

toronto citizen

MIDTOWN'S COMMUNITY NEWSPAPER 25¢

SPADINA GOES

By Virginia Smith

The Metro Transportation Committee voted August 8 to build a four-lane highway through the abandoned Spadina Expressway ditch from Lawrence to Eglinton. The *Toronto Star*, the City's loudest advocate of the Spadina Expressway, immediately recognized the road as the revived Expressway. "Committee Defies Davis", it announced in red headlines.

The vote in committee was 4-3; Committee chairman Paisley, North York Controller, broke a 3-3 tie. Paisley, Scarborough Mayor Robert White (acting Metro chairman), East York Mayor True Davidson and Scarborough Controller Karl Mallette voted to pave the ditch. Opposed were Toronto Aldermen Ying Hope and Paul Pickett and York Mayor, Phillip White. The vote confirmed the recommendations of the Joint Technical Transportation Planning Committee (JTTPC), which was commissioned to investigate possible uses for the Spadina roadbed and interim solutions to the traffic problems in Toronto's northwest quadrant. The Committee included provincial, Metro and Toronto Transit Commission officials.

Most of the politicians and bureaucrats who favored the paving were not as candid as the *Star*. The new stretch of expressway was concealed with circumlocutions. Sam Cass, Metro's Commissioner of Roads and Traffic, advised the committee not to state explicitly that the proposed road, which will cost \$1.5 million, will conform to expressway standards. The motion approving the road says only "that it be designed with lighting and other appurtenances in accordance with the speed anticipated on the route." The foundation, travel shoulders and street lighting of the proposed highway meet expressway specifications.

Gordon Carton, provincial Minister of Transportation and Communications, insists that the new road cannot be considered an extension of the expressway simply because it will be four lanes, not six lanes wide. Two of these lanes would be reserved for express buses during rush hour. When the Council of the Borough of York, where the new highway will dump most of its traffic, wrote to Carton protesting the extension, he claimed that their objections were based on "a misunderstanding of the situation." Because of the two lane difference, "it is quite obvious that the Committee was not recommending the extension of the original Spadina Expressway design to Eglinton." Call it an "interim solution", as does Carton, and it's not an expressway.

The JTTPC evades the central issue even more cleverly through confused and confusing discussion of long term solutions and interim solutions. The JTTPC was commissioned to evaluate the "feasible"

Expressway opponents rally to fight Spadina junior while Premier Davis remains silent

STRIKEBREAKING

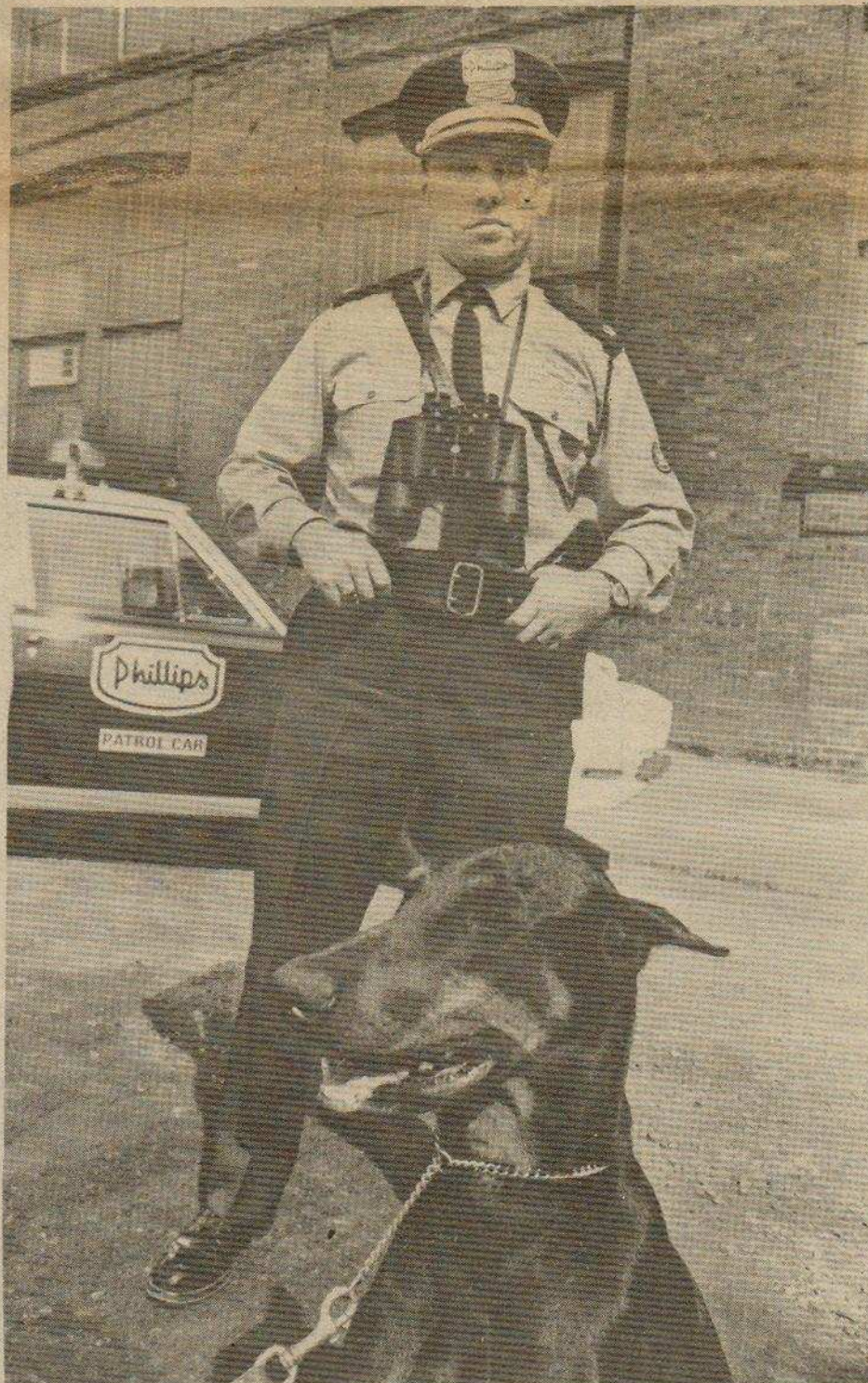


photo courtesy of the Labour Council of Metropolitan Toronto

Armed, uniformed guards with police-style cars and Doberman Pinscher dogs are part of the \$20 million private security business. One lucrative end of the industry, for some of the 170 protection agencies listed with the government, is strikebreaking. See pages 8-9.

uses for the Lawrence to Eglinton strip, and to consider the "best interim" solutions to traffic problems created by the termination of the Spadina Expressway at Lawrence Avenue — two different problems. The Committee quickly dismisses Buckminster Fuller's proposals for long term residential development of the ditch with the observation that "long term developments of this nature cannot logically be considered in any short term uses of the corridor." The report is, in fact, no more than a traffic study.

The Committee quickly rejects traffic operation improvements and street improvements as possible "interim solutions" to the traffic mess. It refuses to consider relieving the congestion south of Lawrence by closing off the Expressway just south of the 401. It finally decides to take the pressure off Lawrence by moving the whole mess a bit further south to Eglinton. The JTTPC's "interim solution" points clearly to a single long range goal — the completion of the Spadina Expressway. The Committee even considers extending the proposed highway south of Eglinton through the Cedarvale ravine, but dismisses the route because of its cost and damage to the environment, and "because the final location of the subway line has not been determined."

Opponents of the Spadina Expressway have not been deceived into believing that the extension to the expressway is only a road. Some suspect that Metro is refusing to implement feasible short term solutions precisely to aggravate current traffic problems and pave the way for the full Spadina Expressway straight through downtown.

The JTTPC, according to Colin Vaughan, Ward Five aldermanic candidate and a leader of the Stop Spadina fight, has "done nothing to press toward a proper analysis of transportation problems in the Northwest area." The Committee's terms of reference were set by Metro Council, says Vaughan. It was commissioned, in other words, to "find an answer to a situation they don't agree with. They ignore the first term of reference — that the expressway has been stopped. They've done nothing to recognize that fact." The Committee is helping pro-Spadina forces "to create obstructions and difficulties so that they can then throw up their hands and say, I told you so." Metro has so far avoided even simple short term solutions to the traffic mess — a north-south express bus through North York, for instance.

Jules Berman, an executive of the Cedarvale Ratepayers in the Borough of York, agrees with Vaughan's assessment. "Traffic congestion in the northwest sector is the creation of people on the plan-

(continued, page 3)

Dennison's folly, Hope's salary

Sir,
I did not realize that our Mayor had such a sense of humour to list as his greatest accomplishments:

- 1) Metro Centre;
- 2) the recent building boom (the last word being descriptive of the coffers of the developers exploding with profit);
- 3) development of south side of Queen Street, opposite City Hall (completely overshadowing our City Hall and cutting off the much needed winter sun from our public square);
- 4) a future bridge to Toronto



Mayor Dennison

Island so that automobiles can travel there (beyond comment).

Surely he cannot be serious, if he is, may I suggest that Toronto be re-named Dennison's Folly? This will serve as a reminder to posterity how one inept man has been instrumental in condoning the suffocation and burial under acres of asphalt and concrete boxes of what could have been the only viable city in North America.

Margaret Hearn

ALDERMAN HOPE

The letter which follows was sent to the *Globe and Mail* in early August by 22 residents of Ward Five following the *Globe's* publication of an article headlined "Hope wants more money to be an alderman". The letter was not published by the *Globe*, and the writers asked the *Citizen*, as the Ward's community paper, to print their sentiments.

Dear Sir,

We being the constituents of Ward Five and residents and property owners on Barton Avenue, would like to request that the article published in the *Globe* on Monday 10th of July, 1972, on our Alderman Ying Hope, be corrected.

In our opinion it is misleading in some aspects, the first being in the heading - Hope wants more money to be an Alderman. Our interpretation of this article is that our Alderman Hope is an Alderman for the money only and not for the people.

This is not so. Alderman Hope earns every cent that's paid to him and more. We might add that he has become a very close friend to all of us here, and has earned our respect and gratitude through his concern and interest not only in our immediate area, but in his whole ward.

We have to be thankful for his concern and effort in the past garbage strike, when the complaint arose at Willowvale Park (Christie Pits). He has to be given credit for his immediate response to a difficult situation.

We would also like to take the opportunity at this time to congratulate and thank Alderman Hope for the vast amount of work and time he devoted into the recycling

of the garbage in the aid to cut down on pollution and litter.

Yours sincerely,
J. Huclak, et al.

ERRORS OF FACT AND SPIRIT

Dear friends,

It is nice that you found time and space to report on the meeting of Deer Park residents - "Task force appeases local dissidents" - August 3.

The growing insistence of residents in all parts of this city to have some control over the planning of their neighbourhoods is a certainly worth reporting. Just because of this, please allow me to correct some errors in fact and spirit that got into the story.

The meeting, which was held on July 20, not July 13, had no quarrel with the Task Force. To the contrary, it was because we, the residents, were convinced that the Task Force gives us our only chance to influence the developments in the Yonge-St. Clair area that we got together at all.

What we questioned was the mandate of the Deer Park Residents Association to represent on the Task Force the views of all area residents. It was the leadership of the Association, not the Task Force, that I found wanting, for not reporting to the residents or consulting with them throughout the life of the Task Force. In order to overcome some of this lack of local representation Mr. Austin Moran suggested that I should take the second seat on the Task Force - vacant through resignation - until such time as a full meeting of the Association and all area residents could be held. The meeting - with about 150 residents present - accepted this suggestion by unanimous vote.

J.M. Plumb, the chairman of the Task Force, has accepted our invitation to attend the meeting as a resource person and to speak on the

overall terms of reference of the Task Force. He is, of course, in no way involved in our struggle for adequate representation, which is a residents', not a Task Force matter.
Ursula Franklin
41 Lonsdale Road

The date of the meeting in the *Citizen* report is incorrect, and

the headline is misleading, if the Task Force should at all times be distinguished from the Deer Park Residents Association, as Ursula Franklin indicates. The distinction was not clear during the discussion at the meeting. Franklin did express dissatisfaction with current communications between the Task Force and local residents.



ONTARIO

PUBLIC NOTICE SELECT COMMITTEE OF THE LEGISLATURE ON THE ONTARIO MUNICIPAL BOARD INVITATION TO SUBMIT WRITTEN BRIEFS

On June 30th, 1972, the Ontario Legislature appointed a Select Committee to examine, inquire into and report upon the Ontario Municipal Board and to make recommendations on: (a) the purpose, object and functions of the Ontario Municipal Board. (b) the jurisdiction of the Ontario Municipal Board. (c) the structure and organization of the Ontario Municipal Board. (d) the procedures and practices of the Ontario Municipal Board. (e) the procedures by way of appeal from the orders and rulings of the Ontario Municipal Board, including appeals by way of petitions to the Lieutenant Governor in Council. (f) the relationship of the Ontario Municipal Board in the discharge of its responsibilities with the Provincial Government, local government and the individual citizen.

The Committee invites written briefs from individuals and organizations who may wish to present information, opinions or suggestions regarding any of the above matters relating to the Ontario Municipal Board.

Briefs must be submitted by September 15th, 1972 to the Clerk of the Committee Box 233, Main Parliament Building, Toronto 182, Ontario.

John P. MacBeth, Q.C., M.P.P.
Chairman.

Alex McFedries,
Clerk.

Maloney enters Board race

Peter Maloney, unsuccessful Liberal candidate in last year's provincial election in St. George riding, will run for School Board Trustee in Ward Six in December's civic election.

A Department of Education lawyer confirmed to the *Citizen* that Maloney is eligible to run although he went into personal bankruptcy earlier this year for \$30,286.42. At that time Maloney blamed the high cost of running against the Minister of Justice, Allan Lawrence (P.C.), for his financial problems. A hearing on Maloney's application for discharge from bankruptcy will be held September 5.

Under current legislation, bankrupts - discharged or otherwise - are not permitted to hold most public offices, but the ruling does not affect school trustees.

Maloney, 27, has also been a controversial political figure since he disclosed at a Liberal Party conference in February that he is a homosexual.

Maloney told the *Citizen* that he decided to run for trustee because

he would like to hold public office and thinks he would be good at it. He said he intends to conduct a low budget campaign and to spend money only as it is received in contributions.

He said that, despite his own bankruptcy, he does not believe he would have any problems in voting on the many financial issues which the Board of Trustees considers.

Six candidates ran for the two trustee positions in Ward Six in 1969. Ben Rose topped the polls with 3,484 votes, and K. Dock Yip finished second with 3,239. The others were far behind.

SORRY

In listing the trustees of Toronto Western Hospital in our last issue, we listed J.E. Brent, J.A. Rhind, and D.G. Waldon as directors of NALACO (North American Life Assurance Company). This is incorrect. Rhind is president of and the others are directors of the National Life Assurance Company of Canada.

toronto citizen

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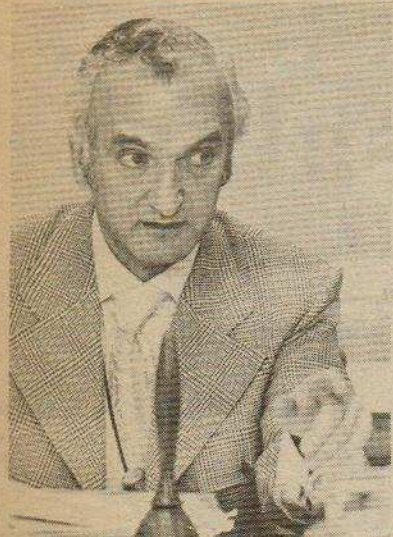


Your Workmen's Compensation Board and The Safety Associations, Ontario



SPADINA GOES

Traffic jams deliberately created



Go Spadina:
Chairman Paisley

(continued from page 1)

ning level and the traffic coordinating level." They are, says Berman, "purposely rejecting short term solutions to create a demand for the expressway." The paving of the ditch will create an impossible traffic situation in York. "You can cure a cold, but they're giving us a

case of pneumonia."

A North York resident recently wrote to the *Star*, describing his conversion to the Stop Spadina movement. He realized a few days ago "that the North York council was trying to create a traffic jam." About two months ago, every street from Bathurst to Dufferin became one way north during rush hours. "In forcing all southbound traffic to go along Lawrence to Bathurst, the council has increased the congestion. Why would anyone want to create a traffic jam? The answer occurred to me while lined up over the Spadina ditch in company with other motorists."

Forces are now gathering to kill the "interim solution" before it starts growing into a full expressway. Protest has so far focussed on the procedure of the Transportation Committee and the responsibility of the provincial government.

The Borough of York traffic committee has further decided on direct action to protect its streets from the expressway mess.

