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MIDTOWN'S COMMUNITY NEWSPAPER

25¢

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Koffman worker convicted in vote fraud

A young Australian was sentenced to 28 days in jail last Friday for his part in a plot to cast 1,200 illegal votes for Erna Koffman, a defeated Ward Five candidate in last December's municipal election.

Ian Arthur Johnson had pleaded guilty to a charge of conspiring to counsel people to "falsely represent themselves as qualified voters." Two other men, J. J. Richards, Koffman's campaign manager and the alleged leader of the scheme, and Gerald Connors, 22, are being sought by police. It's believed they have fled to the United States.

Police Detective Theodore Starett told the Provincial Court hearing that Johnson and the other co-conspirators promised to pay 20 recruits one dollar each time they voted in the place of qualified voters. The plan called for illegal votes to be cast at 60 of Ward Five's 135 polls.

Koffman, who ran a strident anti-reform movement campaign, received 2,084 votes in December compared to 12,873 for Ying Hope and 11,612 for Colin Vaughan. Five other candidates received fewer votes than Koffman.

Starett said that a statement Johnson made following his arrest indicated that Koffman had no knowledge of the illegal plan. The detective said Richards was "perhaps the one who planned and initiated the scheme."

He testified that as campaign manager, Richards had access to voters' lists and knew which voters had moved out of the ward's numerous rooming houses. He said the people recruited were to be driven from one polling station to another. A scrutineer working for Koffman would go in, check the voters' list and would then tell the recruits which of the potential absentee voters had not bothered to return to the ward to cast a ballot.

The recruits were told to vote for Koffman for alderman and, in some cases, "the name of O'Donohue was mentioned for mayor." If challenged as to their identities, the recruits were told to say that they had identification cards in a car outside and "take off."

Because a number of possible recruits approached police prior to the election, arrests were made on polling day, December 4, before the plan was put into effect. The police, Starett said, have knowledge of only one illegal vote cast. The person was paid \$50 and was given a list with the names of 36 qualified voters. This person had been approached, not by Johnson, but by Richards.

Former newsman

Before the Koffman campaign Richards, 47, was a disc jockey and newsman with CHUM and covered City Hall for CBLT. He was asked to resign from the latter job after it was learned

that he used his position as a reporter for personal financial gain. Richards later got into public relations, and in 1971 he ran provincially as a Conservative in Riverdale Riding, finishing second to the NDP's James Renwick, after a campaign filled with mutual charges of impropriety.

In court Johnson presented himself as a moderately innocent victim in the operation. A bearded young man of 24 who sat quietly reading *Jonathan Livingston Seagull* during a court recess, he had been in Toronto only two weeks before the election. He had previously been in the United States during the presidential election. When arrested, Johnson had in his possession an airline ticket to New York and London, \$670 in travellers cheques and a letter of introduction from the Liberal Party of Australia, New South Wales division, of which he had been a member for five years.

According to his lawyer, one of the reasons Johnson had come to North America was to observe election procedures. He had plans to go to law school on his return to Australia and to participate in politics to a greater degree.

Johnson told the court that he had been told by Richards that irregular voting practices were fairly common, and he said that he thought it was the

"American way." His lawyer said Johnson considered himself an observer rather than a participant, and during the conspiracy plans, he felt himself on the periphery of the activities. He had known about the illegal voting plan only 12 hours before the election. The defence asked for a discharge on these grounds.

Contempt for democracy

However, Judge Hugh Foster said that Johnson comes from a country where common law is used and that he had demonstrated a "total contempt for the democratic process." Perhaps, the Judge said, he had "come under the influence of a group of older men who were corrupt," and who used corrupt practices that are so common "south of the border." The judge stressed that these election irregularities were not a problem in Canada.

In addition to the jail sentence Johnson was put on probation for two years and, if he remains in Canada for that period, he must not be involved in any election activities whatsoever. Provisions would be made to allow Johnson to return to Australia before the probation was finished if he so desired. The maximum sentence Johnson could have received was two years imprisonment.

Present at the court were a group of students from King City High School. During much of what he said, the Judge appeared to be instructing the students as well as the defendant about the moral obligations of a democracy and the seriousness of tampering with the democratic process.

After the hearing, Erna Koffman stressed that she had no knowledge of the conspiracy, and that she was constantly being surprised at Richards' reputation and escapades, about which she had known nothing. He had come to her, highly recommended by former Mayor Dennison, who she said, told her that Richards was the man to win the campaign for her.

Kossman also stated that she had paid Richards only \$500 for three weeks of work as her campaign manager. Now she understood that he worked only for much greater amounts of money.



Metro Police are seeking J. J. Richards in connection with the Koffman campaign vote fraud.

Someone else, she said, must have been paying him.

After the hearing, two young men who had gone to the police after they were asked to participate in the conspiracy said that there was talk of developers' money behind Koffman's campaign. In its election coverage the *Citizen* reported that the Koffman campaign had received money from the development and construction industries. Insiders believed then that her backers did not think she could win; but they wanted her to run up the biggest vote possible in order to embarrass Hope and Vaughan and discredit the ratepayer and community organizations that were backing the pair on the theme of community control in politics.

Describing herself as an adherent of the conservative side of the Progressive Conservative party, Koffman called for completion of the Spadina Expressway and other development projects during the campaign. She is best known for her opposition to Rochdale College and for a book she wrote last year, *Ripoff*, an error-filled denunciation of various government programs such as Opportunities For Youth and the Local Initiatives Program.

WARD 5 FEDERATION DECKED IN ROUND ONE

Ward Five's ward-wide federation of community groups died shortly after birth in mid-March. A steering committee which has been shepherding the proposed organization was told by a delegate from groups in the west side of the ward that they wanted no part of the federation. The committee also learned that the Yonge-Bay-Bloor Businessmen's Association, a major business group in the area, is not interested in the ward-wide organization.

The east-west split in Ward Five is a division along lines of ethnicity, social class and political orientation. In the east part of the ward are many middle and upper middle, native Canadian communities whose citizen groups and leaders have been among the most active participants in Toronto's neighborhood preservation and community participation movements. Spokesmen for the area are typically professors or professionals.

The west side of the ward is largely working class and "new Canadian". There are some community groups and relatively new political groups in the west end, but they do not believe they have much in common with those in the east end. A delegate from seven west end groups told the steering committee that the people he represented didn't care much about the east side of the ward and were suspicious of the east side's interest in them. They do not want to be used by the east end in its own political activities and do not want to become part of a federation in which they would find themselves dominated by east end people and groups.

The west end is a culturally diverse place where many people don't speak English but speak one of half a dozen or more other languages. Like other immigrant settlements elsewhere, the communities of "new Canadians" in Ward Five seem to want to find their

way by themselves until they feel they are able to hold their own in a new country.

Two options

At an April 10 open, public meeting, the third in a series called to discuss the federation, it is likely the planned agenda, a discussion of the organization's structure, will be postponed. Instead the meeting will probably finally decide just what it is attempting to found. There now appear to be two options:

1) *A Ward Five Forum*. It would be a loose, small, more-or-less ward-wide body which would plan public discussions of ward issues to which all ward residents and local aldermen would be invited. Supporters of this alternative believe that affiliation by groups would exclude people who are not members of groups. They believe that discussion forums of local issues are a good way to open lines of communication among people and between people and politicians.

2) *A federation or council of community groups*. They would come primarily from the east side of the ward and would not label itself or pretend to be a ward-wide organization. It would take an active role in community issues and in developing tools for neighbourhood participation and organizing. Groups would participate on a delegate basis with one representative from each member group. Proponents of this option believe that forums are a fine idea, but they would like to see organizations with more depth, more power and a broader scope of activity developed. Among the priorities suggested for such a federation would be to help meet the needs of unorganized people where the assistance of the federation is welcomed.

The location of the April 10 meeting will be announced in the next issue of the *Citizen*.

toronto citizen

MIDTOWN'S COMMUNITY NEWSPAPER

Campbell victory may mark new era in Ontario politics

by P. M. Mullings

Margaret Campbell's upset victory in the St. George by-election last week is being interpreted as everything from the beginning of the end of the Conservatives' domination at Queen's Park to a "freak" situation in which a well-known former municipal politician was unbeatable no matter what party she ran for.

If the second explanation is correct, it will be interesting to see how far Campbell, who got a lot of mileage out of the slogan "she's the founder and spiritual leader of the reform movement in this city", goes in consulting with her constituents and how hard she pushes local issues in the legislature.

Because the Liberals swept both St. George and the rural riding of Huron, the two by-elections have led to countless theories about what direction provincial politics may be going. The Liberal performance was impressive. They picked up approximately 44% of the vote in St. George and 53% in Huron. By comparison, in the 1971 general election, they managed only about 25% in St. George and 23% in Huron. The Conservatives, meanwhile, dropped from 56% in St. George in 1971 to 35% in the by-election, and in Huron they fell from 56% to 36%. The NDP increased its share of the vote by only one percent in St. George to 20%, and in Huron they took only a paltry 11% of the vote, a drop from 21% in 1971.

