in rent-fixing, which is ordinarily left to the discretion of the landlord. There is, at the moment, no rental price that is not controlled indirectly by the government, through taxes and interest rates. Rent control is more overt regulation meant to deny the landlord excessive profits.

The federal government controlled all rents during World War II, but lifted the controls a few years after the war. In 1953, the Ontario provincial government passed a law empowering municipalities to regulate rents, but the law, which was never used, has fallen into abeyance.

The Parkdale Tenants Association is currently pressing for immediate enactment of new provincial rent control legislation or resuscitation of the old as a temporary band-aid cure for the long-term housing problem. The Association is circulating a Toronto petition contending that "tenants in Parkdale are the victims of landlords who are taking advantage of the acute housing shortage to charge excessive and in some cases unreasonable rents. It is obvious that the only effective long term solution to this problem is to increase the supply of rental units, recognizing adequate safe and sanitary housing as the right of all citizens. In the meantime, rent control should be enforced to make it possible for tenants to find and keep decent apartments at reasonable rates."

Ninety-nine per cent of those approached have been signing the petition, according to Lina Chartrand of the Parkdale Tenants. The petition has been circulating mostly in Parkdale, but the Association is soliciting signatures throughout the city, since the proposed legislation will affect the entire municipality. In the fall, the Parkdale M.P.P. Jan Dukszta (N.D.P.) will introduce the rent control bill at Queens' Park. The Parkdale Association also plans to present the question to the Toronto City Council.

Rent pinch

The rent pinch in Parkdale, one of Toronto's poorest neighbourhoods, is an extreme example of tenant problems throughout the city of Toronto. Toronto rents have skyrocketed during the past decade. In 1969, rents rose 10 per cent in one year. They had risen 50 per cent from 1965 to 1968, and 70 per cent from 1963 to 1968. During the same period, the proportion of Toronto homeowners to tenants radically diminished. By 1969, close to 40 per cent of Toronto families were living in apartments. By 1970, apartment buildings accounted for nearly half of Toronto's housing stock. The 1953 figure was 20 per cent.

Large, low-income families look in vain for accommodation in Toronto's new apartments. Many developers don't build for families at all, since they can expect a greater financial return for a large number of smaller suites. Toronto has actually lost about 5,500 family size units since 1960 — 3,4, or 5 bedroom apartments and detached or row houses. During the past decade, 42,000 private and 6,000 public housing units have been constructed. Of the 48,000 units, only 4,500 are suitable for families. Ten thousand family-size units have been demolished during the same period. More current development offers no relief to large families. The Gothic-Quebec apartment towers, for instance, will replace 100 homes with 1,900 apartment units, only 50 of which, at most, will be family-size. The Metro Centre scheme includes some family units only because of an Ontario Municipal Board ruling.

Rising rents and dwindling supply have created an intolerable pressure on low-income Toronto families. The best they can hope for is a place on the Ontario Housing Corporation's waiting list — now 19,000 and growing daily. OHC, moreover, restricts the number of welfare and single parent families in a project to about 25 per cent. Welfare mothers who don't make the OHC quota generally find the rent check eating into their food allowance.

The Parkdale Association has thoroughly investigated the rental situation in its area. Its members spoke to many tenants who pay 40 per cent of their income for rents. A reasonable figure to pay for housing, according to the Economic Council of Canada, is 25 per cent. The Association checked the financial situation in 35 Parkdale apartment houses. The average yearly landlord profit was 14 per cent. The highest profit percentage was 45 per cent; the lowest, 1.9 per cent. About 1,000 Parkdale tenants have submitted applications to the Ontario Housing Corporation for public housing but an OHC project in Parkdale will contain only 380 units. The Association plans to demand priority for tenants already living in Parkdale.

A partial solution

The Parkdale Tenants are not the first to demand rent control as a partial solution to the current rental crisis. The Borough of York Council in 1968 and the Borough of Scarborough in 1969 petitioned for the enactment of control legislation. In 1969, the provincial parliament voted down a bill which would have permitted the city of Ottawa to establish rent controls.

Since 1969, tenants have become more self-conscious and militant as a group. The Ontario Tenants Association was formed in 1969. More recently, tenant unions have been organized at OHC projects. (Rent regulation in public housing is a thorny problem, since there is ostensibly, but perhaps deceptively, no need for rent control in the public sector.) A few attempts to enforce a radical form of rent control — the rent strike — have ended in failure. A 1969 rent strike against the owners of an Eastmount Avenue apartment building was called "revolution, not the process of law", by the arbitrating judge. Rent strikers at OHC's married students' residences at Yonge and Charles streets were forced to capitulate by the University of Toronto. Since the 1970 strike, residence rents have continued to rise sharply, and tenant problems are again "getting out of hand" according to one resident.

Not only scattered citizen groups and city councils have been demanding rent controls. The Law Reform Commission in 1968 recommended the establishment of rent review boards on a local option basis in areas of the province where market conditions demand it. The rent review procedure would operate only when a tenant complained of an unreasonable rent increase. The board would, of course, deal only with grievances in the private sector. The recommended boards would be empowered only to "investigate and recommend"; publicity would be their only weapon against recalcitrant landlords.

Although the Commission hesitates about legal sanctions against landlords, its rent recommendations end with the warning, "If this procedure is not effective to remedy the situation that now exists, more stringent measures will have to be considered."

Most Commission recommendations were incorporated into Ontario's 1970 Landlord and Tenant Act, but the province balked even at the Commission's timid and tentative rent control plan. The Parkdale Association is proposing more coercive legislation which would not offer municipalities the choice of opting in or out of the rent control scheme. According to the Parkdale plan, the rent review of-

RENT CONTROL

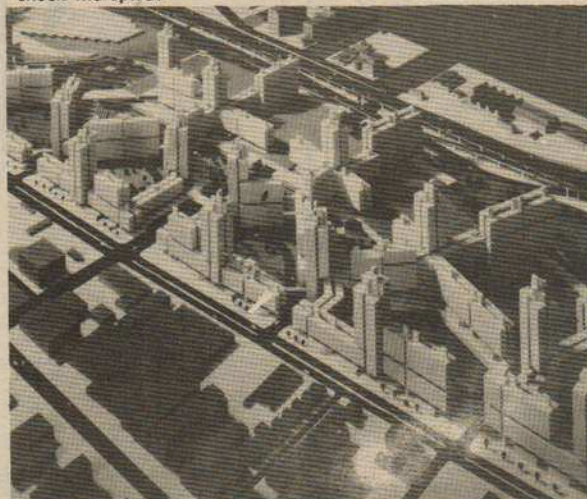
Rent control will be neither the demise of free enterprise, nor a lasting solution for the housing crisis. It may be helpful temporary measure.

by Virginia Smith



photo: Phil Lapides

Toronto's old landscape of family houses is disappearing with high rise apartments like those planned for Metro Centre, depicted in the model below, replacing them. But still the price of accommodation keeps rising. A system of rent control could check the spiral.



courtesy, Metro Centre

ficer would be joined in his deliberations by a local tenant and landlord. The community, in other words, would determine the rent appropriate for the area.

The Law Reform Commission's proposed rent review apparatus would operate only when the tenant presents a grievance to the board. Many rent control advocates think that the process should be

automatic, since tenants often don't know about their rights or are afraid to demand them.

Rent control legislation can assume almost any shape — from the inclusive and coercive to the selective and advisory. Any attempt to establish rent controls ideal for Ontario is in many ways a shot in the dark since legislators have few precedents to guide them, and the

existing models are often defective.

Most current rent control laws in North America and the United Kingdom were originally enacted as interim war-time measures, and were simply carried along after the end of the war. The British government first adopted rent controls in 1915, during World War I. The United States and Canadian governments both controlled rents during World War II. When the Canadian federal government abandoned rent controls, the province of Ontario continued the Wartime Leasehold Regulations until 1953, when it passed a rent control act empowering municipalities to create rental authorities. There is currently some doubt about the status of the 1953 legislation, since its terminating date is apparently 1954. No one seems to know for sure.

Rent control regulations in New York City were, for over 25 years, simply a hold-over from World War II laws. Opponents of rent control often point to New York as the most horrible example of control evils. The rent control laws in New York do, in some ways, only aggravate the city's housing mess, but the regulations are ill-conceived and badly executed.

New York's rent control law, first of all, applies only to housing constructed before 1947. The rental gap between controlled and uncontrolled apartments is often as much as \$100. Developers are naturally more eager to demolish than maintain pre-1947 dwellings.

The New York law for a long time did not countenance reasonable rent increases. The city granted one 15 per cent escalation in 1953. No further increases were permitted until the law was amended in 1970. Thousands of landlords refused to provide minimum maintenance on unprofitable apartments. Many simply abandoned their buildings. According to the 1970 amendments to the law, rents may now be adjusted every two years.

Bad example

The bad New York experience is not necessarily a deterrent, simply a warning to other cities. A control is not a freeze; both rental rates and the cut-off date on affected housing must remain flexible.

British rent control legislation is the most comprehensive in the English-speaking world. It has been continually revised since it was first enacted during World War I. But even the English law contains loopholes which have prompted a growing demand for more complete and coercive legislation.

Only buildings whose rateable value does not exceed certain levels are rent controlled. Control procedures are different for tenants living in furnished and unfurnished apartments. Tenants in furnished premises may appeal to a local rent tribunal to fix a "reasonable rent". The tribunal is composed of three community residents. If a tenant's premises are unfurnished, he complains to a Rent Officer who determines a "fair rent". (The distinction between "fair" and "reasonable" is not explained.)

The British standard for including or excluding a house from controls, which is probably the thorniest rent control problem, offers little guidance to Canadian law makers. The furnished-unfurnished distinction could not usefully be transplanted to Canada. British rent control procedures, moreover, are not automatic; a tenant must complain before his rent is reviewed.

Quebec rent control legislation might be a more useful model for Ontario legislators. Quebec rent controls are the most complete in Canada, but even the Quebec legislation is a confused piece of patchwork.

The 1951 Quebec "Act to Promote Conciliation between Lessees and Property Owners" applies only to municipalities with a population greater than 10,000. Rent review procedures operate only when landlord and tenant cannot agree. This month, a bill was tabled in the

(continued, page 8)

CROMBIE PROMISES TO BOOST LOCAL CONTROL

Alderman David Crombie has committed himself, as a mayoralty candidate, to the principle of neighborhood working committees and task forces that would participate actively in the planning process of the City.

The way the City is governed presently, decisions are made at City Hall. People can come to City Hall and speak their piece. Now and then a neighborhood organization is more or less informally recognized by the City as representing an area. But active involvement in the planning process is an exception, as the residents of the Yonge-St. Clair area learned when they were forced to fight hard and loud for Planning Board recognition, and as residents of Gothic-Quebec Streets learned when they were ignored by the City in decisions about that part of town.

Crombie says that, if he's elected mayor, he'll do what he can to make local involvement part of the formal planning process. This is important not only because it suggests that decisions about development and planning will be made in a better way than they are now, but because any sort of substantial recognition of local control will prepare the groundwork for broader local involvement — in political as well as governing matters, both for the Board of Education and City Hall. It's important too because it means the City will have to help neighborhoods with funding. Crombie says he'll want site offices opened in parts of the City where

planning decisions are underway, for example, in the Grange/Southeast Spadina area at present. He speaks favorably about what occurred in Trefann Court when the community had begun to organize and needed funding to develop its work and hire community organizing staff.

Task Force appeases local dissidents

The Yonge-St. Clair area study has already generated a good deal of controversy. The Planning Board and citizen Task Force sparred for months before working out a satisfactory scheme for cooperative planning. Now some citizens in the Yonge-St. Clair area have challenged the Task Force and the Deer Park Residents' Association.

Over 100 non-Association residents gathered in a local church on July 13 to air their grievances with Michael Plumb, head of the Task Force and Gus Moran, president of the Deer Park Residents' Association. Ursula Franklin charged that the Task Force has failed in "consultation and accountability" to Yonge-St. Clair residents. Many others claimed that they had lived in the Deer Park area for years and had never even heard of the Deer Park Residents' Association.

Moran suggested that the Task Force use "the Russian method of

absorbing the opposition" by inviting Franklin to join the Task Force. Plumb urged the group to join the Residents' Association rather than create a splinter organization. "Make it yours," said Plumb.

Since the meeting, Franklin has been sitting on the Task Force. The dissident group has held several more meetings and decided to join the Deer Park Residents. But they have not been formally absorbed, since the Association's secretary, who handles applications, is on vacation. Some members of the group are annoyed at the delay.

Marlborough residents win at Municipal Board

A two-year battle by the residents of Marlborough Avenue has ended in complete victory and is an example of what organized "street power" can do.

The Ontario Municipal Board ruled late last month that Marlborough Avenue, which runs from Yonge Street to Avenue Road south of the CPR tracks, should be zoned residential. And so the street is protected from new commercial intrusions and any high-rise construction.

Jack Granatstein who, along with lawyer Jeffrey Sack, has led the residents' fight, said the decision means, "Marlborough will continue as a quiet residential street."

Two years ago Marlborough appeared headed in a completely different direction. Marathon Realty, the CPR's development division, planned to run traffic from its proposed Summerhill Square project onto Marlborough. It also created an "instant eyesore" on the street by building a Racquet Club with 30-foot windowless concrete walls.

In organizing against these problems, the residents, working through their own street group and the Avenue-Bay-Cottingham Ratepayers Association, have won a number of points. Among these are that the Summerhill Square traffic ramp was redesigned to protect the street; a park will be built in a 40,000 square foot lot behind a bank at Yonge Street; \$10,000 will be spent to beautify the Racquet Club which will plant screening in front of its parking lot, and fence and screen its outdoor courts.

In addition, Marathon will pave the street's night parking lot and will build a tunnel linking Marlborough Avenue to Cottingham Street. The city will spend \$25,000 to landscape the railway spur line on Marlborough Place, and the traffic flow on Marlborough Avenue was changed to end through traffic to Avenue Road.

Some of these changes are awaiting expected approval by the City and the OMB on the Summerhill Square project, but others are already being put into effect.

tion groups, will run until November when it will be evaluated by the Public Works Committee.

Street Commissioner Harold Atyeo, whose department pays for and services the newspaper pick-up, said there is no possibility at the present time of collecting newspapers on a weekly basis. He said the city pays \$3,500 for labour and trucks to collect the papers and receives between \$5 and \$7 a ton

for the papers from Canadian Paper Fibres Company.

Atyeo also said that the city does not want to store the papers if they cannot be sold on the collection days. He claimed that the recycling company will buy about 150 tons of newspapers a week. This was disputed by Paul Clarfield of Canadian Paper Fibres who told the *Citizen* his company would presently buy any amount of paper the city collected.