Metro Transportation Committee decided against public hearings on its plans for the Spadina ditch. "Things start to bog down when we ask the ratepayers for permission to sneeze," observed Mallette, a leader of the pro-expressway group. Metro has expressed its will on the Spadina Expressway once and for all, according to Mallette, and the question doesn't need to be re-opened. Mallette says he's "quite willing to call the proposed highway an expressway."

The chairman of CORRA, the Confederation of Residents and Ratepayers Associations, David Freeman, wrote to the Metro Executive requesting that the matter be referred back to the Transportation Committee for public hearings im-

mediately after the ditch vote. He called the Committee vote an "attempt to remove from legitimate public scrutiny an entirely new proposal for an expressway — disguised as an arterial road." CORRA plans to press for public hearings when the Metro Executive meets on August 29 to study the Transportation Committee decision.

The Committee voted on the Spadina rapid transit alignment, on the same day as the ditch decision, only after a long series of public hearings on the issue. Public participation in the subway decision was crucial. The Committee finally approved a route along Bathurst Street, which emerged as a possibility only during the open hearings. It had not even been suggested in the JTTPC report on the subway. CORRA is demanding parallel procedures for handling the Spadina ditch issue.

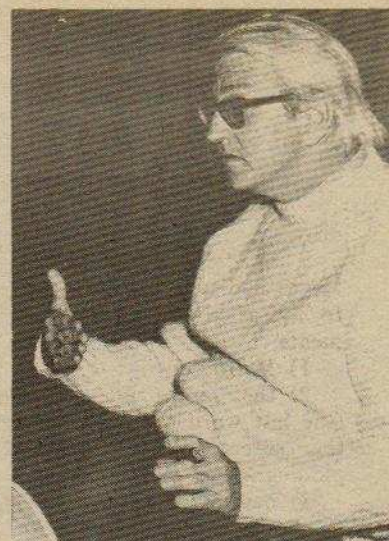
In his letter, Freeman refers to a recent Divisional Court Decision in Brampton, which may prove vital to Ratepayers' groups. The decision states that, on the municipal level, any person who has an interest in a matter has a right to be notified of pertinent council meetings and has a right to be heard. At a CORRA meeting August 15 at St. Paul's Church on Avenue Road, Vaughan hinted at the possibility of an injunction if the Committee proves stubborn.

Opponents of the proposed highway are not merely challenging the Committee's procedure, hoping that Metro government machinery will finally save them. At the CORRA meeting, Jules Berman said that the residents of York are "tired of making speeches. The time for politeness is gone. It's time for a little more militant action in our area. We must close off our streets." York's traffic committee last week approved a traffic maze for the area — cul-de-sacs and one way streets which constantly reverse direction. Only neighbourhood residents could find and thread their way through the labyrinth.

Berman calls the street closings "an interim solution, not a long term solution. The scheme tends to balkanize the area south of Eglinton. When we close off our area, the traffic will flow east of Bathurst Street."

Direct challenge

Some expressway foes have gone straight to the core of the issue, and appealed to Ontario Premier William Davis, since the ditch paving is an evasion, if not a direct challenge to Davis' 1971 Spadina decision to halt construction of the Spadina at Lawrence Avenue. Provincial NDP leader Stephen Lewis had demanded an unequivocal "no" from Davis. "Premier Davis has no alternative. Unless he wants to be a political laughing stock, outside as well as inside On-



Stop Spadina:
Candidate Vaughan

tario, he will have to tell Metro Toronto once and for all that he will not permit the Spadina corridor to be used for road purposes."

Toronto Alderman David Crombie, as yet the city's only declared mayoralty candidate, last week called on Davis to intervene directly in the matter. City Ward Five Alderman Hope has written to Davis asking if the highway "in any way violates the meaning and intent of your decision regarding the Spadina expressway." Since half the cost of the highway will have to be covered by the province, the Premier can legally challenge the plan. "Why don't we all identify it as an expressway and have a confrontation? Let's not waffle at this stage."

The *Star* immediately realized the meaning of the ditch paving decision. Davis has not yet indicated if he has reached the same conclusion.

SUBWAY ROUTE COMPROMISE: THROUGH RAVINE TO BATHURST

By Virginia Smith and Marcia Singer

Opponents of a revived Spadina Expressway won a partial victory on the city's northwest subway system on the same day that the Metro Transportation Committee voted to pave the Spadina ditch. After four and a half hours of discussion, the Transportation Committee approved a subway route under Bathurst Street from Bloor Street north to Heathdale Road, then northwest through the Cedarvale ravine to Eglinton Avenue, along the defunct expressway route. At its southern end, the subway will swing south of Bloor Street into the St. George Station.

Voting for the Bathurst Street alignment were City Aldermen Ying Hope and Paul Pickett, East York Mayor True Davidson and York Mayor Phillip White.

Scarborough Councillor Karl Mallette, North York Controller Irving Paisley and Etobicoke Mayor Bob White supported a modified version of the Spadina expressway route south of Eglinton Avenue, a choice which would preserve original expressway route plans intact.

The vote concluded a discussion that began last December when the Joint Technical Transportation Planning Committee, composed of Metro and provincial officials, completed a report discussing five possible subway alignments. The Committee recommended a route near Bathurst, along Albany Avenue in the Annex. Construction of the Albany line would have meant the destruction of 85 properties along the route, mostly houses.

Ratepayers' groups in the path of the Albany route held a series of public meetings on the subway and finally recommended a Bathurst Street alignment — a possibility not considered by the JTTPC. During the past few months, the subway debate has centered only on the Bathurst and Spadina alignments.

Less damage

The Bathurst Street subway will cost \$185.5 million and take six years to complete. Sixteen houses along the route will be demolished. The Bathurst subway will cause less damage to the city's ravines and residential communities than the Spadina route, but it will create traffic disruptions along Bathurst during construction. The Spadina subway could be built in five years for \$154 million. Metro would have to destroy 50 houses along the route. Construction would damage both the Nordheimer and Cedarvale ravines.

Advocates of the Spadina line have emphasized that it can be built more quickly and cheaply than the Bathurst line, but the possible completion of the Spadina expressway is always an undertone, often an

explicit argument, in their discussions. The Transportation Committee's vote is a major defeat for those who still hope for the subway and expressway as a single package, but it is not a clear victory for supporters of the Bathurst Street alignment. Many are dissatisfied with the plans for the northern and southern ends of the subway route.

During the Committee debate, Phillip White at one point voted against the Bathurst route, because he really prefers alignment all the way up Bathurst to Lawrence. Hope urged the Committee to reject all the proposed routes, and recommended a route under Bathurst to Lawrence and west under Lawrence to the Spadina Expressway. He advocated ending the route at the Bloor-Bathurst Station rather than St. George.

Hope's motion lost because Pickett voted for the Spadina route rather than the Bathurst route straight to Lawrence. The latter route, said Pickett, had not been evaluated — there have been no estimates of cost, construction time, effects on traffic, environment, and communities. In order to win back Pickett's crucial vote, supporters of the Bathurst alignment had to settle for a route through the Cedarvale ravine.

No one, then, is completely satisfied with the proposed Bathurst Street route, except perhaps Paul Pickett. The city of Toronto and the Borough of York have in the past supported the Bathurst alignment up to Lawrence. At an August 15 meeting of the Confederation of Residents and Ratepayers Associations, the group decided to press City Council for a restatement of its position.

Cedarvale Ravine

A Bathurst Street alignment at least to Eglinton would leave the Cedarvale ravine untouched. Nadine Nowlan, the Annex delegate to CORRA, at a meeting August 15, urged the group to build Metro wide support for preservation of the Cedarvale ravine. Colin Vaughan, a leader of the Stop Spadina fight and aldermanic candidate in Ward Five, suggested that CORRA assume the work of Foxes and Watercross, a group which recently completed a study of the city's ravines, and expand it into a city wide association.

A Bathurst Street alignment to Lawrence would, say proponents, better meet the city's transportation needs. The present plan includes no stations at Bathurst and Eglinton or Bathurst and Lawrence, where the need for subway service is greater than it is along the Cedarvale ravine route. A Bathurst to Lawrence route would intercept

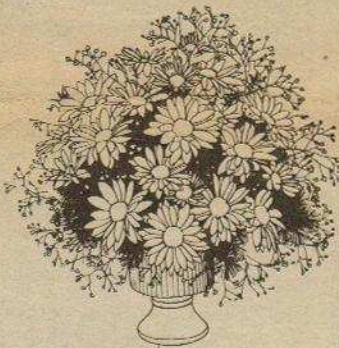
Bathurst Street buses further north, points out David Nowlan, co-author with his wife Nadine of *The Bad Trip*, a critique of the Spadina Expressway. Transit users would get a faster ride to work and traffic congestion on Bathurst would be eased by getting the buses off the street.

Many supporters of the Bathurst Street subway also have reservations about the subway's southern terminus at the St. George station. They prefer to end the line at the Bloor-Bathurst station. An extension of the Bathurst subway south of Bloor to St. George would prevent future use of the "Y", says Nowlan. The \$14 million "Y" was used for six months in 1966 to give east-west passengers a direct ride downtown on the University Avenue subway. Because the Y caused many delays, the TTC discontinued the operation. Nowlan wants to retain at least the possibility of a connection between the Bloor-Danforth and University subways.

A St. George terminal would also complicate any future plans for another southbound subway line. City Works Commissioner Ray Bremner has acknowledged the future need for a third southern route. The St. George terminal would exclude the possibility of continuing the Bathurst Street subway south.

The motion approving the Bathurst Street line acknowledges a request to study the northern end of the subway route, but does not make specific recommendations. The Transportation Committee's choice will go to Metro Executive on August 29 for approval and on to Metro Council on September 8.

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WHAT

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FILM

"Oh Give Me a Home" by the Local Initiatives Program Group on Housing Co-operatives in Canada.

WHO

Panel Members:
Richard J. Marjolis, Journalist and economist.
Patrick Kerans, Social Action Director, Canadian Catholic Conference.
Gar Alperovitz, Economist and Director of the Cambridge Institute.
John Jordan, Executive Director of the Ontario Habitat Foundation.

8 p.m. Thurs. Aug. 24, 1972

St. Lawrence Centre
27 Front St. East
Toronto 1
366-1656 ext. 41

centre

Front-Yonge proposal counter to plan advice

by Gary Weiss

The City of Toronto is receiving plans for a \$100 million development proposed for private and city owned properties directly north of the O'Keefe and St. Lawrence Centres.

Plans for this development are being submitted in response to last month's City invitation for a development proposals; the deadline for proposals is Friday, August 25.

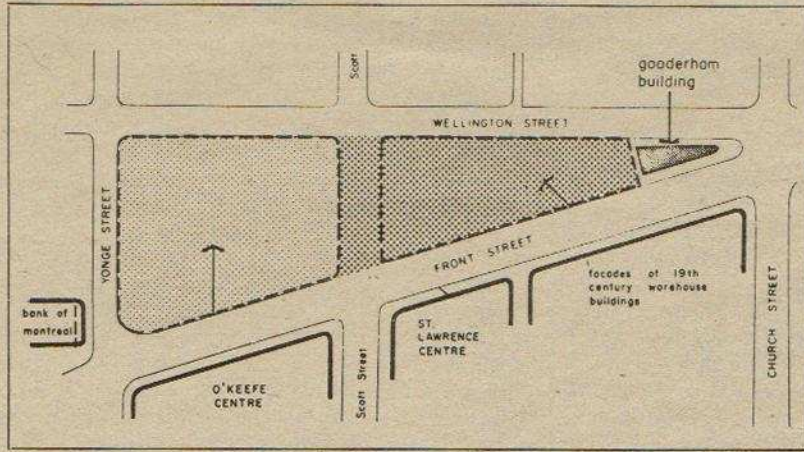
Although the one month's notice may limit the number of submissions, one Toronto architectural firm has been working on the design in confidence with a developer for over a year.

Detailed models of the project show an elaborate office-commercial development built at the highest permissible density.

Adhering to planning recommendations adopted by City Council, the architect's original plans provided for residential accommodation. But this part of the plan was reluctantly dropped by the architect at the developer's insistence on building higher-return office and commercial space.

On the privately owned part of the site the plan calls for:

- a 43 storey trapezoidal-shaped office tower at Yonge and Wellington; on the top floor will be a glass-roofed row of boutiques and expensive restaurants directly serviced by high-speed elevators;
- a 37 storey similarly shaped office building at Yonge and Front;
- a large open area on the southwest corner under the building overhang;
- a "winter garden", with trees, shrubbery, and a cafe, on the southeast end at Front and Scott, covered by a huge sloping glass roof.



The City now owns the darker-toned eastern part of the development site; the western segment is privately owned.

Planned for the City owned part of the site is a 25 storey building suitable for commercial or hotel space or possible combined use. A glass-roofed major art gallery is suggested for the top floor. Connections will be built for access to the Gooderham building.

The architect's proposal also calls for the closing of Scott Street and the construction of:

- a covered elevated walkway over Front Street to the St. Lawrence Centre;
- three protected levels of shops, restaurants and public and commercial displays across from the cultural centres; this includes a third-level balcony promenade, Colonnade-style, stretching across both buildings;
- a row of small street level shops along the entire Wellington Street frontage.

Because bedrock is near the surface, only one level of underground parking is proposed. The developer expects the City to construct multi-level parking south of Esplanade Street.

ade Street.

A tie-in with existing public transportation at Melinda Street is planned, including the building of a covered footbridge over Yonge Street for the purpose.

The two properties involved, plus Scott Street and a closed lane behind the Gooderham building, form one part of the "Southeast Downtown Urban Renewal Scheme" adopted by City Council last November.

The scheme "strongly recommended" development which

(continued, page 5)

Police plan will destroy eight houses

The Police Department is abandoning its Division 52 College Street headquarters and acquiring land for the construction of a new station on the east side of Beverley Street between D'Arcy and Dundas. Eight houses will be destroyed to make room for the station.

The Grange Park Residents Association is fighting the move because it will deplete the local housing stock and change the character of a predominantly residential neighbourhood. The Association feels that the Department has not considered all possible local sites for a station. The construction, moreover, violates City Council policy calling for no major changes in Southeast-Spadina until the completion of the detailed planning study of the area.

Residents are especially annoyed because they were never consulted about the proposed station. Police Chief Harold Adamson and Chairman of the Board of Police Commissioners Charles O. Bick were invited to an August 8 community discussion of the station, but they refused to attend. Ward Six Alderman June Marks showed up, but said that she heard nothing to convince her that the police station was any real threat to the neighbourhood.

Ward Five Alderman William Archer, CORRA Secretary Eilert Frerichs, and David Kidd of the Grange Park Residents Association appeared at the August 18 meeting of the City Executive, requesting the Executive to pressure the police for information on their plans. Archer wrote to Bick on July 31, asking for information on the site, but received no answer. Archer called for an end to the "serious gap in information" on the police proposal. At the August 18 meeting Alderman Paul Pickett moved to defer the matter for two weeks, so that police department representatives could appear to answer questions. Pickett's motion carried.

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MURPHY'S TACTICS OFFEND NDP, LABOUR

by Kathleen McDonnell

The NDP and community groups which normally give strong support to strikes have been noticeably silent during the strike of 680 workers at Toronto Western Hospital and the subsequent firing of 350 of them. The main reason for the lack of support appears to be the renegade status of strike leader Patrick Murphy and his Canadian Union of General Employees (CUGE) with what Ontario Federation of Labour Secretary-Treasurer Terry Meagher calls the "legitimate trade union movement."

The sum of the NDP efforts on behalf of the strikers has been a statement issued on August 8 by NDP labour critic Ted Bounsall. It calls for the direct intervention of Labour Minister Fern Gignard to insure the re-instatement of the fired workers and for the repeal of Bill 41, which bans strikes by hospital workers. None of the daily press took note of the statement, and the *Citizen* did not receive a copy of it until just before press time.

Local NDP groups have been more helpful. The St. Andrew-St. Patrick Riding Association donated \$35 to the strike fund, and several NDP members, including federal candidate in Spadina riding Bob Beardsley, have walked the picket line at Western. The Waffle group, whose emphasis on Canadian nationalism would seem to coincide with CUGE's concerns, has not been noticeably supportive.

Certain women's groups, notably from The Womens Place and The Other Woman collective, have given frequent support on the picket line and at the current tent-in at Queens Park.

Other groups involved in organizing outside the trade union movement have also been conspicuously

absent from the Western picket line and Queens Park. Residents' groups have been invisible, save for a handful of supporters from South of St. Jamestown. The Ontario Housing Tenants Association discussed the situation and decided to withhold the organization's support but encourage individual support by its members. Questioned about this, OHTA organizer Jerome Murray gave mistrust of Murphy as the chief reason. He also revealed that the OHTA has had various ties with OFL-affiliated unions. In particular, he said that OFL-linked Canadian Union of Public Employees was donating the use of a hall and hotel space for an upcoming OHTA conference. "It's a question of the good that can be accomplished by co-operating with the churches and the unions as opposed to what you can lose by not co-operating with them," Murray said.

