

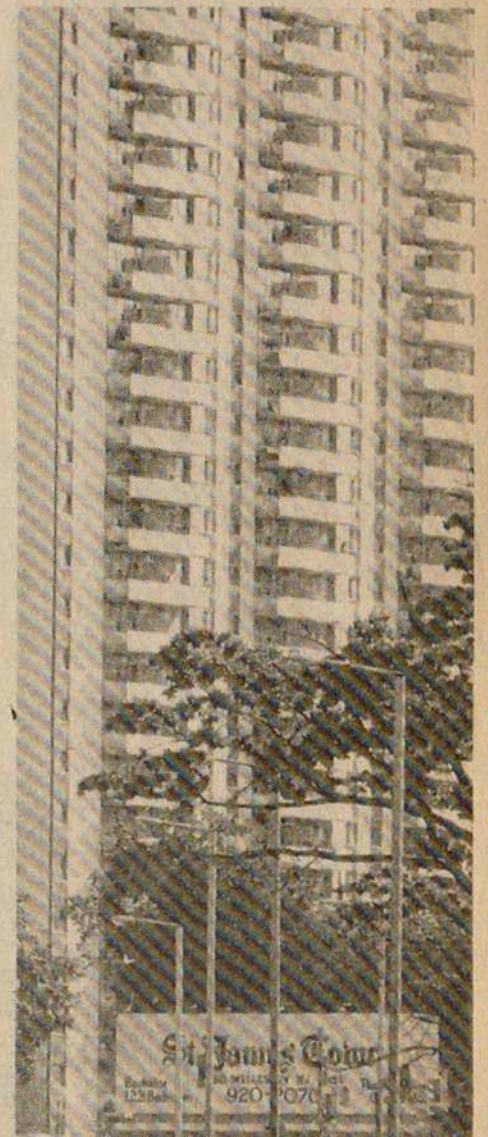
toronto citizen

MIDTOWN'S COMMUNITY NEWSPAPER

25¢



St. James Town: big money vs. Toronto— 15 bitter years



photos: Phil Lapidis

Reid Scott & Ron Atkey:

A tory red and a red Tory—
politicians on the move.

CITIZEN DIARY

THE TENANTS OF 1525-1529 Bathurst Street, buildings which York Mayor Phil White describes as having "the worst conditions I have seen in any apartment building in the borough", have organized in support of a list of demands of their landlord, Zeidner Investments. The tenants want several maintenance and renovation jobs done — for example, garbage and dirt cleaned out of hallways, yards and other public areas; broken windows fixed; exposed wiring replaced; incinerators which borough inspectors have described as fire hazards repaired.

The initial reaction of the landlord's representatives was to harangue tenants' representatives at a meeting May 28. A May 30 meeting attended by several tenants voted to withhold rents due at the beginning of June pending successful negotiation to evict the two tenants who it was said were the "ringleaders" of the strike, and another 10% supported the strike but were unable to take part — because their rents were not due till mid-month, because they are on welfare or for other reasons.

On May 31 the landlord attempted to evict the two tenants whom it was said were the "ringleaders" of the strike. On the same day at least one tenant was threatened by a landlord's representative with physical assault if he failed to pay his rent. On June 1 another meeting was held, this time between the tenants' representatives and the landlord's lawyer, Marvin Horowitz.

The discussion went somewhat better than the first session, and on June 6 the tenants paid their June rent in response to the landlord's commitment to do the required work and his withdrawal of the May 31 eviction notice. The tenants plan to meet June 25 to hear the reports of monitors whose job it will have been to check up on whether the landlord is keeping his word; at that time they will decide whether to embark on a more serious rent strike in July.

ALDERMAN KARL JAFFARY says that he does not plan to campaign actively for the leadership of the Ontario New Democratic Party, and certainly not while Stephen Lewis is still in the job. Jaffary's was one of several names mentioned in speculations about who might replace Lewis when rumors of Lewis' retirement were floated this spring. Recently Lewis announced he plans to stay on for a while. One senses, however, that Jaffary would not be adverse to being considered as a future NDP leader and would appreciate hearing what people think of the idea if a new round of leadership gossip begins.