Campbell's support was widely spread across the riding. She did particularly well in cutting into normal Conservative strength in the affluent northern part; she polled strongly in the student areas around the University of Toronto and Ryerson; and she won much of the vote in the riding's many apartment buildings. In St. Jamestown she took about 50% of the vote in what, fortunately for the other two major candidates, was a particularly low turnout.

Conservative Roy McMurry did rather better than expected in the lower



photo: Bill Lindsay

A happy Margaret Campbell with a happy Ontario Liberal leader Robert Nixon on the night of March 15. The Liberals may make considerable political hay of their St. George and Huron by-election victories.

class areas in the south end of the riding, while Ellen Adams of the NDP reaped some benefit from making her campaign an extension of the reform movement's election victory in the December municipal election. She won two of the three strong middle class ratepayer areas north of Bloor Street.

In Rathnally she won 96 votes to 60 for Campbell and 53 for McMurry. In her home ABC ratepayers territory she polled 367 votes to 354 for Campbell and 252 for McMurry. But in the East Escarpment, Campbell had a comfortable margin of 238 votes to 148 for McMurry and 135 for Adams. The NDP candidate says that her community oriented campaign provided a good percentage of the vote among home residents. Her problem, she says, was that the total home vote was very low compared to the apartment vote.

The effect of the Liberal victory cannot be underestimated. The party leadership believes they have reached an important turning point in their fight to regain power at Queen's Park after 30

years of Tory rule. In that long stretch the Liberals won only three of the 30 by-elections held for Conservative seats. But in the short four week by-election campaign they overcame large majorities piled up by two cabinet ministers in the 1971 general election. The Liberals also established in the by-elections that there is a large segment of voters who are disenchanted with the Government and who would rather turn to the Liberals than the NDP as an alternative.

The Liberal leadership liked the quality of the candidates that ran in the by-elections, the effective organizations that supported them, and best of all, the electorate's obvious dissatisfaction with the Davis administration. Visions of one hearty leap, from the 22 seats they now hold to a majority in the 117-seat Legislature, were aglow in many Liberals' eyes at Campbell's victory celebrations.

Although stunned by the results, the Conservatives found enough favourable factors to not be too gloomy about what (continued, page 2)

Davis budget cuts hit Toronto schools

This is the year that the Toronto Board of Education must finally come within the spending ceilings set by the province — and the year that these ceilings will probably begin to have serious effects in the classroom.

Smaller cuts made in the past two years have not reduced the teaching staff or increased class size, and not many parents have said — at least very loudly — that they think their children are getting a poorer education because of the cuts.

But at least one trustee says that the prospect of much larger cuts this year is already affecting classrooms. Fiona Nelson (Ward Five) says that "there's a terrific amount of anxiety among teachers. They don't know what kinds of programs they'll be able to plan next year, or if they'll even have jobs, and it affects their teaching. The children feel it."

The spending ceilings, which were meant to limit increases in schools costs and, in a rough sense, equalize education expenditures across Ontario, were first ordered by the province in 1971. Boards of education were originally given two years to bring their budgets into line with these ceilings, but the pressure of big-city boards on the province led to an extension of the transition period to three years. Further political maneuvering on the part of the Metro Toronto Board brought another respite to the ceilings last year, when the province agreed to classify expenditures on certain items in a budget category not affected by the ceilings. As a result, Toronto only had to cut about \$2 million in 1972, instead of the initially-ordered \$6 million, from its budget.

This year, however, the province seems unwilling to give an inch, and Toronto is faced with having to pare \$7 million dollars off the \$123 million budget which it says it needs merely to maintain programs at the present level. The \$123 million is, in fact, \$3 million more than was spent last year, but officials say the extra money goes directly into inflated prices paid for supplies and for regular increases in salary due all categories of staff.

The Board of Education is a labour-intensive operation — about 84% of its money goes to salaries — and it devotes the largest proportion of its budget to actual instruction costs — \$87.5 million. This means that a cut of \$7 million makes it probable that the trustees will have to do the two things they most dislike doing — firing people, and reducing the actual educational program in some way, probably by increasing the number of pupils in the classroom.

Sample budget

Trustees said at an early March meeting that they didn't want to do either of these things. They termed the cuts "unacceptable" and at a level likely to "seriously damage the educational system in Toronto", and they sent a note to the Metro Board saying so. It was a strong stand, but privately some trustees said that they doubt the Board is strong enough to fight the cuts, and no trustee seems ready to act as a leader in such a battle. These trustees tend to feel that the only thing which will make Premier William Davis change his mind is a voluble public protest of the sort that has not materialized in the last two years of less stringent cuts.

What is slated to be cut from Toronto's schools? A sample budget trustees saw earlier this month applied a 6% cut evenly in all areas of expenditure and showed a staff "reduction" of 1,285 people, including:

- 320 of 5,598 teachers, and all 265 lay assistants who assist teachers, mostly in inner-city schools;
- all 58 program consultants;
- 200 of the 337 school office staff;
- 27 of the 396 member educational services staff, which includes librarians, researchers, psychiatrists and psychologists; this area took substantial cuts last year;
- 44 of the central administrative and business staff of 267;
- 54 of the 636 person plant maintenance staff, which was also sliced last year.

The sample budget also showed a "theoretical" cut of 186 in the 1,018-member caretaking staff, but the Board's contract with these workers prohibits such firings. More jobs in other categories will probably have to be sacrificed. Although cuts are supposed to reflect a reduction in spending for the whole 1973 fiscal year, they probably will occur at the start of the new academic year in September. Thus the staff reductions will be about twice as large as they would have to have been if they could have gone into effect in January, at midterm. Some re-hiring in 1974 is likely to occur.

Suggested cuts in other areas include a complete elimination of the free milk and summer swim programs; all bursaries for needy students; a 63% reduction in school supplies, which were already cut back last year; and a reduction in supplies for maintenance and repair on school buildings.

The \$7,000,000 which Queens Park has ordered City schools to cut may mean the loss of 320 teachers, 965 other staff and several programs for inner-city students.



photo: Phil Lapides

While the average provincial contribution to Ontario schools next year will be 60%, Queens Park will pay less than 33% toward Toronto school costs, in spite of the fact that Metro serves 25% of Ontario's students.

Usurpation of power

In the past two years, Toronto trustees were strongly disrupted the province's ceilings, not only because of "damage to the educational system" which they fear would result, but because of what they see as the provincial government's usurpation of power in what should be a local matter. Strong opposition to the cuts has for the first time this year materialized among all the Metro boards, and they will probably agree to fight the province on them up to a point.

Toronto trustees don't seem too optimistic of success, however, in challenging the province's secure power position. They began March 2 to prepare for cuts in the "non-educational" expenses of schools by looking around for other government bodies which might pick up the tab for these functions. The Board of Health will be asked to take over the free milk program. Metro's Department of Welfare will be asked to help in financing social work services — psychologists, nutritional supplements and student bursaries. Provincial and federal governments will also be approached to help with social welfare services and with programs involving "new Canadians."

The Board made a definite decision to cut the popular summer swim program, and City Council will be requested to pick it up. About 30,000 children were enrolled last year in the swim classes, which cost about \$130,000. One reason for the immediate elimination of the program was a rush to meet the City's own budget deadline; if the decision had been deferred until April, when other cuts are scheduled, it would have been too late to get it included in the city's budget.

But at least some trustees hoped that an early cut in a popular program would help arouse mass public sentiment against the ceilings. Trustee David Shanoff (Ward Four) said, "I think the people of Toronto need a kick in the right spot. Only then, when they see what's happening, are they going to wake up." Board Chairman Judy Jordan (Ward Eleven), who says that the early cut of the swim program was not made to "frighten" people, is disturbed about the cuts and acknowledges that most people will "have to see how the cuts will affect their child" before they will complain.

Hope for support

Hope for mass support in fighting the province was in at least some trustees' minds when the Board voted to ask each trustee to hold an information meeting about the budget cuts for parents and citizens in their ward. The meetings are also supposed to get peoples' views on what priorities should be followed in whatever cuts are made. The Toronto Board has for the last two years talked about the need for priorities and failed to set them, although last year they did adopt a few of Nelson's suggestions.

Computer printouts showing the budgets of individual meetings. These individualized budgets are supposed to show people how the cuts will affect their school as distinct from the whole school system. Most trustees probably agree with Charlotte Maher (Ward Ten), who says that she can't support any cuts which would increase class sizes or reduce special education program. But they want to see just how much support there is for this view from their constituencies.

Some support is already evident. At a meeting in Ward Five's Huron Street School, about 60 parents learned that the cuts would mean a loss of one or two teachers from their school, with correspondingly larger classes. The Home and School Association, with Principal Laura Schissler, have prepared a brief to the province insisting that there be no increase in classroom size as a result of the ceilings. They are asking for support for their demand from the Board and from other schools in the area.

A ward-wide parents' group in Ward 10 is preparing a brief with much the same tone as the Huron Street document, and Maher says that she has already received many complaints about the cuts. Nelson has suggested that a mass resignation of trustees might be effective in awakening both the public and the province to the serious effects the cuts will have, but it seems very unlikely that this will happen.