Mike Carson, president of the Ontario Anti-Poverty Organization, said that his group was not approached for support by CUGE, but that it would have had to refuse because of Murphy's rejection of organized labour. "He was going around screaming and shouting about organized labour being no good. . . . Had Murphy gone to the OFL and sought their support, there would have been no way the hospital could have gotten away with this (the firings). Murphy should have compromised more in his tactics." Carson also indicated that the OAPO was receiving support from organized labour across the province; he mentioned CUPE in particular. If approached, he said he would have gone down on the picket line on his own, "not because of Murphy, but because of the people themselves."

Western cuts staff in wake of strike firings

The Toronto Western Hospital does not intend to replace all 350 of the striking workers it fired on July 27. Leaders of the Canadian Union of General Employees (CUGE), which called the strike, believe that the hospital is using the strike to further a series of what the union considers irresponsible cutbacks in staff.

"Due to changes brought to light by the strike, we won't be re-hiring as many workers as we fired," Assistant Executive Director Roy Bulgin said. He pointed to increased automation of elevators and the use of more disposable materials as two of the areas in which fewer staff might be needed. "Some areas had been considered before the strike," Bulgin added.

"We don't have any idea of the number of people involved as yet," Bulgin said. "I can safely say it's more than five, but I can not say it's more than 100, 200 or even 300."

Even prior to the walkout on July 12, the Canadian Union of General Employees (CUGE) had listed staff cutbacks by the Western administration as one of their chief grievances. The union newspaper *Independence* says that, in the six months prior to the strike, the non-professional staff was cut from 753 to 680. "The only reason this was done was to save money - at the expense of the patient's health," the union charges.

Bulgin said that, as of two weeks ago, the hospital had hired 40 new employees to the non-professional staff, but he had no idea how many would eventually be hired. He said the hospital had received about forty or fifty applications from workers fired because of the strike; he says they are being dealt with like all other applications, "on an

individual merit basis." Some fired workers claim that they have been told not to bother applying, since they have no chance for a job at Western.

Bulgin also said that the hospital was still between 100 and 150 patients below normal. The normal patient load at Western is about 650. He admitted that some floors had been closed down entirely, but said that "it is not a matter of discontinuing services," but of consolidating patients in several wards to make up for the decreased staff.

PAPER PICKUP UP FROM JULY

The City of Toronto picked up 183 tons of paper last week in the third monthly collection of paper for recycling. This marks a jump of 27 tons over the July collection, and 93 tons over June, when the program was launched.

Officials involved in the project are satisfied with the rate of increase, particularly because it is coming during the summer vacation period when many residents are out of town.

NEW MIDTOWN FREE SCHOOL

A new free high school where students will set the academic program and administrative rules is being organized for the midtown area.

Ellen Nissenbaum, who left the conventional high school system earlier this year, says eight teachers have volunteered to teach at the school. No definite location has been selected yet.

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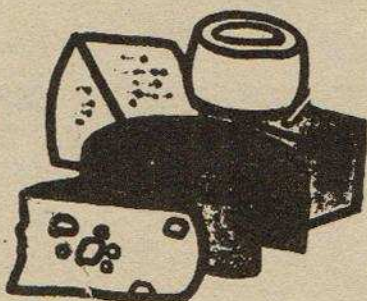
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Front-Yonge development

(continued from page 4)

would add diversity to the area, and would bring life to the area at other than business hours.

Highest density

Although the scheme drawn up by city planners urged the inclusion of a residential element, the devel-

oper's proposal is limited to office and possibly hotel space. Discussing the developer's decision to omit apartment space, an architect involved in the project says that "the architect is just a pawn for people with money. What we suggest means nothing if it conflicts with their economic analysis."

The proposed development fully exploits the current zoning allowance of 12 times coverage, the highest density the City presently

permits.

On the south side of Front Street is a row of attractive 19th Century buildings. Recognizing their unique value, Planning Board criteria state that "parts of structures on southern edge of the site are to reflect scale of buildings opposite." The developer's architects, taking this directive quite literally, propose "to reflect scale" by using mirrored glass sides on the 25 storey building on the north side

of Front Street.

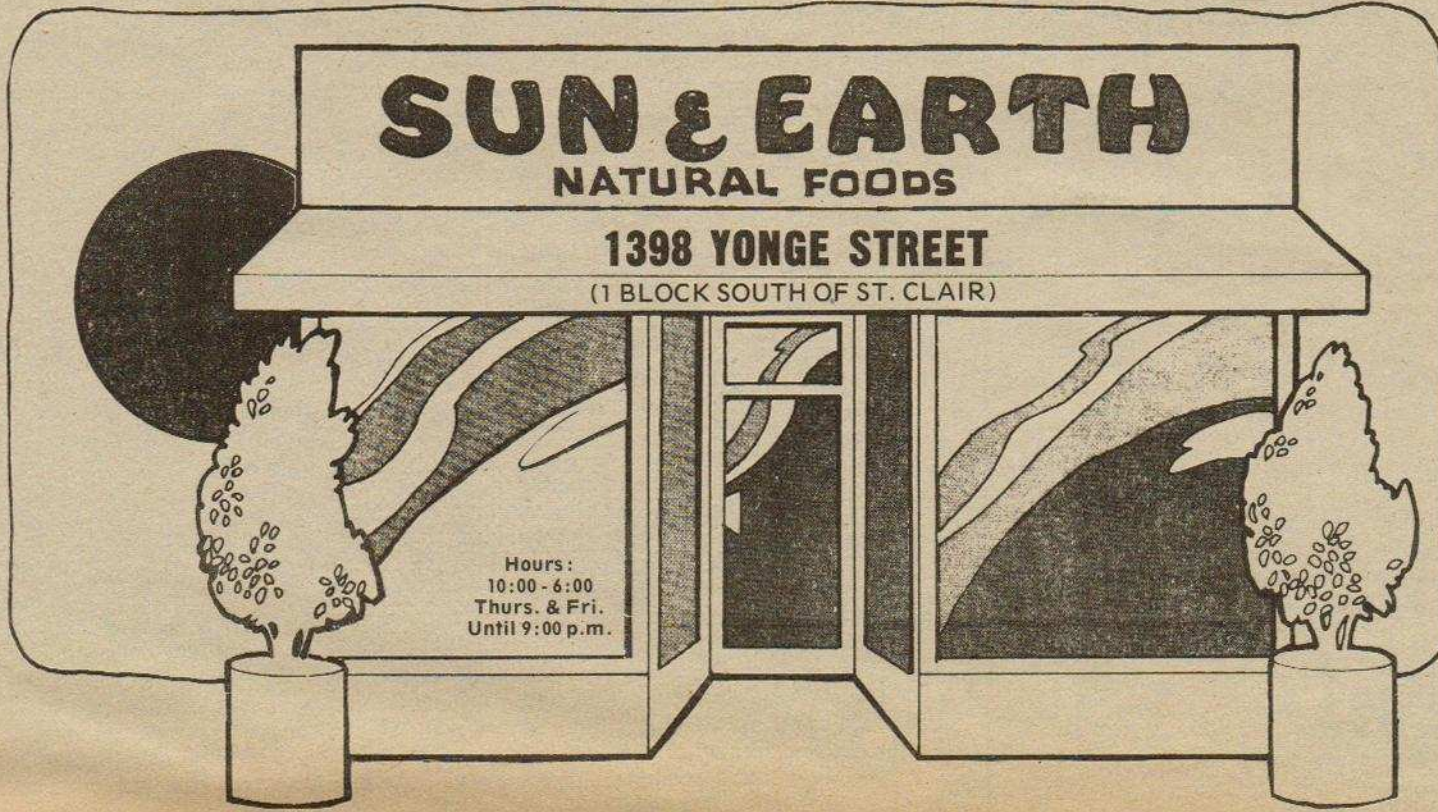
Planning Board recommendations for structures adjacent to the Gooderham Building specify that they "should not conflict with it in height or detail." According to the architect's plans, six storey 19th Century Gooderham building will be beside the 25 storey, mirrored tower.

Owned by O'Keefe Brewing Company, the westerly lot contains 70,000 square feet; the city owner-

lot is 39,000 square feet. Totalling about three acres in all, the combined properties and streets are worth from eight to 10 million dollars, estimates David Reeves of A.E. LePage's Commercial Division. Both properties are now used for parking.

Municipal ownership of the key site and the need for street closings to develop the whole area will give the City strong leverage in determining the shape of a final project.

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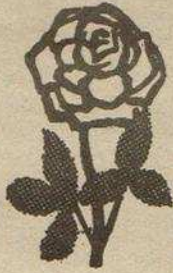
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LEGISLATIVE ASSEMBLY NOTICE OF PUBLIC MEETING

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 McIlveen, M.P.P.
Clerk: Guy F. L. Sulkkio
(Telephone: 965-2347)

City Hall

by Jon Caulfield

A plan gets you nowhere

Toronto's Metro government ought to have an official plan, it's often said, because rapidly growing urban places like Metro can work themselves into tacky situations without a plan— at least for big functional components. Metro and the City, for example, have authorized massive development at Metro Centre — a \$2 billion, 25 year project where more than 25,000 people will live and tens of thousands will come daily to work and do things — without much serious thought about transportation to and from the development. Local and provincial planners, the Ontario Municipal Board and critics of Metro Centre point out that existing downtown transit and road facilities aren't adequate to handle the traffic that Metro Centre will generate; they're already over-taxed at peak hours.

This is the sort of thing that happens when there's no plan, when big decisions about an urban place are made without clear ideas about big related decisions and growth is piecemeal. The alternative to a plan is the "we'll-cross-that-bridge-when-we-come-to-it" school of city-building, a process which leads to situations like the current crises in the northwest transportation corridor and Yonge transit route.

And so maybe people who argue that Metro should have a plan are dead right, but there's one thing about plans — just a plan gets you nowhere. There also has to be a way to control politicians, to make sure the people who make decisions pay attention to the plan. The City of Toronto has a plan, but City Council decisions reflect it irregularly. The City's plan, for example, says quite a lot about residential development. Council's decisions about development in the Annex area and about parks in Ward 10, which includes Rosedale and the Moore Park neighborhood, are consistent with the plan. But this has less to do with what the plan says than with the levels of education, social class and stability that characterize these areas, which enable the people who live in them not just to organize, but to organize in ongoing, politically effective ways.

Council's decision about high density development in the politically weak Gothic-Quebec neighborhood ignored three specific provisions of the plan which talk about maintaining neighborhoods, providing family housing and preserving older residential areas of the City. Council's majority managed to squeeze a rationale out of the plan for approving razing of the Gothic-Quebec area and building high rises; the plan does indicate there might be high density development in that vicinity, near expansive High Park and beside a subway. But this point of view is based on thinking a decade old. The notion of high density near Gothic-Quebec arose in the early Sixties when ideas about city planning were less developed than they are today, when Toronto was in important ways not the same place it is now, and when other parts of the City's plan were quite different. There is provision in the plan for coping with this sort of situation — doing an up-to-date detailed area plan. But Council's majority ignored complexities, ignored several provisions and the spirit of the plan, commissioned no detailed study and told the high rise developers who owned property in the area and had done substantial blockbusting to go ahead and build. This was in spite of the clear opposition of most people who live in and around the area.

There is nothing to guarantee that the plan, any more than any other law — the plan is a City bylaw passed in 1969 by the same Council we have now — will be applied equally to everybody.

An interesting case in the application of the plan

climaxed at Council August 9. Clause 3.4(c) of the City plan says that "it is the policy of Council to undertake studies of commercial areas... that are uneconomic, poorly located or physically deteriorated, and to develop programs for their improvement, replacement or redevelopment." Clause 8.4 of the plan says, "Council will consider large scale development proposals... which have a major impact on the structure of character of the City only in light of a (detailed) study of the area." Council was discussing on August 9 a project which involves a large downtown area that's presently used largely for warehouses and surface parking — poorly used commercial land. It's clear that a project of the size of this one, in this location, will have a major impact on the downtown and the city.

No detailed study

But Council has authorized no detailed planning study of the area and has been uninterested in comprehensive planning advice about the development. Instead Council has said okay to the first proposal for the area that has come along, Fairview's Eaton Centre. Council did play the charade of asking the City's planners what they thought about the development, but when planners' ideas differed from what the developer said he wants to do, the planners were politely ignored.

The Fairview proposal violates the plan in several ways. For example, the plan talks about locating post-secondary educational facilities downtown, about discouraging auto use in the City core and about promoting diversity — having a variety of types of places, residential, for arts and entertainment, as well as commercial — downtown. Fairview will be evicting a post-secondary facility from the area, adding to the amount of car parking space and has resisted any efforts to encourage diversity in the development. The intriguing point is that, while Fairview is being allowed to do pretty much what it pleases with a huge hunk of downtown real estate, a small development within the site, which the planners have said is acceptable to them in every way, is there only because of legal muscle.

The Trinity Church development will occur because Fairview needs some land the church owns; if Trinity doesn't co-operate with Fairview, it could kill Eaton Centre. A couple of years ago, when talk about Fairview's development began, there were some noises at City Hall about expropriating the church, but the province indicated this couldn't happen. In the time since then, people at City Hall who would have preferred that Fairview control the whole area have had to swallow hard and accept the little Trinity development.

And so it seems the plan isn't a decisive factor in City Hall thinking. Politically viable residential areas which want to use the plan to protect themselves can fight for what they want, and big development corporations which want to ignore the plan apparently need only to ask for much of what they want. But people like those at Gothic-Quebec or Trinity Church don't get what they want, even if it exemplifies the plan, unless they can muster the wherewithal to fight back.

It isn't clear what good a plan is if a municipality can ignore the plan whenever it chooses. Plans without much legal force are like much religion. Politicians talk respectfully of planning and go through reverent motions like approving planning principles, but they don't seem too concerned about the implications of what doing planning involves.

Local Wafflers go MISC

Early indications are that the majority of Waffle members in the midtown area will join Mel Watkins and James Laxer in the new Movement for an Independent Socialist Canada.

The list of people affiliating with MISC, as the new group is being called, is known to include Dan Heap, the NDP candidate in St. Andrew-St. Patrick riding in last year's provincial election who will be running for alderman in Ward Five this December.

MISC will continue the Waffle's role as a research and pressure group advocating socialist and nationalist policies but will not involve itself with parliamentary politics or caucus activities within the NDP.

These limitations mean that MISC adheres to demands made in June by the NDP's Provincial Council that the Waffle disband as a separate movement within the party or its members would face expulsion.

Watkins told the Citizen that contrary to some of the confusing reports coming out of the Waffle provincial conference in London this

past weekend, nearly all of the hundred or so people who have already stated their intention to join MISC intend to remain in the NDP.

But he said it is likely most of them will confine their activities to their local riding associations, terminating any work they may have undertaken on a higher level within the party. Watkins, in Parkdale riding, Laxer in York East, and Ellie Prepas in Trinity, have all resigned as federal election candidates.

Everyone on the Waffle mailing list is being sent a report on the London conference and the names of people to contact in order to join MISC. A temporary committee of about 15 people is now at work organizing the new group.

About 30 per cent of the delegates to the London meeting decided not to join MISC. They intend to form a new left caucus within the NDP which conforms structurally with the demands made by the party leadership. Their aim, as outlined by Steven Penner, the most well-known known member of the group, is to continue the struggle to move the

NDP to the left.

The left caucus draws many of its supporters from the West Metro Waffle. It includes a large number of university students, members of the League for Socialist Action and Trotskyists. Another group includes people who are determined to take part in caucus activities within the NDP because they believe it is their democratic right to do so.

One of the crucial questions not election campaign efforts of NDP candidates in the Metro area. Many Waffle members and party moderates have said they will not do any campaign work to protest against the way the NDP leadership handled the Waffle dispute.

But Robert Beardsley, the NDP candidate in Spadina riding, told the Citizen as far as he can tell none of his campaign workers have quit.

Meanwhile, the St. Andrew-St. Patrick provincial riding association has scheduled a general meeting for Wednesday, August 30, at Huron Public School at 8 p.m. to discuss the impact of the Waffle decision and the differences between the Quebec NDP and the federal leadership.

Who locates where, and why

The shift of offices away from downtown may be best for the city

by Gary Weiss

An article in the last issue discussed the current surplus of office space in Metro Toronto. This week's article focuses on the concentration of development in the downtown — the problems and possible solutions.

When Imperial Oil decided to build a Toronto headquarters, they went through a lengthy site selection process. But, as the story goes in real estate circles, what may have really determined the location selected was the placing of one compass at the site of the president's home and another at that of the vice-president's home and drawing arcs. The location chosen, 111 St. Clair West, lies where the two lines intersect.