ONE OF THE MOST exciting battles in the next federal election has been assured for St. Paul's riding with the selection by the Liberals of John Roberts as their candidate. Considered by party leaders as one of the more brilliant new men elected in 1968, Roberts was swept out of his York Simcoe riding in the anti-Trudeau swing last year. Since then he has been working in the Prime Minister's Office as an adviser on policy matters. Previously Roberts, 40, was in External Affairs and taught political science at Oxford and the University of Toronto. He has resigned his post with Trudeau and will soon begin to campaign. Already St. Paul's incumbent Ron Atkey, the highly regarded Conservative, is calling Roberts an outsider "parachuted" into the riding. Roberts went to great lengths last week at his nomination to point out that he lived in St. Paul's from when he was four years old till he finished university. He doesn't mind being closely identified with Trudeau because he believes victory in St. Paul's will probably depend on which national party leader is more popular at election time. Atkey won St. Paul's last year by about 1,000 votes.

CITY HALL

Scott: the accidental politician

by Jon Caulfield

During 12 of Reid Scott's 46 years, he has held public office — as a member of the provincial legislature from 1948 till 1951, as a member of federal parliament from 1962 till 1968 and as a Toronto City alderman since 1969. And today no-one, neither Scott's political colleagues, nor CCF-NDP organizers who have worked with him over the years, nor journalists who have watched his career, finds it easy to discuss what ideas or political principles his career has been about, or to recall any major battles he has fought.

Scott's name is associated with some critical political events. In federal parliament he was New Democratic sponsor of all-party anti-hanging legislation passed during the Pearson administration. In his first term at City Hall he voted more often than not with the Sewell-Jaffary-Kilbourn caucus, and his name became linked with anti-boombtown sentiment. But no-one recalls that Scott himself has ever raised his voice, or drawn a line over which he dared other politicians to cross, or suffered a passionate defeat.

What people do remember about Scott, people ranging from Charles Millard, a CCF MPP during the 1948-1951 provincial parliament, to Karl Jaffary, Scott's New Democratic colleague on City Council's executive committee, is his style. Scott is described as a "first-class parliamentarian" and

"first-rate speaker" who, as a young man, "was able to hold his own in debates with much more seasoned people". Scott "hangs easy" and "doesn't go in for fireworks"; he "likes to see things go smoothly". He is a "tactful" and "very diplomatic" man who "tends to work behind the scenes", "tries to keep everyone cool and calm" and "does not stick his neck out". The word used most often to describe Scott is "conciliator".

Not a logical candidate

If Reid Scott is elected to succeed the retiring Ab Campbell as Metro Chairman July 3, it will be because his political career has emphasized style rather than content. He is not a logical candidate for the job. He has been in municipal politics for only four years, and the only movement during those

years which he led, the NDP campaign during the 1969 civic election, was a failure. Because he has been a politician at Queen's Park and Ottawa, he can claim to understand better than most other Metro politicians how the senior levels of government work; and so he can say he is better qualified than others to sort out one major municipal mess, relations with senior governments. But that alone is not enough to make him a natural candidate.

There are, in fact, no logical candidates for Metro Chairman, no members of Council whose ideas about the kind of government which Metro should have would receive enthusiastic endorsement from a majority of Council. At present, Metro politics are utter chaos. Councillors' political persuasions range inconsistently from rightist

to socialist; cutting across these sorts of beliefs are each individual's ideas about big urban issues. And Metro politics are currently in the midst of political upheaval as "reformers" of various kinds attempt to root out "old guard" ideas. There are no political parties, formal alignments or caucuses which help clarify what's going on. At the moment Metro politics seems almost designed to confuse.

And there are no majority leaders except on an issue to issue basis. Such leaders as there are — for example, North York Controller Paul Godfrey who appears, as the *Citizen* goes to press, to be Scott's prime opponent in the contest for Metro Chairman; and City Alderman Karl Jaffary — have constant strength only among a minor

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MIDTOWN'S COMMUNITY NEWSPAPER

St. James Town: battlefront report

by Ellen Moorhouse

South of St. James Town has been the battle ground for a four-year-long guerilla war. Each summer since 1970, Meridian has launched a new offensive to evict tenants, level houses, and create another West St. James Town rubble heap. And every summer, a group of tenacious, voluble tenants has hung on. Only a few tattered houses remain on the block bounded by Bleecker, Ontario, Wellesley, and Carlton Streets. But it looks like at least part of the fight has been won. The City will probably acquire the wasteland and nurture a Central Mortgage and Housing Corporation and OHC redevelopment to answer community needs.

The crunch between Meridian and the tenants began in August 1970 when Meridian told the middlemen landlords to clear out 20 houses slated for demolition. This was the impetus, according to Alderman John Sewell, that served to unify the tenants. In 1969, Sewell had done some organizing in the area, but the resulting South of St. James Town Residents' Association was formed mainly of property owners. The more numerous tenants never showed up at meetings.