Sleight-of-hand

Last year's re-classification of "extraordinary community use of services" as an "extraordinary expense" not affected by the ceilings gave Education Minister Tom Wells a graceful way out of the dilemma posed by pressure from the Metro Board about the provincial ceiling policy. He preserved the provincial policy, but also seemed to have reduced Metro's cuts by a good deal. This sleight-of-hand can be pulled only so often and Wells probably can't do it again this year, even if he wants to. There isn't much left in the school budget which could be re-classified as an "extraordinary expense", with the possible exception of some psychiatric services.

It was hoped that the province would adjust its weighting factors this year to allow Toronto more money for its "special needs". Weighting factors permit increased expenditure for boards which serve high density or low income populations, or which provide extensive special education programs. But negotiations between Board and Metro officials have yielded no change here.

Three weeks ago the Toronto Board sent an urgent message to the province requesting a change in its new conflict-of-interest legislation. The law has made it impossible for two of Toronto's five Metro representatives to vote in the budget discussions now taking place. But the province hasn't even acknowledged receipt of the request.

Nelson, one of the trustees affected, feels that this is just one more indication that "the province isn't listening".

There's probably good reason to think that he doesn't have to listen. The general feeling among taxpayers that taxes are too high can be used to back almost any cut he'd want to make. Davis' 1971 election victory took place in the first year of the ceilings, and that victory has been cited as a mandate for cuts in education spending.

But these "spending cuts" won't save Metro taxpayers any money. And the rise in education costs which the cuts are supposed to remedy is due largely to policies of the provincial government, and not local boards of education.

Last month Premier Davis proudly announced that the province would this year pay 60% (instead of 58%) of education costs in public schools. Davis said the change would "reduce the burden of costs on municipal taxpayers in Ontario." In fact, this year Metro taxpayers will have to contribute more. The 60% rate of provincial support is a provincial average; last year the province contributed only about 33% of Metro's school costs. This year the support will be less, in spite of the fact that Metro serves 25% of the pupils in Ontario schools.

Toronto taxpayers will pay in other ways for the "cuts". Other government bodies will probably pick up the cost of some of the important social welfare programs the Board will cut. Nelson points out that the more than 1,000 people whom Toronto City alone may have to put out of work this year are generally people employed only in the public sector; and thus they will be unlikely to find other jobs. Although the province won't have to pick up the tab for their support, other governments certainly will.

A costly renaissance

The Conservatives in the 1960's built a reputation of sponsoring an educational renaissance in Ontario. At the level above the local boards, they pushed university growth, opened the colleges of applied arts and technology, mushroomed the Ministry of Education's own bureaucracy and built the Ontario Institute for Studies in Education. At the local level, they ordered or promoted new programs which all cost more money to develop and operate — use of expensive audio-visual equipment; the "open" classroom system; special education programs; the change in high school curriculum outlined in H.S.I. which was supposed to give students more individualized programs.

The province also instituted the Robarts plan to encourage vocational training, and made available to local boards federal grant money to build the vocational schools which have now come under fire. Although federal money paid for these schools, local boards were stuck with the higher operating costs they involve. Last year it was estimated that it cost about \$300 more per pupil to run vocational schools than ordinary academic schools. Now, in the early 1970's, under Premier Davis, the same man who, as Minister of Education, presided over the huge growth of the educational machine in the 1960's, the province has ordered fiscal austerity. Trustees have been given no clues as to how the programs which the province sponsored are to be maintained, and the trustees are angry. One way the Conservatives could show concern for both ordinary municipal ratepayers and ordinary provincial taxpayers, and could maintain the schools it has fostered, would be to increase the rate at which business and industry are taxed. But this is not an option for which they have shown much liking. After all, budget cuts may harm the "quality of education", but they will have no effect on the education system's efficiency in streaming kids for industry. Students can be streamed on even a shoestring budget.

Expendable expenses

Although most trustees object to the magnitude of the cuts ordered, as well as to the fact that they were "ordered" at all, they do acknowledge that some cuts in certain programs should be made. For example, even the Toronto Teachers' Federation admitted last year that chairmanships of elementary school departments, which cost about \$300,000, are expendable, and that cut will certainly be made this year. There are other cuts which perhaps should be made, and won't be, such as a reduction in the high salary levels of the Board's senior administrative staff; the Director of Education gets \$37,500 a year.

There are also large changes in school organization which some trustees would like to see for educational reasons, and which might very well save money in the long run. Nelson has, for a couple of years, called for a more decentralized system with fewer specialists and for more types, such as guidance counsellors, and for more people — although not necessarily more teachers — in the classroom with the students. But she says the speed with which the cuts have to be made, and the anxiety produced by them in the teachers, makes it impossible to try to implement any large scale innovative change of this kind now.

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ERIN TOWNSHIP

**The planning era arrives for a
"creature of the province"**

by Don Smith

From Spadina Crescent in Toronto's downtown core to the first line in Erin Township is 68 miles by car. The direction is northwest, towards Guelph, and the towns you can pass through en route include Oakville, Milton, Acton, Ballinfad and Ospringe. The last is a typical rural intersection boasting a general store, a gas station, a church and a sign pointing north which says, "Orton, 5 mi."

In theory at least, the hassles of the urban Toronto-Hamilton strip known as "the Golden Horseshoe" lie far to the south. The major towns and hamlets of Erin include the Village of Erin, Hillsburgh, and Rockwood which sits on the junction of Highway 7, which takes a rather devious route between Ottawa and Sarnia, and Highway 24, which runs more modestly between Brantford in the west and Caledon in the east.

On the surface, Erin Township presents a rather sleepy, rural visage to drivers-by. There are farms, some prosperous with gleaming barns and out-buildings surrounding stately old brick farmhouses. Others are clearly suffering. Barns are sagging and weathered, occasionally marked only by yawning cavities where they once stood, and a smart split-level bungalow is often seen in strange isolation on a small lot that was once part of a large holding.

On the side and concession roads there are many day-glo "land-for-sale" signs.

Relative to the urban sprawl to the south, Erin Township offers a rather tantalizing cleft-stick location. It sits in the crook of two branches of a traffic flow originating in the Toronto-Hamilton area. One branch runs west along the shore of Lake Ontario, where the Queen Elizabeth Way takes goods, services and people to Niagara Falls. The other branch is to the east of the Township and runs north, taking commuters and tourists to Barrie and the cottage and skiing country beyond.

Both residents of the area and, clearly, the urban planners to the south, are acutely aware of the future potential Erin holds as a pleasant residential holding tank for Toronto and Hamilton and as an area for various kinds of industrial-commercial development. Equally clearly, some canny farmers are sitting on their land waiting for the future to become the present when they can make the terrific deals that the farmers in the towns of Newmarket, Aurora and Richmond Hill closed when it became clear that their pastures were required for Toronto suburbs.

Some Erin farmers have already made good sales to city people looking for retirement properties in a predominantly rural area not too far from the big city.

Dramatic transition

Erin was dramatically unveiled as a township in transition at a recent public meeting at the Hillsburgh Community Centre to discuss the implications of something called "The Official Plan of the Guelph & Suburban Planning Area."

About 700 people packed the Centre's second-floor auditorium, far more than

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municipal and planning officials expected. There weren't nearly enough summaries of the Official Plan for everyone, and row upon row of extra chairs had to be set up as the hall filled to over-capacity.

It was a middle-aged crowd, with a few young faces. One could almost guess who were the local merchants, the farmers, the officials and the Toronto-bound commuters. The latter tended to sport longish hair, Zappata-style moustaches and Yonge Street jackets. They had come to the meeting dipped in the experiences of the Toronto ratepayer groups that had much to do with the recent election of a reform City Council.

The farming people, of course, knew everybody. "How's the thumb, Jack?" and questions of that sort indicated that they viewed the affair partly as a social occasion. At least one man in the audience wore a plastic detachable collar.

Up front was a planning consultant and lawyer and an unnamed young man who shuffled papers and scribbled notes.

After a brief word from Lloyd Lang, the Erin Township Reeve, Township Planning Consultant Howard Smith went through the Official Plan summary step by step. A neat man in a grey suit, he did an excellent job of translating planning jargon into layman's language, and he appeared to be genuinely sympathetic to the varied concerns of his audience. Here are some samplers from his talk:

"The Council is not in the business of providing huge areas for urban growth. Urban growth will be around existing urban nuclei."

"New highways cost more than \$1 million per mile."

"Rural doesn't necessarily mean farm."

The key to understanding the significance of the meeting, and of the need for an Official Plan at all, lies in Smith's statement that "Rural doesn't necessarily mean farm."

Or, as the Plan summary itself put it:

Municipal Council and local Boards and Commissions are almost daily required to make decisions, the effect of which will be felt far into the future. Each such decision is conscientiously made in the best interest of the residents served. Unfortunately these decisions must frequently be made without the benefit of any stated long term plan or objectives. As the administration of local government becomes more and more complex, it becomes increasingly obvious that guidelines must be established so that all are working toward defined objectives.