RENT CONTROL

(continued from page 7)

Quebec legislature which would extend the act to towns with a population over 5,000. The new legislation would prevent landlords from raising rents more than 5 per cent a year.

The Quebec legislation is designed to protect low income tenants. In 1963, the Act was amended to exclude from the controls housing units in Montreal renting for over \$125.00. The top figure in the rest of Quebec is \$100.

The Quebec law, like the New York law, does not apply to houses constructed after a certain year — the date is 1951 in Quebec. In 1968, the legislature empowered municipalities to extend controls to houses built up to 1968. Some small municipalities have opted for more complete rent control, but the large cities are sticking to 1951 as a cut-off date.

In Quebec, as in New York and Britain, the onus is on the tenant to complain. The confusion about construction dates encourages the rent disparities that plague New York's rent control scheme.

Into the confusing field of rent control legislation step the developers, who are not at all uncertain about the effects of legislative controls. Rent controls, according to the Urban Development Institute, a builders' association, will result in new housing disasters. Developers will stop all new construction and divert their capital into more lucrative ventures. A 1969 UDI report insisted that "what is needed are incentives, not restrictions, to improve efficiency, minimize costly time delays and increase productivity." The government should not control rents but "increase the rate

at which services are extended to land for all types of housing, and simplify and reduce the costly, time consuming procedures faced by every new development." Solve the rent problem, in other words, by increasing the supply of bachelor high rises.

Developers have reacted as if rent control advocates intend to deprive them of all profit, although rent controls are meant to ensure landlords no more and no less than a decent return on their investments. If controls would mean an end to the construction of downtown swinger high rises, then they should be enacted with no more ado, if only for their indirect results. Rent control would actively foster the preservation of old family-size homes, since the permitted rent would necessarily correspond to the quality of maintenance.

The rent subsidy has recently been suggested as an alternative to rent control — that is, the government pays the difference between the rent and the tenant's income. During 1970, OHC acquired 464 rent supplement units in the private rental sector.

Mayoralty candidate David Crombie has advocated rent subsidies as a solution to Toronto's rental crisis. Crombie doesn't like the idea of rent control because he assumes that "landlords are charging rents consistent with their economic positions. The first important thing is to determine how much rent a person can pay." If the government provides rent money, "you can be sure they'll do something about it if someone can show that a landlord is charging unconscionable rent."

Crombie's assumptions about landlord honesty and tenant initiative seem overly optimistic. Under a rent supplement scheme, the government would end up simply subsidizing higher landlord profit margins.

Rent control is a feasible, partial solution to Toronto's housing problems. It will not mean the demise of free enterprise, as some have suggested, nor will it guarantee adequate and inexpensive accommodation for all. But it will help the situation.



LEGISLATIVE ASSEMBLY NOTICE OF PUBLIC MEETING

The Legislative Assembly of Ontario has established a Select Committee of its Members, drawn from all three political parties, to "enquire into the Utilization of Educational Facilities." The Committee is guided by the following Terms of Reference:

1. The Committee should enquire into the potentialities and possibilities for the increased use of educational facilities throughout Ontario at all levels including post-secondary facilities.
2. Specifically the Committee should examine such matters as:
 - (i) The wider community use of its educational facilities
 - (ii) The year-round use of such facilities for educational and/or community programs.
 - (iii) Ways and means by which the above-mentioned activities could be brought about and emphasized.

In order that the Committee be made aware of the thoughts of the public in this regard, interested individuals and groups are invited to attend the Public Meeting that the Committee will hold as follows:

BOROUGH OF SCARBORO:
Auditorium H216, Scarborough College
1265 Military Trail
Friday, August 25, 1972, beginning at 7:30 p.m.

To enable all interested parties to participate, such persons or groups are requested to contact the Clerk of the Committee at the following address so that they may be entered on the agenda of the meeting.

Education Committee
Queen's Park
Toronto 182, Ontario

[This registration is for convenience only. Everyone wishing to speak will be heard after the agenda is exhausted.]

Please note that the Committee is pleased to accept written briefs at all times; consequently, should you or your organization not complete your submission in time for the Public Meeting, mail it to the Clerk of the Committee at the above address:

There is no time limit to submit the brief, or formal structure to follow, as long as the brief relates itself to the Terms of Reference.

Chairman: Charles McIveen, M.P.P.
Clerk: Guy F. L. Sulkko
(Telephone: 965-2347)

3rd MONTHLY PAPER PICKUP: AUGUST 17 & 18

City garbage crews will pick up August's collection of newspapers for recycling on Thursday, August 17, for people who have regular refuse collections on Mondays and Thursdays. The next day, Friday, August 18, the process will be repeated for those who have regular pick-ups on Tuesdays and Fridays.

It will mark the third monthly collection of newspapers. Last month 155 tons were picked up, 98 tons more than collected in June. The newspaper recycling program, launched at a meeting of a recycling committee of ratepayer and pollu-



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UPSTAIRS

Paradise on Yonge Street

The Fairview Corporation — they're the people who want to redevelop, with Eaton's, the bulk of the land bounded by Bay, Yonge, Queen and Dundas Streets, and call it Eaton Centre — brought some plastic models and pastel-coloured sketches of their notion to City Hall for public meetings about the development July 17 and 20. Fairview explained carefully that these were "conceptual" plans, not a final design. What this meant was never really clarified. Fairview's president, Neil Wood, explained that the display defined the "functional" aspects of the development, and nobody quizzed him about what he meant. The credibility of the display suffered somewhat when it was discovered that an office tower on Yonge opposite Shuter Street which has been talked about in a local daily, and which Wood indicated would probably be built in the not-too-distant future, was nowhere to be seen in the "conceptual" model. A large office building is a pretty big "concept", and unless Fairview plans to build their shopping mall and then rip out a hunk of it in a few years time to plop a high rise on top, the office tower will go up with the rest of the development. But it wasn't in the display.

Fairview's model plans do, at any rate, say something about what will be in the development and what it will be like. The basic element is an interior retail shopping corridor that will run from Queen Street, opposite Simpson's, to a new Eaton store at Dundas and Yonge. It's going to be what real estate people like to call an "environment". Like Yorkdale Plaza, like a little, miniature Yorkdale located inconspicuously near downtown Moncton, New Brunswick — they're everywhere — like the Place Ville Marie-Place Bonaventure underground shopping complex in Montreal which is often mentioned as a parallel with Eaton Centre, the place will be a glittering cathedral of consumer merchandise. One will walk along a hallway of grottos and smaller altars, specialty shops and boutiques, toward the grand sanctuary of the Eaton store while a tape-loop of the Hallelujah Chorus plays on the muzak system. Worship at the cash register of your choice.

Fairview's sketches of what the development might be like depicted people coming and going, doing things at Eaton Centre. They were all handsome people, mostly youngish, all fashionably dressed, all smiling — every last person in Fairview's sketches was smiling. There were healthy, good-looking parents with laughing, fine-featured children. Here and there small groups of people were strolling happily through the mall, gazing into store windows, sitting gaily on benches, crisp parcels beside them, resting after a brisk, invigorating shop. In all Fairview's sketches the skies were blue, the season, to judge by the foliage and people's clothes, was late spring. Fairview wants to give us more than some stores and offices. They want to give us paradise on Yonge Street, a place where there's never a grey cloud or slushy street, where everyone is well-fed, happy, has enough money to dress stylishly, where no-one is worried or lonesome or dirty or down-and-out.

This is what developers' nights at City Hall are like. They're not hard talk sessions, they're real-life TV commercials. Life as described by Fairview, Metro Centre, Cadillac, Meridian, is a never-never land. One type of person you don't find in the never-never land is a person who doesn't have much money, a (shudder) poor person. Poor people don't go to shopping plazas.

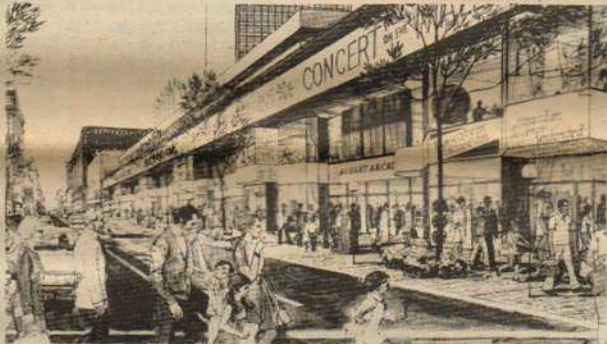
A large, blank space
Besides the shopping mall and



courtesy, Clarke Irwin Publishing



photo Jack McLeod



courtesy, the Fairview Corporation

Three views of Yonge Street — a century ago, today, and as Fairview-Eaton hopes to rebuild it.

Eaton store, the main elements of the development, east of the James Street line which bisects the site, are, according to the "conceptual" plan, an office tower on Queen Street, another on Dundas beside a smaller shopping mall, and parking facilities for 1,600 cars. Apart from the Yonge office tower, which was omitted from the model, nobody knows what Fairview wants on the east side of the site that they haven't mentioned yet.

West of the James line Fairview's model shows a large, blank space. They're not going to develop it for five years. They don't, according to Wood, know what they'll do when they do develop it. But they have to tear down what's there because it will cost them a lot of tax money if they don't. In the interim, till they do build there, there will be a large parking lot with some trees and hedges scattered around it.

While the *Citizen* is at the printer's, City Council's Executive Committee is deciding what recommendations to make to Council about the development, and this large, blank space is one of the crucial things they've got to think about. Fairview had to come to the City about the development only because the City owns some land that Fairview wants — the streets and lanes within the site. That's the only reason. If they didn't need the roadway land, the developers could have done most anything they wanted so long as it conformed with building and zoning standards. The site, like the rest of downtown, is zoned at the highest permissible

City density, for almost any use except an industrial plant, a heavy machinery yard or the like. The developers could have built an enormous used car lot or a high density chicken hospital or the granddaddy of all warehouses. They wouldn't build these things, of course, but the point is that Fairview wouldn't have had to open its plans for discussion and planning staff scrutiny at all, and that the City would have had little control over the development, were it not for the fact that Fairview needs City land to assemble its "superblock".

The Executive Committee will have to recommend, and Council will have to decide, next week, on August 9, whether or not to offer Fairview the streets and lanes on both sides of the site right now. Fairview says it will build nothing at all, will stop the whole development, if the City doesn't go through with the land deal now, or if any more than minimal criteria for development of the west side of the site are attached to the deal. If the City does go through with the deal, and demands only minimal criteria, it will lose control of the western Eaton Centre development, beside Old City Hall, and opposite City Hall, scheduled for five years hence. Fairview will already own all the land it needs and won't have to come back to Council then for any debate of its plans or public meetings.

There is a lot of pressure on the Executive Committee and Council from some aldermen, the planning staff and citizen groups, like the

Confederation of Ratepayers' and Residents' Associations, to set more than minimal criteria for the west side of the site. The east part of the development will contain nothing more than stores and offices, and if somewhere in the block other major uses were built — residential, educational, entertainment — Eaton Centre would be a livelier place with more kinds of people coming and going and doing various things at different hours of the day. Fairview has alluded to the possibility of apartments on the west side, has said it will consider other varied uses, but has committed itself to nothing besides offices and parking.

Let's be very clear

The question that comes up here, that comes up when most developments are at issue, is a developer's responsibility to the public. Fairview is going to make a considerable amount of money at Eaton Centre. "Let's be very clear," said Wood at one of the public meetings, "that our primary interest here is earning a profit." That's very frank. How much profit? Wood refused to give a remote indication of how much profit. It's none of our business. We're simply told that "economic feasibility" prohibits commitments to more than offices and parking on the west side of the site, offices and stores on the east side. It's not possible to build a varied, diversely useful development; it's not "economically feasible". But Fairview offers no figures, no estimates, to explain what it means. Bud Andrews of Metro Centre said lower densities, more family housing and more park space than the developers wanted to build would be "economically unfeasible" for that development. When the Ontario Municipal Board ordered these things, Andrews said it was all okay and would not jeopardize the project.

Wood wasn't quite accurate. He should have said "as much profit as possible", not simply "a profit". It's not likely that the Fairview Corporation, masters of the Toronto-Dominion Centre, and sired by Cemp Investments, are unable to develop a plan for their "superblock" which has some apartments, a downtown place for urban studies students to use as a bivouac, some community facilities, doesn't depend on lots for 1,600 cars, and will still earn them a living. But they don't want just a living, and they're not really interested in nonsense like community needs and responsibilities. They're interested in as tidy a profit as the market will provide, and they'll build what needs to be built for that purpose.

People who don't appreciate what Fairview wants to do for them have raised several other questions besides what the future of the west side of the site will be. The planning staff has seven major critical points. CORRA has 11. The *Citizen*, in its edition May 18, discussed many of the issues in a history of the development. Alderman John Sewell distributed an alternate plan for the Eaton Centre site at the July 20 public meeting which takes the criticisms of the development a step farther and resolves many of them. The alternate plan gives Fairview and Eaton's most of what they'd like — a new Eaton store, lots of retail space, some office tower parking facilities — but preserves much of the existing fabric of the area. The plan retains much of the Yonge and Queen frontage, some of the interior buildings in the area and the present street pattern.

Sewell didn't say if he drew up the plan, but if he didn't, Jane Jacobs might have. It incorporates Jacobs' principles for making lively city places — a lot of different sorts of facilities for different sorts of people to use at different hours of night and day; a mixture of old and new buildings; short, pedestrian oriented blocks with lots of places to walk to and through and explore. None of the power brokers took the alternate plan too seriously. After all, Sewell's just a crank.

And so a final decision about Eaton Centre is pending. Until last week it had seemed unlikely that Council would do any more than reify little edges of the scheme. Only Aldermen Sewell, Jaffery, Kilbourn and Chisholm, the core of Council's "reform" minority, seemed likely to vote against substance of the development. But, on July 27, Alderman David Rotenberg, an Executive member and the most powerful alderman among Council's majority, told a press conference he hoped for a clear, meaningful development agreement with Fairview. Among other things, Rotenberg wants the development built without a huge allowance for widening Dundas Street. Rotenberg and Alderman Tony O'Donohue, also an Executive member, have suggested it would be preferable for the City to seek some parkland, rather than strips for street-widening, in the land swap. It's improbable though, that Rotenberg, or most of any of Council's other members, want basic changes in the fundamental concept of Eaton Centre. If the deal does go through, it's likely what we'll get is a big, shiny, fluorescent place for people who have lots of money to spend lots of money.

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Ward 7

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WHOSE NEWS?