Meridian's tenants, according to Sewell's book *Up Against City Hall*, lived under enormous pressures. They could be kicked out of the buildings, and it was difficult for low-income families, welfare recipients and roomers to find accommodation. They were at the mercy of the middlemen who rented the houses from Meridian for \$125 to \$150 and then made double

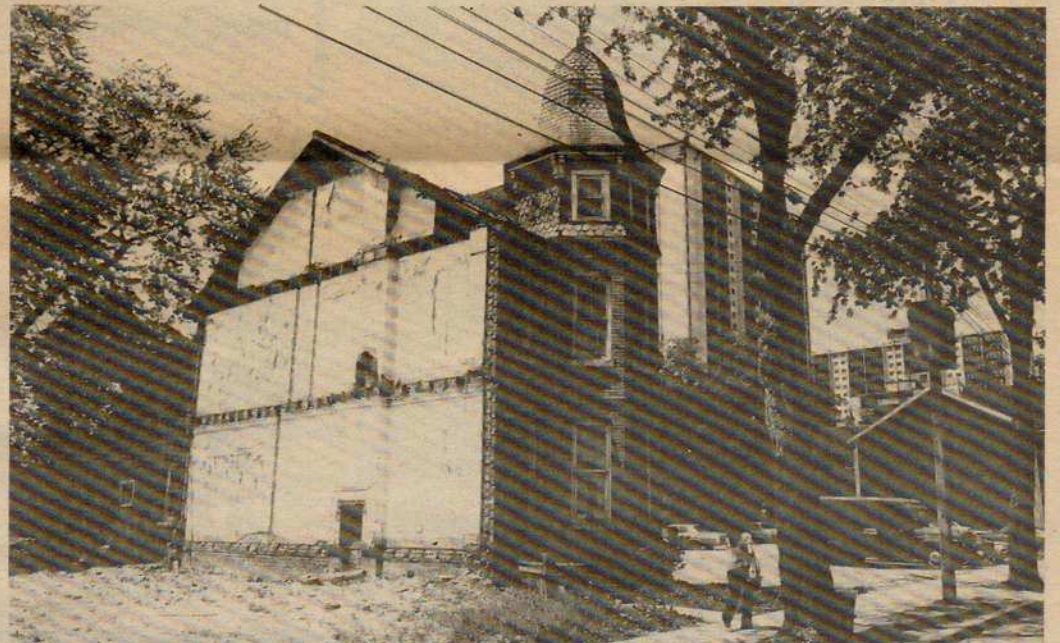


photo: Phil Lapides

A survivor on Ontario Street in South St. James Town. Where there was once a thriving neighborhood, there are now scarred buildings and rubble-filled vacant lots.

or triple that amount be cramming them full of tenants.

When the notices of eviction came, the tenants had nothing to lose. Organizers working in the area, Jenny Silcox and John Whitelaw got them together. What they wanted was the use of the houses until the land was needed, and control by renting directly from

Meridian, not through a middleman.

To get this control, the tenants could only create bad publicity for their opponents. They picketed the Meridian offices, and the offices of London Life, one of the big backers of St. James Town.

This led to an offer from Philip Roth, one of Meridian's more visible part-

ners, tossed off at a tenants' meeting, that John Sewell be the middleman. Subsequently, it was agreed that Sewell would lease 20 houses on a two-month basis at \$125 a month, with a liability of \$100 a day for each house that was not vacated when the two-month notice was given.

Sewell became the banker; the tenants fixed up the houses. The tenants' association decided how much rents would be, collected the rents and screened the tenants.

An organized tenants' union was obviously not to Meridian's advantage. People living in the area could present a problem when rezoning was applied for. And if the neighbourhood was partially rehabilitated, it might interfere with Meridian's land assembly. Therefore, Meridian rented no more houses to Sewell, and continued to tear down vacant houses and blockbust. According to Sewell, "Slowly but surely Meridian began knocking the group apart."

In the summer of 1971, Roth ordered seven of Sewell's 20 houses vacated, and if they were not, all of the houses would be repossessed. The tenants decided not to move; the only power they had was in their unified resistance.

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LABOR TROUBLES AT THE STAR: WHAT THE FUSS IS ALL ABOUT

As this issue of the *Citizen* went to press, 1,350 members of the Toronto Newspaper Guild were a few days away from when they could legally go on strike at the Toronto *Star*.