A new era

Complexity, administration, urban nuclei — those were not the words on the lips of the rural residents of Erin a few years back. Then, their local affairs could be run on an ad hoc basis as problems came up. Now, somebody says an "Official Plan" is required.

That somebody is the government of the Province of Ontario, which, as the senior level of government, is pressuring many of the rural municipalities to prepare official plans subject to provincial approval. The concepts and the language of these plans are urban in nature; the land and to a large extent still, the people, are rural, even if "rural doesn't

necessarily mean farm."

The stated policies of the Guelph plan are "to preserve and protect the basic rural nature of the Township areas and to encourage limited urban growth to locate within the Village of Erin and in the Hamlet areas designated on the Land Use Policy Map."

There are all kinds of regulations governing the establishment of new "extractive industries" — quarries and mines — mobile home and trailer park sites, scrap and junk yards and so on.

But the most important fact of all is that now there is a Plan, where before there was none, and it was this fact that the officials had to sell to area residents.

The selling was attempted on the basis of the safeguards for the rights of Erin Township residents incorporated in the plan. It was at first suggested by the officials that any change in the plan, for example a request by "an extractive industry" to locate in the area, would require an amendment to the plan. And further, that any such amendment would require a public meeting.

Only later did it emerge that such public meetings were at the discretion of the Township Council; they are not required by law. Moreover, only those directly affected by the location of a quarry — for example, those who live next to the site — were deemed to have a "discretionary consultative right" to a public meeting in relation to the required Plan amendment. And finally, in no sense were the comments of those residents directly affected and consulted to constitute a vote or a plebiscite affecting the acceptance or rejection of the amendment to the Plan.

The ultimate turn of the screw, as far as the power of residents is concerned, is that the entire Plan and its provisions are subject to approval by Queen's Park. In addition, any provincially operated utilities, such as Ontario Hydro, cannot be controlled or limited by the provisions of any municipally drafted and provincially approved Plan.

A far cry

This is a far cry from the "people power" movement that elected David Crombie of Toronto and suggests that the power of local people to affect their own affairs through local government depends on whether they are country or city dwellers.

There is strong irony here. A public meeting in Ward Six in Toronto would have to be about a highly explosive local issue to draw 700 people. The population of Ward Six undoubtedly far outstrips the population of Erin Township. And yet a public meeting "to explain the policies and provisions of the proposed Plan" pulled in 700 people from the Township.

Residents of Erin Township were given less than a month to present their written comments and objections to the Plan to the Township Clerk. Planners want the plan to be in effect by the end of this year.

Hopefully, before that, some means will have been found to solve Erin's very real dilemma as a municipality defined by one of the planners at the Hillsburgh meeting as "a creature of the provincial government."



This article, the second of a two-part series, discusses the current Canadian Labor Congress organizing drive among white collar workers. In the first article of the series last issue, the world of the white collar worker was explored.

by Virginia Smith

The old thirties "we shall not be moved" stridency is notably absent from the Canadian Labor Congress' current campaign to unionize Toronto's white collar workers. It's the seventies now, and the CLC's Association of Commercial and Technical Employees has launched its drive with a \$60,000 low-definition, soft-sell advertising campaign. Commuting secretaries and clerks are daily saluted with billboard, newspaper and radio greetings from Mary, the signed-up secretary, and Heather who's getting it all together.

With its white collar drive, announced last May and launched in Toronto this January, the Congress is venturing into a relatively new field, where unions are little known, and so it has tried to adapt its usual tactics to a novel situation. According to Art Kube, who is directing the ACTE campaign, 50% of all blue collar workers are organized, while only 12% of the nation's white collar workers belong to unions. Most unionized white collar workers are civil servants; private industry has been virtually untouched. Many office workers know unions only through their most notorious strikes, and ACTE organizers are attempting to dispel fears and explode old myths, as well as educate workers to the advantages of collective action.

ACTE is not expecting immediate, startling success in its new venture. The Congress has prepared it for a long, steady haul by allotting around \$400,000 this year to the white collar drive. The union is currently concentrating only on Toronto insurance companies, trust companies and finance companies, and banks, although some organizers are working in other areas.

At this point in the drive, no observer can accurately gauge its progress, simply because secrecy is essential to its success. Organizers cannot disclose how many employees they have signed up, or where they are concentrating their energies, for fear of provoking a strong counter-campaign from the target company. White collar employees contacted by the *Citizen* were reluctant to reveal their names or their companies. Some feared that they would be fired for showing an interest in the union. Right now it is possible only to point out broad trends and directions in the CLC drive.

The most important long term impact of the ACTE campaign may well arise simply from the interaction of large industrial unions with traditionally middle class workers. CLC and the white collar employee are, at the moment, like two strangers struggling to adjust to one another's peculiarities. The CLC is attempting to modify the attitudes of office worker and is, in the process, changing itself.

ACTE's advertising posters look more like blurbs for a social club than a workers' union, and, in fact, the Association has had calls from people who didn't realize they were contacting a union. One insurance company employee complains that the ad doesn't even include a phone number where the union can be reached.

Union literature attempts to calm fears about frequent strikes and points out that less than one percent of CLC affiliated white collar groups went on strike in 1972. Strikes among white collar groups are called a "remote exception." The literature emphasizes that union solidarity will not prevent aggressive employees from getting promotions. Seniority may control advancement in some manufacturing plants, but not in organized offices. The implication is that CLC's tone and procedure will change as it moves from the assembly line to the office.

Low profile

ACTE's low profile approach has so far been producing some results. The office has received about 700 phone calls from interested employees, and one phone call can result in the establishment of a long chain of contacts. The CLC's new style is apparently well adapted to its audience. Claire Booker, who was involved in an abortive attempt to organize the clerical and technical staff at the University of Toronto in 1970, says that unions "have to be more sophisticated in their approach to white collar work-

WHITE COLLAR UNIONS:

Canadian labor assaults a strange, new world



photo: Jack McLeod

The most important long-term impact of the ACTE campaign may well arise from the interaction of large industrial unions with traditionally middle-class white collar workers. The CLC and the white collar employees are, at the moment, like two strangers struggling to adjust to one another's peculiarities. But according to some business experts, white collar unionization is inevitable.

ers. You can't just ask everyone to talk in the Legion hall."

Arthur Riesley, Ontario director of the Canadian Union of Public Employees, which includes many white collar civil servants, says that CUPE's representatives have to use a lot more sophistication when dealing with office workers. "We now do things like bringing our organizers to colleges for four day sessions." Educated people are now joining labor unions, says Riesley, and the influx of more middle class types "is changing the approach of the labor movement."

The absorption of large numbers of white collar workers will ultimately affect much more than just the style of trade unions. Dr. Donald Wood, Director of Queen's University Industrial Relations Centre, told a CLC conference in 1971 that white collar unionism will challenge "the labour movement, geared historically mainly to blue collar workers, to modify its philosophy, structure, policies and approaches in order to accommodate the interests and needs of the rapidly expanding white-collar force." Political affiliation, for instance, may become a problem. "There is a great variety of white collar groups, differing greatly politically and ideologically. They may be interested in political action, but not political affiliation." An ACTE organizer says that the whole labor movement will be affected by the white collar drive. "The character of agreements will change, and many new things will be brought to the negotiating table."

If, on the other hand, the CLC fails to attract workers in the white collar sector, it faces the danger of growing irrelevance in Canadian economic life. In 1971, 44% of Canada's 8,500,000 workers were white collar, while only 30% were blue collar. The percentage of white collar workers has been rapidly

expanding. In 1961, the work force was 38% white collar; in 1921 it was only 25%. Wood warned conference delegates that "if the labor movement does not extend organization more broadly", into growing areas of the economy, "it is bound to lose much of the vitality that has been an important factor in past union growth and influence." Kube says that there is "a real need to rejuvenate the trade union movement, to bring in new ideas."

The stakes in the white collar drive are high, and its impact on Canadian economic life may be dramatic if it succeeds. The time seems to be ripe for large scale unionization of offices. The economic position of the white collar worker relative to the factory worker has been steadily worsening, and the office clerk now has little more to comfort him than his gentility. A clerk or typist in an insurance company starts at about \$75 a week. A unionized file clerk at City Hall, where CUPE is the bargaining agent, starts at \$100 a week. Unionized Toronto garbage collectors earn \$165 a week, after a probationary period, and enjoy considerably better fringe benefits than insurance company employees.

Office factories

The office employee can no longer count on pleasant surroundings as a compensation for poor pay. Many offices, in fact, more and more resemble factories. "Some offices are acres in area, and are full of machines," says Riesley. Most employees spend their days at boring and repetitive paper work, differing little from assembly line production.

Many banks and insurance companies are now introducing work measurement programs into their offices, a practice confined to factories until only a few years ago. In 1970, a New York consultant said that 75% of his work measurement jobs were in offices, while only

five years before, 75% of his work had been in factories. One Toronto insurance company employee says that her employer has softened his work measurement program with "a lot of high falutin' psychological talk, but it boils down to evaluating production performance." She insists that "most of the standards just can't be met." Three different employees left one job within a month, finding it impossible to cope with the production requirements.