By and large, the press has
failed us

by Jon Caulfield

News is never nobody's — it's always somebody's news. Somebody decides what is assigned, researched, written, edited, laid out, published — what is covered and how it is covered. Somebody decides what will not become news, what is not "newsworthy". This is why, when you read news, you want to ask whose news.

Take big events. Whose news do we get in the crunch? We got news that a provisional government awaited Bourassa's fall in October, 1970. We got news in the early 60s that the people of South Vietnam wanted help to protect themselves. Later we learned that no provisional government existed, that the South Vietnamese who wanted protection were the ruling class — protection from some of their own countrymen. And what was the news we had been told at first, whose news was it? It was the news of governments, of men in power who needed justification to carry out their "programs" — to jail hundreds without due process, to devastate a country.

These are two big examples from a very long list of serious events within our memory during which newsmen have not served us well. In the crunch the press has not sought or told the truth — habitually. Conflicts and struggles have been told almost always from the bias of the powerful and the winners. When the bitter truth does struggle to be known in the face of outrageous falsehood, as in the case of Vietnam, it's a long, hard process. Papers in the States like the *New York Times*, the *Baltimore Sun* and the *Washington Post*, which have long since editorially condemned what their country is doing in Southeast Asia, still use the terms "friendly forces" and "enemy" in a simple-minded, jingoistic way in headlines and news copy. Big lies die hard.

An interesting big lie is that we live today in particularly troubled, violent times. Population and discoveries about what we are doing to our environment and ultimate weapons give us a lot to think about that may not have crossed our grandparents' minds, but the fabric of society is no less stable today than it has been at most other times in the past few hundred years in Europe and North America. Struggle and conflict have characterized these societies. The struggles of women, the poor, Quebecois, blacks and native minorities to right ancient wrongs are, as a class of occurrences, familiar to recent Western culture. The struggles of workers, farmers and people of all sorts to adjust their situations have been almost constant during the last few hundred years.

Canada is learning the truth of its own history. In the States there were race riots long before the last decade, and labor riots and troubles of all sorts have been happening since 1776. The major European countries were cauldrons as often as not during the last century. And yet we have been taught to believe that our history has been one of stable progress and, on this continent, plenty and classless society. Our popular history has not reflected the truth, and the traditional guardians of popular history have been the newsmen.

And so we discover that the press has often failed us in "crises" and crunches, and that it fails as well in its continuing depiction of our history. As the *Real Canadian Poverty Report* discusses, it fails in

Safely innocuous

The English-Canadian press has betrayed us because it never told us or seemed to understand how desperate was the state of Québec. It showed ignorance not only about Canadian life but even more about the outside world. . . . It was more interested in power and influence than investigation and truth. It was populated by men who made the fourth estate into a comfortable middle-class job.

—Maclean's, August 1972

Simple and sensational

You know what types of things the media will do. The media will cover things which are simple and things which are sensational; so that means that if I want to make my point and get it across to the public at large I've got to do things which are simple or which are sensational. I just don't have any choice.

That's basically been my approach to the media. To put things on a fairly personal level of what that guy is doing in terms of the overall picture. Now to some extent that means that you lose the clarity you might have in terms of simple issues. But I think that the people can understand things that way, and they can start fitting it all together. Calling the Mayor a liar is a fairly good tactic. Because again that is something that people can get a hold of, and at the same time as you're calling him a liar you can start talking a bit about what he's lying about, what's really going on. Now I don't know how else to deal with it because, you know, the media can't do it.

—Alderman John Sewell
in a Citizen interview,
December 9, 1971.

The invisible poor

Why is the general population so apathetic about the fact that great numbers of Canadian citizens — by the most reasonable count, four and a half million — are left to endure a life of poverty, exploited by an economic structure that continually reinforces their position of inequality?

Inevitably this question leads to an examination of the apparatus that serves as a mirror of the public consciousness: the mass media. For the media, and the politicians supported and protected by the media, daily determine the shape and limits of public acceptability.

There is overpowering evidence that the media are an extension and overlapping of the elite groups of business, bureaucracy and politics. In public, the media pose as free-wheeling investigative institutions, continually digging out ugly social truths about our society. But the media are hopelessly compromised. A recent insight into the extent of this compromise was revealed during the hearings of the Senate committee on mass media.

One of the most often-repeated criticisms during these hearings was that the corporations, which control the media through advertising agencies, create and sustain an image of a mythical middle-class Canada in which there is widespread affluence and equality of opportunity; and the all-pervasive implication is that all Canadians live and work in that world.

Jerry Goodis, president of a prominent and successful Canadian advertising agency, testified before

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toronto citizen
MIDTOWN'S COMMUNITY NEWSPAPER

Company's offer shunned
Police pick park for antenna



City tries out front-lawn parking

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MIDTOWN'S COMMUNITY NEWSPAPER

Campaigning against drug abuse
Belt Line secret meetings

Brief to City Council
CORRA wants local power



Politicians favor city state

Tenants win reprieve

Was there an OMB palace revolt?

toronto citizen
MIDTOWN'S COMMUNITY NEWSPAPER

Spadina foes fight back

Grange residents mobilize

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MIDTOWN'S COMMUNITY NEWSPAPER

U of T may move stadium

Watches fate in Tory hands

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toronto citizen
MIDTOWN'S COMMUNITY NEWSPAPER

2 years, 50 issues, 628 pages later . . .

The money problems are constant, but the need for community alternatives to the daily press is clearer than ever.

by Arnold Amber

During a CBC radio program about a year ago the Telegram's McKenzie Porter lectured representatives from the *Citizen* and two other Toronto alternate newspapers on what the publishing industry is all about.

Sneering at our small circulations and shaky financial structures he predicted an early demise for our papers and told us that the first requisite "in the marketplace of publishing" was to survive.

As fate and John Bassett, Beland Honderich and other giants of the daily press world decided it, Porter's own newspaper has since been closed down — but two of the three alternate publications, the *Citizen* and *Guerilla*, are still very much around.

The alternate press obviously didn't need the likes of Porter to tell it that its most difficult problem during its formative period, and perhaps forever, would be economic survival. A press committed strictly to service and not — like the daily press — to financial reward is obviously in for a hard time.

So, measured by the yardstick of survival, the *Citizen* is a complete success. We're still here after 50 issues comprising 628 pages. But publishing the *Citizen* obviously has not been just an exercise in endurance. Our objectives have been to serve the midtown community as well as our resources permit, and to contribute to the quality of journalism in the city.

At the outset, the basic thrust of the *Citizen* was on the orthodox journalistic level. Founded by three members of the daily press, the *Citizen* ambitiously set out to prove that it could do a better journalistic job than the existing newspapers.

We believed that a smaller newspaper could get closer to the truth of issues in our area; that because we would not force our writers into a strict stylistic approach, or assume that our readers are lazy and uneducated, we could and would write more intelligently and with more understanding. We also believed that because the *Citizen's* point of view was closer to the community's than that of the huge Metro dailies owned by millionaire publishers, and because its aim was not financial gain, a superior quality newspaper would emerge.

We also quickly learned that if the *Citizen* was to properly serve the midtown area it had to become part of the community. To understand the needs, aspirations, interests and problems of the community, the *Citizen* needed a greater involvement with the community and a larger input from members of the community. In this respect the *Citizen* has learned the validity of the philosophy and approach of many of the organizations it reports on — community involvement is an essential element.

The *Citizen's* involvement with the community has been achieved in two ways. It has been closely covering various ratepayer and community organizations, politicians and churches, and has examined many of the things all newspapers deal with in their own circulation areas. But more important, it has attracted scores of volunteers from the community who have written

and worked for us. They have included journalists who wanted an outlet for articles their own papers found too hot to handle. But the majority of our volunteers have been people not involved with the mass media: lawyers, shipping clerks, a doctor, students, a book store clerk, taxi drivers. They have also come from the ranks of those intimately involved in community organizations who have been able to bring an insider's view and knowledge to the *Citizen*. Particularly in the arts, the *Citizen* has attracted people involved directly in that field.

In getting involved with and becoming part of the community the *Citizen* has had to jealously guard its independence to comment and criticize. Writers, and particularly columnists, have stated views which conflict with those of various organizations and people within the community. The restraints we have strived to maintain are that the criticism be fair and supported by reasoned argument. As a newspaper our responsibility to our readers, who are members of the community, is greater than loyalty to any group within the community.

At the same time our constant dealing with matters within the community has given us the expertise needed to select relevant subjects for analysis and to properly present them to our readers. But the door remains wide open for new community contributors to join us, whether or not they are expert in some particular field of urban life. We also know that many of our readers through their professions are involved with many of the issues we write about and that they are sometimes better informed on them than we are. As we wrote on our first anniversary, "The *Citizen* would be most valuable if it could act as a distributor of some of this expertise."

One of the greatest changes in the *Citizen* has been its concern with stories outside the midtown area. In early issues, *Citizen* stories dealt almost exclusively with Wards five and six. But the editors quickly learned that power on the government level resided in City Hall, at the Board of Education, at the Ontario Municipal Board and with the provincial government at Queen's Park. A considerable amount of power, sadly too much power, at times, also rests with the land industry, the developers and the financial interests backing them.

Accordingly, we now devote considerable effort to analyzing political gamesmanship on the wider municipal level and to describing the avaricious tactics of developers in other parts of the city as well as in the midtown area. Luckily, not all of our time is spent ferreting out wrongdoings. We have also charted the process by which some neighborhoods and community organizations have successfully influenced the power structure. For example, in today's issue we happily are able to report the new zoning stability won for the Marlborough Street area. We reported on that area's problems in our very first issue and since then have followed the continuing battle waged by the neighborhood. We are pleased if our coverage of this and other issues

(continued, page 12)

toronto citizen
MIDTOWN'S COMMUNITY NEWSPAPER



John Sewell
The second volume of the
Word's Edition

Arts
Includes the subject of the
city's art scene in general
and the art of the city in
particular

City Politics
A report on the
city's political scene

The Bremner Papers
A series of articles
on the history of the
city

Community
Calendar
A list of events
in the community

toronto citizen
MIDTOWN'S COMMUNITY NEWSPAPER

WARNING
ACUTE HOUSING SHORTAGE
IN TORONTO, ONTARIO

Housing is a basic need for all people in the City and there is an acute housing shortage in Toronto. The Commission will assume no responsibility for providing any assistance in finding or buying quarters for any people contemplating moving to Toronto.

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INSIDE
Lester's Last Stand
Pushing in Toronto
Transcendental
Mediation

toronto citizen
MIDTOWN'S COMMUNITY NEWSPAPER



Fire hazard in downtown schools



N.D.P. Crisis



St. Lawrence Centre

toronto citizen
MIDTOWN'S COMMUNITY NEWSPAPER

42 needless deaths

Winter fatalities finally rise to higher than ever and rising. The primary reason, say critics, is careless driving.

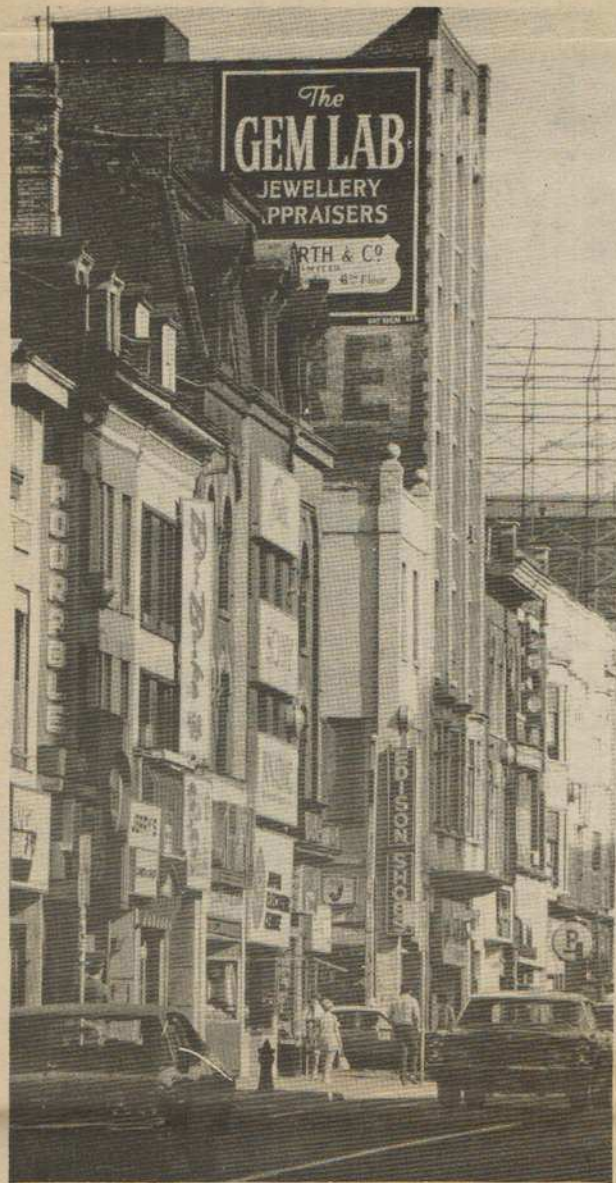


What's ailing with Canada's provinces?
The Canadian Film-makers' Brief to the Federal Government
Pages 11-12

The O.M.B.'s Sherry Centre decision
— See story
Page 4

YEAR ONE

YEAR TWO



HISTORIC EVENTS OF THE CITIZEN'S SECOND YEAR, #1: The greening of Yonge Street during the summer mall, and then the later announcement of plans for the street's "renovation" by Fairview/Eaton.

(continued from page 11)

has aided community groups to achieve their aims.

We believe another of our roles is to interpret for the midtown reader major trends and processes in other communities. Our examination of issues on The Island, in Parkdale and Ward nine have helped, we believe, midtown residents to understand better the city in which they live.

Sometimes a *Citizen* story has followed one on the same topic in the daily press. We do not believe this is a waste of the reader's time. There is obviously a great difference in the point of view presented by writers tied to the "boom town"

Toronto philosophy of the daily media and the independent approach of preservationist-minded *Citizen* writers. The *Citizen* presents an alternate point of view on the important issues within Toronto and this role, even if none other existed, would be reason enough to continue publishing.

Readers and journalists have been so conditioned by the sheer volume and monopoly of the daily press that often we forget that it represents, in most things, the mushy middle ground. A *Globe and Mail* newsman used to help edit the *Citizen* in its early days. He was fond of recounting how his eyes were opened wide by the very first story he read in the *Citizen*. In an

article on the Dupont Free Health Clinic, the writer had favoured use of the clinic by kids from the alternate society over those from suburbia. On the dailies, the alternate society is handled as a fad — like most new social phenomena — and judged in terms of whether it is beneficial or harmful to the stability of middle class society.