Almost six months of negotiation, conciliation and mediation had brought little agreement on a new contract between Canada's largest newspaper and the union which represents most of its workers.

At one minute past midnight, Monday morning, June 18, their contracts of employment could end and the employees could legally strike or the *Star* could lock them out. Five other unions, representing more than 300 mechanical employees at the *Star* were also negotiating for a new agreement.

The major issue is money, as it is in most labor negotiations at a time of soaring prices. But if the Guild members — reporters, editors, truck drivers, circulation representatives, librarians, ad salespeople, and office workers — head for the street, it won't just be for fatter pay envelopes.

The *Star's* employees, in this round of bargaining, are challenging publisher Beland H. Honderich on principles perhaps even more basic than their right to competitive industry wages.

Journalistic Ethics

They're seeking protection of journalistic ethics and individual civic rights. They're asking for decent, more-than-minimum pensions after years of working for the nation's richest news-

paper. And they're strongly demanding guarantees that the *Star* won't continue to farm out their jobs to low-paid, non-union piece workers.

Journalistic ethics and civic rights might seem issues for which a large metropolitan newspaper like the *Star* would have some sympathy. Yet the Guild's proposals, after months of hammering, were still being rebuffed by the news corporation.

For example, the *Star's* reporters, with an eye to recent U.S. court cases, are seeking the right to withhold the names of confidential news sources without jeopardizing their jobs.

Several U.S. reporters have gone to jail in the past 12 months rather than

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The fight is about reporters' rights as well as money and union issues

(continued from page 1)

reveal sources' names to judges and juries investigating information disclosed in the reporters' stories.

In many cases, reporters have been able to publicize wrongdoing and corruption that would not otherwise have been brought to public light, because they were able to gain the confidence of a civil servant, a participant or some other person with inside knowledge of the events subsequently reported.

THAT'S OKAY — WE DON'T LIKE THE STAR TOO MUCH EITHER

The Toronto Star editorial desk has cancelled its subscription to the Toronto Citizen and requested a refund for the four months remaining on its subscription. The Star's communication to the Citizen was dated a few days after our recent publication of an article about the Star's enormous power in Metro-area newspaper publishing. The Citizen's staff has not yet decided what to do. We probably will refund the Star's \$1.66 but continue to send the paper free of charge. They need it.

It was confidential tipoffs that led to disclosures of former Ontario Treasurer Darcy McKeough's conflict of interest over a Chatham sub-division plan; to disclosure of a \$50,000 donation by Fidinam Investments Ltd. to the Conservative Party; and to the leaking of a confidential provincial report recommending land-buying in the Niagara Escarpment.

The Globe and Mail, which broke all those stories to the public, paid reporter John Zaritsky's \$500 fine when Zaritsky refused to tell an inquiry where he got his Escarpment information.

But when the Star's reporters, through their union, asked for the right to guarantee sources' confidentiality, the Star replied that it (the Star) had the right to require a reporter to surrender "knowledge, information, notes, records, documents, films, photographs or tapes" as it requires.

Any information gathered by a Star reporter in the course of his other work is automatically the property of the Star, the company's chief bargaining spokesman said.

While the Star would not force a reporter to disclose information to a court, it insists on the right to have the information itself and to disclose it to whomever it wishes, he said.

The company agreed only that it would not disclose confidential information "without discussing the matter with the employee."

Discrimination practices

Civil libertarians, who might be concerned with the forced disclosure of confidential news sources, might be equally disturbed at the Star's position on discrimination.

The newspaper has been adamant throughout bargaining that its employees do not have the right to run for public office or even to work for a political candidate or party — rights which any citizen should possess.

But the Star goes even further. Throughout bargaining it has refused to agree that it will not discriminate in employing or promoting on grounds of "age, marital or parental status, political activity or political belief."

Guild bargainers were able to remove one area of age discrimination at the Star last month when the company agreed to discontinue its practice of depriving office messengers, hired at age 55 and older, of several provisions of the contract.

The Star had been denying these older men the job security, grievance procedures, leaves of absence, promotion and transfer rights and dismissal, disability and pension rights available to other Star employees.

But the granting of pension rights remains of dubious value, since the Star has absolutely refused to bargain pension improvements of any kind for any of its employees. In fact, it has refused throughout bargaining to provide even

basic facts and figures about its present pension plan, which the Guild feels is greatly in need of improvement.

While the Star's older employees are worried about inadequate retirement benefits, those employees with many working years ahead of them are concerned over the Star's increasing use of low-paid, non-union workers to do their jobs.