The introduction of the computer has caused perhaps the biggest change in white collar job opportunities and expectations. The computer has "effectively destroyed the Horatio Alger lines of progression through the Company", says Kube. "The clerk's chances of passing through the computer areas are nil, and they're starting to realize that they'll be clerks all their lives." For many years, unions found it difficult to approach the white collar worker, simply because he thought "he could work his way up to the top." But automation has radically changed job opportunities, and upward mobility now depends a good deal more on education than on previous company experience.

The white collar sector of the work force is being rapidly proletarianized, in fact, if not in attitude, and ACTE hopes that it is ready for collective action to improve its situation. But ingrained attitudes die hard, and many office employees are loathe to adopt a way of life they associate with lunch pails, time clocks and lock-outs. It will probably take many months of discussion before large numbers of office workers are ready to sign up with the union. Some organizers call the process education; but one ACTE organizer says that his job is not so much education as knocking down myths that keep people from joining unions.

One deterrent to rapid unionizing is fear — the employees fear of being dismissed, of losing the little security he has managed to build. One insurance company employee says that she's "sure that management would find a way to dismiss a union organizer." She's been trying to get a group of women together just to talk, but she "can't get them to come, because they're terrified they'll lose their jobs." Another woman wanted to organize her investment office, but "it was absolutely guaranteed that I'd get the axe." Ontario labor laws forbid discrimination against employees because of union membership, but some employees seem to feel that the law offers them little real protection.

Many employees fear the union even more than they fear their employers. A clerk at a library where a CUPE local is being organized says that "there's a big scare like the red scare. There's no logic to it." When the woman at the investment house talked unions, a lot of her fellow workers, even women who had husbands in unions, labelled the movement "socialism." "There was a nebulous fear that I didn't quite understand," she says. "It would take some kind of big crisis before the union could win." Claire Booker says that unions have to make office workers "realize that they're not getting into some kind of gangster infested organization."

Alien force

Some employees see the union as a powerful alien force — not an organization of us, but an authoritarian *them*, an even more frightening *them* than the management. The investment office worker says that "people were afraid that the union would be too powerful. They couldn't see that they'd be part of it, that they could control it." A labor spokesman at the Toronto *Star* reports

that some *Star* employees see the union the way many citizens see government, as something beyond their control.

One insurance company employee who is trying to interest his fellow workers in the union has encountered the same fear, but considers it an appropriate response to past union activities. "People in white collar jobs see unions as money grubbing, with no social conscience. They see that unions are greedy and that they are controlled from above. They always ask if we will run the union or if the union will run us," and he can't really come up with a satisfactory reply.

Some employees who are managing to move ahead see the union as an obstacle to personal success. A middle aged woman who works for a small consultants' firm says that "It's been my experience that you can move up. You make your own life." She admits that "maybe this rule doesn't hold true today. But most people in the offices are unskilled, and you can't just expect the company you're working for to improve your lot. All you have to do is get yourself some kind of training." If I were a young girl, I would do my best to go to night school."

Another employee who is moving through the ranks of his insurance company says that he "doesn't think that unions enjoy enough flexibility to cater to certain needs of non-average employees." A uniform salary increase is "not fair to the employee who does work hard." Unions "may kill incentive and prevent rightful recognition." He thinks that the people in the steno pools "are people who enjoy typing every day. Those who don't like it will leave." Those who do "will be contented with a salary increase from year to year, but the company would do this in any case," without a union.

Many of the girls in the steno pools who enjoy typing all day respond to their situations exactly as predicted — by leaving their jobs. Right now, most employees would rather switch than fight, and they do so frequently. Employee turnover in insurance companies ranges from 30% to 35% a year. Insurance company workers are like "migrant laborers", says one ACTE organizer. "Some people under age 30 have worked for four or five different insurance companies."

Others at the bottom of the white collar scale seem apathetic or resigned to their positions. In some cases, office workers have been so dulled by their "boring, stupefying jobs", says Kube, that they can't respond to the possibility of a better life. One organizer is appalled that "they're so servile. It isn't clear to them that they should be paid more." She recalled a worker who thought that "\$75 is all I'm worth."

Computer response

The organizers were initially surprised that the drive elicited a strong positive response from middle management, from "new middle managers who may be forced out by computers." But they have also discovered the depth of apathy and despondency among people on the bottom. "It's hard for them to start thinking of organizing."

One middle-aged insurance company employee, who has dead-ended in a senior clerk's job, attributes resistance to unions not only to resignation and inertia, but to the "lack of class consciousness among white collar workers. They don't feel that they are part of a group. They feel that they are individuals. Factory workers at least feel that they're united, but individuals are completely isolated in offices." Office employees, for instance, are discouraged from discussing their salaries with each other. It's considered a private deal between the employee and the company. "There's no sense of unity, and they don't know that they're being isolated in purpose."

This isolation complicates the union's already difficult job. "Most employees never meet after work," says one ACTE organizer. "They only know about ten people in the company, and not that well." Lasting friendships don't often develop in companies with such a high rate of turnover. ACTE has to depend on its company contacts to supply it with the names of other employees, and it may take several months even to find out who works in the company.

Most lower echelon white collar workers are, of course, women. Women fill the typing pools, take the dictation, peck away at the keypunch machines.

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Young People's Theatre

by Sandra Souchotte

"Theatre is fun," says Pat Patterson, co-creator of *The Dandy Lion* — now playing at the St. Lawrence Towne Hall — and a 20-year veteran of entertainment for children. This seems to be the operating rule-of-thumb for Pat and all those connected with Toronto's Young People's Theatre, and it is a premise instilled into the productions which make their way into schools in Toronto and all parts of Ontario.

Young People's Theatre was founded by Susan Rubes in 1966 and was incorporated as a non-profit organization which planned to provide the best in professional entertainment for children and students. As well as being fun, Rubes says that "theatre can teach; it can stimulate, enrich and entertain, and at its best it does all these things." *Cyclone Jack*, a play for grades seven and eight currently being presented in Toronto schools by the YPT, does all of these things.

Written by Carol Bolt and directed by Timothy Bond, *Cyclone Jack* is a musical play set in the early part of this century. It is based on the life and times of Tom Longboat, a famous marathon runner from Brantford, Ontario. Besides having the attractions of a sports story, a rock-musical and a real-life Canadian hero, *Cyclone Jack* is structured to be played in a gym, incorporating the floor space where the audience is seated into the action. This involvement opportunity is featured in all the plays taken into the schools.

The play opens with the crack of a starter's pistol and the runners, entering from outside the gym, begin a marathon race around the spectators. Backed up by pre-recorded rock music written for the play and a narrator, who gives a running commentary on the highlights of the action, Jack sustains the attention initiated by its explosive opening. The celebratory dance of the play's finale includes an invitation for the youngsters to participate, to which at least one audience immediately responded.

Craft of entertainment

As Patterson points out, a play for children works if it applies the craft of entertainment brought to any successful theatre. The same attention must be paid to creating a character, sustaining a mood or milking a laugh. The only necessary condescension to children, especially the younger ones, is an awareness of their short attention span, which means that a balance must be maintained between keeping things moving and out-pacing the audience. Involvement often helps not only maintain interest but also develops the action. Another feature of these productions which tightens up the theatrical awareness of the children is the informal exchange of ideas following each performance. The questions from the audience of *Cyclone Jack* probed a range of areas, from incidents in the play to technical effects, problems of physical construction and dismantlement and the job of the actors.

Besides *Cyclone Jack*, the present YPT season includes *Tell A Tale*, for kindergarten to grade three children, and *Good Lord* for grades four to six. *Tell A Tale* is a modern-day presentation of favourite children's tales using contemporary theatre techniques. *Good Lord*, using the same improvisational techniques, attaches contemporary vernacular to Biblical stories such as Cain and Abel, Adam and Eve and Noah's Ark. Two plays, *Transformations* and *Waiting For Lefty*, geared to attract a grades nine to thirteen age group, are being performed in High Schools.

Sponsorship for YPT enterprise includes grants from Metropolitan Toronto, the Province of Ontario Council for the Arts and the Canada Council. Prologue to the Performing Arts acts as an important liaison between Boards of Education and the several performing companies who present the shows. They subsidize performances in Toronto schools and later in the season take these and other cultural companies into schools all over Ontario. Last year the YPT performed within 47 different school boards — a total of 602 different performances. And this season Prologue will have 731 performances for over 50 school boards.

In addition to this program which goes out to schools, YPT is responsible for the children's theatre productions currently in operation at the St. Lawrence Towne Hall. Most Torontonians are familiar with *The Dandy Lion*, playing until March 24th; *Babar*, performed by the Toronto Dance Theatre, is another feature presentation on stage Monday to Friday. Busloads of excited children arrive each morning for the ten o'clock show, and they too are given a chance to express their views at the close of the play. These younger theatre-goers proved to be uninhibited and discriminating critics of the performance which I attended. "Why didn't King Babar's new bride throw the flowers after the wedding?" asked one child. "Shouldn't the hunter have jolted when he shot the rifle?" queried another. Apart from these questions from the television verité indoctrinated segment of the audience, there were questions about effects and the actors. Young People's Theatre generated such decisive interest in theatre that this young audience was already demanding bigger and better.