In its role as an alternate voice, the *Citizen* has recently started expanding its coverage beyond the normal concerns of ratepayer and community organizations to the wider and more basic problems confronting the people of Toronto as a whole. As the accompanying article by Jon Caulfield demonstrates we have an obligation to do this because the mass media have tended to paint a far rosier economic and social picture than really exists. We have no intention of abandoning our concern with the problems of development, housing, transportation, education and the like. But we feel that the issues of rent control, tenant rights, the problems of the poor, and how the various power establishments react to these pressing issues must also be examined and brought home to our readers. The good city the *Citizen* wants to see established does not just involve providing for the needs of the more advantaged people in the midtown area.

A few people have been tempted to label the *Citizen* politically and then let that judgment colour anything they read in its pages. For the record it should be noted that the *Citizen* is not affiliated with any political party. During the past few months it has presented a number of articles on the NDP and problems concerning the Waffle. The reasons for this, if any are needed, are simple. The Waffle issue affected the politics of many of our readers; the daily press never came to grips with many of the points of the dispute; and the future intentions of one of the local NDP candidates in the imminent federal election is in doubt because of the conflict. Rather than curtail our interest in the provincial political scene we hope soon to begin regular coverage of the Ontario Legislature, paying particular attention to issues there which affect urban life.

Perhaps more than any other area of the *Citizen*, the Arts section has carved out its own distinct format during the past two years. The importance of our coverage to

**HAPPY 2nd BIRTHDAY
KEEP UP THE
GOOD WORK
ROSE SMITH**

An alternative to the "boom town" of the mushy middle ground

the local arts community has been recognized by the Ontario Arts Council which last year provided \$500 to the *Citizen* and early this month granted us another \$1,000.

In spite of these welcome funds the *Citizen* still remains beset by financial problems. Although our current situation is vastly improved over last year we have a long way to go toward achieving the financial stability which will ensure the im-

provement in service we want to provide.

We realized when we started the *Citizen* that the challenge of making it work financially would be great. There has never been a substantial community newspaper devoted solely to the news, needs and interests of the people who live and work in the midtown area. But as McKenzie Porter couldn't seem to realize in that CBC radio program we referred to earlier, the *Citizen*

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1. If you don't already subscribe, take out a subscription today.
2. If you like the *Citizen* tell your friends, relatives and neighbors about it. Chances are they will like it too.
3. Let us know what you think of the *Citizen* and what changes you would like to see.
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"I want people participation in the future of our city"

REPORT TO CONSTITUENTS IN WARD 11



YING HOPE

A Personal Message:
Happy Birthday to the Toronto Citizen. I am happy to be associated with you, as my present term on City Council coincides so closely with your own term as a newspaper.

This is to remind everyone that I am always available. Phone 532-1960, or 367-7909, or write me at 88 Wells Hill Avenue, or City Hall.

Sincerely,

1. The Issue, Parklands
The Record. Hope fought successfully to recover Aura Lee from developers and enlarge Rumsden Park; is fighting to preserve Sir Winston Churchill Park from intrusion to destroy it, and he has been looking for alternative locations away from parklands for a much needed Police Tower; fought for and got improved recreational needs for Willowvale Park; is working with area residents to preserve our ravine system.

2. The Issue, Residential Zoning.
The Record. Hope worked successfully with area residents to preserve and improve the character of the Marlborough, Cottingham, Birch and Alcorn area by zoning it from industrial to residential; got the Wells Hill District residential bylaw through Council; got the Annex height restriction bylaw passed to control hi-rise intrusion; pushed for citizens' Task Force input in the Yonge-St. Clair Study.

3. The Issue, Transportation
The Record. Hope worked intimately with area residents to preserve the inner core from being destroyed by wanton expressway traffic; demanded successfully for an overall Metro transportation study; is working with ratepayers for a proper Spadina rapid transit alignment; reported to Metro

THE COMMITTEE TO

THIS COLUMN PAID FOR BY THE YING HOPE CAMPAIGN FOR ALDERMAN HOPE, PLEASE SEND CHEQUE MARKED "YING HOPE"

**Congratulations on your
Second
Keep up the good work**

**David Crombie, Alderman
Ward 11**

"boomtown" philosophy

the ground



HISTORIC EVENTS OF THE CITIZEN'S SECOND YEAR, #2: The 30-day Works Department strike, and parks full of garbage.

staff are prepared to make the necessary sacrifices to keep this young alternate community newspaper an ongoing institution. In fact there has been a proliferation of similar newspapers throughout the city in the past two years. Many of them are having their economic difficulties. But the fact remains that as more and more people become involved in the process of determining their own fate in the city setting, community newspapers will be more necessary than ever before.

As the *Citizen* continues its fight for excellence in service and for economic stability, it will necessarily strengthen its links with the community. We believe that a

strong community newspaper will be an important asset for the midtown area. If you agree we hope you will accept our invitation to let us know what specifically you

would like to see in the *Citizen*. Better still, drop by our office and discuss with us what you would like to do. We would be very glad to meet you.

It would be hard to have a
"City Movement"
without a paper like
The Toronto Citizen

Karl Jaffray, Alderman, Ward 7

ture of Toronto."

TS IN WARD FIVE

Transportation Committee on the feasible applications of new forms of public transportation.

4. The Issue. Pollution Control.

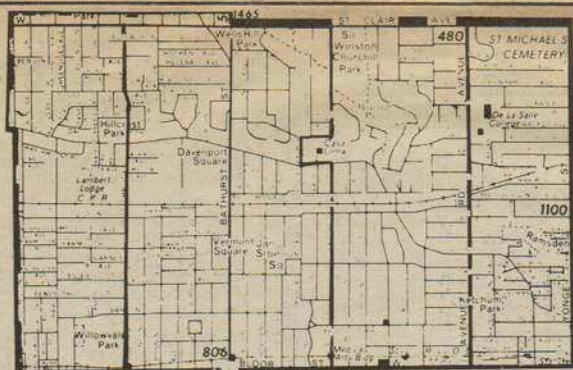
The Record. Hope is the chairman of the Toronto Working Committee for Re-cycling of Waste; is working for effective solutions to paper recycling, bottles, tins, and other recyclable material; is working with many citizens groups and Pollution Probe to cut down air, water, and noise pollution.

5. The Issue. Community Use of Schools.

The Record. Hope is successfully expanding his program for the use of School facilities for the community; secured evening programs for Cottingham Public School; fought successfully to get the new Brown School to include community and recreation facilities; Hope is working with area citizens for a similar program for Hillcrest and Huron Public Schools; worked successfully to establish the St. Clair Youth Council and use Oakwood Collegiate for the community.

6. The Issue. New Canadians

The Record. Hope has fought successfully for new English Language programs in our schools and the community; preservation and extension of cultural programs; made representations to the Province to acquire new funding for New Canadian programs in the community.



7. The Issue. Traffic Control.

The Record. Hope serves as chairman of the Area School Safety Co-ordinating Committee between City Council and the Board of Education; has successfully worked with Citizens to get numerous stop signs, crosswalks, and lower speed limits in residential areas; is pushing for compulsory licensing and improved traffic rules governing bicycles; fought successfully against street widenings.

8. The Issue. Housing.

The Record. Hope pushed for and successfully worked to get the New Lambert Lodge complex; served as chairman for a new senior citizens' project; worked with social agencies to find needed housing for families.

9. The Issue. Quality of Life.

The Record. Hope works for the

betterment of core area living by introducing programs to enhance local areas, such as Yorkville, Casa Loma, Wychwood — North, Barton-Essex, Hillcrest Park, Rathnally, and East Escarpment. Successfully initiated the general study of Davenport Escarpment. Hope is co-ordinator of the Dragon Mall, and is working on others. Hope realizes the concerted effort generated by all citizens to stabilize the core area.

10. The Issue. Citizens Involvement.

The Record. Hope has consistently fought for citizens' involvement and the need for effective public hearings on broad issues, including Metro Centre, the Spadina Expressway and Rapid Transit, the Fairview-Eaton Proposal, the Water front study, The South-East Spadina study, the Yonge-St. Clair study, and others. Hope carries the fight beyond City Hall to the OMB and the Cabinet.

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YING HOPE

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WHOSE NEWS?

its continuing depiction of the society we live in. The constituencies of the powerful, the "important", the people who run parliaments, arrange agendas and call press conferences, are served by the press. The major political groups and the corporate, bureaucratic and professional establishments are served by the press. But the powerless, the "unimportant", people who are not "newsworthy", are served little or not at all.

"The people have a right to know," a newperson may say — which means the right to know what they're told. The people of Kitchner learned a lesson recently when they discovered that their media had conspired to remain silent about a big downtown development planned by the local city fathers and some businessmen. Read all about it in the June issue of *Macleans*, a magazine which has nothing to fear from the Kitchner powers-that-be, in an article called "How the Media Withheld the Message in Kitchner".

The motto of Toronto's *Globe* is, "The subject who is truly loyal to the Chief Magistrate will neither advise nor submit to arbitrary measures." Yet, the *Globe's* coverage of some local people who are resisting arbitrary measures, the strikers at Toronto Western Hospital, has been unsympathetic.

Now and then the press tosses us a cute bit of fluff like the recent *Star* series exposing the fact that charter airlines are screwing people. That certainly is a clout at a critical

social problem. Remember the *Star*? It's the paper that told Ron Haggert, a journalist who does now and then take a job at power where it counts, that there wasn't a place for him in the daily press.

The gist of this piece isn't that the press has failed us completely. It has had grand moments, like the publication of the Pentagon Papers, and smaller fine moments, like the *Globe's* occasional efforts to keep William Davis' Big Blue Machine honest. The press that we have had has probably been better than no press at all; there have been innumerable efforts by the press to do the job right. And it's been a bad time for the press too, the last fifty years, with the death of dozens of papers and the growth of the big chains and the emergence of something that has very little to do with journalism, the mass, "family" newspaper.

No, the point here is to encourage asking whose news we're reading because, presumably, we're interested in the facts and not one or another official version.

And so whose news is the *Citizen's* news? Readers will have to answer that to some extent themselves, but maybe we can say a little to help. We tend to believe that cities are as much centres for culture and people as they are centres for business, politics and big institutions. We tend to believe that cities are places where people live rather than places where people simply do jobs and transact busi-

(continued from page 10)

ness. We tend to believe the communities of a city like Toronto, which is made up of groups of people from all corners of the world, ought to be allowed to pursue their own futures without the imposition of a megaplan from above. Maybe this belief arises because we believe that cities aren't big things but clusters of many little things, many small urban villages of people of innumerable kinds. We believe that in cities, as in the rest of society, the game is rigged. That is, the political elites and big corporations and bureaucratic and professional establishments have given themselves most of the cards in the deck. We believe that the communities of the city have got to work together to insist they be given their fair shake, and to take what is fair if reasoned argument is unsuccessful. To do this, communities have to be together themselves, one-by-one. The *Citizen* is a paper for some midtown Toronto communities — a source of information and ideas and a place to transmit information and ideas.

To sum it up then, we are excited by cities, especially by Toronto, and believe that if the possibilities of Toronto are to come about, some basic changes will have to be made in the structure of power in Toronto. This is whose news you'll read in the *Citizen*. It is our impression that the local dailies do not share our beliefs, and so you probably won't find the same news in them.

"The poor, the young, the old, the Indian, the Eskimo, the blacks are virtually ignored. It is as if they don't exist."

(continued from page 10)

the committee:

The measure of editorial acceptability becomes "How does it fit?" or "Will it interest the affluent?" As a consequence, the mass media increasingly reflect the attitudes and deal with the concerns of the affluent. We don't have mass media, we have class media — media for the upper and middle classes.

The poor, the young, the old, the Indian, the Eskimo, the blacks, are virtually ignored. It is as if they don't exist. More important, these minority groups are denied expression in the mass media because they cannot command attention as the affluent can.

Goodie's statement was fully supported by a brief from the most commercially successful radio station in Canada, Toronto's CFRB.

Other briefs still claimed that the media and the advertisers they represent only play simple and decent handmaiden to the demands of public taste (We're only giving the public what they want). But the extent to which the advertisers have vast financial control of the media was revealed in the committee's research:

What is not only fair but vital to realize . . . is that advertising is the overwhelming, the first, the chief source of revenue for the media; our research indicates that 65 per cent of the gross incomes of newspapers (70 per cent of the gross incomes of magazines) and 93 per cent of the gross income of the private broadcasting industry comes from that source.

More to the point, this advertising revenue does not flow from widely based sources in the society, but instead comes from a narrow corporate elite. The committee discovered that the mass media derive seventy per cent of their advertising revenue from one hundred major Canadian companies.

It is fairly easy, then, to understand why the media avoid critical investigation of the implications of concentrated corporate power. It is also easy to understand their refusal to spend much time talking about the inequality of income distribution.

If the media were indeed called upon to examine in any detail how corporate power is wielded in its own narrow interests, as opposed to the collective social advantage, they would soon have to confront their own hypocritical position. For from any such investigation would come an uncomfortable conclusion: the forces in our society that sustain and enrich the media must be broken down and their powers distributed more equally throughout society. But the press ignore the core problem of inequality and the radical solutions that will have to be applied to make the structure of society more equal. Instead, the press behave like the proverbial barber's cat, full of piss and wind. They go on endlessly to document the brutalities of poverty and the inadequacies of existing social programs, and then hail each new

band-aid adjustment to these programs as much-needed reform in the right direction.

To the accusation that these reforms are too little too late, and do nothing to break down the barriers that prevent the poor from taking power from the elite group, the media and the politicians reply that the slowness of change is the price to be paid for maintaining a democracy; and that this penalty must be paid in order to protect the democratic system's broader values of political equality.

This manoeuvre simply uses the idea of democracy as a mask for plutocrats and plutocracy in an undemocratic system. It is allied with Jean Paul Sartre's description of the affluent,

who have it in their power to produce alterations for the better but instead work assiduously to perpetuate ancient swindles while professing humane goals.

The real role of the press is to disguise the basic inequalities in the system. If the media did a proper job of exploring the basic inequalities in our society, they would open the door to the inevitable confrontation that precedes radical political changes. But the media are too much a part of the power structure even to attempt to bring this about.

From the *Real Poverty Report* by Ian Adams, William Cameron, Brian Hill and Peter Penz. M.G. Hurtig Limited.