Two years ago the Star all but eliminated its realty department, whose employees cleaned and maintained the newspaper's former 22-storey building at 80 King St. W.

At the new Star building at 1 Yonge St., the same cleaning duties are contracted to a firm employing large non-English speaking, non-unionized women who lack the salaries and fringe benefits which Guild cleaners received for years.

Then, a few months ago, the Star announced a new system of newspaper delivery, involving the use of more than 60 sub-depots to be located throughout Metro.

Instead of having unionized Star truck drivers delivering newspapers from the plant at 1 Yonge St. to designated street corners, where carrier boys and girls would pick them up, the Star told its drivers to begin delivering bulk loads of newspapers to the depots.

Henceforth, it said, newspapers would be picked up at the depots and delivered to carriers' homes by a fleet of part-time "independents", using their own trucks and cars. The "independent drivers" would be paid at the rate of one cent per paper.

This new delivery system is now largely in operation and is scheduled to be fully operative by July 1. The new drivers have no sick benefits, pensions, overtime, job security, vacations, holidays or any of the other working conditions the Guild-member drivers fought years to receive.

After weeks of bargaining, the Star agreed that no regular full-time Guild member would lose his or her job as a result of the new delivery system. After weeks more bargaining, the Star extended its guarantee to cover more

than 80 regular part-time employees, many of whom have worked for the Star for years.

But the Star's plan to replace its unionized employees with non-union people remains. The company has said it will do it through attrition — by simply not replacing union people who leave.

Letters

Disappointed

Sir:

I am writing to say how disappointed I've been with your stories regarding the NDP in your last two issues.

With regard to the NDP fund-raising campaign, I was surprised that a community newspaper such as yours in effect took the same stand as the Globe and Mail, a reactionary journal. I would have thought you should commend the party for operating on the basis of people's as opposed to corporate money. You raised no questions about the extravagant and undemocratic system of election expenses the parties in power maintain at the provincial and federal levels.

With regard to the inner-city ridings, as a member of St. Andrew-St. Patrick I was not inspired by the level of discussion or the programs of these riding associations when the Waffle was present. Since last year, my riding has met so seldom and been so inaccessible to interested persons, I can only assume they want it that way. It is too bad because there are many interested people who would not mind being involved, only they want to do constructive things; not sit around and wrangle. At any rate such inactivity and lack of communication has nothing to do with the absence of the waffle.

Laurel MacDowell

SUMMER SCHEDULE

With this issue, our second in June, the Citizen begins its summer schedule and will publish monthly, rather than biweekly, until September. We hope our summer issues will be super-Citizens, especially our third anniversary August issue. We'll try not to lose track of the things our readers expect us to cover. Our editorial staff will remain on the job in the field, and freedom from publishing pressure will give our business staff a chance to buttress the paper's financial base. Anyone who'd like to volunteer any kind of help is welcome to call us at 532-4456.

See you in July.

toronto citizen

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How the subway work will affect the City

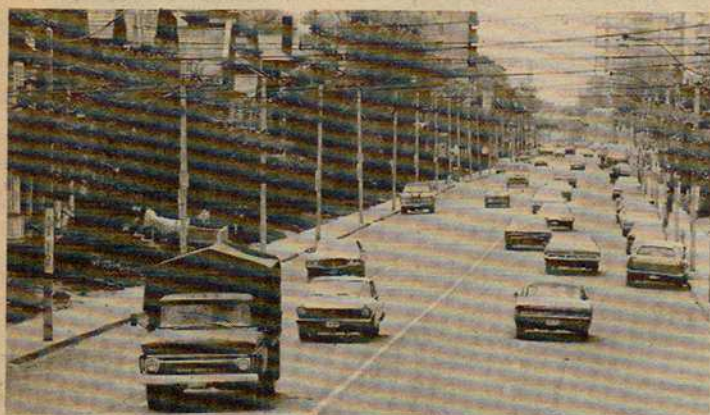


photo: Phil Lapides

Spadina Road will probably be closed for at least several months during the construction of a Spadina-ravine subway route.

Unless opponents of the planned route of the new subway are successful, construction work along the Spadina alignment will begin by next spring at the latest. The community groups and politicians fighting to have the route changed to Bathurst Street, or even further west, still believe they can get last month's Ontario Municipal Board decision favouring Spadina reversed either through the provincial cabinet or the courts. (See *Citizen*, June 1-14).

Much of the Spadina route cuts through a number of city neighborhoods and while the fight to get the alignment changed goes on, the *Citizen* tried to find out exactly where the Spadina line will be going and where the major effects of the two to three years of construction will be felt.