The work and enthusiasm generated by the Young People's Theatre organization is a vastly important one to Toronto's continued theatrical improvement, and has proven to be one of the most communicative of Toronto's arts. Young People's Theatre in the 1971-72 season presented 12 performing companies. These companies performed for over 400,000 youngsters in 172 Ontario towns, employing 62 artists. The wide-ranging program of the 1972-73 season promises to equal and better these impressive statistics. But not content to rest on its laurels, YPT is already moving into unexplored new situations. A company of young actors are presently working with Michel Gelinis to create a musical play in French. It will be written for grades seven and eight, using the French vocabulary taught in Public Schools. The YPT may well be one of our most significant theatrical phenomenon, and it's all done in the name of fun.

Brussels Sprouts

by David McCaughna

The news of the problems plaguing the Factory Theatre Lab, and of its possible demise in the near future, has cast a pall over local theatre. If this theatre, such a vital part of the Toronto scene, can succumb, are any of the others invulnerable? Somehow the news seems to symbolize the end of the so-called Toronto theatre 'Renaissance' which reached full-flower last year; this year has only seen a couple of note-worthy productions.

With the Factory notice, due to a lost grant because of a silly squabble with Actors' Equity, the bubble has burst. It all really began with the Factory and Theatre Passe Muraille in 1970, and the Factory, under Ken Gass' hand, took an especially energetic concern in the Canadian play. A list of playwrights who have had productions mounted there is now virtually a *Who's Who* of New Canadian Theatre — David Freeman, Herschel Harding, Larry Fineberg, Michael Hollinsworth, Louis del Grande and George F. Walker, to name only a few. Walker's new play, *Baghdad Saloon*, which the grapevine reports is an epic, will probably turn out to be the Factory's swansong.

In an attempt to raise some much needed cash, the Factory has revived one of its successes from last season. *Brussels Sprouts*, directed by Stephen Katz last year, is now playing at the Central Library Theatre in a new production by Martin Kinch. One recalls *Brussels Sprouts* as a charming, witty play with three very touching, memorable characters and a sense of magic. The play concerns two travelling American boys on a footloose journey through Europe who find themselves, homesick and fed-up, in a Brussels hotel room on a dreary rainy day. They have a casual physical relationship going for them and mutual dependence on one another. When their world is visited by



photo: Phil Lapides

Patti Oatman, David Rothberg, Allan J. Harmon: "Brussels Sprouts"

a Charlotte, a mysterious girl who pops in, they eagerly accommodate a menage a trois, and when she departs just as abruptly, their world is a little duller.

The current Kinch production has done away with the sense of magic that was such a delightful ingredient last year. This is a gritty, down-to-earth production, and the play seems like a weaker piece; it becomes slight. Much of the humour is lost, and the first act is now played almost entirely in the nude, which is certainly one way of bringing loot into the empty Factory coffers, but seems unnecessary and forced. The new production has dropped the "curtain raiser", though, an irritating addenda to last season's production.

The new cast fits in with the deflated production. As we watch, we pine for last year's endearing threesome. Patti Oatman, as the girl, is plain and barely interesting; the two men, David Rothberg and Allan J. Harmon, are better, but there is a spark missing.

In spite of this disappointing revival of *Brussels Sprouts*, one hopes that some miracle will save the Factory, and that Ken Gass and his crew can continue that work which has already made such an enormous addition to the state of theatre in this country.

Jest Society

by Philip Marchand

The five members of The Jest Society attempt a comedy somewhat more creative and involving than the motor hysteria and somnambulist's routines which are the staples of that comedy we all know and love from watching North American TV. Their sketches are either partly or wholly improvisational; some, presented in the second half of the program, are improvised from suggestions taken from the audience before the intermission. They all aim, at least, for freshness and spontaneity, as well as for Canadian Content. It's a most exacting goal to aim for, but freshness and spontaneity are the only possible justification for presenting comedy revues on stage, in this age of canned hilarity.

Because they do manage to be fresh and spontaneous, because of their sheer bravery in openly looking to the audience for support and responsiveness, The Jest Society creates a comedy which, in some way, rewards the audience. Mind you, this is not Congreve, or even *Laugh In*. None of the jokes could possibly survive print. They even have a predilection for bad puns, disturbing to the psychic equanimity of the sen-

sitive critic. Still, the audience is caught up in the on-going effort on stage to create the comedy they are sitting back and watching — and this involvement, which also contains an element of tension, intensifies whatever effects come out of that comedy.

This intensification was clearly at work in the one sketch which was the highlight of the evening I attended, a version of *Under Attack* with Dave Broadfoot, the veteran comic, fielding

questions from the audience. His agility under pressure was as pleasurable to see as superb and unrehearsed grace from someone on the dance floor.

The company itself of The Jest Society, however, was not so completely reliable in maintaining such agility. The over-all results of the evening, audience involvement or no, remain highly uneven. Luba Goy, for instance, sole female in the five person company, has

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EXHIBITS

'Ksan

At a time when the native skills are disappearing among the Indian tribes of North America the village of 'Ksan in northern British Columbia is the scene of an amazing reversal. Here a group of Gitskan and Carrier Indians are carrying on the task of preserving their artistic heritage. Northwest Coast Indian art being produced at the village equals and even goes beyond the traditional standards of excellence. Aware of the need to project the arts and crafts of their rich past into the present they have

mounted an exhibition, *Ksan: Breath of Our Grandfathers*, which stunningly expresses their desire to preserve their heritage. The exhibit includes intricately designed masks, totems, rattles, wood carvings and button blankets.

The exhibit was originally scheduled for the Royal Ontario Museum but has been detoured to the Central Library because a booking conflict prevented the ROM from showing it. Admission is free; 'Ksan is on display until April 15. D. Mc.

(continued from page 9)

a genuine comic versatility, as evidenced in her portrayal of the Queen answering her phone with "I listen to CHUM", and a female chauvinist job interviewer. Yet it is hard to understand her lapse, say, in doing Margaret Trudeau as a giddy and feeble-minded little girl. And improvisation in general is evidently not her forte. Her Irish character keeps interjecting "Jesus Mary and Joseph", and her Jewish character is forced to fill out her lines with "Listen, I'm tellin' ya" to the point of distraction.

Still, nothing is as unrewarding as keeping a balance sheet of risible and non-risible jokes, flat routines and lively routines, in a revue such as this, which has enough good moments to keep the audience warmed up and a pace swift enough to allow the bad moments to pass unnoticed and forgiven.

Chekhov

Classical Stage Productions is presenting two short comedies by Anton Chekhov at the Colonnade Theatre. Both were written during the first years of his maturity as a writer — *The Bear*, which dates from 1888, followed by *A Jubilee* also called "The Anniversary", written in 1891.

Anthony Parr is exceedingly droll as Stepanovich Smirov, the creditor-landowner of the first work, and quite a bear he is, with a bearish rustle in his throat, and a snarling attempt at intimidation of the comely young widow, Ivanovna Popova, played by Pauline Carey.

The one act play is set in the quaint drawing room of Madame Popova's country house, where she is in her seventh month of mourning her dead husband. Peter Sturgess is Looka, her quivering man-servant, who urges the widow to discard her mourning raiment and take note of the gallant officers in a nearby encampment. She swears to remain ever faithful to her cad of a husband, who had mistreated and deceived her. But Smirnov's raucous demands for repayment of 1,200 rubles owed him by Mr. Popova drives her from despair

and into a rage at the Bear's impudent smugness and haughtiness. Chekhov is gently reproving of the masculine ego, and the Bear roars "not being a woman, I'm used to saying what I think!", while the stubborn lady matches his ferocity in argument.

The two agree to a duel, and Smirnov is glad to grant the lady equality in order to blow her brains out. But the plucky widow has captured the Bear's fancy, and he falls in love with her. The matters of the duel, his credit demand and the widow's period of mourning are resolved.

In *A Jubilee*, Parr plays Andryeevich Shipoochin, a foppish and successful bank chairman, and he is laughably convincing as the fussy recipient of a reward for 15 years' service. Peter Sturgess assumes a pouting and comically dignified air as Nikolayevich Hirin, Shipoochin's bookkeeper and right hand essential. Carey returns as a toothless old woman, Fiodorovna Merchootkina, and is riotously funny in her solicitations to the bank chairman to assist her in recovering her husband's lost wages and job.

Susan Horton provides the evening's high light as Tatiana, Shipoochin's wife. She is made ridiculously up into a caricature of loveliness, and her irrepressible chatter and flirting meddlesomeness are hilarious.

Again Chekhov lightly gibes the masculine propensity toward chauvinism. Hirin, who is something of a woman-hater, is apprehensive of having women around at all. He is mortified as the two females manage to bespoil Shipoochin's celebration when the delegation arrives to honour the chairman. The office is found to be in a chaos of feminine machination, and Shipoochin is undone.