Pleasing the editor

Journalism involves two efforts: getting the information, and writing it up. Experienced journalists learn to integrate these functions so that while they are researching they are already visualizing how they will write the story. They therefore focus their attention on things relevant and helpful to the visualized finished product. For example, a reporter goes to tent city to see if anything newsworthy is happening and notices one person smoking marijuana, one drinking booze and one couple making love at the campfire. "Transients at Toronto's controversial tent city spent their first night on the former Mercer Reformatory site smoking marijuana, drinking wine and making love." But that wouldn't be much of a story these days. The sharp reporter would take it one step further; he'd stop a few passing motorists and speak to a few nearby homeowners, tell them about the "disgusting" things going on over there, discard those who didn't seem concerned, and come up with a story beginning: "Angry neighbors of Toronto's controversial tent city called on police and politicians to 'put an end to the boozing, copulating and drug taking going on' in full view of children and passing motorists last night. . . ."

On a big daily newspaper, there is one consideration that outweighs all others combined in the mind of the reporter as he sits at his typewriter: How can I write this story in such a way that it will impress the news desk editor (who decides whether it will go in the paper at all and, if it does, how long it should be, what page it should go on, and whether it's good enough to reward the reporter with a byline)?

Harry Marsh in the *Citizen*, August 16, 1971

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john peter conforzi

Aldermanic Candidate

(continued from page 1)

insist on the larger significance and the historical importance of this strike. "We've shook up all of Ontario." "You'll go down in the history books, I know it," he tells the crowd. It all works, for when he calls for a vote on whether or not to go back to work, there is a resounding NO. Votes are also taken in Italian and Portuguese by Tony Maone and Eva Pambo. Contrary to reports in the dailies, Maone and Pambo have not been "translating" Murphy's speeches into their respective languages — a ridiculous task — but have been speaking on their own. The daily media would hardly know, since the TV cameras and most reporters leave as soon as Murphy finishes speaking.

The crunch for money has started. Although Murphy predicts that the hospital will have to shut down by Friday, there is the feeling that the union may have to start preparing for a longer strike. Contributions so far amount to \$500 worth of food stamps from Local 79 of CUPE, a donation which incenses the CUGE executive. "We need money, not food vouchers," says one member. "They think we're all on welfare."

Thursday, July 27

McAulay tells an early afternoon press conference that he is firing 350 striking workers. (There is a running disagreement between the hospital and the union as to just how many workers are out. The hospital claims close to half the bargaining unit is back in or never went out of the hospital. CUGE says that, by its count, only about 50 workers have gone back, and that all 681 members participated in the original walkout.) As of this writing no worker has received official notice of being fired. McAulay did not notify Murphy, who learned of it from reporters. Nor did he consult with Labour Minister Fern Guindon, who has not been experiencing his finest hour during this strike. "I don't think you should fire people through a press conference," he sniffed to reporters.

Meanwhile Murphy and union Vice-President Mel Jones are at Trinity Square, trying to cope with questions of a more philosophical nature, such as whether the union is being "irresponsible" in pushing up taxes by demanding higher wages. "If you're going to talk about

Few allies aid strikers

Big labour, press add to hospital workers problems

responsibility," says Murphy, "why pick on the little guy who takes home \$63 a week? What about Boyd McAulay and his \$30,000 a year?" Trinity Square lunchers are very concerned about the union's responsibility to the hospital patients and the fact that the strike is illegal. Murphy is only immediately concerned with the hospital's responsibility to its workers, so there is no real exchange.

There is another mass meeting that night, the most militant and angry of all. Murphy has to shout down suggestions of violence from some supporters, and begins an often-to-be-repeated barrage of abuse on the rest of organized labour for not supporting CUGE financially or otherwise. "The union movement is rotten, and its leaders are corrupt. They just take the members' money and don't do anything for them." He is especially disgusted with a \$100 donation from Local 43 of CUPE. "It should be \$1,000." But he has better things to say about Quebec labour and the Confederation of National Trade Unions whose President, Marcel Pepin, has sent a telegram pledging support and promising money.

Other support is suddenly coming out of the walls. Everyone from Morton Shulman to The Other Woman collective is offering money or bodies for the picket line. CUGE manages to raise a few hundred dollars from public donations alone.

There are two arrests in the huge march around the hospital that night. One involves a marcher allegedly spitting on one of the Head Nurses, Aileen Hall. The other involves an incident in which an unidentified hospital administrator is said to have called a black striker a "black monkey."

Friday, July 28

In reporting on the march of the night before, the *Globe* prints a story by Michael Smith which had the headline SHOUTS OF "SCAB" AWAKEN PATIENTS AS PICKETS STAY ON. This story draws a dramatic picture of marchers hurling abuse up at helpless "white-clad figures", which could as well have been doctors, nurses or

even Roy Bulgin in his mopping suit. The story also fails to document one case of a patient, or anyone, being awakened by the march, which ended about 10:00. To accompany this is a photograph of Murphy which somehow makes him look like Bela Lugosi, whom he does not resemble.

Saturday, July 29

A day like most days in the strike. A picket line which sometimes swells to around 30, sometimes dwindles to four or five. The line is more often than not manned today by members of the Workers Action Movement, since many of the strikers appear to be staying home on the weekend. The WAM is affiliated with the Canadian Party of Labour and was inexpressibly described in the *Globe* as a "racial leftist" group. They have been by far the most supportive outside group during this strike, collecting money and picketing. But some of them are uncomfortable about Murphy and CUGE. They are disturbed by what one member called Murphy's "one-man show," and by his refusal to take more aggressive action in attempting to shut down the hospital. They are also disturbed by a lack of discipline in the union which tolerates workers avoiding picket duty, and by the lack of any political ideology or affiliation in CUGE.

But some picketing goes on. Around suppertime Murphy comes around with word that bargaining between the hospital and CUGE, through its lawyer George Miller, will resume Monday night. Hospital administrators have been insisting since the strike began that they would not bargain until the strike ended. Apparently their rationale for bargaining now is that there is no more strike, now that most the workers have been fired.

Sunday, July 30

Murphy gives a financial accounting of the strike so far. Among other things, he reveals that the union owes St. Vladimir's Church over \$2,000 for only 18 days rental of its large hall, across the street from the hospital.

He also charges that on Friday

and Saturday the hospital took over 110 applications for jobs vacated by the fired strikers. McAulay had said before the weekend that nothing would be done "before Monday" on the vacated positions.

He takes advantage of the occasion to heap more venom on the big unions who have not supported CUGE. His favourite target is still CUPE and Russell Doyle, president of Local 43, who Murphy says promised \$2,000 and then reneged on it. He admits to a possible "personality clash" with other union leaders, but still writes off most of the union movement as "bureaucrats" and "a bunch of scum." Murphy's cause seems to be almost as much to purify the union movement as to win a collective agreement with Toronto Western Hospital.

He says that CUGE has won a round in getting the hospital back to the bargaining table and insists that they cannot lose because, as he has often pointed out in the last few days, Labour Minister Guindon has said that Bill 41 is "bad." Guindon has indeed said that, but for the reason that "it doesn't seem to provide the machinery to prevent these strikes." If the Toronto Western administration really wants to break the back of CUGE, as many have suggested in the past week, both sides will have a long and difficult time getting a settlement, and that means a long strike. And even after the Western strike has ended, CUGE and other hospital workers appear to have a bigger fight on their hands. It does not

appear that the amendments that Guindon will propose to Bill 41 are much like the ones Murphy and CUGE would like to see.

Tuesday, August 1

Good news and bad news. Murphy has received a guarded promise of help from Guindon in getting the fired workers reinstated.

But workers have meanwhile received official notice of their firing in a letter from McAulay asking them to come and clean out their lockers. Union leader Maone says that some workers officially on vacation have also been fired, making the total "probably over 400." The hospital is receiving many more job applications and inquiries, mostly from recent immigrant blacks, who say they can't find jobs and will do anything, even hospital work.

Picketing seems to be going as usual today until suddenly and inexplicably in mid-afternoon the police begin making arrests on the picket line. Five people are arrested in two separate incidents, none of whom are fired Western workers. One is not even a picketer. The first, Eric King, is arrested for nothing more than shouting "Scab" at someone entering the hospital, a perfectly legal, everyday exercise on the picket line, up until now ignored by police. The second, Bill Lewis, a fired hospital worker now with WAM, is charged with theft and a number of other things related to a truck making a delivery to the hospital. Murphy has had a hard time keeping some angry strikers cool after this. "If there were enough of us on the line, the police wouldn't dare to do that," says one worker. Which gives rise to the continuing question of the CUGE strike at Toronto Western Hospital: Where is the rest of the labour movement?

The people who make decisions at Toronto Western

These men are the presidents and directors of some of the largest corporations — Canadian and American owned — in this country. They also sit on the Board of Trustees of Toronto Western Hospital. They are the men who, far more than Boyd McAulay or Roy Bulgin, are responsible for the overall policies on which that hospital operates. McAulay has said that, prior to his decision to fire 350 of the striking workers, he took a poll of the trustees to see which way their feelings ran.

The whole question of just who should sit on the boards of public institutions has become a controversial one in Toronto. There is a growing realization that boards made up solely of the managers of big business cannot be representative of the interests of those most directly affected by the institutions — namely the communities they serve and the workers they employ. Existing boards' sympathies probably come closer to those of the T. Eaton Company, of which Toronto Western Trustee Alan Marchmont is a Vice-President. Eaton's has successfully prevented its workers from organizing for years.

This is a partial list of the trustees and some of their business affiliations:

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Trevor F. Moore, Director, Canadian Imperial Bank of Commerce.

J.E. Brent, Chairman IBM Canada; Director, Toronto Dominion Bank, NALACO

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Nelson M. Davis, Chairman, N.M. Davis Corp.; Director, Crush International, Canadian Imperial Bank of Commerce.

John F. Ellis, Vice-President and Director, Henry Birks & Sons; Director, Acadia Life Insurance Co.; Advisory Board, Royal Trust Co.

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SCREEN GEMS

ALTERNATIVE CINEMA

by Wyndham Wise

A movement has been afoot in Toronto over the past couple of years to provide classic and seldom seen films at reasonable prices. As prices at downtown theatres sky-rocket, anywhere from \$2.75 to \$3.50, more people are turning to the smaller outlets for cinema enjoyment. Listed below is a partial grouping of this type of theatre, by no means complete. New ones are constantly cropping up, and such places as libraries and even outdoor parks, provide solace for the economically wasted film freak.

THE ROXY. Located in the east (on the Danforth at Greenwood). The Roxy is a fairly new member to the inexpensive film club. Showings are every evening except Sunday, with a different movie each night. The price is always 99 cents, making it the least expensive show in town, and the atmosphere is the friendliest. It also has a late night horror show on Fridays, varied midnight shows on Saturdays, and occasional all nighters on Sundays. Just be careful of some of the seats; not all are in the best of repair.

THE REVUE CINEMA. Located in the west (400 Roncesvalles Avenue, just a few blocks below the Bloor-Dundas subway). The Revue is another comparatively new, inexpensive cinema. Completely redone on the inside, it, of all the cheaper cinemas, closest resembles a downtown outlet. However, the prices are cheaper, \$1.50 Monday through

Thursday and \$2 on weekends, and the shows change every few days. Currently running is a series called 'Trains and Boats and Planes', including such greats as **CLOSELY WATCHED TRAINS**, **STRANGERS ON A TRAIN** and **THE CAINE MUTINY**. Also the Revue has cheap daily movies for the kids and midnight specials on the weekends. My only complaint would be that the format is dated and the atmosphere stuffy.

ROCHDALE. The Rochdale cinema, on the second floor of Rochdale College (Huron and Bloor Street West), has been in operation for quite a while and the shows constantly change. It has shown anything from **THE BIRTH OF A NATION** to **YELLOW SUBMARINE**. Again relatively inexpensive, from \$1.50 to \$2, but the hassles are annoying. You have to pass through a security guard to get into Rochdale itself, and no seats are provided. So bring a pillow or cushion. When I was there, the prints were bad, but I suppose this is not always the case. Cheap, but in my opinion, unsatisfactory.

O.I.S.E. The Ontario Institute for the Studies in Education (252 Bloor Street West) has for some time been showing double bills on Tuesday and Thursday nights, \$1.50 for two shows, \$1 for just the second. It has built itself up a good reputation and is usually crowded, the atmosphere is friendly and the shows usually well organized. It caters mostly to popular demand, that is, a lot of Bergman, Truffaut and a variety

of oldies but goldies. The prints are on the whole good, but breakdowns are not uncommon; once the film reels were reversed. Since the showings are in an auditorium and not in a cinema, it is hard to see and hear from the back rows. Coming up is **PERFORMANCE**, **THE TOUCH** and **SMILES OF A SUMMER NIGHT**. Usually, the best double bill in town.

THE POOR ALEX. Located on Brunswick Avenue, just south of Bloor Street West, I've mentioned it before in connection with Naked Came the Maple Leaf. The series still continues and tickets are only \$1.50. The film Co-op running the current series is to be complimented on the showings of a wholly Canadian festival. Unfortunately the Alex is small and not at all comfortable.

THEATRE PASSE MURAILLE. Normally open for theatre productions, Passe Muraille (Trinity Square off Yonge just south of Dundas) is running a summer festival of films that include silent classics such as **INTOLERANCE**, a W.C. Fields series and a Frank Capra series. The films cost \$2, sometimes including double bills. The seating is uncomfortable and the organization, at least when I went, not so good. The prints themselves are not so bad but since the theatre deals primarily in drama productions, it doesn't lend itself terribly well to film showings.

Other showings about town include the **Bathurst Street United Church** (Bathurst Street at Lennox Avenue). Here the National Film Board has taken over for the summer nights and is showing films, mostly its own, for free.

ARTS COUNCIL GRANT

The Ontario Arts Council has recently made 68 grants totalling \$809,715 in the fields of film, literature, drama and dance, music and visual arts.

Included is a \$1,000 grant to the *Toronto Citizen*. The money will go to provide nominal payments to writers covering subjects in the arts. Last year the Council made a similar grant of \$500 to the *Citizen*.

Two other publications received grants from the Council in its literary section. *Writ Magazine*

received \$500 and the Canadian Writers' Foundation Incorporated was awarded \$750.

The largest single grant was \$160,000 given to the National Ballet School.

By categories, the largest recipients were drama and dance with \$355 and music with \$314,440. The music grants included \$173,850 awarded to 20 community orchestras and \$25,000 to the Ontario Federation of Symphony Orchestras.