This was easier said than done. The

Toronto Transit Commission was not very willing to discuss the impact of construction because, according to a spokesman, detailed construction plans are not yet completed. When the *Citizen* replied that some plans must be known now because the TTC had to outline the general scheme of the route at the OMB hearings, the spokesman referred us to the Metro Toronto legal department which argued the TTC's case at the OMB. The legal department told the *Citizen* that all material concerning the route had been sent back to the TTC. Another call to another TTC spokesman got us nowhere. And so we got our information from City officials who are knowledgeable about the Spadina route.

Ravines and traffic

The biggest effects of Spadina subway construction within the City will be in the ravines around St. Clair Avenue and on the Spadina Road traffic corridor.

Subway work will be cut-and-cover — which means digging a hole, building the subway, then covering the hole — through the ravines, and so for more than two, and perhaps more than three, years, the ravines will be unusable as parkland.

The section of the route south of Davenport Road will also be cut-and-cover directly down Spadina Road to just north of Bloor Street. This is likely to involve closing Spadina Road during much of the period of construction. Because 12,000 cars a day use Spadina south of Dupont and even more use the Spadina tunnel beneath the Dupont Street CNR tracks, the impact on through traffic in central Ward Five will be substantial. It is not clear yet how Metro plans to accommodate the traffic displaced by construction — perhaps by channeling traffic under the CNR tracks via the Howland Avenue bridge. Whatever the method, the impact will be enormous. Dupont Street will be affected as well at Spadina Road where a station is planned; stations are two-to-three-year jobs and involve much more disruption than laying track does.

The impact of the subway south of the ravines and north of Davenport Road will be minimal because much of the work will be deep tunnelling under the Escarpment.

North of the Bloor Street turn, construction will involve the destruction of only four existing buildings — two on the northwest and two on the southeast corners of the Dupont-Spadina intersection. (The bulk of the buildings to be demolished along the route are farther north, in North York.) It does not appear at the moment that the TTC

plans to wreck any of the other Metro-owned houses farther south along the east side of Spadina Road. These houses were originally acquired when Spadina was planned as a route for both an expressway and subway; it appears they are not needed for just a subway route.

Construction of the section of the route parallel to Bloor Street, between Spadina and the St. George station, where the line feeds into the University subway, and work on a station planned for Spadina south of Lowther Avenue will involve the wrecking of a few more houses on Spadina and on Madison Avenue. Traffic along Bloor Street will not be affected except for the side-effects from other traffic impact of the subway work.

In addition to these problems, the subway work will create substantial annoyance for residents of neighborhoods abutting the line in the form of noise and other nuisances that major construction entails.

The long-term effects of the subway — after it is completed — will be most noticeable in the ravine parks which will no longer be in a semi-wild state but will most likely be fair-way type lawns. And unless the TTC modifies its construction style, there may also be problems with subway noise and vibration. These have been reported in the vicinity of the North Yonge line since it began operating earlier this year.

When the TTC makes its detailed plans public, more specific information about the impact of the subway work will be available.

Cattle fence

It may cost the City \$470,000 to widen Queen Street one block between Chestnut Street and University Avenue. Osgoode Hall's well-known cattle fence has to be moved back to take out a slight jog in the road and allow the smooth streaming of cars, trucks and trolleys. The scheme has not yet been approved by Council.

Annex irony

The by-law limiting building heights in the Annex to 38 feet came before the Ontario Municipal Board on Monday, June 4. But the case was adjourned because some property owners claimed they did not receive proper notification to register objections to the proposed by-law, and the issue will go before the courts.

Opposition to high rise development in the Annex was mobilized in the summer of 1971 in reaction to a high rise planned on Admiral Road. A meeting was organized by residents in the area through leafletting, and a request as well as a petition with 900 signatures was sent to City Hall requesting a study of the area, and opposing high rise development.

As a result, the Planning Board did a study and a recommended limitation of height was approved by the Board. In October 1972, the City mailed out notices to everyone on the assessment roll telling them to write in objections to the plan, and those objecting were notified when the by-law came before the Buildings and Development Committee in January, 1973. At that time there were about four objectors, according to Doug Brown of the Annex Ratepayers' Association. The by-law was approved and subsequently passed by Council.

Objections to the lack of a public meeting during the Planning Board study and the lack of notification when the by-law came before the B&D Committee were raised on behalf of Stanley Garden who has substantial land holdings on Elgin and Lowther Avenues. Also represented by counsel at the OMB was the Annex Property Owner's Association, a new group organized in part to fight the height restrictions.