Alex Nagy's Victorian drawing room set of *The Bear* is rearranged into a typical waiting office for *A Jubilee*. Melisa Becker's authentic period costumes lend an air of Czarist pomposity, as does M. Bucil's tearjerking background music for "The Bear".

Adolf Toman directs the two pieces and skillfully stages them with full farcical effect.

Black Theatre

Black Theatre Canada, Toronto's newest small theatre company, will present its first venture, the Buffalo Black Drama Workshop's production of *Who's Got His Own*, Saturday, March 24, at the Unitarian Church, 175 St. Clair Avenue West, at 8:30 p.m. The play, by Ron Milner, about the impact of the father's death on a black family, recently completed a successful run in Buffalo.

Black Theatre Canada hopes to develop a program which will create greater opportunities for black writers, actors and theatre people in Toronto. "While the city's black population has increased enormously in the past decade," say the projects founders, "there has been little evidence of this in cultural activities."

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DANCE

Toronto Dance Theatre

by Steven Sokoloff

The Toronto Dance Theatre has the potential to be a very excellent company. At present, though some of its members are excellent and some of their numbers are excellent, it is only good. What it lacks is a distinct identity, an identity beyond Martha Graham. Many of the numbers presented in the Thursday evening concert at Hart House Theatre seemed like series of Graham exercises without vigorous enough ideas or strong enough themes to tie them together, shapes without substance. It seems to me that movement must come from within the dancer to have substance. If it doesn't, it becomes a pose, which can be beautiful in itself but does not go beyond itself, does not express more than itself.

The second piece, *Duet from the Baroque*, illustrated this point. It was visually exciting, well danced, especially by Barry Smith. The virtuosity of both dancers was impressive, but the impression was momentary.

The first piece, *Untitled*, left one with a similar impression.

In the third number, *Study for a Song in the Distance*, the dancers' sensual movements tended to be unpleasantly jarring because the electronic background music prepared one for something very mechanical.

The Figure in the Pit was well danced, but it wasn't Poe. There was no fear or sense of being trapped and alone, just a group of women dancing, without apparent reason, before a prone man.

And *Los Sencillos*, despite the costumes, wasn't Spanish.

Certain individual dancers stood out. Smith was dynamic and graceful. Kathryn Brown, in *Untitled*, moved with a beautifully fluid style. Merle Salsberg, in *Study for a Song in the Distance* and *Los Sencillos*, was strong and radiated a joy of dancing. Her smile in the last section of *Los Sencillos*, which was well choreographed by Patricia Beatty, was magnetic.

This may seem like too much negative criticism for what I've called a good company. Perhaps it is. Dance in Toronto should be promoted. But if the Toronto Dance Theatre is to be an excellent company rather than merely a good one, it must dance before critical audiences. Dancing in a vacuum means not improving, and it would be a shame if our only resident modern dance company didn't use fully the potential it has.

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MUSIC

Jesse Winchester

by Jon Caulfield

Jesse Winchester doesn't really want to be a rock star, but he earns his livelihood playing music, and every so often musicians have to go on tour. Winchester's one-night stand in Convocation Hall at the University of Toronto last week, his first performance in Toronto since he played with the Band at Massey Hall three years ago, was a humble affair. Ordinarily when someone's latest record is billed in *Rolling Stone* as a biggie of the year, as Winchester's late-1972 album was, the show biz machine grinds into high gear, and high gear in rock is pretty far out.

High gear in Toronto is Maple Leaf Gardens, a truly awful place for music, but the only hall in town which can carry the price some big bands charge for a show. Winchester probably couldn't even fill Massey Hall at ordinary ticket prices, not without a well-managed grease campaign fronting him at any rate. *Rolling Stone* and a faithful following of fans may love him, but he's not all that well-known because he hasn't competed on the commercial rock market.

The extent to which he can do this is somewhat limited because he is a draft-dodger and can't venture personally into Yankeeland. But he hasn't bothered with promoting his music, such as he could, from the relative safety of Montreal, where he has been living since 1967. When he decided to play some shows to earn some money this winter, he called up people like a U. of T. student council administrator, said he'd like to do a gig and asked if it could be arranged. This is a little unusual in the rock business in which tours are usually carefully plotted campaigns with at least a couple of layers of record company promo men and personal attendants between the show producer and the star.

The concert attracted 1,300 people at the rather shocking — for the rock show fan, at any rate — price of \$1.50 a head.



Jesse Winchester

It was not a tight show; Winchester and his back-up band, the Wallbangers, didn't over-exert themselves; everybody took it easy. But Jesse is a fine musician who writes good songs, and it was a fine concert. He's a versatile performer. During one set he sang alone playing acoustic guitar; during the second, with the band, he started on piano and finished, rocking and rolling, on electric guitar.

The high point of the evening may have been a ditty called *Jesus Christ Was A Teenager Too*, complete with standard fifties teenage dirge melody and Dion and the Belmonts-style alternating lead and back-up vocal by Jesse. His romantic songs, most of them familiar from his albums, were lovely and lyrical. Jesse's stuff is a funny mix of material he concentrated on some years

ago when he did aspire to be a big-time rocker and bitch guitar player, and of quiet, romantic music which he seems to write more of as he gets older. It's a mix which matches well with the tastes of some of his older fans, once hardened rockers, now maybe a little more disposed to more relaxed music.

It's a loss to music that Jesse isn't a full-time professional. If he put some time into orchestrating a concert act, it would be one of the best in the business.

Jesse's two albums are both tight, professional jobs. *3rd Down and 110 To Go*, the more recent, features more of his gentler and sunnier later music. *Jesse Winchester*, two years old, which features Toronto's own and the Band's Robbie Robertson, who helped "discover" Jesse, is younger and harder-edged.

MOVIES

Space-time movies

by Natalie Edwards

It is not immediately apparent what "A", the time-doubled and doubtful heroine of Resnais' *Last Year at Marienbad*, has in common with ebullient Barbra Streisand's hypnotized Brooklynite who finds another self in the elegance of Regency England in Minelli's *On A Clear Day You Can See Forever*. Both are dual personalities anchored ambiguously in time.

Likewise, the auto deaths in Losey's *Accident* and Olmi's *One Fine Day* have something in common. Both shift the meaning of time and suddenly clarify these jolting, critical moments in the lives of the movies' characters.

It is less clear what parallel exists between *Performance*, a movie which sabotages sanity, in which perspective, reality, sex and character all swirl in vaporous time, and Resnais' *Je t'aime, je t'aime* in which a suicidal hero donates himself to a futuristic experiment and enters a terrifying vortex of time.

It's like a game, to think of movies you'd like to see in a selection of film experiments with space and time. Since Alain Resnais, 14 years ago, flabbergasted viewers with his first major exploitation of time in *Hiroshima, Mon Amour*, the subject has still only tentatively been tip-toeing through the

movies. Generally, conventional theatrical time, sequential, though often with bracketed this-is-a-dream, this-is-the-past, episodes, and set in identifiable locales, has been customary at the movies.

Yet of all the arts, probably film is the best equipped to probe time and space. Sculptors build frames to identify the space within, draw chalk lines on gallery floors to indicate conceptual areas — perplexing patrons who never know when they're standing in a work of art — musicians endlessly manoeuvre time, painters detail surrealistic landscapes. The arts tend to try to tackle our chief mysteries, and space and time are mysteries we apparently want to understand today. They seem beyond our language and known world, and surreal approaches become inevitable.

Actually, everything about film seems surreal. On the screen, size, speed, locale and time are limited only by imagination. You zip through Kubrick's magic curtain in *2001* into times unidentifiable and inexpressible, or plop back into the era of Pasolini's *Decameron* with ease and delight. Excruciating mini-seconds of horror can be lengthened; quickly consumed moments of joy abbreviated; pasts, present, future, dreams and reality mixed; anything seems possible.

One of the main problems is how to

let the audience know what's going on. If the audience squirms and sighs, and hoarsely whispers to one another, "Has that happened?", "Is it now?", "Were they then?", "Is she real?", the experiment has failed.

It will be interesting to see how much of an audience is drawn to Bob Huber's series of 11 space-time movies at the Revue Repertory Cinema. They are a potpourri in which the common ingredients are film attempts to reach into other spaces than well-established film methods usually describe, or to explore, or to identify time by its meanings and effects.

Huber has included the films mentioned, plus Nicolas Roeg's *Walkabout*, a conventional anthropology lesson in which a civilized miss meets the immemorial past of Australia in the person of a young Aborigine male undergoing his "walkabout". Kazan's *The Arrangement* and Losey's *The Go-Between* are also included, perhaps because of tense-shifting, or the effort, not necessarily successful, to tell a story with a nod to what Resnais calls "mental time."

The Revue, at 400 Roncesvalles, is a comfortable old thirties theatre, long, dark and oblong, with a lobby where the intermission goodies include hot apple cider and health foods, and where the pushpin board often offers serious movie information. Real buff stuff.