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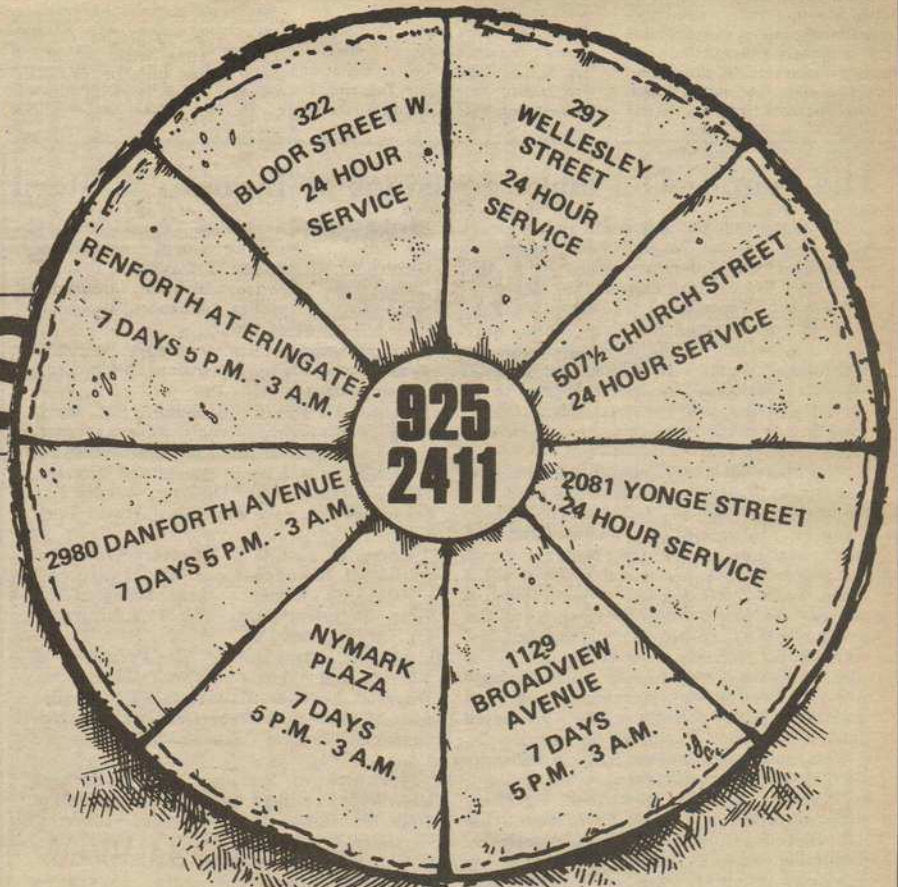
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SCREEN GEMS

FRITZ THE CAT
by Boston Topp

Those who object on moral grounds to the heretical "Restricted" ('X') rating on the feature-length version of *Fritz The Cat* will overlook a very obvious irony: since the UPA artists broke from Disney in 1941 and freed the art of animation from its shackles of "reality" and innocence, the cartoon has become a progressively more adult medium, designed not for the child in each of us, but for the cynic. As children's cartoons, once a major part of every distribution package, have been relegated to but one important outlet - television, where they have become a paint-by-number medium in which movements are designed and programmed by computer, and the traditional 24 drawings per second have been reduced to an average of four. The theatrical cartoon has been freed of the restrictions imposed on it.

One by one, areas of expression previously considered virgin have been compromised; the old naivete of the form has given way to sophistication, even controversy, as adult attitudes are expressed and analyzed. It is difficult not to remember with a pang of nostalgia the gambols of Betty Boop which so excited the Hays Commission; it is possible to wonder why the formula of repetitive violence and insipid humor with which Tex Avery cursed the medium did not provoke the same silly hysteria; but it is impossible to overlook that the *Restricted* cartoon was as inevitable as the brouhaha it will cause.

All of the above is meant as a lengthy aside to suggest that objections on any other ground would be more valid, for the humor in *Fritz The Cat* is often so puerile as to be witless, and the animation is so eclectic that no individual vision is able to emerge. Traced for the underground comic strip of Robert Crumb, the film manages to capture his characters and his themes, but not his enthusiasm, his mordant glee. Meant to be an allegory of America in the '60's - "the happy times, the heavy times" - it fails because it so assiduously tries to include something for everyone, and has no time to be about much of anything.

Fritz, for example, is a cat who so badly wants to be cool, to be where it's at, baby, that he comes to resemble one of those pseudo-revolutionaries who banged their egos against the movement and left both a lot of the worse for the wear. In pursuit of his own apotheosis, he hangs around Washington Square, hacks at a guitar to attract the impressionable chicks, leads them to a pot party and talks them into an orgy in the bathtub by spouting words like "existentialism."

From there, the "something for everyone" takes over: there's a bust, *Fritz* winds up in a synagogue, he goes to Harlem, starts a race riot, heads for California, meets up with a biker, watches as he tortures his girl and agrees to blow up a power plant to help bring America to its knees. The explosion is a too facile reference to the bomb (it is the only live footage in the film) and blasts him straight into a hospital bed. The ending, too reminiscent of that of *Clockwork Orange* not to have been borrowed, has him untaught and unchanged, boasting of his new wisdom by balling three chicks who have come to visit him.

I don't want to be too negative about the film or to suggest

that it not be seen: individual sequences are strikingly drawn (especially that with the spaced-out biker). But the transitions between them are so clumsy and unnecessary, and the pacing so slow that the film seems a great deal longer than its actual length. There is also a very literary attempt to tie the whole thing into a neat little meaningful bundle, to underline the allegory - a closing return to the original shot; the end titles over real stills of America in the '60's - that is little more than a reminder of how slightly the film has been conceived. Crumb himself should have been used as a collaborator, since his fertile imagination and less anti-septic humor could have made the film the social document it strives so hard to be.

To explain why the logical and literary development of the film bothers me, I will have to digress for a single paragraph. What distinguished the earliest cartoons was that they were a wholly visual medium told with optical puns and associations,



with no reference to reason or logic. Disney, or course, destroyed that freedom with his emphasis on pictorial reality and literary plot lines. (Destroyed is not too strong a word since no art form has every been so totally controlled by a single man.) Only in the last several years have we managed to break free of his influence and to begin, once again, to explore the possibilities of pen and ink. That exploration has taken two major directions: a few - most noteworthy among them, Norman McLaren - have tried to restore animation to its original independence from the techniques of film, and have tried to develop it as a purely graphic art. But for a far greater number, animation remains merely an adjunct of film, a younger brother on whom its

hand-me-down techniques are hard to fit.

That is what I found most disappointing about the film, that it is conceived in literary and graphic terms, that it is a reproduction in cartoon form of a story told better with a motion picture camera. Only occasionally is there an extra-logical use of the freedom of animation (most notably, in the monologue *Fritz* conducts with himself and in the stunningly realized death of the Black Crow) which made, say, *Yellow Submarine* so happy an example of the medium's possibilities. Freed from the restrictions of reality and a camera, the control of the animator is frame-by-frame and absolute, limited only by the variousness of his own imagination. The question may finally be moot as to whether the cartoon is a dramatic or a graphic form, or whether it is ideally a combination of the two, but any film in which the relationship between the two is not resolved cannot be wholly successful as either.

I seem to have pronounced final judgment on the film without admitting that it is difficult, perhaps impossible, to do so. Because of the way cartoons are now made, it is often hard to determine just who the "author" may be. The fact that Ralph Bakshi is credited with the screenplay and the direction would seem to indicate that, and yet, under modern studio conditions, with as many as several hundred hands involved in the production, a credit may mean nothing. An individual inspiration can so easily be lost somewhere in the transfer among the key animators, the in-betweeners, the inkers, the opaques and the checkers that no identifiable style can emerge. Separate sequences in *Fritz The Cat* show such coherence, but the whole is too fractionated and much of the animation is just plain sloppy.

As a matter of fact, the *Restricted* rating seems unusually severe to me, since the film is so innocuous that it could not offend even the most delicate sensibilities, and the sex scenes seldom manage to be more than cute. That is the most striking, most ironic, and most curiously satisfying thing about the film: despite its exhibitionistic intentions, it is handled with much the same innocence and naivete as the earliest cartoons, as if the filmmakers had suddenly discovered the wonders of sex.

THE OTHER
by Tobi Gordon

The era of movies made for TV is becoming established, but not, I'm afraid, at the expense of books made for movies. These days, it's difficult to find a novel written without ulterior motives, and none epitomizes this deliberate milking of a property better than *The Other*.

A sort of five-year plan, employment project for its "Author, Executive-Producer, Screenplay Writer", Thomas Tryon, the whole thing smacks of calculated opportunism rather than inspiration or genius. Granted not every book or film needs to be good to be successful. We all know by now that aggressive advertising and promotion can turn anything into a saleable and popular item. *The Other*, a novel so fragile in its plot that to divulge any information is to give too much away, has fallen victim to this tasteless gimmickry in the film form. I can only lay the blame at the feet of its originator and reaper of all the profits, commercial and artistic, Thomas Tryon.

A few years ago Tom Tryon

disappeared from the Hollywood scene and emerged a short time ago with a new name and image. He was no longer the pretty faced leading man, he informed us on a saturation campaign on the talk shows. He was now a serious writer. And he had written a book that could stand on its own as a work of literature. That is, of course, till he could make a movie of it. Well no one can blame a guy who had to play the lead in *The Cardinal* for writing a good story for the movies. Or for deciding to get in on the production aspects of the industry.

But he can be blamed when he fails. Thomas Tryon fails to realize that more often than not, the writer is too close to his work to reproduce it in another form. To do this successfully requires some genius. There are several of those around but Tom isn't among them. So we get a predictable rendering of a typical psychological-murder-mystery-horror movie devoid of any of the slow-paced creeping obscurity of the novel but full of sensationalism and overacting. Remember when they used to joke about first reading the book, "and now see the movie"? Well, if you've read this one, the film is a waste of time and money.

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THE STAGE

BARBARA HAMILTON ON THEATRE

Interview

by David Gustafson

Since beginning her Canadian stage career in 1949, Barbara Hamilton has appeared in nearly every established stock, repertory and musical company in the country. At one point she created and successfully toured with her own show, *THAT HAMILTON WOMAN*. Though she prefers stage work, she has an extensive list of credits for radio, TV and films. Like most Canadian artists she's found that her reputation at home has been enhanced by her work on Broadway, in London's West End and in Hollywood. She is, by her own definition, a working actress.

CITIZEN: What's your appraisal of Canadian theatre today?

HAMILTON: I don't really know what is meant by Canadian theatre. I get a little fed up with the terms Canadian theatre and Canadian plays. . . .

CITIZEN: Maybe we should use the phrase "theatre in Canada".

HAMILTON: I think it's in a very healthy state. There a lot of new plays coming out that I think are good. And Canadian actors are now regarded very highly in the rest of the world. In London's West End . . . they think Canadian actors are the cat's meow over there. We did have a lot of good actors that went over there, then a lot of bad actors went over because they heard it was easy to get

work over there since we had a good reputation. Well, they went over and now we have to prove it a little more.

CITIZEN: How do you think Canadian talent compares with English talent?

HAMILTON: I don't think it's as finely honed as English talent. They don't have the same background that English performers have. English training involves a wider variety of things; they go through the rep system, develop a wide range of accents and emotions, better voice and learn to handle the classics as well as the modern stuff. I don't think Canadians have had the chance to train. Take Stratford: it's a very tight clique that I think is very hard to break into. They tend to give the odd Canadian the odd good part, and I think it's becoming a little more prevalent now, but they used to import most of the people and keep the Canadians who made up the stock company in the minor roles. Now I don't mind imports being brought in as long as they're good imports, but I really object to people coming over here who nobody's heard of and giving them the plum roles. Especially when I know damn well that there are actors in Canada who can play the part. But they don't even have the courtesy in Stratford to answer a letter if you're interested in joining the company. If you write to Jean Gascon and say, you know, if there is anything that's coming

up that you would be capable of doing would they let you know — and you never hear from them.

CITIZEN: Are you speaking of a personal experience?

HAMILTON: Yes. Happened last year.

CITIZEN: Do you feel that festivals like Stratford and Shaw and other theatres that produce classics are hindered today by actors who aren't able to play with a sense of style, like with the kind of high comedy style required for Moliere or Shakespeare? Don't a lot of the younger actors today look as though they might not have had any training in acting styles?

HAMILTON: It often seems that way. I think the younger people are more attuned to the more naturalistic type of theatre, which has been more prevalent in the last few years — the kitchen sink dramas and whatnot. There is a certain lack of style: they don't have the *panache* that is necessary. I think a lot of that may be straight insecurity and they haven't played enough different parts. But they may be better at playing other things than the older performers are. Although I think you have to develop the capacity to play everything. You've got to be able to play naturalism, farce, high comedy, the classics.

CITIZEN: What is your favorite kind of play?

HAMILTON: Hard to say . . . I'm a very commercial kind of person;



Barbara Hamilton

photo by Phil Lapides

I like well-written, but commercial vehicles. I like the Neil Simon kind of things, and I think more people should do them. I'm fed up with trying to educate an audience. If you want to bring an audience into the theatre you've got to entertain them, and not throw a lot of stuff at them that doesn't make any sense — at least not for the average person. There's a great deal of obtuse theatre going on where there's a big message hidden underneath and nobody knows what the hell that message is or what it's all about, and nobody really cares anyway.

CITIZEN: What do you think theatre should be?

HAMILTON: Entertaining. Theatre is an escape. If people go and pay money they don't want to get a lecture on something or have to try and figure out what the playwright had in mind. They want a plot.

CITIZEN: What theatres in this country have a policy of entertaining people?

HAMILTON: Charlottetown Summer Festival certainly has; Shaw Festival has — I mean you can understand Shaw; Stratford — though they sometimes put on some obscure works. We're a fairly basic country, and what we want is basic theatre. I think there's room for an ethnic theatre, for some of the immigrants who have come to Canada who are interested in seeing their own playwrights performed here. But that doesn't mean I want a whole bunch of Canadian plays put on just because they're Canadian — doesn't mean they're good. I think they should put on anything — that's good.

CITIZEN: In a recent interview with Kurt Reis, he said that directors in this country don't demand enough of their actors. . . . actors aren't pushed to their fullest potential. Would you agree with him?

HAMILTON: Yes, I think that's quite true. I find that the directors lack the strength. A lot of directors here lack the strength. . . .

CITIZEN: In what way?

HAMILTON: In that they haven't done their homework, in that they don't understand what they want from the play — they're sort of fluffing around waiting to see what the performer delivers. And if the performer is quite strong the directors give them their way, even if the performer is at odds

with the text. And then you can get a director who won't work with you: he demands his own view even if it's diametrically opposed to that of the performer. He must be giving. That's what he's there for, to lead, not to bulldoze. I've been bulldozed into bad interpretations that got bad reviews, and when I sought to temper the performance to what I thought it should be (and the review agreed), I got a terrible blast from the director. Directors also don't have a great deal of imagination around here. That is one thing I have been extremely bitter about. I don't think they have any imagination at all. They pigeon-hole you into a certain type of role and that's it. And if that particular role doesn't come up in one of the companies they don't think of asking you to do anything outside of it. I've had to fight for any role that's out of my so-called "category."