The problem of proper notification is a case of law, and therefore must be dealt with in the courts, not at the OMB.

It is ironic that one of the few by-laws originating from last year's City Council which restricts high rise development is being fought by those who favour such development on the issue of citizen participation.

Rent control

The Rent Control campaign gets underway June 19 at the St. Lawrence Town Hall at 8 p.m. The meeting will be chaired by a representative from the Metro Labour Council, and will have Terry Hunter from the Parkdale Tenants Association and Al Eaglesham from Metro Tenants Association as speakers. The major portion of the meeting will be open to participation from the floor. 50,000 flyers are being distributed throughout Toronto.

Vaughan: why Council opposes the ravine route

Toronto City Council decided at its last meeting to appeal the Ontario Municipal Board's approval of a Spadina-ravine subway alignment to the provincial cabinet. In this article Ward Five Alderman Colin Vaughan explains why the City has decided to continue the fight about the subway route.

by Colin Vaughan

Subways are forever, and ravines are forever, as long as you don't build a subway in the ravine. It is hardly believable in this age of environmental concern that any government, however ill-intentioned, would opt to fill a ravine with a public works project.

The debates, the reports, the hearings, the argument about the Spadina rapid transit line have now boiled down and distilled to a single, simple question.

Is it feasible to build a transit line from northwest Metro to the City core without having to sacrifice a City ravine system?

The choice is more clearly between a transit line in the ravines and one in a tunnel under Bathurst Street — although it could be demonstrated that there are other, perhaps more workable alternatives which should have been considered from the beginning. The early arguments favoring a ravine route — cost, disruption and construction time — have become insignificant in the light of evidence which has emerged in the past several months.

COST

In order to gain support at Metro Council, the motion which approved a ravine route included provision for protection of the ravines. The subway must be under the floor of Cedarvale Ravine, and the contours and natural environment of the Nordheimer Ravine must be restored to the satisfaction of the City of Toronto — so the motion says. Although the preliminary engineering drawings brought to the Ontario Municipal Board hearings by the Toronto Transit Commission did not satisfy the Metro motion, and although cost studies had not been done, TTC officials estimated that to comply with Metro's wishes another \$25 million to \$40 million would be needed. So, if we protect the ravines, the total cost of the route would be approximately the same as that of the Bathurst route.

DISRUPTION

Early in the debate, a major defense of the ravine route was that the construction of a subway under Bathurst would seriously disrupt one of the most heavily used traffic arteries in Toronto. Recently, however, it has been learned that Metro Roads and Traffic Department has been planning for some time to close Bathurst Street for 15 to 18 months to rebuild the bridge over Cedarvale Ravine. One might ask why this wasn't made known when the disruption argument was being made by supporters of a ravine route. It should be possible to co-ordinate the construction of a transit tunnel and the new bridge with the use of a little imagination.



photo: Jack McLeod

Colin Vaughan
TIME

The time needed for construction is the most difficult factor to deal with as there have been no detailed construction schedules published for discussion. In this we are relying on the word of TTC officials. No efforts have been made to see if the schedules stand up to scrutiny. Again, the argument suggesting a shorter construction time in the ravines collapses if Metro's intention to preserve the ravines is adhered to. If the transit tunnel is located beneath the floor of the ravine, it would not only mean the rebuilding of a major section of the sewer line already there, but would also involve more complex and time-consuming construction techniques.

If the choice is between Bathurst Street and the ravines, and if the protection of the ravines is to be taken seriously, there is very little to choose between the two routes in matters of cost, disruption and construction time.

TRANSPORTATION

If the choice takes into account transportation arguments, then it becomes much more complex. Evidence is beginning to show that if the northwest had demanded the most efficient and usable transit system, then a route on Queen Street, with arms to the northeast to Flemingdon Park and to the northwest along Weston Road, would have been a better choice for consideration from the beginning. Whatever the transportation arguments may be, the fundamental question remains — why is it not possible to build a subway into northwest Metro without having to sacrifice the City ravines?

The evidence would indicate that the ravines can be saved and, with the very real public concern for the natural environment and urban amenity, should be saved.

Whether they will be saved will now depend on the appeal which City Council will make to the provincial cabinet to reverse the OMB decision to use the ravines for transit. With no clear decision from Metro — the Metro Chairman broke a tie vote on the ravine route when the elected representatives voted — with a clear alternative available and with the preservation of ravines a popular public issue, it would seem that there would be little difficulty in making a choice.