It's less than half an hour from midtown, three blocks south of the Dundas West stop on the Bloor subway, and the tickets are \$1.50 for each film, a bargain for the city film fan.

The Space-Time Movies start March 27 with Resnais' now classic *Hiroshima, Mon Amour*; March 28, *Petulia*; 29, *On A Clear Day You Can See Forever*; 30, *Last Year at Marienbad*; 31, *Performance*; April 1, *Walkabout*; 2, *Accident*; 3, *The Arrangement*; 4, 5 and 6, *Je t'aime, je t'aime*; 6 and 7, *The Go-Between*; 8, *One Fine Day*. Phone 531-9959 for a schedule.

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THURSDAY, MARCH 22

8 p.m. — The Annex Ratepayers' Association Board of Directors meets at Huron Street School. Open to members and interested public.

8:30 p.m. — Pauline opens at Theatre Passe Muraille, 11 Trinity Square. Runs indefinitely. Call 366-3376.

FRIDAY MARCH 23

all day — Torex '73, Canada's largest coin and stamp show, opens for three-day meeting at The Holiday Inn, behind City Hall. A natural for collecting buffs. 75 cent admission daily or \$2 for three days.

all day — The Shaw-Remington Gallery presents Neil Newton photographs — Durham Country: People and Countryside. 20 Birch Avenue, until March 30.

all day — Gallery Seventy Six presents paintings by Jim Fraser. Until April 1 at 76 McCaul Street.

all day — Canadian Guild of Potters presents Garden Show. 100 Avenue Road.

1:30 p.m. — Global Village Theatre presents Nuts and Bolts and Rusty Things, a musical song-story which appeals to children of all ages. Tuesdays to Saturdays until April 21. All seats: \$1.00. Reservations 964-0035.

1:30 p.m. — Reluctant Dragon, a musical for children, is on daily at Actors' Theatre, 390 Dupont Street. call 923-1515 for information and reservations.

8 p.m. — Kingdoms of Spirit in Hesse, Blake and Jung. A lecture by June Singer, presented by the Claremont Centre at the Medical Sciences Auditorium, University of Toronto. Admission \$3.00.

8:30 p.m. — The Big Apple, a musical play, is presented at Global Village Theatre. Tuesdays to Saturdays until April 14. Reservations 964-0035.

8:30 p.m. — Theatre Q Company presents The Beaux' Stratagem. At Palmerston Library Theatre, Palmerston north of Bloor. Again March 24, 29, 30, 31. Tickets \$1.50 and \$2.50. 789-4841.

9 p.m. — The Jest Society and Dave Broadfoot, a new comedy coupling, are back at the Poor Alex. Runs indefinitely, Wednesday through Saturdays. 920-8373. Admission \$3 and \$4.

SATURDAY, MARCH 24

all day — the The Innuite Gallery of Eskimo Art presents an exhibition of sculpture in white stone by Aldamie of Cape Dorset. Until April 7. 30 Avenue Road.

the citizen calendar

culture/politics/community events

8:30 p.m. — Black Theatre Canada presents Buffalo Black Drama workshop in Who's Got His Own by Ron Milner. Directed by Ed Smith. Unitarian Church, 175 St. Clair Avenue West. Adults \$2.50, Students \$1.00. 920-3498.

SUNDAY, MARCH 25

11 a.m. — Urjo Kareda, drama critic, speaks on his recent trip to Europe at the First Unitarian Congregation, 175 St. Clair Avenue West. All welcome.

2 p.m. — St. Lawrence Centre presents a panel on Who Should Survive?, another look at the abortion dispute from the Right to Life Association. Free. 27 Front Street East.

7 p.m. — The Toronto Waffle Education Committee's course on the Political Economy of Canada continues with Jim Laxer on Canadian Culture and Society. Discussion follows. \$1.50 admission. Room N 201, O.I.S.E., 252 Bloor Street West at St. George Subway. Information 651-6709.

8:30 p.m. — Actors' Theatre presents JMC Hearbeat with John Mills-Cockell and friends. Adults \$2.50; Students \$2.00. 390 Dupont Street. 923-1515.

8:30 p.m. — Tarragon Theatre presents Gifts, a Du Maurier one-act play. Until April 22. 30 Bridgeman Avenue. Reservations 531-1827.

MONDAY, MARCH 26

8 p.m. — Andre Laurin, president of the United Workers Savings Union of Quebec City, talks about the revolutionary new credit union which he has pioneered in Quebec. A must discussion for co-op, union, consumer and socialist oriented people. In Cumberland Room, International Student Centre, 33 St. George Street. 928-2638.

WEDNESDAY, MARCH 28

7 p.m. — The Royal Ontario Museum presents the best of the National Film Board. Tonight: 180 is Max, Metadata, Ballet Adagio, Nell and Fred and Street Musique. Free in the ROM Theatre, Avenue Road and Bloor.

8 p.m. — East Toronto Social Planning Council presents a discussion on Helping The Emotionally Disturbed Child In The School. At Jones Avenue Branch Library, Jones and Dundas Street East. All welcome.

8 p.m. — Ed Emshwiller, the film maker and practioner of other art forms, discusses his new film Choice Chance Woman Dance and some of his recent work on colour videotape at the Art Gallery of Ontario. Free with the regular gallery admission of 25 cents. Dundas Street West.

THURSDAY, MARCH 29

noon — Noon on the Square discussion meeting features the controversial Mayor of North York Mel Lastman. It's at Holy Trinity Church, 10 Trinity Square, two blocks south of Dundas off of Yonge. Refreshments available.

noon — Fiona Nelson, the talkative and dynamic school trustee, is the guest at the Noon on the Square discussion meeting. Refreshment available. At Holy Trinity Church, 10 Trinity Square, two block south of Dundas off of Yonge.

6 to 10 p.m. — Third annual print sale and exhibition of student work at the Photographic Arts Centre, 122 Bond Street. Again on Friday and all day Saturday until 6 p.m.

8:30 p.m. — The Royal Ontario Museum presents Sir John Wolfenden on Youth and Culture, part of Society and Culture series. Free in the Museum Theatre, Avenue Road and Bloor.

8:30 p.m. — the preview of Turtle Songs is on at Tarragon Theatre. It plays until April 22. 30 Bridgeman Avenue. Reservations 531-1827.

8:30 p.m. — CanadaProm presents Great Young Artists. Tonight: Leslie Kinton, Pianist in a Beethoven concert. At Metropolitan Toronto Music Library, 559 Avenue Road at St. Clair. Tickets \$2.00. 921-1811.

8:30 p.m. — Films about women series — Her Story — continues with films on Victims: Mrs. Case and Edna, the Inebriate Woman. Coffee and informal discussion follows films. At Toronto Public Libraries Learning Resources Centre, 666 Eglinton Avenue West. 787-4595. All welcome. Free.

FRIDAY, MARCH 30

8 p.m. — Opening public meeting of three-day conference on The Worker in Spain Today. Speakers: Spainards engaged in the struggle for free trade unions and human rights. At O.I.S.E., 252 Bloor Street West. Conference continues over weekend.

SATURDAY, MARCH 31

all day — The Innuite Gallery of Eskimo Art presents Pangnirtung prints, a new community showing. Until April 14. 30 Avenue Road.

SUNDAY, APRIL 1

11 a.m. — John Hearn, writer, speaks on Existentialism and Unitarian religion at First Unitarian Congregation, 175 St. Clair Avenue West. All welcome.

7:30 p.m. — Choirs of Bloor Street and Eastminister United Churchs present Mass in B minor at Bloor Street United Church, 300 Bloor Street West at Huron Street.

7 p.m. — The Toronto Waffle Education Committee's course on the Political Economy of Canada continues with Robin Matthews on Canadian Manufacturing and U.S. Trade Policy. Discussion follows. \$1.50 admission. Room N 201, O.I.S.E., 252 Bloor Street West at St. George Subway. Information 651-6709.

MONDAY, APRIL 2

6:30 p.m. — St. Paul's Federal Progressive Conservative Association Annual Meeting and nomination convention. Harvey Wallbangers Restaurant, 204 Bloor St. West. Informal dinner and at 8 p.m. meeting and nomination starts. Guest Speaker: Gordon Fairweather, party Justice critic. All welcome. details: Mary Maloney 485-0504.

THURSDAY, APRIL 5

8:30 p.m. — Films about women series — Her Story — continues with films on conditioning: Anything You Want To Be, Girl to Woman, and Growing Up Female. Coffee and informal discussion follow films. At Toronto Public Libraries Learning Resources Centre, 666 Eglinton Avenue West. 787-4595. Free.

8:30 p.m. — The Royal Ontario Museum presents David P. Silcox on Universities and Culture, part of Society and Culture series. Free in the Museum Theatre, Avenue Road and Bloor.

FRIDAY, APRIL 6

8:30 p.m. — St. John Passion by J. S. Bach performed in the original German by the Concord singers with the Concord Series Orchestra. At St. Anne's Anglican Church, Gladstone Ave. Admission \$3.50, Students \$2.50 at the door. Advance bookings at 50 cents reduction, International Music Sales, 32 Avenue Rd., 920-3118.