Conversations with developers and real estate men suggest that the personal preferences and prejudices of top executives play the major role in determining where new development goes. For most the preference is for the downtown core — the high density area bounded by Front, University, Dundas and Church streets.

"Businesses are very executive oriented," explains Metro Trust real estate consultant John Marsh. "Executives in turn are very much oriented towards themselves. They like to be near each other. Each one feels that the place to be is downtown with other executives."

For some offices such proximity is necessary. Certain business contacts can be best cultivated and clients better served in high density locations. Lawyers, brokerage houses, banks, import-export firms and decision-making operations in general require much face-to-face dealing. The convergence of the courts, Stock Exchange, land registry and City Hall offices also compels downtown locations for many establishments.

Other businesses, however, do not require these "linkages." The routine factory-like work of credit billing and filing can be conveniently handled in suburban locations. The shift by the oil and insurance companies of such operations to their Don Mills offices confirms this.

Though only particular types of businesses unquestionably require downtown quarters, developers persist in erecting towering structures there.

But this downtown concentration cannot be fairly blamed on private developers. Understandably, developers put up a building where they anticipate they will get the highest return on their investment. As long as the traditional executive bent for downtown locations predominates, outlying development will proceed more cautiously than projects undertaken in the city's heart.

Ironically, what may create the greatest pressure for peripheral development is the rising cost of leasing downtown accommodations. The expense of a central location already deters potential tenants. As rents start edging up into the \$10 to \$13 per square foot per year range, more employers will have to think twice about retaining routine operations in high rent neighborhoods. Is a prestige location really worth spending up to \$200 a month on rent per file clerk or billing typist? For that matter, how much rental expenditure do executives merit?

Rising rents

Downtown's rising rents have stimulated office construction along the Yonge Street subway line at the Bloor, St. Clair, Davisville and Eglinton stations. Much development has also proceeded along major transportation routes in the Don Mills and Don Valley areas. Lower land and construction costs — no need to knock down old

Representative Land Prices per Square Foot	Representative Rents On Comparable Buildings per sq. ft. per year
Central Business District \$100-\$150	TD Tower \$10.25
Bloor-Yonge \$100-\$140	60 Bloor West \$8.25-\$9.25
St. Clair-Yonge \$60-\$70	2 St. Clair West \$6.50
Eglinton-Yonge \$50-\$60	2239 Yonge (below Eglinton) \$5.75
Eglinton-Don Mills \$5.60	885 Don Mills \$5.50
Eglinton-Don Valley up to \$2.50	8300 Keele Street (near Highway 7) \$3.00

Source: A.E. LePage

Source: Gibson Wiloughby Limited, Fall 1972

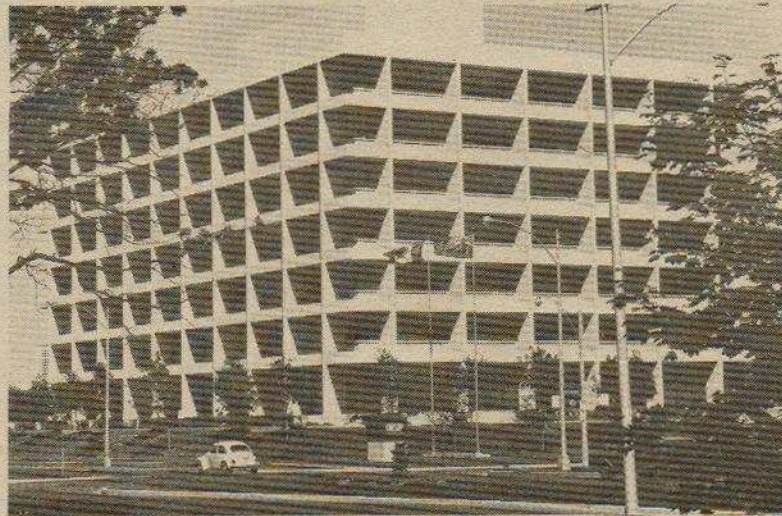


Photo by Phil Lapides

Offices which locate at suburban sites are usually routine billing and filing operations, as are most of the tenants of this Markborough building near Millwood and the Don Valley Parkway.

buildings — enables developers to lure tenants with cheaper rents. Park-like surroundings, and convenient shopping in some cases attract employees.

Observers agree that the downtown focus will not be replaced, but individual estimates of peripheral growth vary considerably.

Canadian Building editor Clifford Fowke says that "the number of operations which have moved to the Don Mills area has reached its peak."

But H.P. Langer, managing director of Markborough Properties, voices the more frequently held opinion that development will continue in both core and outlying areas. Since moving its headquarters to the uptown Yonge-Eglinton area five years ago, Langer's own company has concentrated its energies on peripheral development.

According to Langer, caution prompted this change. Burgeoning downtown land prices necessitate the building of ever larger projects to justify initial site acquisition costs and to insure competitive occupancy rates. Consequently, financial risks are magnified. By avoiding downtown involvements Markborough is, in effect, declining to hazard all its eggs in one Court.

Besides offering lower rents, Markborough and other uptown developers count on attractive settings, good accessibility to public transportation and neighborhood amenities to draw tenants.

The future of outlying development rests largely on the state of transportation — public and private.

However, the effects of speedier more comfortable travel are neither simple nor sure. On one hand, executive reluctance to leave the downtown may be overcome. Longer distance commuting to luncheons at the Empire Club may be considered practicable. On the other hand, additional facilities — buses, trains and roads — may only aggravate downtown congestion. Extended subway lines, for instance, run two ways. An underground to Steeles Avenue can just as easily bring people to work downtown as uptown. Rapid transit may actually increase downtown crowding.

Furthermore, subway lines outside the downtown area don't consistently attract development. So, while it is true that 80 per cent of existing office space lies within 2,000 feet of a subway station, this is irrelevant to the "subway as saviour" argument. As illustration, the Danforth line has, for reasons

no one is quite sure of, spurred little peripheral growth.

Transit overloaded

Rapid transit capacities are today heavily overloaded at rush hours. Commuter insistence on downtown car travel adds to transportation tieups.

City planning staff projections of an increase in the central area work force from the present 140 to as many as 260 thousand persons by 1983 "presage an even greater transportation mess," says Dr. Arthur Waterhouse, Chairman of the University of Toronto's Department of Urban and Regional Planning.

"Increasing public transit will not ease crowding," says Waterhouse. "The private auto still provides the best means of transportation in terms of convenience, privacy and cost. Raising parking tariffs will not substantially dissuade car travel either. Free subways and buses would only get us a marginal shift even with the best of public transit patterns. New expressways just cause further clogging of downtown streets."

Only when the cost of providing parking accommodations becomes a burden to builders may office development move away from the city's core, predicts Waterhouse.

"Of course, if the politicians were to say, 'Sorry fellows, no more office development,' it could be stopped. Unfortunately, strong land use planning controls are difficult to enact as long as there is a lot of underused land in the city — such as the blocks of rundown factories and warehouses in the southwest downtown."

As manufacturing industries leave this area redevelopment will occur. A decision must then be made about what sort of redevelopment.

Housing, says Waterhouse, would be more desirable as it would prevent the disruption of existing residential neighborhoods. But as long as strong demand for downtown space keeps land prices up, it will remain economically impossible for builders to provide reasonably priced accommodations at or near the city's core.

Indeed, to match office rental returns, tiny bachelor apartments (400 sq. ft.) might well have to rent for \$250 and up.

"Central city land is too valuable to live on," says Clifford Fowke. "Low-income people," those with incomes under \$10,000 a year, will just have to move out, he predicts. One real estate executive inter-

viewed didn't bat an eyelash at a \$12,000 per year definition of low-income in describing the people who couldn't live downtown.

Already, mid-town rents are high, consequently restricting the numbers and types of people who can afford downtown housing. This frustrates a Metro Planning Board Study recommendation calling for the encouragement of residential occupancy in the area south of Bloor, between Bay and Church streets. Residential use would reduce the number of cars in the core area, the study notes.

Destruction of existing lower income communities by high-rise intrusion proceeds apace.

Eviscerated boomtown

Perhaps only "a major and dramatic plan of continuity" can save Toronto from going the way of other development-infatuated cities, says Waterhouse. Like Toronto, Sao Paulo, Brasil, he observes, has experienced extremely rapid growth. Over 90 per cent of existing development there is less than 20 years old. The city shines — renovated, polished, new. Notwithstanding the glitter, Sao Paulo is now considered a spiritually eviscerated boomtown — "a city without a soul." "I wonder," muses Waterhouse, "if Toronto is not headed the same way."

"While it is possible for us to have both development and continuity, stability and change, I am worried that the pace here is so fast

that we have neither the time nor the resources to properly consider the effects of large scale office redevelopment."

Toronto's assistant chief planner Ray Spaxman agrees. "One of our difficulties here," he admits, "is to conclude more comprehensive long range research. Unfortunately, we always seem to be up to our ears in nuts and bolts studies."

The expansion of office space is a concomitant of a technologically sophisticated society — a place where manual labor diminishes and paper-shuffling flourishes. As this change continues, the present surplus problem may fade. But the effects of downtown overdevelopment — a condition separate from excess space — will remain.

To avoid choking on the building boom, to avoid becoming unliveable (at least unpleasant) in the way some other large cities have become, Toronto must channel new development to outlying areas. "Decentralization is a must," declares Waterhouse. "Peripheral growth may be the only way to save the downtown."

As Metro's population increases 50,000 a year, planning will have to precede rather than follow growth, anticipating not merely reacting to change.

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Meridan declares war on South of St. Jamestown

By Roger Carter

There's a new local folk song called "The Ballad of Blecker Street" by a Toronto music and guerrilla theatre group called Horn Metesky. In it the group compares Ward Seven's Blecker Street with Belfast, capital of the embattled North Ireland.

There hasn't been any loss of human life on Blecker Street, but the South of St. Jamestown Tenants' Union and the Meridan Development Corporation are virtually at open war.

Blecker Street is now cratered with holes where liveable homes used to be; number 45 and 92 were demolished in such a way that holes were punched in the walls of the adjoining houses and half-houses. These holes have appeared as soon as Meridan has effective control of a house.

This is part of the increasingly dismal scene around 103 Blecker Street which has been fortified from within and without by members of the South of St. Jamestown Tenants' Union. The Union is hesitant about telling how well fortified the windows and doors are because that might help Meridan and the Sheriff's Office to batter their way to control. The Sheriff legally could have cleared the building August 16.

Among the tenants and supporters from all over Toronto who stand guard at 103 are two people, a man and woman, who are barricaded inside. They are periodically supplied with food and other essentials through a small opening right next to the front door. Thus far they still have hydro and water utilities. Their names were withheld from the press.

The latest round in the three year battle for the South of St. Jamestown area started in June when negotiations between Meridan and the tenants committee collapsed after Phillip Roth, the president of the giant developing corporation, said he would accept nothing less than a zoning density of 4.375 for his new project.

At the same time, eviction notices were sent to all tenants on the block bounded by Blecker on the west, Carlton on the south, Ontario on the east and Wellesley on the north. The evictions were ordered although Meridan had told the tenants negotiation committee that it couldn't begin construction of the new development until at least June 1973. Whether Meridan would begin at this early a date is uncertain. The process of seeking and getting City zoning approval, which will

probably be lengthy and complicated, has not yet begun.

Easiest course

Meridan has ignored its own building deadline commitments for West St. Jamestown where the company prevented location of a temporary park last year when it said construction would commence soon. Construction there has yet to begin. Some estimates of the time when Meridan might build at South of St. Jamestown range to as long as five years. Clearly, however, while Meridan may not need the properties at South of St. Jamestown right now, it is essential for them to prevent growth of a strong, ongoing citizen group in the area which might waylay their plans at a future date. The easiest course for the company to follow is to demolish the houses where residents might live.

Thus far neither the Sheriff nor Meridan have appeared at 103 Blecker, but the house is under surveillance by police cruisers.

While the couple watches from inside, the supporters outside live in tents at the rear of the house, throw horseshoes in the vacant lot next door, play guitars, read, hold sing-alongs and listen to poetry. Much of the latter two activities relates to civil rights and housing issues.

On a different front, a court battle is in full swing. Fifty-one, 169 and 173 Blecker have all initially lost their claims against eviction, but have won the right to appeal and are now awaiting the setting of a date by the court of appeal. One twenty-three Blecker is subject to a reserve judgement because not all floors of the house have the same ownership and control arrangements. The judgement has not been completely announced yet, and nobody knows when the final judgment will occur.

Number 123 could also be appealed. Seventy-one Blecker and 564 and 588 Ontario Street, on the same block, come before court September 14. It appears the legal fight alone will run most of this fall.

Last month Sheriff's Officers and policemen clubbed their way to control of the house at 45 Blecker. Meridan then ripped the house away from the adjoining numbers 43 and 49. Forty-nine is still privately owned, and although the owner has been offered \$70,000 and given a brand new big hole in her wall, she is still holding out for a reported \$100,000.

A July 24 meeting of the tenants

set the stage for the current format of battle.

On that date they planned for August 1 a music and speakers rally at Nathan Phillips Square.

The rally was used to garner support for a demonstration-deputation the next day to the City Executive Committee. Meridan was asked to be present.

When people showed up at 3 p.m. August 2, Meridan was nowhere to be found. Various efforts were made to get in touch with Meridan, but all to no avail.

At 11:45 p.m. Jerry Goldenberg of Meridan was contacted by telephone, and Mayor Dennison went to tell him to come to City Hall. (At that time the City Executive had agreed to mediate the dispute.) Goldenberg refused to come to a public meeting and said he would only meet privately with the Executive.

Earlier at the meeting John Whitelaw and Paul Sankey, both of the tenant union, suggested that the Executive Committee recommend to City Council expropriation by the City of the houses owned by Meridan and use of them for public purposes. In this way tenants could remain in them. The Executive wanted to discuss this first with Meridan.

At 12:30 a.m. August 3, the tenants agreed to pack it in for the night but to return at 3 p.m. with suitcases, prepared to live outside the committee room in City Hall with their children.

Meanwhile, about 4 p.m. August 2, Meridan forced their way into 43 Blecker Street, and that home is now being demolished.

The tenants and their supporters returned to City Hall at 3 p.m. the next day and waited until about 7:45 p.m. before Meridan showed up to meet with members of the Executive.

Meridan announced that they were going ahead as scheduled and that they had nothing further to tell the South of St. Jamestown Tenants' Union.

Once again the tenants had tried to use "proper channels" and had gotten nowhere. Meridan's statement is interpreted by the tenants as a virtual declaration of open warfare by the developer.

Meanwhile, at this writing, the Sheriff is expected at 103 Blecker but has not yet showed.

Also as of this writing, there is a representation being made to the Ontario Municipal Board to have it order a stop to the demolition of houses south of St. Jamestown.

STRIKEBR

Canada is the only important industrial not outlawed strikebreaking. In Ontario support of government agencies, strikebreaking like Richard Grange's Canadian Driver

by Ellen Moorehouse

Canada is the only important industrial state which has not made strikebreaking illegal. In Ontario this has led to the creation of professional strikebreaking companies — "the industrial mercenary whose livelihood depends on the continuation of the strike and the presence of turmoil" in labour disputes.

This is the chief claim of a 300 page report on professional strikebreakers and anti-union spies commissioned by the Ontario Federation of Labour and written by Marc Zwelling, a former labour reporter for the Toronto Telegram and past president of the Toronto Newspaper Guild.

Much of the report consists of the intriguing, true-life adventures of a budding capitalist, 28 year-old Richard Grange, who wants to be a millionaire before he's 30. He is founder and president of Canadian Driver Pool Limited, the people who were recently involved with the strike at Gidon Industries in Rexdale. Three days after company officials asked Driver Pool to cease its services, negotiators reached a strike settlement.

Described by Zwelling as "arrogant" and "vindictive," Richard Grange grew up in a well-off Leaside neighbourhood, the adopted son of a now-retired executive of the Bank of Commerce.

During his trial this year, for conspiracy to wiretap union headquarters at Redpath Sugars Limited, for which he and a Metro policeman were convicted, Grange's record of so-called "youthful escapade" was revealed. He had been convicted on 12 charges of breaking and entering, and was implicated, though never brought to trial, in 1968 in an intricate car theft ring which specialized in stealing luxury cars from New York State for sale in Toronto. Four friends, two of whom suspected they were fingered by Grange, were convicted and jailed.

Always a mover, Grange started the Cart-Rite Cartage company, according to the O.F.L. report, after the car-ring business fell apart. In early 1970, he got into strikebreaking during the Toronto milk drivers' walk-out.

By mid-1970 Grange was sending out letters advertising his services as Canadian Driver Pool Limited — prior to legal incorporation of the company. He inaccurately claimed to have broken strikes for at least 40 companies; he asserted that his men were especially trained for strikebreaking and that he could provide a "separate security division," including Doberman pinschers, especially trained "for crowd control and plant security".