CITIZEN: In the past fifteen years Canada has seen the creation and development of four festival theatres and over a dozen regional theatres. Do you think the growth of theatre companies has outstripped the available talent supply?

HAMILTON: There are a lot of actors that haven't worked in any of those companies, and good actors. They haven't been asked.

CITIZEN: Don't you feel that some of the companies are afraid to approach someone like Kate Reid, Anna Cameron or yourself because they're afraid of the price tag?

HAMILTON: That has happened. A lot of people will think, oh, they're too expensive. But all they have to do is ask. Any good actor is likely to be interested and won't be too expensive. If the part is right you'll find that they'll play it for a reasonable price. A lot of the festivals already pay good salaries; they're competitive with the world market. But directors get locked into a certain group and they don't think of other people, don't look around. Doesn't even occur to them that there are other people around. Kate Reid was here after she had been a huge success on Broadway in Dillon, she was up for several awards, and she came back here to Toronto and she sat around for a year. Wasn't asked to do anything. One of the top actresses of the world sitting on the doorstep and she wasn't called for anything. There's no such thing as great success in this country.

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THE STAGE

STARS OF THE BOLSHOI/
VIENNA STATE OPERA

by Jane Markowitz

During the past few weeks, the O'Keefe Centre has been host to some of the finest dancing in the world, as well as some of the most mediocre. In June, Maya Plisetskaya and the Stars of the Bolshoi, as they were billed, presented a week of performances, and this past week, we saw the Vienna State Opera Ballet with guest artist Dame Margot Fonteyn.

There is very little basis for comparison superficially. It would be absurd to link a minor European troupe with what has for many years been acknowledged as the finest ballet company in the world. But these two runs have something in common in their respective ballerinas assoluta. What is fascinating is the way in which they use the presence of these women, the way they treat them to enhance the value of the total productions.

First of all, while a name like Fonteyn or Plisetskaya certainly courts box office success, it also draws attention away from those very important supporting dancers. In the case of the Russian group, this was unfairly and ineptly done. There are many "stars" in the company, and we assume from the publicity given, that we saw the cream of the balletic crop. The exaggerated billing of a single principal, and the subordination of all the rest of the dancers, is something foreign to the traditions of ballet. It somehow lacks dignity.

Moreover, there were nights when all we saw of Madame Plisetskaya were the few hazy moments of the Dying Swan. Under the circumstances, the brevity of Fokine's work was disappointing. In other words, the company would have doubtless enjoyed the same success if it has billed the show more accurately, if it had taken away the undue emphasis on a dancer who, although revered, was by no means worthy of stealing everybody else's thunder. I found the Swan charming and artistically pleasing. Nonetheless, Madame Plisetskaya was handed an audience carefully worked into impatience by the rest of the programming, from the traditional serenity of Chopiniana to the acrobatic drama of Flames of Paris. Did the public realize this? After all the fever systematically (it seems) generated on behalf of the Prima, were there many people who actually watched Marina Kondratieva or Yuri Vladimirov?

It almost seemed that the rest of the show served as padding, which is, of course, nonsense. It offended me that, while I was delighted with the style of a lady named L. Vlasova, I had to buy an expensive program to even learn her first name. Were the promoters of this show so little concerned with the greatness of Russian dance that they underplayed some wonderful performers to magnify the mystique of a woman who needs no help with her reputation?

Not so with the Vienna State Opera Ballet. Each dancer was given suitable credit in the programme and in the show, though the featured artist was unspeakably superior to anyone else on the stage. In this case, of course, such a company was honoured to have a woman such as Dame Margot performing with it. The question remains why she would lend her name and her talent to a group which, though competent enough, is barely professional by international standards. Enchanting as she certainly was, remaining elegantly on a level with the other soloists in her position of guest artist, she demonstrated her superiority in performance, almost humbly. Would her Russian counterpart have shone so brilliantly without the billing and the buildup?

The star quality, virtuosity, call it what you will, bringing these two to the forefront of their respective cultures, is no longer related to simple technique. Both are limited by their advancing age — Dame Margot especially dances more sedately every season. But you stand for her at the end of the evening because, as the swan, she fell in love with her prince and you saw it. It has nothing to do with counting pirouettes. And it has less to do with preconditioning than the applause that the Dying Swan gets, I think. I don't know if Plisetskaya is great. I couldn't see beyond the mystique.

STRATFORD'S
OPENING
PRODUCTIONS

by Alan Gordon

Well, so far the Stratford festival has given us two out of three successful productions on the Festival stage.

The very nature of the productions' successes underlines the fact that the Festival's thrust stage is not the ideal arena for the actor

but rather, is a director's stage. If the director is up to it, his production will work with mediocre acting. If the poor boy can't hack it, then the best footwork and thespic contortions cannot help a faulty directorial vision any more than bifocals help the blind.

David William, the unfortunate director of the season's intended blockbuster, KING LEAR, is not blind. He just wasn't up to the play, and as a result, Shakespeare's cyclonic examination of insensitivity was rendered ineffectual. We were never given the proper set-up for the Edmund-Regan-Goneril triangle, nor was our feeling for Lear allowed to get any deeper than pity. Director William presents us with just a long story of a silly old man.

William Hutt, as Lear, is miscast. Hutt is a brilliant actor. His Richard II and Brutus are perfect examples of his abilities as a "straight" actor of remarkable intelligence, but this intelligence gives him away as Lear. He is far too cerebral to be really convincing as the headstrong monarch who often pleads eloquently against reason and logic. There are a few others who do perform well under David William's direction. Elizabeth Sheperd is a fine, more mature Cordelia than we're used to, and Roland Hewgill was excellent as Regan's husband, Cornwall. Hewgill has improved remarkably in his showings at Stratford since the last season.

Lorenzaccio by Alfred de Musset, a writer of charming little slices of French life has been changed from a potentially tedious closet drama into one of the most exciting things that's been on the Stratford festival stage since Langham's production of KING LEAR. Jean Gascon has given us a brisk, compelling look into the political machinations of a country who's time has passed it by.

The cynicism and rot of corruption in the overtaken city is beautifully counterbalanced by the citizens of Florence who remember her in her prime. The attitudes are timely, and the play under Gascon's direction and Pat Galloway's brilliant lead, rushes headlong into its desperate, disjunct climax.

Again Roland Hewgill is distinguished by his menacing portrayal of the Cardinal as the civil service courier. The final image of the Cardinal officiating at the swearing in of an idiot head of state who will be completely under his control is superb. Rulers may come and go, but the Church and the Civil Service stay on forever. Marvellous. Again Elizabeth Sheperd is outstanding as the Countess Cibo, the sister-in-

law of Hewgill's evil Cardinal. And even Powys Thomas makes an impressive show as the high-minded patriarch who finally agrees to violence as a means to a vague end.

Lorenzaccio is the season's winner so far, and should not be missed. Gascon has put together a perfect production.

I liked As You Like It. This is a happy winter play by Shakespeare, and has a few cold truths that the spring play, The Tempest does not. There is no magic in the play, no fairies, or evil spirits. Just some wisdom, some melancholy, and wonderful poetry. This is one of my favorite Shakespearean plays, and William Hutt has given us a wonderful production of it.

Carole Shelley takes hold of the play as Rosalind and never lets go. She is as wonderful in As You Like It as she is awful in King Lear. Nicholas Pennel is, finally, a good young male lead. Kenneth Welsh was always uncomfortable in those parts, and we were always uncomfortable when Peter Donat played them. At last, Stratford has given us a young man who's worth all the fuss that's made about him.

There are other good performers in As You Like It. Again Roland Hewgill was excellent as the melancholy Jaques. And Elizabeth Sheperd was very good as Touchstone's goat-maid and bride from the sticks of Arden. She is a wonderful actress, and a damn good-looking lady. And Edward Aitienza's Fools, in Lear and As You Like It are superb. His malformed frightened Fool in Lear had more fear than melancholy, and worked well for him, and the erudition of the courtier Fool, Touchstone, was superbly brought off.

We can do without Harry Freedman's music in As You Like It. He is the only composer I've ever come across who can make Shakespeare sound like a lousy lyricist. The singers aren't singing, they are forced to bray. Twice in a row, he has supplied the only wrong notes to Hutt's brilliant productions. Where is Stanley Silverman?

The costumes for all productions were fine. Michael Annais, who did such brilliant work for us a few years back in Satyricon topped himself. The post-renaissance cloaks with thrilling designs gave a wonderful texture to Gascon's Lorenzaccio. Alan Barlow did fine work on As You Like It and Anneta Stubbs did what she could with the confused scheme for Lear set by William.

The first three shows at Stratford, all interesting (you can't see any production of King Lear and

say you've wasted your time) and, thank God, all worth seeing.

TOKYO KID
BROTHERS

by Sandra Souchotte

Prior to their explosive visit to England this summer, the Tokyo Kid Brothers were relatively unknown to the Western World. But they are one of five well-established young theatre groups in Tokyo and they seem destined for a well-deserved International recognition.

Besides being full of talent and an irrepressible energy, the company (about 25 strong) manages to convey a depth of humanity and a highly-charged communication of feeling unlike anything I have seen in the theatre to date.

Their play, which is also a synthesis of their own personal stories, is called The Moon is East, The Sun is West a title underlining the central conflict between Eastern and Western culture. The cast is a kind of tribal family reminiscent of the Hair clan but with a more diversified age group, including a scene-stealer two-year old in a miniature kimono. The play opens mystically as the group slowly emerges from back centre stage through wafts of incense and green fog. It is backed by a 5-piece combo which is as equally adept at Western rock and Bob Dylan-ish guitar, as it is with traditional Japanese folk music.

The play, like the music, is a loose arrangement of harsh, aggressive and pop Western themes — pollution, the search of the young for something better, money, drugs — intermixed with a traditional Japanese formalism — the journey and search for enlightenment, lyrically haunting songs and Karate-like dance formations. They tell of the bastardization of Japan's ancient culture through Western influence and commercial prosperity but also of the desire of the Japanese young people to be modern and materially successful. Its loss of innocent sentiment has many parallels in Western drama, but the quest for spiritual peace has roots in very ancient Japanese mythological philosophy. For the anguish of these people is the attempt to recapture what the West has only just begun to recognize — the fertile landscape of the inner self and the richness of self-knowledge.

The play carries with it a ritualistic mourning of the past and yet an affirmation of the fact that "the moon is forever East, the sun is forever West," and never the twain shall meet. The solution of this particular group to the problem is a theatrical exercise which extends outward in an invitation of friendship and understanding to unite the two cultures. Members of the audience are pulled up on stage at various points and at the end, everyone is invited to join in a communal dance of solidarity. As the audience files out of the theatre the members of the company line up to say thank you, shake hands and extend good wishes. It is all done with the utmost sincerity and a delicate unpretentiousness which is both a highly personal form of theatrical interaction and an international affirmation of friendship. It is the kind of experience which leaves a warm glow afterwards and the wish that it could always be that simple!



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CLASSICAL COMMENTARY

by Lawson Cook

SOME RECOMMENDED GUITAR RECORDINGS

In 1909, the great Spanish musician Andres Segovia made his first public appearance as a concert guitarist in Granada. Since that time, the guitar has steadily increased in popularity, resulting in a vast new repertoire of twentieth-century works written specifically for it. Aside from a few works by Hummel, Schubert, and Paganini, one has to take a giant step back in time to the lutanists for guitar repertoire of any great significance. The Twelve Sonatas for Violin and Guitar by Paganini are just now being re-discovered

and one wonders why this most beautiful and compatible blend of sounds was not explored by other composers.

Two Concerti for Lute and Chamber orchestra have come down to us from Vivaldi and both have been newly recorded by Deutsche Grammophon (No. 2530211) by the brilliant Spanish guitarist Narciso Yepes, with the Paul Kuentz Chamber Orchestra. The disc also includes Vivaldi's Concerto in C for Mandolin, and two concerti for two Mandolins. The soloists are Takashi Ochi and

Silvia Ochi. Narciso Yepes plays the two Lute concerti on the guitar with affection and a fine sense of style and the sound is equal to Deutsche Grammophon's best. This is a must for those who know Vivaldi's music, and an excellent introduction for those who don't.

The same guitarist can be heard on Deutsche Grammophon disc number 139440 playing two twentieth century concerti by the Spanish composer Joaquin Rodrigo. They are the Concierto de Aranjuez written in 1939, and the Fantasia para un Gentilhombre for Guitar and Orchestra, which Rodrigo wrote in 1954 at the request of Andres Segovia.

The Concierto de Aranjuez

has become the most popular of all guitar concerti. It will be familiar to most due to the many popular arrangements of its beautiful second movement, including an extended jazz version by Miles Davis, and a vocal setting by Rod McKuen sung by Petula Clark.

This is Yepes' second recording of both works and his authoritative performances are backed by the Orquesta Sinfonica R.T.V. Espanola, conducted by Odon Alonso.

Angel Records have just released a great album titled "The Spanish Guitar of Oscar Ghiglia" which includes original works by Rodrigo, Castlenuovo-Tedesco, Turina, Ponce, Ohana, Poulenc, Roussel and Mompou. The record number is S-36849. The album's major offering is the complete


"Suite Compostelana" by Spain's very great and much neglected composer, Frederico Mompou. Born in 1893, Mompou has written a large quantity of exquisite and poetic miniatures for the pianoforte as well as songs and guitar pieces. His style of writing suggests a Spanish Erik Satie. Oscar Ghiglia's performance of the entire suite is as magical as the music itself.

France is represented by a grave Saraband by Francis Poulenc, and Albert Roussel's charming "Segovia" Op. 29, written in 1924 for gues who? Also composed for Segovia were the Six Preludes by the Mexican composer, Manuel Ponce. Oscar Ghiglia has presented a distinguished album in every way.



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ART AND ARTISTS
TEMPUS ART CENTRE

by Nancy Naglin

The TEMPUS ART CENTRE at 6 Dartnell Avenue is a very special kind of place. It is not a school, at least not in the traditional sense of what an art school should be, nor is its formal classes or its pay as you use materials.

It is a medium-sized garage converted into a single room work-shop. There are children's paintings on the wall, four potter's wheels, plastic pails of brown-orange clay.