Over half of the regular men employed by Driver Pool had criminal records. It was illegal for Grange to claim a security division without a licence under the Private Investigators and Security Guards Act. The dogs were untrained.

"He's got it."

In spite of the false propaganda and illegal practices, Grange's business prospered because, as one of his ex-strikebreakers said, "He's just got it. He's a fantastic salesman."

He also had contacts. He made friends with J. Douglas Crasley, owner of Granny's and other interests, and prominent civic leader who is presently chairman of the Toronto Citizens Redevelopment Advisory Board. Crasley employed Grange at Central Precision in Rexdale, the scene of what the report says was Grange's most violent strike work. Grange's legal advisors are the law firm of Gardiner and Roberts; the Gardiner in the firm is Fred Gardiner, former chair-

ITEMS FROM

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POLICEMEN, ST

The role of police in Ontario management. In the photo 11 police arrest two women Kimberley Clark strike, police strikebreaking truck onto th



photos



Photo by Phil Lapides

Alderman David Crombie, mayoralty candidate and chairman of the City's committee which is trying to mediate the South of St. Jamestown dispute, discusses the area crisis with Don Weitz and Roberta Sankey, active

area residents. Last week Crombie criticized the barricade of 123 Blecker Street. He has said he believes the basic problem in the situation is poor communication between Meridan and the local residents.

STRIKEBREAKING

Canada is the only important industrial nation which has not outlawed strikebreaking. In Ontario, with the tacit support of government agencies, strikebreaking businesses, like Richard Grange's Canadian Driver Pool, flourish.

by Ellen Moorehouse

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ITEMS FROM THE O.F.L. REPORT

— Governments and management are afraid that security guards will organize and refuse to do anti-union work. When a private police force Reliable Security Limited unionized, its contracts with the provincial Labour and other government departments were terminated.

— In 1971, Wackenhut, the largest security business in the world, took over three Canadian private investigation and security guard forces, including Anning Investigations, who worked 35 strikes in a three year period in Ontario, and Argus Protection. The Wackenhut board of directors is filled with members of the radical right wing John Birch Society and the Wackenhut Security Review details

the various schemes of perpetrators of communism. The Wackenhut Corporation has more than 3,000,000 files in its United States headquarters. The government didn't say a thing when Wackenhut moved to Canada.

— During this year's strike at Gidon Industries, police said it was not illegal for Driver Pool men to photograph strikers. However, when strikers flashed mirrors at the cameramen, they were threatened with arrest.

— American companies like Wackenhut and Pinkerton's are forbidden by law to strikebreak in the United States, but are allowed to do so in Canada.



POLICEMEN, STRIKES AND STRIKERS

The role of police in Ontario Strikes has usually been on the side of management. In the photo taken at the Texpack strike in Brantford, 11 police arrest two women strikers. In the photo below, from the Kimberley Clark strike, police break open a picket line to admit a strikebreaking truck onto the site.



photos courtesy of the Labour Council of Metropolitan Toronto.

man of the Corporation of Metropolitan Toronto.

Richard Grange was the founder of the Canadian Manufacturers' Association, which represents 7,700 businesses. The O.F.L. report indicates that Grange served two C.M.A. presidents through Driver Pool. Grange also met several times with William H. Wightman, manager of labour relations at C.M.A. Toronto head office and management representative of the Ontario Labour Relations Board. Wightman reported to have taken Grange for a walk-out to Vancouver.

Through contacts and connivance, Grange was getting business for Driver Pool — not only small firms who use strikebreaking services most frequently, but also large corporations like Imperial Oil, Dominion Paper Mills, Johns-Mansville. Unionists were told that these companies would deal with an unprofessional outfit as Grange's.

According to the O.F.L. report, Driver Pool's strikebreaking activities are a charade. Grange often moves in before a walk-out occurs. The building is flood-lit for effect, and the morale of employees is intensified.

Grange employs scare tactics, including telephones for taps, and checks for electronic bugs. Strike operations are directed through a radio signal beam from a 60 foot antenna atop Grange's apartment in Weston. Driver Pool employs pictures of strikers which they offer to police, and union offices are also bugged.

To create a need for their services, Driver Pool employees will provoke disputes. They often run empty trucks in a plant to disrupt the picket line. In at least seven strikes, drivers have hit so close that charges were levied. According to a former Grange worker, 90 per cent of the violence was provoked by Driver Pool.

At Union Carbide in 1972, a Driver Pool man was charged with possession of a dangerous weapon, a crow bar, and a bat. In Mansville in 1971, billy clubs and bats were reported to have been used by Grange's men. Picketers, at the site, are harassed and intimidated by Driver Pool charges. Grange claims to have been charged in two years, most of which have been thrown out of court.

Who benefits?

Exactly who benefits from Driver Pool activities is not clear. In three years, through about 30 strikes, Driver Pool and its various fronts have broken up union at W.J. Mowat Cartage Limited. The majority of strike settlements were won by the last company offers before the strike. Driver Pool's intrusion tends to prolong violent incidents and prolong the strike, though this may deplete union financial resources, it also helps Grange rake in the profits.

According to the Ontario Federation of Labour's report, strikebreaking disrupts the process of collective bargaining, and itself violates the preamble of the Ontario Labour Relations Act which states, "it is in the public interest . . . to further harmonious relations between employers and employees, encouraging the practice and promotion of collective bargaining." The report lists violations of law committed by Driver Pool and other front companies. Grange's business, which various government departments have overlooked.

Photo by Phil Lapides
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STRIKEBREAKING

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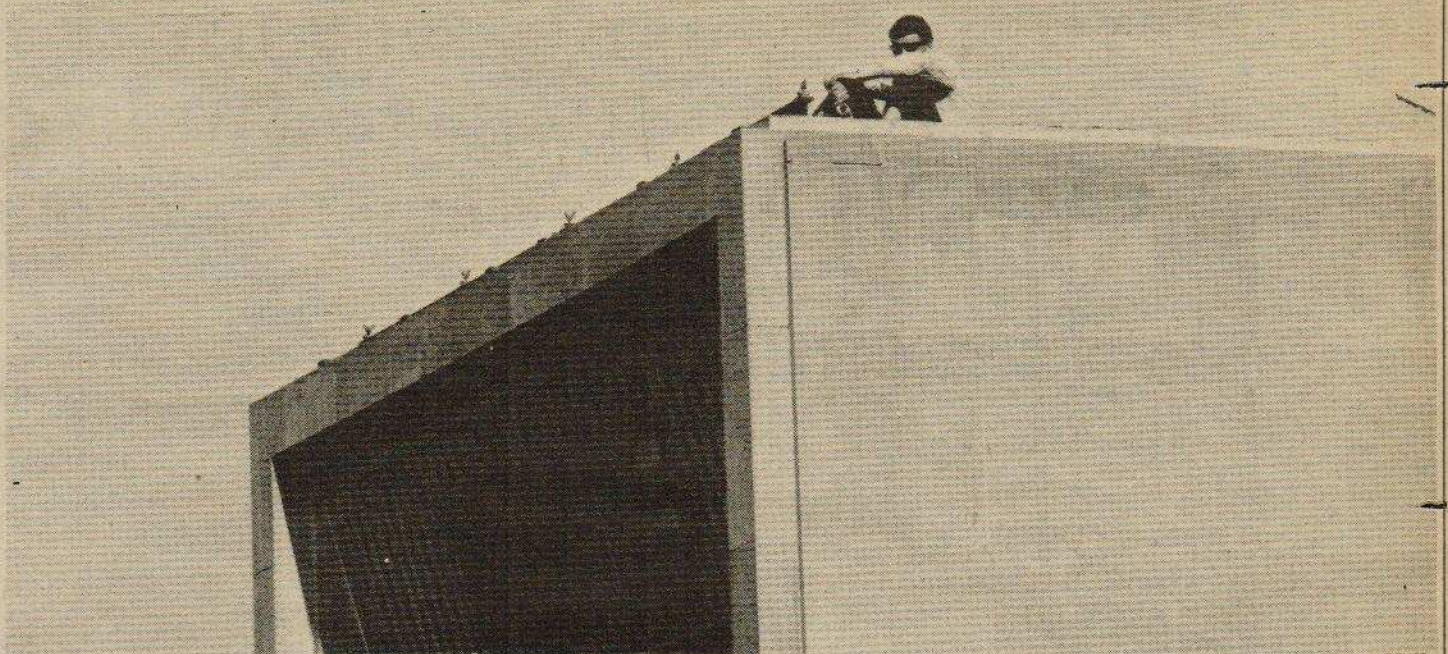


photo courtesy of the Labour Council of Metropolitan Toronto
Richard Grange, head of Canadian Driver Pool, and convicted wiretapper, sits atop the strikebound building with a high-powered telescope. Telescopes, electronic bugs, vicious dogs and fear are the tools of Grange's trade.

FROM THE O.F.L. REPORT

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Who benefits?

Exactly who benefits from Driver Pool's activities is not clear. In three years of operation, through about 30 strikes, Driver Pool and its various fronts have broken only one union at W.J. Mowat Cartage Limited. The majority of strike settlements were better than the last company offers before the strike. Driver Pool's intrusion tends to create violent incidents and prolong the strike. Although this may deplete union financial resources, it also helps Grange rake in the profits.

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Grange's application to incorporate Canadian Driver Pool Limited followed his claims that the company existed. Yet the Department of Labour approved the application in five days. The O.F.L. report questions why the application was sent to the Labour Department at all and gives examples of decided touchiness about the matter on the part of officials.

An investigator from the Department of Labour's employment standards branch began investigating the hours of Driver Pool employees, after drivers complained they were working from 60 to 100 hours a week. The legal limit is 48, but these illegal hours weren't showing up on Grange's books because he was paying his men through two companies, Driver Pool and Cart-Rite Cartage. The investigator, according to a Driver Pool employee, said higher department officials told him to discontinue his inquiry.

Grange managed to secure his inquiry. Labour Department documents about the certifications of new unions and about the expiration dates of existing union contracts. Even the Metropolitan Police Department is unable to secure such information.

Contrary to corporation law, which limits the use of the term "Limited", Grange has set up two phony companies which are not registered with the provincial government Companies Branch, Metro Car Lease Limited and Pro-Con Consolidated Warehousing Limited. Grange has also not filed annual returns about the structure of his companies. According to the O.F.L. report, there is no record of changes of the corporate officers in Cart-Rite Cartage, although two partners have sold their interest.

Canadian Driver Pool has also been operating high-powered radio equipment without the citizen's band licence required by the federal transport department.

The Ontario Department of Transportation could curtail strikebreakers' activities by preventing truck-leasing companies from circumventing the Public Commercial Vehicles Act. Companies which can't get cartage licences in the crowded trucking business form two companies, one to lease trucks and another to supply drivers. This is the loophole used by Canadian Driver Pool.

Canadian Driver Pool was not prosecuted by the Attorney General of Ontario, in spite of complaints by the O.P.P. that Grange was offering guards and investigators without the necessary licence.

When it was impossible for Grange to secure a licence for security guards because of his wiretapping convictions, a friend of his, former Metropolitan Police Constable James Kevin McEwan, applied for a licence, after swearing in an affidavit that he was sole owner of Canadian Specialized Security Limited. A few days after the licence was granted — orders "from the top" say O.P.P. sources — 75 per cent of the business was signed over to Brian Legge, an investor in Grange's undertakings. According to the report, authority to sign cheques was given to Ron Wilson, "the bookkeeper for all the companies in the Grange complex." It is not a well-kept secret that Specialized Security is a front for Grange.

Tacit support

Government departments have in these ways conveniently looked in the other direction and given tacit support to Driver Pool's strikebreaking activities. Ontario cabinet ministers have continually responded to questions from the opposition with inaccurate and contradictory statements. For ex-

former Labour Minister Gordon Carton claimed nothing illegal was uncovered by his investigation of Canadian Driver Pool; his successor, Fern Guirton, claimed the investigation was still being conducted. While giving out double talk, people like Carton would agree that strikebreaking was reprehensible.

This tolerence by the Conservative Government of companies like Canadian Driver Pool and of companies specializing in sophisticated union spying — William B. McDougall Associates, William R. Brock and Associates, Pinkerton's, Wackenhut and others — deprives unionists and workers of their rights of free speech and assembly, and the right of unions to strike and picket without interference.

The reasons the Government can so obviously pander to the interests of private enterprise and interference with the labour movement, the O.F.L. report suggests, is because of the anti-union nature of public opinion.

In a 1970 opinion poll, 50 per cent of all Canadians, up from 33 per cent in 1966, believed labour laws weren't tough enough, and only 54 per cent approved of labour unions "in general". In 1969, 34 per cent of all Canadians thought labour was the "biggest threat" to the country. (In the United States, 46 per cent of the population thought big business was the biggest threat, compared to 18 per cent in Canada who share that sentiment.)

This anti-labour sentiment results from poor treatment of the subject in educational institutions and from the image of labour presented in the press and other media.

The newspaper strike from 1964 to 1971 in Toronto resulted in the smashing of the International Typesetters' Union in the newspaper composing room. An off-shoot of the strike, labour reporters say, was a decline in labour news in the newspapers.

Story squelched

A story directly relating to Canadian Driver Pool and Canadian Specialized Security Limited, Grange's front, was squelched by the Toronto Star. It would have publicized that Grange strike guards were not carrying licences as they are required by law and therefore liable for fines up to \$2,000.

The public is ill-informed. They believe in the myth of union strength. The report points out that the combined assets of all Canadian unions and the parent unions of international labour organizations in Canada are less than the assets of International Nickel. Since 1965, in Ontario alone, 50 unions have been smashed, and 48 of those were affiliates of the so-called powerful international unions.

According to the report, both the courts and police also reflect this tendency to support management and strikebreakers, rather than unions. Until two years ago, the courts gave out injunctions wholesale to restrict numbers of picketing strikers. The report also says that police frequently give protection to company property and strikebreakers, rather than to strikers.

With increasing electronic surveillance by the government and workers, and the expanding strikebreaking business in Canada, the report naturally calls for legislation against professional strikebreaking and anti-union espionage. Among other things, it recommends campaigning to make all forms of wiretapping illegal, and working to increase public awareness of union problems through public relations work.



STRIKES AND STRIKERS

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... photo taken at the Texpack strike in Brantford,
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photos courtesy of the Labour Council of Metropolitan Toronto.

THE STAGE

NUREYEV — NATIONAL BALLET

by Laura Cook

The National Ballet of Canada, returning from a triumphant tour of Europe this summer, has begun rehearsals for the *Sleeping Beauty*, a new and important addition to their repertoire to be produced by Rudolf Nureyev. Nureyev arrived in Toronto August 4 to begin instructing the company in his version of the Russian classic. The ballet will be one of three

major ballet companies. The difficult, taxing role of Aurora (the *Sleeping Beauty*) has been a testing ground for many ballerinas.

The National Ballet's production of *Sleeping Beauty* will open in Ottawa on September 1. Although definite roles have not yet been assigned, we can probably look forward to seeing Veronica Tennant, Vanessa Harwood, and Nadia Potts alternating as Aurora, and Hazaros Sureyman as well as Nureyev as the Prince.

Swan Lake and *Les Sylphides* will be the other major productions of the season, and there is a possibility that Nureyev may dance leading roles in these ballets as well.

THE END

by Nigel Spencer

John Palmer's *The End* fittingly closes out Toronto Free Theatre's summer hat-trick of innovative, bizarre and ephemeral plays.

As with Tom Hendry's *How Are Things With The Walking Wounded?* and Larry Fineberg's *Hope*, what this play lacks in depth and consistency is made up by a brilliant and seemingly tireless cast. Not that Palmer's writing is ineffective or shallow — on the contrary. But its wide-eyed plunge into endless, living nightmares, its extremes of humanity and caricature and its unflinching blend of cliché and parody place heavy demands on director Martin Kinch and his cast. They must give each moment its full measure of hilarity and pain without losing sight of its special place in the play. It is

to their credit that the energy and subtlety to leap or fill the many gaps is almost never misplaced.

Even though his characters are deliberately based on clichés, (a pathetic, mother-fixated psychiatrist; a bitter, desperate queen; a repressed, butch brownie-leader; a cerebral, introverted academic and more) the surprises and basic truth in them never let us down.

Webster is the intellectual whose dream-world is torn apart by everyone else's explosions, and the role is considerably less consistent than any of the others. At first, his neurotic aloofness and the scattered girlishness of his sister, Belinda, seem to make their incestuous marriage the play's focal point. However, this soon gives way to an invasion of lovable and absurd human disasters. Each one is at "the end" of his illusions and posturing, and therefore his life.

Amid this, Webster and Belinda seem to back off and become relatively sane commentators on it all. Is all this seen by them? ... is it a picture of their insides boiling over? Well both ... yes and no, by turns. At the end they lamely beat it to go and live "normally", "elsewhere". Everyone else has been, killed, raped or otherwise returned to the bosom of their fantasies.

Peter Jobin accepts Webster's limitations and glides through the part believably, while Clare Coulter alters Belinda's child-like kinkiness to something more mature and motherly as the play progresses, probably because the demands of the action take precedence over her own character.

Second to Webster, the hardest role falls to Doris Cowan as Judy

Malone — tenderness wrapped up in a bundle of repressions and transformed into a butch brownie-leader. Here, more than anywhere else, the extremes of hard caricature and bleeding humanity are juxtaposed, and the actress handles them with great conviction and agility. Like everyone else, her awakening to love is oh-so-narrowly averted and turned into brutal rape.

The most complete portrayal is that of Saul Rubinek's brilliant Dr. Blossimwalde, a troubled psychiatrist who, more farcical and pathetic than anyone else, comes up with the play's finest revelations. Rubinek's inventiveness brings the key elements of astonishment and recognition to his every movement and sound.

Don MacQuarrie as a wide-eyed schoolboy plaything, and Brenda Donohue as an unloved tart, bring the extremes of loveless passion closer to home, while George Dawson's jaded queen and Carole Galloway's murderous flower-child push it over the edge.

The End will be revived with a new cast in September.

STRATFORD

by Alan Gordon

The Avon Theatre in Stratford seems to have become a haven for speeches spoken without comprehension on either the part of the speaker or the audience. What Lila Kedrova started to do to the English Language in *The Threepenny Opera*, the entire cast of *La Guerre Yes Sir!* has completed. Not one sentence of this French-Canadian play was delivered with

any idea of nuance or character. Perhaps the problem was that the cast was composed of French-Canadians struggling with our country's "other" language. That was a great part of the problem, but a far greater part was, I'm afraid, that this was a *Guerre* of bombast, not bombs.

The best thing about the production at the Avon Theatre is the mediocre set. The worst thing about it was the determination of the production to portray our French-speaking cousins as quaint little carvings that you can pick up in those roadway souvenir shops while driving through Quebec.

La Guerre is hell.

At the Festival Theatre, there is a treat. Michael Bawtree has given us a glorious production of Goldsmith's *She Stoops To Conquer*. There are no mistakes, not a cue is ill-planned, and the elaborate and careful staging that must have gone into this production was never obtrusive. Bawtree has the assurance of a man born to work this stage, and his actors rarely let him down.

Everyone's timing is wonderful, the play is wonderful, the production is wonderful. We were all drunk with the easy laughter that seemed to flow from each paragraph, sentence ... what the hell, even commas were getting the right delivery and laughs. This is a Sterling production of comedy.

Looking the season over, it seems that the comedies were the most successful. *She Stoops to Conquer* and *As You Like It* are brilliant pieces of writing, and the Stratford Company has responded with appropriate productions.



Rudolf Nureyev

main productions that the National will take with them this fall when they embark on their most extensive tour to date, performing in over 31 different American cities in addition to appearances in Toronto, Ottawa, London (Ontario), Windsor, Montreal and Vancouver. The Toronto opening is scheduled for October 17, and the tour will close on May 12 (1973) when the company appears in the Metropolitan Opera House, New York.

The National Ballet is now under the auspices of Sol Hurok, and has increased its size for the upcoming season to sixty dancers. This new production of the *Sleeping Beauty* will be the company's first. The choreography is being termed 'Nureyev after Petipa' and will not involve an extensive revision of the original story or music as was the case in the Erik Bruhn production of *Swan Lake* that the company now performs. The ballet will be designed by Nicholas Georgiadis, whose past credits include the 1970 film *The Trojan Women*, and many productions for England's Royal Ballet and for the Royal Stockholm Ballet.

Sleeping Beauty is one of five 'classical' ballets that have become models for western companies desiring a traditional basis for their work. It, and its companions (*Swan Lake*, *The Nutcracker*, *Giselle*, and *Copelia*) have been mounted by most of the world's



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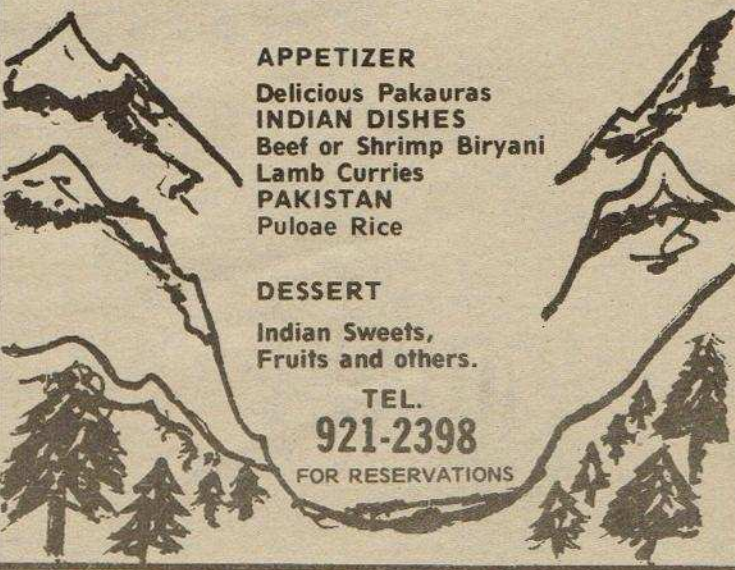


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THE STAGE

NEW MIME IN TOWN

by Gary Weiss

Four summers ago, Paul Gaulin was a construction worker and street surveyor in Toronto.

Today, this loquacious young Westerner is conducting classes in the little understood art of mime four nights a week in a Yonge Street loft while preparing for his Canadian debut at the Toronto Workshop, September 12-16.

Since his street repairing days, Gaulin, a native of Saskatoon with a psychology degree from the University of Saskatchewan, has studied under the French mime artists Etienne DeCroux and Marcel Marceau, has been chased by Paris police (for unpermitted street performances, he says) and has been criticized for foolishness.

Gaulin is concerned with mime's precarious place in modern culture. In mime, he explains, the line between casual



Paul Gaulin photo by Phil Lapidés

entertainment and high art is hard to draw; the temptation of the superficial is strong. Originating from harlequinade and stage and film slap-stick, mime tempts shoddy performers, laments Gaulin. Obvious sight gags and similar visual gimmickry assure superficial performers easy acclaim, he says. Buffoonery remains a professional peril. Indulged, it diminishes the art and lowers its repute.

Neither is public estimation lifted by the claims of semi-skilled performers who believe that an "artless baring of their subconscious is sufficient substitute for

disciplined training," says Gaulin.

"Obscurity isn't merit. Mime shouldn't be a guessing game. I have a responsibility to my audience. I am not going to insult them. I am not going to make them feel they are stupid. I want my audience to know what I am doing. I am not going out on stage to simply 'give of myself' in a haphazard display. Everything must be done with volition and discipline and planning. I don't think you can have an undisciplined visual art form."

"There is," Gaulin admits, "a problem in finding an adequate definition of mime. To mime is to pretend and, indeed, mime is often called acting without words. But that isn't art. Mime should not just be voiceless acting. It must have a strong and disciplined vocabulary of its own."

Discipline. It is a word that repeatedly occurs. Gaulin is a professional, a perfectionist bent on improving his own materials as well as raising mime standards generally.

Having only become interested in mime in his mid-twenties, Gaulin, 29, appears to be making up for lost time. His absorption seems total — not a passing involvement, a brief dalliance before moving on to other avocations. Nor are his classes summer projects for the unemployed to be concluded by end-of-season recitals. Though presently forming a company of his own from his best students, they will not appear with him at the Workshop performances, their talents not yet polished to his standards.

Gaulin's training was financed by a \$3500 Canada Council grant. When in Paris for studies, he simultaneously enrolled in separate classes conducted by DeCroux, the aging egocentric pioneer of modern mime, and by his most famous former pupil, Marcel Marceau. Now separated by professional hostility, neither artist would have tolerated Gaulin's studying with a rival. So Paul commuted secretly between the two studios until his dual enrollment was discovered by DeCroux's imposing wife who admonished, "Don't do just 'no matter what.' Don't do foolishness."

But she needn't have worried. Gaulin aims for more than amusement. While acknowledging the entertainment value of pantomime skits, Gaulin sees dependence on the "vent" or face and a few simplified movements as in-

evitably limiting. "Movement," he declares, "is not enough. Mime must also have strength and vocabulary."

THE HAND THAT CRADLES THE ROCK

by Gethin James

Gino Marrocco makes the most of a very funny play at The Backdoor Theatre workshop. Written

by Edmonton playwright Warren Graves, *The Hand That Cradles The Rock*, takes a jocund view of the eternal dilemma of a bread winning wife, married to a "literary husband", forever in gestation over publishing novels. The play zips along at a very fast pace; it is sexy, funny, and convincing; only the last act shows traces of weakness. Whereas, in the early stages, the play seems to be heading for a sort of Machiavellian excellence and the naughtiness that this entails, the punches are pulled in the final scenes, and the characters

emerge clean as whistles.

A word of congratulations for Gino Marrocco, and the cast of the Backdoor Theatre Workshop; the herculean labours of the new team are clearly paying off, and the atmosphere in the theatre is one of creativity and excitement. The technical problems with lighting and effects are not quite solved yet; nevertheless they are minimal, and it is clear that in each successive production Mr. Marrocco is more successful in exploiting the dramatic possibilities of this quaint old building.

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SCREEN GEMS

THE NEW CENTURIONS
by Wyndham Wise

Somewhere in the middle of *The New Centurions* director Richard Fleischer fell out of his chair and never recovered from the fall. Up to that point the film is a reasonably entertaining study of the work-a-day life of the Los Angeles Police Department. It opens with a shot of the recruits in training, then out onto the streets — hassling whores, bashing punks over the head and generally protecting the public from itself. But when George C. Scott puts a bullet through his head because he can't stand the loneliness after quitting the force, the movie takes a turn for the worse and is about as realistic as Dr. Marcus Welby, M.D.

Based on the novel by Joseph Wambaugh (a sergeant still with the L.A. Police), *New Centurions* is billed as a "realistic, hard, tough, compassionate" story about policemen by a policeman. Bullshit. If it's anything, beyond a mediocre, badly directed, poorly written film, then it's a justifica-

tion for police violence. The film emphasizes over and over again that cops are just human beings like the rest of us; they have their problems, their own hangups and they have a dirty job to do. Right. But would someone somewhere please explain to me why people clap (as they did in this film and in others like *Dirty Harry*) when a cop kills and gets away with it and why a cop can bash in a car when he gets angry and again escapes punishment. Everyone knows if ordinary Joe Citizen did it to vent his anger he would be busted and probably kicked in the head as well.

Fleischer has opted for entertainment and not a true to life account of the police. This entertainment includes jokes at the expense of homosexuals and not one, but two car chase scenes, the second awfully reminiscent of the classic in the *French Connection* complete with imitation Isaac (Shaft) Hayes. There are shoot-outs with bad guys, romantic interludes and a final death scene of the hero who has just begun to "understand".

The script is poor and clichéd and the acting below average. Scott is wasted as the local department sage and all round nice guy,

and is allowed to unleash his incredible acting ability only once. Stacy Keach as the young recruit who follows in Scott's footsteps fares only slightly better. A mildly entertaining but disturbing film. Swallow with a large grain of salt.

THE MAN
by Neil McCarthy

The Man presents us with an interesting social and political situation: through a combination of accident and illness, the burden of the presidency of the U.S.A. comes to rest, if only for a few months, on the shoulders of a black.

This is the take-off of the latest Irving Wallace novel to make the transfer from word to picture and which is about to be foisted on the unsuspecting public as a big screen movie, supposedly worthy of an hour and a half of your time and two and a half dollars of your money. It isn't.

Originally ground out as additional grist for the "television movie" mill, *The Man* has all the values one usually associates with T.V. movies — small settings, half-a-dozen names and faces who are familiar but not necessarily

well cast and, what is most important, a contemporary theme handled in such a way as to be of interest, but never with a sense of honesty or conviction which might provoke the great white middle class at whom all programming is aimed.

The Man serves up cardboard characters reacting in an acceptable T.V. way — the most shocking word to pass from anyone's lips, even when extremely upset or agitated, is damn — to conform to current middle class morality. Those who go expecting something to bite into will be disappointed in the pabulum which is served.

CANDIDATE
by Charles Lowe

The Candidate might be aptly subtitled, "The Art of Winning — Part Two". Seems that Director Michael Ritchie and Robert Redford made a film several years back about the international ski circuit. Redford was the skier and Ritchie took him from his early days as an unseeded farm boy to an Olympic Gold Medal with all the throat-cutting stops in between.

Now the two have focussed on a game of even higher stakes — politics. Redford is the son of the former governor, a member of the Mayor Daley school of government. But he is of the New Breed — a poverty lawyer who speaks his mind on the issues, and doesn't mind offending political heavies if called upon.

Redford, as Bill McKay, is taken under the wing of adroit unflappable campaign manager (Peter Boyle) and prodded into running for the senate under the assumption that he has no chance of winning. His opposition (Don Porter) is a three term conservative of immeasurable charm and cunning, but is undone by McKays team of slick media experts.

The chronology of McKay's surge is a step by step account of political image-making. His is the politics of saturation television spot, sloganeering, political jet setting, making bland speeches to pre-arranged crowds of "voters", and, above all, CHARISMA.

What is remarkable about *The Candidate* is its unswerving vividness. McKay is a mod, liberal democrat running against an aging, flag-waving Republican in California, strongly reminiscent of the Tunney-Murphy campaign. (The technical advisor of the film ran Tunney's media campaign.) Political commentators from the three networks make appearances, as do the real candidates of this political season through stock shots.

There are minor shortcomings to this otherwise rich film. While portraying the candidate as an item to be merchandised to the masses, Ritchie completely glosses over the "back room" aspects of politics. And today, more than ever, that aspect of political life is very much present.

In other respects, the film falls down when screenwriter Jeremy Lerner, a former McCarthy

speechwriter, strays from politics and constructs a subplot involving McKay's ambitious wife. Also, scenes with McKay's father never fully illuminate the strained relationship that is only suggested. But these minor problems are more than compensated for by scenes such as McKay riding in a limosine to deliver 'The Speech' for the millionth time. His platitudes become scrambled in a moment of euphoric exhaustion, and he spews out warnings against dividing "Black against poor, young against white, old against rich".

Redford as McKay is frightening. His boyish charm, and handsome profile, whether rapping with blacks, coat slung over his shoulder, or throwing a football on the beach, is indistinguishable from "the real thing". If Redford were to announce his candidacy tomorrow following the McKay ground rules, he'd be better than an even bet to take any office he sought, short of the presidency. We hope!

SACCO AND VANZETTI
by David McCaughna

Sacco and Vanzetti must be the Italian Defence League's answer to *The Godfather*. Here is a clear-cut case of Italian immigrants in America who are obviously more sinned against than sinning. The case of Sacco and Vanzetti is an infamous one; it was a cause celebre in its time, and is still remembered today as another prominent illustration of American injustice.

Sacco and Vanzetti, both immigrants from lower-class Italian backgrounds, come to America seeking their fortunes. Disillusioned with the social structure, they seek a new order. Both men become anarchists. During the same period there was a McCarthyesque Red Scare in the States and many immigrants were returned to their homelands on thin charges. For Sacco and Vanzetti, fate worked another way.

They were accused, on very shallow evidence, of a sensational robbery and double-murder. The trial was clearly stacked against them, and as the film shows, their Italian heritage was a major handicap. For seven years, their lawyers tried every possible method to keep them from the electric chair. In the meantime, public opinion around the world championed Sacco and Vanzetti but they were executed despite massive protests and presentation of new evidence in their favour. Sacco and Vanzetti were the Angela Davis of the 20's — only they weren't as lucky as the black heroine.

Guiliano Montaldo's film of the case is straight-forward and plodding. Trial films are known for their dullness and this one isn't any exception. Montaldo has produced a film with a documentary style, minus the showiness and suspense of the *Costa-Gravas* variety. Sacco and Vanzetti is slow and uninteresting. The outcome of the trial is only too well-known. Joan Baez, specializing these days in sound tracks of liberal-minded films, sings the uninspired theme-song.

As the unfortunate Italian duo, Gian Maria Volonte and Riccardo Cussiolla turn in performances that seem tailor-made for winning awards. But they are overshadowed by the work of two fine Irish actors. Cyril Cusack, as the refined prosecutor, gives a polished performance, and Milo O'Shea, always remembered for his Bloom in Strick's film of *Ulysses*, is very good as the hard-working defence attorney.