Marty Gross with Dan Hagler of Youthdale, Ltd. first opened TEMPUS in January. They had in mind an art centre to complement the needs of Youthdale, a government run treatment centre for emotionally disturbed children, as well as suit the community at large.

TEMPUS is open to children, teenagers, families and adults. Fees are \$20 per month for one session per week or \$32 per month for two sessions per week (2-4 hours). TEMPUS not only

offers instruction to individuals but as a community art centre designs special programs to fit the particular needs of different groups or social agencies.

At the children's sessions, each child is encouraged to try graphics, clay sculpture, filmmaking or the wheel. Occasionally a child will develop an interest in one particular activity, puppet making for example, and Marty will build a program around that interest. If from insecurity or fear of failure, a child clings to one activity, Marty will introduce him to other types of work.

Presently there are special programs for children from Bloorview Children's Hospital. Besides Youthdale, The Mental Retardation Centre, Children's Aid Society and the Jewish Family and Child Service are taking advantage of special sessions structured to meet the needs of their children.

"We hope it's open to everyone. We offer classes to people who need it," says Marty who is planning programs for Senior Citi-

zens for the fall. In addition, families can reserve their own time where they can come as a unit. Or groups with a particular interest as in the case of a pottery commune that plans to come to learn each of the different stages in pottery production.

People ask each other things. Materials, tools and work space are plentiful. There is a sense of privacy around each person and his work.

"Yes, I feel we get enough direction," a young man says from a row of brown paper bags. "There is nothing wrong with doing tedious work if there is a goal," he says as he painstakingly measures and mixes combinations of powders for glazes.

He holds up a cardboard chart showing examples of his glazes. Underneath each sample is written the formula and two or three variations of the formula. He says he has been doing this for over two months in order to learn the entire process of glaze-making. Now he works in an office but plans to be a professional potter.


Why TEMPUS? Because it's timely. "People feel in general that their lives are being determined; that they have no opportunity to make their own space." What makes TEMPUS different is the ease with which people come and discover their own ability to transform parts of themselves and how much of themselves they are willing to risk with the materials. There is instruction on a very personalized, individualized basis for every skill at every level of proficiency.

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JAZZ AND POP

IN SEARCH OF THE TRUE NORTH

by Bob Buchanan



Bruce Cockburn

photo by Phil Lapides

You can bet your last maple leaf that music wasn't invented in Canada; but two mounties 'll get ya a beaver. True North isn't in Hong Kong. Geographically speaking, it's a few doors and windows west of Yonge and Scollard. Spiritually speaking, it fills the air waves from sea unto sea. But Canadian content percentages aside, it's a damn good record label.

Bernie Finkelstein, former manager of Luke and the Apostles, The Paupers and The Kensington Market, formed True North Records two and a half years ago with Bruce Cockburn as his first released artist. Upon entering his office-house in north Yorkville, I found Bernie answering the phones, explaining that everything was tight and together and how, when the summer dull-drums are over, things can start cookin' once again. We settled in his office eating bran muffins; against a backdrop of Indian wall hangings. Bernie told me the company was set for the time being; there was no need to force creativity just to increase the size of their catalogue. Then the phone rang and Bernie answered quickly and listened for a few moments.

He replied saying, "Tell me later, my information input is overloaded, the less I hear now the better I'll feel." As he hung up, someone came in looking for a tape he had given Bernie in hopes of having it recorded. He receives many tapes from aspiring musicians and writers, but he is in no hurry to release mediocre music.

In short order, we ran through what was currently happening with True North Records - Syrinx had just recorded a single, David Rae's album was just being released, Bruce Cockburn and Murray McLauchlan were slated for North American tours in the near future and Luke Gibson will probably be writing a film score for producer Murray Markowitz.

True North has Eugene Martynec as their producer on all but the first Syrinx album. Eugene was in The Kensington Market and played guitar with the Toronto Hair troupe before producing for True North. He's a good musician and lends fine assistance on most of these platters.

In reading the credits on the albums, one comes across such names as John Wyre, Toronto Symphony virtuoso, on salad

bowls and the famous village folk hero, Moses, on back-up vocals. (Remember the Night Owl, folks?) Meanwhile back on the old turntable:

Bruce Cockburn - TN1

Bruce Cockburn feels the texture softly in music. And the words strongly. As the songs drift by touching slightly, engulfing completely, the words simply weave the thread of intent into a fine collection of folk songs, all of which are well written and executed. It doesn't take too long before one senses this intent and with special thanks to the Toronto Folklore Centre, Bruce's floor is now covered with autumn leaves.

High Winds White Sky - TN3 - Bruce Cockburn

This album I found more sensuous, almost heavy in feeling, but I suppose it's closer to the sadness and melancholy of life in the true north. Bruce's lyrics and music, being in sympathy with nature, gives off such simple and pure sounds; I imagine his floor is now covered with snow.

Sun Wheel Dance - TNX7 - Bruce Cockburn

Right from the first note, there is a fuller sound which has grown both musically and technically. I like this one the best. There is a subtle sophistication which carries you from song to song, and album to album. Some of the songs are a bit short, yet they have an evolving similarity that saves them from redundancy. His songs are the songs of an old man who knows, songs with the heart and eyes of a child.

Another Perfect Day - TN6 - Luke Gibson

A rather straightforward country sound, adequately done - especially "Full Moon Rider" which has a bit more life than the other songs. The remainder of the album is easy listening music. Weak in some spots. It escaped me quickly.

Song From the Street - TN4 - Murray McLauchlan

As tight as you'd want, yet as loose as you'd like. A little on the raw and gutsy side, this was the most played in my house during

my True North period. This guy has a completeness that gives his songs strength and a lasting impression.

Syrinx - TN2

As of "press time" the fate of this unique group is up in the air. It is one of the most musical groups I've heard in a long time. The album is at the same time, engrossing and haunting, I find its songs spontaneous in a classical vein. Their music swells and pulsates with life and something other than life, something mystical or forgotten.

Long Lost Relatives - TNX5 - Syrinx

Here Syrinx starts to flex its

muscles and the energy bolts. It opens up your ears, demands your attention and after gently settling you back on your rear end, sets you free to burn your Grand Funk collection.

By the Grace of God - TN8 - David Rae

Just released, this album is the first for a long-standing Toronto folk singer who is also well-known as a superior instrumentalist. No time like press time - no time to review the album.

In closing, I'd like to say that if True North sounds too Canadian, that's your problem. And if you like music, it's incidental.



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Bumpkin's Restaurant

557 Parliament as reviewed in Guerilla

Finally the children of the space age are growing up and are rejecting the synthetics which previously dominated their eating habits and are choosing the wholesome natural foods which nature intended them to. For a long while now it has amazed me that a city the size of Toronto has only one Health Food Restaurant. Now I am glad to inform you that another one has joined the ranks. Its name is Bumpkins. It is situated on Parliament Street between Winchester and Amelia St. It is affiliated with Minnie Price's Health Food Store which is next door. It has been open only a month and it is a fine place to enjoy really nourishing food in a congenial atmosphere.

The restaurant is clean and pleasantly comfortable. The walls are lined partially with aged barn wood, the massive tables are of smooth old honey coloured wood and the leather benches along the walls are really great to sit on while sipping herb tea and rapping with friends. The prices are extremely reasonable and the food is good. A salad is only 35 cents and the macaroni and cheese special which constitutes a filling meal is only 85 cents. For those like me who are dominated by an insatiable sweet tooth there are fine desserts, especially delicious banana cake with whipped cream ah ecstasy for 35 cents.

Bumpkins provides a clean and informal relaxing atmosphere for your meal but be sure to give yourself time to enjoy it because when they are busy the service

tends to be a little slow. Perhaps a cafeteria-type food service would be more efficient but then I would have missed the red-haired cook who has an intriguing face and an incredible smile. For people interested in people as well as food this personal service is infinitely preferable to a barracks form lineup.

Al lones the owner, is a young fair-haired Englishman who has been in Canada seven years and who still possesses the faint trace of accent which has been in vogue since before the advent of the Beatles. He is very friendly and quite understandably proud of his new venture. He admits there are a few hassles involved in establishing a Health Food restaurant, the main one being finding experienced staff when there is only one other restaurant for health food in the entire city. Friends have assured me that in cities like New York health food restaurants have been in vogue and established for years. In Toronto, though, they are still pioneering. I believe Bumpkins will contribute greatly to the history of their development in this city.

Bumpkins is still in the process of evolution and I expect that in time it will be one of your favourite eating places. Try it and see for yourself. Be adventurous and try a new eating spot for a change. If you're not into health foods go anyway. Who knows - you may be converted to a good idea.

PHILIP RAMBOW

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CITY — Sitting Pretty

by Keith Richardson

The door at 99 Queen East opens onto a rubble-strewn concrete hallway. A sign says "Auditions - Please be Seated", indicating a dusty chair and a packing crate below. A pretty girl sits in the chair. Farther down the hall a 10-year-old boy tells you the elevator isn't working, but he's fixing it.

Welcome to CITY Television, scheduled to start broadcasting on Channel 79 this September - fingers crossed - to perhaps half a million Toronto homes. How they're going to do it, amid the absolute chaos of reconstruction, rewiring, equipment unboxing, and early-stage program-hatching,

is a great mystery.

Some ways they're going to do it have already been settled. "Think small," advises Phyllis Switzer, a vice-president and co-founder of Toronto's "community television station" "We decided to build a station without buying big tracts of land and buildings, a big tower. If we can keep the capital costs way down, we can survive on local retail advertising as well as afford to do local programming." She shows you through CITY's converted, rented quarters. The walls are still painted psychedelic from the building's Electric Circus days. Everything is undergoing heavy renovation, but we try to imagine production areas, office areas. "There's so much going on in this

town, marvelous program material, and such an incredible resource base - damn, I just got cement on my shoe - but the two big stations here are caught up with being flagships for their respective networks. They can't pay much attention to the local scene.

"Toronto is also unusual in having a segment of the population strongly oriented towards the city they live in. These are the people we want to reach. Sure, our programming budget is low (\$200 an hour or less), but we hope to really get out there and cover everything that's going on." The station will rely heavily on half-inch PortaPak teams (many free-lance) for remote news and community affairs coverage. Upgrading the signal quality of cheap portable equipment is the special genius of engineering chief Bob Cezar. Cezar is also equipping the station on a one-inch standard (every other station in North America uses expensive "broadcast quality" two-inch videotape equipment). It happens he helped design the machinery the station is buying.

The factor central to the station's economic success is the existence of Toronto's cable networks. Under current CRTC rules, any Canadian broadcast outlet, regardless of size or frequency allocation, is entitled to be carried on area cable systems - in precedence over American channels. In theory, then, Channel 79 could be piggybacked into Toronto's cable-wired homes (36 per cent) without building a transmitter at all. High-quality cable transmission has enabled all the Buffalo stations, for example, to gain greater shares of Toronto-market Canadian advertising budgets. The government wants us to get some of those dollars and culture back.

Switzer, in her previous capacity as information officer for the Canadian Cable Television Association, regularly attended all the CRTC hearings. "As I kept listening and listening, one day I just said, hey, there's something missing here. The commissioners were after expansion of local Canadian broadcasting, and at the same time our electronic media were becoming ever more mass-oriented, expensive, unable to deal with local happenings. So a group of us formulated a different concept, and it seems our timing was right."

CRTC approval of CITY's application (over the objections of CTV and the Toronto Star-CFRB interests) stressed the Commission's enthusiasm for the station's "programming and ownership concepts". Some 20 backers for the project had been found, including former CBC luminary Moses Znaimer, communications lawyer Jerry Grafstein, publicist Ed Cowan, ex-Loblaws' chief Leon Weinstein, George Sinclair of MacLaren Advertising, Hockey Canada head Chris Land, singer Sylvia Tyson, Ben Webster of Helix Investments, bathrobe manufacturer Earl Abram, Empire Life, and two out-of-town cable companies. No one has more than a 10 per cent share in CITY, and they plan to keep it that way. Phyllis Switzer is still a little awed that "so many people were willing

to take big financial risks on this" (the capital-and-operating budget for the first year will be around \$3 million) even with indications of success for the somewhat similar channel 29 operation in Buffalo.

Moses Znaimer has the crucial job of directing the station's programming. He too is a little awed at the early response to the station's announced program policies. "It seemed to unleash a torrent of desire and mania in people. Everyone from big-name communicators to tap-dancers from Mississauga wanted to take part. People certainly want a different kind of television," and Znaimer, who has a sort of if-Bob-Dylan-had-gone-to-university style about him, plans to give it to them. One program penciled in for Friday midnights, "The Blue Movie", will be exactly what you'd think. Practically speaking, however, the most daring of the station's enterprises is its commitment to 50 per cent local programming, focussing around the nightly prime-time "City Show" hosted by Ron Haggart. This program will strive to present two and a half hours of interesting commentary on purely local news, cultural events, sports, business and government affairs, reviews, consumer reports - all about Toronto, and all in depth.

The station will probably stand or fall on the success of the Haggart show. Everyone, especially prospective advertisers and the CRTC, will be interested to see if the PortaPak Pickaninnies can outdo the Mod Squad in viewer interest. At least CITY will get two cracks at the market - their entire nightly program schedule (the rest comprised mainly of the predictable exhumed TV serials and movie fare) will be rebroadcast the following day. Other notable features of CITY programming will be a considerable proportion of foreign movies and ethnic broadcasting, plus at least two hours of "public access" time, scheduled for Sunday nights.

Vlad Handera is looking after the public-access programming for the station, and he is currently attempting to arrange a "maxi-meeting with all the community groups to discuss how they should use television. Each week we'd like to get a particular group on air, presenting the issues that concern them, and we'll loan our resources, help them assemble additional material to make their case more graphic and entertaining." Handera, who has worked in both private and educational TV, has long wished to try a different approach to television. "Personally, I've never liked the whole bullshit showbiz mystique of television. It makes people uptight, artificial. We've got to get over that." Informality will be the byword.

A second hour will be more of an open-line experiment. Anyone can come down and express their views on some broad topic chosen for the night. It will be truly spontaneous television - with a tape-delay device, admits Handera. He hopes people will "exercise freedom with some kind of responsibility".

Phyllis Switzer uses this point to summarize the station's whole attitude. "We tell the public, listen, it's your airwaves. If you think the other media have been ripping you off, come down and tell your story. Please, I wish more of you would come. Now, we're small fry, we're not going to beat CFTO or CBLT, but we're a new kind of television - alternate, that's what we are. We're for the people who've turned off regular hype TV, but might find our medium worth using."

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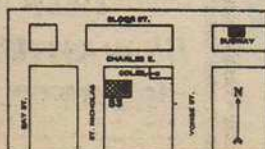
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