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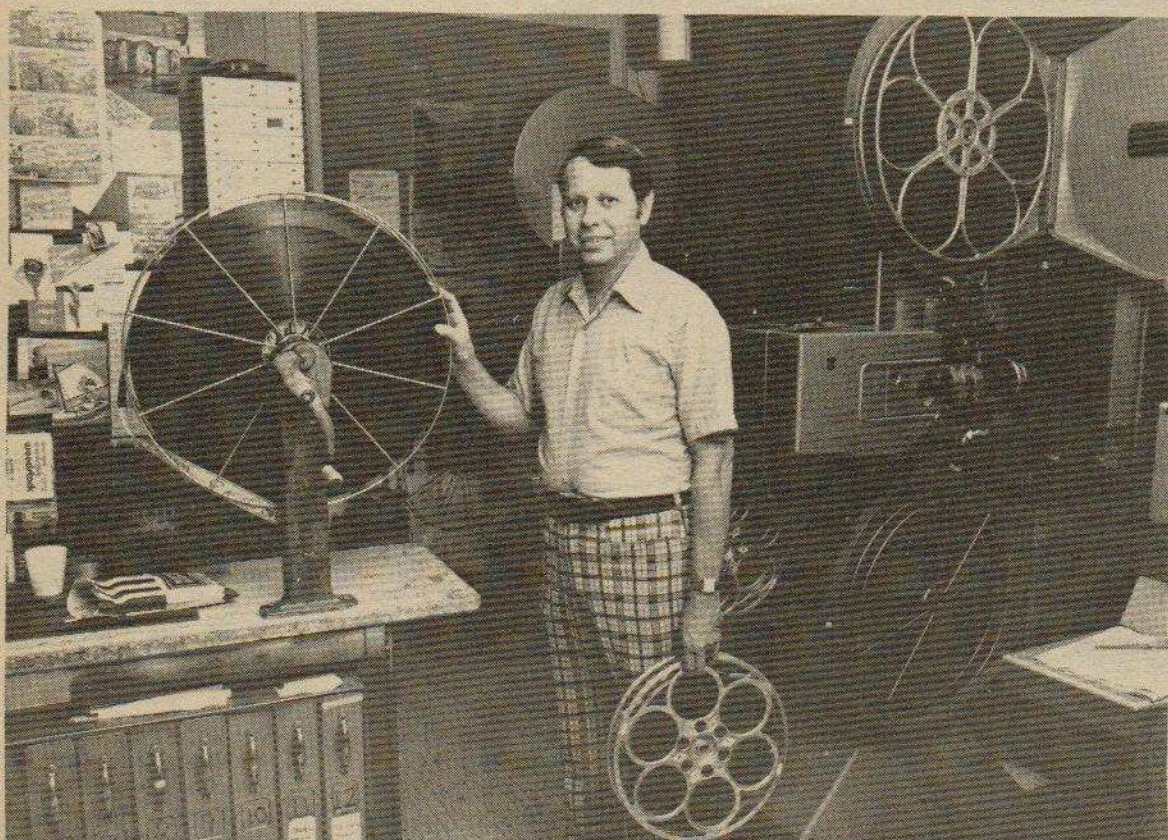
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Friends, Romans, Countrymen — Lens Me Your Eyes!

by Virginia Smith



Ken Hartwick and part of "Woodstock" at Cinecity Photo by Phil Lapides

The flickering lights and whirring machines in the projectionist's booth create a space ship or submarine atmosphere. Through the portholes, the audience looks like a crowd from Fritz Lang's *Metropolis* — not quite real and a bit less than human. The action on the screen looks still more remote, a few shades dimmer than movie reality.

The projectionist is isolated from the rest of the theatre, even by law. During the 1930's, visits to the projection booth were forbidden because nitrate film was dangerous — essentially the same substance as gunpowder. Since the perfection of safety cellulose acetate film about 25 years ago, the law has been generally ignored, but it's still on the books, and casual guests in the booth still feel like aliens.

The projectionist is tantalizingly close to Hollywood glamour and the roar of the crowd, but he views it from a manhole perspective. He is in many ways more distant from show biz excitement than the spectators, who can react spontaneously to movie illusion. Four-hundred movies and 7,200,000 feet of film a year may all start looking like just so much cellulose acetate.

Ken Hartwick, the projectionist at Cinecity, was attracted to the business through love of movies — "I got into the voyeurism of westerns and Tom Mix." He says that he still enjoys attending movies as a spectator, but he's become quite choosy about what he'll pay to see. He pointed out the cue marks on the film he was running, but they were invisible to me. Hartwick can't avoid noticing cue marks, which signal time for another reel, even on television, and he always counts down to make sure everything is going right. He talks like an expert about cinematic technique, but says that, if he likes a movie, he doesn't notice its technical aspects until it's over.

Les Popelyak, projectionist at the Roxy and the Ontario Science Centre, used to help his local projectionist when he was young. At that time, Hungary still imported Western movies, and Popelyak remembers enjoying Ab-

bott and Costello, Popeye cartoons and westerns.

He now finds that he can't enjoy many movies for their content, although he can admire them for technical excellence. He didn't seem interested in the Roxy's film that evening, *Sunday, Bloody Sunday* because he considers it technically ordinary. 2001, on the other hand, he saw three times as a spectator. Both Popelyak and Hartwick mentioned 2001 and Patton as special favourites. Popelyak watches many of the films he shows only once, "mainly because I have to, to make sure everything is going right."

Popelyak still seems to feel that he is in some way connected with show business. He enjoys a full house and the gamble of not knowing how many people will come. But he doesn't think that he's putting on a show. When he runs a movie, "I want to make it perfect for my own satisfaction. I almost forget about the audience and I'm not worried about what they think." If a little oil spills up on the lens, for instance, Popelyak wishes he could stop the show long enough to wipe it away, but "the manager would get mad."

A showman

Hartwick feels much more like a showman. "I'm in complete control of putting on a theatrical event." Two showings of the same movie can be significantly different in quality and "I always strive for the best show possible. It doesn't matter how perfect they make a movie. A \$20 million movie can be blown by faulty equipment." Hartwick thinks he can put on a "perfect presentation" at Cinecity. Through a gradual dimming of the lights, he can

slowly draw in the audience. Many theatres don't have proper lighting controls and the audience is suddenly plunged into total darkness. Hartwick chooses all the music at Cinecity, so that the audience can "move from an aural into a visual experience."

Hartwick notices significant differences in the crowds at the early and late shows. The 6 p.m. group is very uptight, he says, since they're on their way home from work. The 8 p.m. crowd is full of real moviegoers who have picked the movie that they're going to see. The midnight group at Cinecity is totally different — the freaks crawl out when the cinema buffs retire. Afternoon shows are full of loners who will watch anything.

Popelyak is a self-sufficient technician, Hartwick an entertainer, but they both seem equally remote from the swarm of heads below.

Projection equipment varies greatly from theatre to theatre in Toronto. As the equipment grows more sophisticated, its glamour diminishes — a bit like the nitrate and cellulose acetate. The equipment at Cinecity is semi-automated; Hartwick still has some control over the operation of the machinery. As we talked, he got up a couple of times to straighten out minor kinks in the projector.

There are a few completely automated theatres in Toronto, where the projectionist simply pushes a button for lights, music, curtain, and action. At the Uptown, one projectionist can easily handle two theatres. In one Ottawa theatre, a single worker runs three theatres from one booth. An automated machine

costs \$35,000. The total cost of projection booth and equipment runs over \$200,000, but in the long run, the theatre saves money in wages.

Gigs like the Uptown are the highest paid in the city, and, because the projectionists' union operates on a seniority basis, the most experienced workers end up simply pushing buttons. The greater the projectionist's skill, the less opportunity he has to use it.

1930 projectors

The Roxy projectionist, at the opposite end of the spectrum, has plenty of chances to work with his equipment. The Roxy uses vintage 1930 projectors, which cost anything from \$600 to \$2000. There are a few slightly older surviving projectors, says Popelyak, but not many. Because of the primitive equipment, "someone working here works harder and gets paid less. The union usually sends apprentices to places like this first, because if they can operate here, they can operate anywhere."

At one point, Popelyak had to search for the source of a strange noise, audible in the theatre. A screw was missing from the equipment, and he quickly improvised a screw substitute. Most better projectionists, says Popelyak, are completely familiar with the operation of their machines and can do all but major repairs.

Popelyak actually prefers the Roxy to the Science Centre, but the pay at the Roxy, where a small crew works together to put on a show, differs radically from the tone of big theatres, where everything must be perfect, and where the manager may be strict.

Hartwick feels ambivalent about the trend to small theatres. He obviously enjoys working at Cinecity, "but you get an audience reaction in big theatres that you don't get in small theatres. From constant TV watching, people are used to reacting on their own, so they don't mind small theatres."

All projectionists learn their trade through apprenticeship. After a year of training, the appren-

ture writes three sets of exams administered by the Ontario government. Every province licenses projectionists, and licenses are not transferable from one province to another. Ontario, says Hartwick, sets the highest standards.

No projectionist can work in Toronto without joining the union, The International Alliance of Theatrical Stage Employees and Motion Machine Operators of North America. Toronto projectionists and stage employees belong to two separate locals.

Tight union

The projectionists' union sounds about as tight as the plumbers'. The union generally prefers sons of projectionists, or members of the immediate family, says Popelyak. "Some kind of electro-mechanical skill" may be substituted for blood relationship.

There are currently 245 projectionists working in Toronto Local 173 of IATSE. Fifteen new apprentices are taken on each year. The union manages to find enough work for its members by coordinating the apprenticeship plan with a compulsory retirement age, says Hartwick, who is the union's recording secretary.

Apprentices generally do relief work around town, but they get no pay for their labor. Popelyak did 800 hours of apprentice work even though he was already an electronic technician, and he found it tough to put in four unpaid evenings a week at the theatre. "Apprentices are not too crazy about the situation," he says, "but after they've gone through it they feel others should go through it."

Less than half of the yearly 15 apprentices usually finish, according to Hartwick, mainly because they don't like night work. Projectionists, of course, work mostly at night and "it's hard to have a normal social life."

The projectionist is cut off from his audience, and distant from the image he projects. He creates an evening's entertainment, but can seldom put up his feet and fall asleep over Johnny Carson.

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Monday, August 7 7:30 & 9:30 Tuesday, August 8 LAST SHOW BY HARTWICK 7:30 & 9:30 Wednesday, August 9 8000 PALACE (7:30/9:30) 7:30 & 9:30 Thursday, August 10 IN GOLD BLOOD (Capote) 7:30 & 9:30 Friday, August 11 LAWRENCE OF ARABIA 7:30 only Saturday, August 12 THEATRE CLOSED Sunday, August 13 KING LEAR (Scott/Jarvis) 7:30 & 9:30 Monday, August 14 WOMEN IN LOVE 7:30 & 9:30 Tuesday, August 15 A LITTLE NOISE 7:30 & 9:30 Wednesday, August 16 A LITTLE NOISE 7:30 & 9:30 Thursday, August 17 A LITTLE NOISE 7:30 & 9:30 Friday, August 18 SUNDAY BLOODY SUNDAY 7:30 & 9:30 Saturday, August 19 A.L.M.: 8000 (Rolling Stones, Chuck Berry...) 7:30 & 9:30 Sunday, August 20 MUSIC OPERATOR 7:30 & 9:30	Tuesday, August 22 HELLSTROM COURTESY 7:30 & 9:30 Wednesday, August 23 PAUL GAULIN 7:30 & 9:30 Thursday, August 24 HUMANISM 7:30 & 9:30 Friday, August 25 SOMETHING FOR EVERYONE 7:30 & 9:30 Saturday, August 26 HUMANISM 7:30 & 9:30 Sunday, August 27 BARBARELLA 7:30 & 9:30 Monday, August 28 4PM SHOW (Lushy derelict) 7:30 & 9:30 Tuesday, August 29 HUMANISM & WHITE CONEY 7:30 & 9:30 Wednesday, August 30 JULIET OF THE SPIRITS 7:30 & 9:30 Thursday, August 31 JULIET OF THE SPIRITS 7:30 & 9:30 Friday, September 1 THESE SHOWS ARE... DON'T MISS 7:30 & 9:30 Saturday, September 2 KING OF HEAVENS 7:30 & 9:30 Sunday, August 19 MUSIC OPERATOR 7:30 & 9:30	Monday, September 4 MUSIC OF THE 40'S (Bergman) 7:30 & 9:30 Tuesday, September 5 THE GREAT ESCAPE 7:30 & 9:30 Wednesday, September 6 BARBARELLA 7:30 & 9:30 Thursday, September 7 MUSIC OF THE 40'S 7:30 & 9:30 Friday, September 8 MUSIC OF THE 40'S 7:30 & 9:30 Saturday, September 9 THEATRE CLOSED Sunday, September 10 MUSIC OF THE 40'S 7:30 & 9:30 Monday, September 11 MUSIC OF THE 40'S 7:30 & 9:30 Tuesday, September 12 MUSIC OF THE 40'S 7:30 & 9:30 Wednesday, September 13 MUSIC OF THE 40'S 7:30 & 9:30 Thursday, September 14 MUSIC OF THE 40'S 7:30 & 9:30 Friday, September 15 TAKE THE HONEY MOON 7:30 & 9:30 ...and continuing...
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CLASSICAL COMMENTARY

by Lawson Cook

WORLD SAXOPHONE CONGRESS HELD IN TORONTO

From August 18-21, Toronto was the scene of the third World Saxophone Congress held in the Edward Johnson building of the University of Toronto.

The idea of forming a World Saxophone Congress occurred to world famous Canadian classical Saxophonist Paul Brodie in 1969, and in that year the first Congress was held in Chicago, followed by a second in the same city the following year. Mr. Brodie, who is the founder and principal of Toronto's Brodie School of Music and Modern Dance, has through his teaching, concert appearances, and many fine recordings contri-

buted greatly to the acceptance and popularity of the saxophone in the concert hall.

This year's Congress drew over eighty performers and some five hundred registered convention delegates from nine countries, all travelling at their own expense.

The family of Saxophones (Soprano, Alto, Tenor and Baritone) was featured in a continuous succession of recitals occupying twelve hours of each day for four full days. Capacity audiences were introduced to more than one hundred and twenty-five newly written works, over forty of them by Canadian performers.

Mr. James Houlik, the world co-ordinator of the Congress, teaches at the East Carolina University in Greenville, North Carolina. Mr. Houlik toured Japan last fall, performing and lecturing in Tokyo, Osaka and Kyoto and found the interest in the saxophone there extremely enthusiastic.

The first day of the Congress was "Canada Day" and featured groups and soloists from Toronto, Quebec City, Hamilton, Montreal and Val D'or. In the evening jazz buffs were treated to a two hour session which featured the Moe Koffman Quartet, Bernie Pilch

and I Ching, the Alvin Pall Quartet, and the Jerry Toth Octet. The Jerry Toth Octet turned in a superb performance of Palette à deux by Toronto composer Phil Nimmons. It was scored for saxophone, four trombones, two electric guitars and drums.

Other events scheduled for the week included presentation of a film on the life of Adolphe Sax, the inventor of the saxophone by the Belgian delegates. On the final night Paul Brodie played the world premier of John Weinzweig's Divertimento No. 6 for Alto Saxophone and Strings. This work was commissioned for the third Congress under a grant from the Canada Council.

Mr. Brodie was full of praise for the help and encouragement extended by the Canada Council, the CBC and the Ontario Arts Council. The CBC plans to broadcast the closing concert shortly on "CBC Tuesday Night."

Does it all end here? Not at all. Plans are already underway for a fourth World Conference which will be held two years from now



Paul Brodie

in France.

Those of you who were unable to attend any of the performances might investigate Paul Brodie's latest recording on the Gold Crest label. It is called "Baroque and Classical Soprano Saxophone", S-7041.



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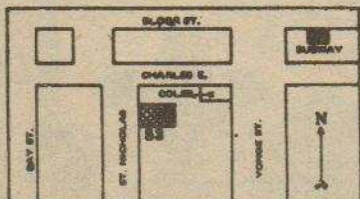
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DO YOU KNOW WHAT I MEAN?

by Tom Hendry

NEWSY BITS

In the last column there was an unfortunate and scatological typographical error involving the name of Mr. Herbert Whittaker. Apparently the general tone of the column — one of chagrin — was such that a number of misguided souls assumed the distortion was intended. Nothing, of course, could be further from the truth. To them, and to the numbers of little faith who telephoned to berate me for stooping to such a device, I say shame. I also wish to apologize in advance for any typos which might inadvertently turn John Kraglund into John Krapland, William Littler into William Hittler or Urjo Kareeda into Urjo Kareepa. If, as and when they happen, they will all be as unintended as the first.

Time bomb

Ticking away like a time bomb in the pages of the *Globe and Mail*, June 29th, 1972, I recently came across a report of an organization called American Friends of Canada, Inc., who, late in June, met with Prime Minister Trudeau to "inaugurate a long-term, private program of cultural aid to Canada." The report continued, "the long-term aim of the group is to add Canada — and more specifically Ottawa — to the list of repositories for art treasures donated by wealthy U.S. patrons, led by themselves. In the short run, they intend to organize art loans programs in the U.S., bringing sizeable collections to Canada for exhibition across the country. The group has the wholehearted endorsement of the Federal Government, including that of Prime Minister Pierre Trudeau, who gave a private dinner for the 21 visitors." The group, the report noted, included David Rockefeller (Chase Manhattan Bank), Henry Ford II, Vincent Learson (Chairman of IBM), Robert Sarnoff (Chairman of RCA), Richard Gerstenberg (Chairman of GM), and was presided over by Hoyt Ammidon (Chairman of U.S. Trust of N.Y.).

Now then, cultural exchanges are all very well — as the sparrow said to the horse — but one wonders if these gentlemen are seriously interested in the development of cultural relations between the two countries. Why don't they begin by taking a few steps which might result in our having something to send them. Specifically — and one again wonders if PM Trudeau thought to mention this disagreeable subject at dinner the record of participation in Canadian cultural endeavours via contributions to fundraising campaigns by the very cor-

porations which these gilt-edged gentlemen represent is dismal indeed, and the machinery deserves overhaul in the interest of better corporate citizenship, if for no other reason. Ford of Canada gave something like \$15,000 to a Centennial Arts Scholarship promotion in 1967 and has never been heard of again; the others, in the main, contribute from the petty cash funds of their Canadian subsidiaries to Canadian arts groups — when they contribute at all. Apart from this, the project sounds like an earnest attempt to get water to a drowning man.

Here we are, up to our eyeballs in American art, movies, books and whatever, desperately short of cash to develop something of our own with which to defend ourselves culturally against the onslaught, and here are 21 gentlemen, who admittedly control assets exceeding Canada's entire Gross National Product, talking about sending us a bit more of the same. If they really want to do something for Canada in the arts way, why don't they give the Canada Council twenty one million dollars — nobody would notice a sum that trivial down south — and ask that it be spent only on new Canadian work in theatre, dance, music, painting, sculpture, publishing.

My favourite part of the report is this: "The exception of the all-American membership list of the Committee is Bluma Appel of Montreal who thought up the idea in the first place, approached the federal government with her proposal, and gathered together the founding members. Mrs. Appel is now on salary with the Secretary of State's office, earning \$1.00 a year for her efforts. She is delighted with the results of the visit. Everyone had just a lovely look at Ottawa during the stay and I'm sure that no end of good is going to come out of this," she said yesterday, "We really did get together quite a fabulous group and they are all very generous people. They are not all trying to get something out of Canada, you know, the way some people think. As a matter of fact, they are rather surprised at the sensitivity here over that. I think that they rather love us, and they're looking for a way to show it."

Variety and vitality

Michael Feingold, of the *Village Voice*, was up recently having a look at the Toronto theatrical scene and was frankly astonished at the variety and vitality of the average season. He pointed out that Toronto had the most theatre of any city of two

million in North America, and that it stood next to New York when compared to cities of any size. One wonders how soon this is going to sink in on the critical fraternity here, who persist in treating new work rather in the manner of one contemplating a dog who waltzes, but badly.

A theatre gets the critics it needs and deserves, and in time the new theatre in Canada will develop critics to take the place of those whose skills lie in comparison — the critics needed by a theatre which does only re-treads. Watch the pigeon-holing when any new work comes along. This is like Orton, they say: this is like Simon; this is like Ionesco. A Canadian critic, it seems, is someone who knows what everything is like, but has no idea what anything is.

Further complaint in this regard: here we have in Toronto an absolute explosion of Canadian

work on stage. Has the Canadian Theatre Centre done anything at all to let people know, across the Country and abroad, that plays are being done, that they are available from the Playwrights Co-op, 344 Dupont Avenue, Toronto, and that they are succeeding in keeping in business a number of highly competitive theatres.

The new book on books, *Read Canadian*, has a chapter on Drama by Jack Gray, Secretary-General of the Canadian Theatre Centre, which does not mention the Co-op or any of its 60-odd titles. Instead it deals exclusively with the work of John Coulter, Robertson Davies, Gratien Gélinas, John Herbert, John McDonough, Len Paterson, James Reaney and George Ryga, all of whom, coincidentally, were published by the more or less "straight" publishing world — Ryerson, Clarke Irwin, Grove

Press (NY), McClelland and Stewart, Talonbooks, McMillan. Is this snobbery or bad reporting? In either case, it is a sad reflection of our own inability to recognize achievement when we do it ourselves. Gray does manage to mention the new University of Toronto series, inaugurated with *Creeps*, which he edits, but surely the Co-op, which is now distributing close to 1,000 scripts per month, deserves some sort of recognition. An ironic note — Gray is himself a member of the Co-op's Management Committee. Excessive modesty? Perhaps.

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ADULT EDUCATION PROGRAM — the Central YMCA at 40 College Street has a full program starting in the fall. Registration takes place September 12 and 13. For a free brochure outlining the schedule call 921-5171.

PARENTS INTERESTED in a Montessori day care group to be operating by September are asked to phone Joan and Kutz at 922-4700 for further information. Donations of toys, books etc. most welcome.

AFTER SCHOOL CARE for 4 year olds at Bloor Street Church Nursery, 478 Huron Street, 12:30 - 5:00 p.m. Monday to Friday, \$12.00 per week. Children must have eaten lunch before they come; those who eat at Huron Street School will be collected by our staff. Apply after August 27th to Mrs. O'Beirne 921-4857. Maximum 15 children.

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MISCELLANEOUS

U.S. CITIZENS — You do not have to maintain a residence in the U.S. to be eligible to vote in the forthcoming presidential election. Applications for absentee registration can be obtained by calling the U.S. Consulate.

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THURSDAY AUGUST 24

7:30 and 9:30 p.m. — Monterey Pop and Genesis 2 (short student films) at the OISE auditorium, 252 Bloor West.

8 and 10:15 p.m. — The first movie to win a "Best Picture Academy Award", Wings, at the Revue Cinema until August 26.

8 p.m. — Hypnos and Orpheus, both performed by the Young Canada Opera Company, at the Tarragon Theatre until September 3. 30 Bridgman Avenue.

8 p.m. — Canada's national soccer team meets Mexico in qualifying play for the World Cup, a quadriennial competition in which more than 90 nations are entered. Finals in 1974 in Munich. Varsity Stadium.

8:00 p.m. — The Local Initiatives Program Group on Housing Co-operatives in Canada present a film, "Oh Give Me a Home" at the St. Lawrence Centre, 27 Front St. East.

8:00 p.m. — The Canadian Opera Company will present Act III of Tosca and Act II sc. 2 of Aida at the Ontario Place Forum. Conductor is Maestro Ernesto Barbini and the cast of nearly 100 represents some of the finest talent today. Free with admission to the grounds.

8:15 p.m. — The Devil's Instrument at Toronto Workshop Productions, 12 Alexander Street. Originally written for radio and television, W. O. Mitchell's drama is the story of a young non-conformist in a Hutterite community where music is banned. Given a mouth-organ, he then watches the instrument wreak profound changes. Until August 26.

FRIDAY, AUGUST 25

Until August 27, Stereo '73 at the Royal York Hotel. You can catch up on the latest developments in this biggest ever exhibition of its type. Door prizes issued hourly. 362-5311.

8:00 p.m. — At the C.N.E. Grandstand CIRCUS INTERNATIONAL stars the 15 year old dare devil motor bike stuntman Gary Wells. Also on Saturday and Sunday.

8:00 p.m. — Panel Discussion: Which way for the NDP left? Speakers: Gary Porter, Organizational Secretary, League for Socialist Action Peter Horbatiuk, long-time NDP activist, member of East Toronto Waffle... and other NDP left activists to be announced. At the Vanguard Forum, 334 Queen St. W. Admission: 50c; Students and unemployed: 25c. For more information phone 364-5908.

8:00-11:00 p.m. — Concert at the Huron St. Neighborhood Centre, 541 Huron St. Huron and Washington Group performing. Admission free.

8:00 p.m. — Free films nightly through August at the Bathurst Street Church, one block south of Bloor Street. Movies range from films on urban development to silent Charlie Chaplin movies to kids' matinees every Saturday afternoons. Sponsored by the National Film Board. Call 533-0606 for program.

8:00 p.m. — The Canadian Opera Company will perform Act I of La Boheme and the triumphal scene in Act II of Aida at the Ontario Place Forum. Free with admission to the grounds.

the citizen calendar

culture/politics/community events

SATURDAY AUGUST 26

NOON — Gay Pride Rally and Demonstration: The March will begin with a rally in Queen's Park, featuring prominent speakers in the movement, then proceed to the federal government building on Richmond St.

Noon - midnight — Trinity Square Summer Festival. From noon to 6 p.m. the fun includes music, food, street market and a display of arts and crafts. Free movies are on from 9 to 11 p.m. It happens every Saturday during the Summer. Trinity Square, two blocks south of Dundas at Yonge. For information phone 386-2232.

12:15 p.m. — Free gallery tours at the Royal Ontario Museum throughout August. Of special interest is a paper wall-relief, a replica of one that hung in a funeral tomb of ancient Egypt.

1:00 - 5:00 p.m. — A mass demonstration for Peace at the Peace Bridge, Niagara Falls, organized jointly by the Canadian Peace Congress, the Niagara Peace Committee, Hamilton Peace Association and Peace Committees from Buffalo and Rochester, N.Y. Buses will leave Toronto at 10:00 a.m. from High Park, at High Park Avenue. Picnic follows the demonstration. For information phone 488-3764.

3:00 p.m. — The Canadian Opera Company will present Act III of Tosca and the triumphal scene in Act II of Aida at the Ontario Place Forum. Free with admission to the grounds.

8:00 p.m. — The Canadian Opera Company will feature Act I of La Boheme and Act II sc. 2 of Aida at the Ontario Place Forum. Free with admission to the grounds.

SUNDAY AUGUST 27

All Day — A weekly Sunday cycle along the eastern headland into Lake Ontario. The 3 1/2 mile ride with sun, water, breeze and view of Toronto leaves from the foot of Leslie Street. Only bicycle clubs are permitted to ride along the headland and must get permission by contacting Mr. Colvin, Toronto Harbour Commission. For more details call 691-0682 or 691-9892.

All Day — A bicycle trip to Maple Ontario and surrounding country. For information phone 924-8261.

11 a.m. — The Unitarian Church on St. Clair Avenue just west of Avenue Road holds its weekly service. The topic this week discussed by John Morgan will be PHILOSOPHY NOW: reflections on humanity's present mental state.

1:00 p.m. - midnight — Free rock and folk festival. University of Toronto campus — across from Hart House featuring Sweet Blindness, Bananas, String Band, White Horse, Fingerwood, Syrup Jones, Deborah, Honey Novak, Ian Kemp, Isis. For information phone 928-6387.

8:00 p.m. — Trinity Square offers a weekly hi-fi concert in the church. Different program each week. Free. Call 368-2232 from 10 to 4 p.m. for details.

10:00 p.m. — CBC television begins its repeat of its much acclaimed series THE TENTH DECADE, the chronicle of the Diefenbaker - Pearson era. The first segment highlights the mile post that sets the stage for Diefenbaker's rise to power. Its on Channel Six.

MONDAY AUGUST 28

9:30 a.m. — A holiday program at Fort York. The Fort York Guard will perform arms drills, fire muskets and cannons and play the fife and drums. Samples of pioneer cookery available. Also movies of life in early Canada. Special family rates. For more information call 531-4628.

Noon — The Silent Vigil outside the U.S. Consulate at University Avenue still takes place every Monday including holidays for one hour. Open to all who feel strongly about protesting the bombing of Vietnam.

8:00 p.m. — ENGLEBERT HUMPERDINCK sings at the C.N.E. Grandstand. Also appearing are Celebration and Ginette Reno. For more information phone 364-1153.

TUESDAY AUGUST 29

Noon — Free folk concerts every weekday outdoors in front of Hart House, at the University of Toronto. Sponsored by Meskanow, an OFY project. Followed by afternoon workshops daily. For information phone 928-6387.

8:00 p.m. — ENGLEBERT HUMPERDINCK sings at the C.N.E. Grandstand again tonight. Also performing are the Celebration and Ginette Reno. For more information call 364-1153.

8 and 10 p.m. — At the Poor Alex Canadian Film Festival, Facade by Larry Kent. Kent says his film about the problems of being a woman. Until September 3.

WEDNESDAY AUGUST 30

All Day — The Art Gallery of Ontario presents some of its most important Canadian works in its Canadian Heritage exhibit. Admission free Tuesdays and Thursdays. Exhibit continues to September 10.

All Day — A display of learning aids created and produced by Canadians that reflect a Canadian viewpoint at the OISE building, 252 Bloor West. Everyone is welcome to view films and slides, listen to tapes and peruse printed materials that may one day be used in a classroom. There will also be a series of seminars sponsored by the Canadian Book Publishers' Council. Display continues till September. Phone 923-6641 for more information.

All Day — A photo exhibit on animals in the Children's Gallery at the Royal Ontario Museum. The pictures give the effect of viewing the animals in their natural setting rather than in zoo cages. Until September 10.

1:30 p.m. — The program of movies for senior citizens only continues at the Science Centre with A Man Called Peter. 429-4100 ext. 253.

8 p.m. — St. Andrew - St. Patrick NDP meets at Huron Public School just north of Bloor Street to discuss The Quebec - NDP Crisis and how the Waffle decision affects the riding association. Everyone welcome.

8:00 p.m. — The C.N.E. Grandstand features MERLE HAGGARD. Also performing are Bonnie Owens and the Strangers, Gary Buck, Al Cherny. For more information call 364-1153.

THURSDAY AUGUST 31

Noon — Clarence Campbell, the president of the National Hockey League, appears at Noon on the Square to talk about all the controversy surrounding the series against the Soviet Union. It's your chance to ask questions about the NHL control of Team Canada. It starts at noon at 10 Trinity Square, 2 blocks south of Dundas, West of Yonge. Refreshments available.

The Artist's Gallery, 275 Richmond Street West, presents exhibitions by Bill Kort and John Jacques until September 16.

7:30 and 9:30 p.m. — The Big Heat and All The King's Men at the OISE auditorium, 252 Bloor West.

8:00 p.m. — The C.N.E. Grandstand features THE GUESS WHO. Also performing is John Kay. For more information phone 364-1153.

8:30 p.m. — Movie Dracula at the Huron St. Neighborhood Centre, 541 Huron St. Admission free. For information contact Susan Rogers — 961-1825.

FRIDAY SEPTEMBER 1

8:00 p.m. — Memorial meeting. Leon Trotsky: his life, his relevance today. At the Vanguard Forum, 334 Queen St. West. Speaker: Ross Dowson, Executive Sec., League for Socialist Action, long-time Canadian Trotskyist. Admission: 50 cents; Students and unemployed: 25c. For more information, phone 364-5908.

SATURDAY SEPTEMBER 2

At the Art Gallery of Ontario, French Master Drawings of the 17th and 18th Centuries in North American Collections. This exhibition, which offers an opportunity to see 150 drawings by the great artists of the period, has been selected by Pierre Rosenberg of the Louvre.

SUNDAY SEPTEMBER 3

Midnight — The original 99 cent Roxy Theatre presents Catch-22, Rosemary's Baby and Medium Cool. 1125 Danforth at the Greenwood subway, 461-2401.

MONDAY SEPTEMBER 4

8:00 p.m. — An evening Rock Special featuring King Biscuit Boy and Downchild Blues Band at the Ontario Place Forum. Free with admission to the grounds.

TUESDAY SEPTEMBER 5

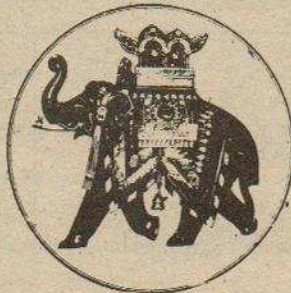
8 and 10 p.m. — At the Poor Alex Canadian Film Festival, L'Acadie, L'Acadie by Michel Brault and Pierre Perrault. Until September 10.

WEDNESDAY SEPTEMBER 6

8:30 p.m. — Creation 2 presents Louis Capson's Everlasting Salvation Machine. It's the story of a lost army without a general; a body in search of a head. St. Lawrence Centre until September 9 and September 13-16.

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Alexander Ross
Toronto Star, August 14

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munities and the local arts scene. In upcoming issues there will be articles about the use of drugs by schools on school children, coverage of the December City election, the life and death of Rochdale College, plus continuing coverage of midtown news, City Hall, the board of Education and arts and entertainment in Toronto.

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