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Clarkson's guards may be the beginning of Rochdale's end

by Joy-Ann Cohen

Last month green-jacketed security guards took physical control of Rochdale on behalf of the Clarkson Company Limited. In September of 1972, when Rochdale was \$1,375,000 behind in mortgage payments, Clarkson was given control of the building by the Supreme Court of Ontario, pending the outcome of mortgage foreclosure action launched by the Canadian Mortgage and Housing Corporation. Clarkson was supposed to manage the building and pay debts.

Although the company tried at that time to plant their own security guards in the building, and set up a rental office, it is only in the past month that they have been successful. Previously, life was made so intolerable for the Clarkson guards by residents that the guards left, and rent was collected by the College on the basis that those who thought they could not afford to pay did not have to, but would do caretaking or other jobs in the building instead.

Before the Clarkson guards moved in, the security desk was a place where Rochdale residents gathered at all hours of night and day to smoke up, listen to records and talk. Now they try to avoid the area. One Rochdale resident reminisced, "Rochdale used to be free; now there is an outside force restricting our freedom — the security men. We got letters from Clarkson saying they were going to clean up the place, and that they might call in the police to investigate people's pasts, which would be terrible for (drug) dealers."

"There's been a major exodus in the past four weeks, partly because it's not as pleasant around here anymore. Also because there have been two or three batteries of evictions. I think about a quarter of the building is vacant. There used to be people who interacted over the entire building. We joked about people who never left the building for weeks because they had everything here — their friends, a store. Now things are tightening up." Which is precisely what much of the public wants. The fact that 600 to 720 people have been arrested in the building since January is indicative of the new hard-line attitude that has been adopted against the College.

Why is the College, which was once whole-heartedly supported by people as unradical as Pierre Berton and June Callwood, now so discredited? Even Campus Co-operative Residence In-



Rochdale College

corporated, one of the few mortgage holders that Rochdale has paid in part, becomes extremely defensive when questioned about its association with Rochdale. Members of Campus Co-op were, in fact, among the founders of Rochdale. Newspapers reported in September that Rochdale paid Campus Co-op \$75,000, and paid nothing at the time to the other mortgage holders. Rochdale members justified this action by saying that Campus Co-op was closer in philosophy to Rochdale than the other mortgage holders and needed the money more. When I spoke to Joe Jones, president of Campus Co-op, he said that Rochdale paid them only \$40,000 to \$50,000, and that it still owes them about \$60,000. He violently disclaimed any present connection between Campus Co-op and Rochdale.

Accounts for reputation

Dealing in drugs, especially with people outside Rochdale — a practice which had become rampant — accounts for much of the College's bad reputation. The recent testimony of Jay Boldizar, former vice-president to the Rochdale council, on the occasion of the trial concerning Rochdale's effort to seek exemption from municipal taxes from 1968, revealed to the public the presence of storage rooms with huge quantities of drugs within the building. In the past month, these have been cleared out. Although the residents I spoke with claimed they now did not even know where to get dope in the building, I discovered where it could be bought through a conversation I

overheard in my first trip up the elevator. The drug trade has probably thinned out, but not disappeared.

In the same eventful elevator ride, a vicious fight developed between three dogs in the compartment. A girl in the elevator smilingly pointed out to me that the emergency buttons do not work. My feelings at the time may exemplify the general feeling of paranoia people have told me they get on visiting in the building. It does not aid Rochdale's cause.

What was once Rochdale's major aim — alternate education — has almost disappeared. There are some seminar groups — in weaving, printing, photography, French conversation, theatre, dance and drama — but observers report that the groups have lost their vitality. Projects that were once LIP-sponsored, like the production of artists' papers and the Rochdale free clinic, have lost their grants.

Within Rochdale, there is now division among the ranks. After Boldizar's appearance in court, in which he spoke openly about the presence of numerous illegal activities in the College, he was fired from Rochdale's council. Why he was so blatant in his testimony has been the subject of wide speculation. Some feel it was an act of bravado; others think he was simply being honest and was naive about the effects his honesty would have. Most observers agree it was a move towards putting the final nail in Rochdale's coffin.

Rochdale will probably continue to thumb its nose at the middle-class community, as Boldizar did, until its foreclosure. Two weeks ago it was revealed that the College recently spent money to buy property for communes, instead of paying its debts. A sociologist I spoke to at the Addiction Research Foundation, who has been observing Rochdale since its inception, theorized about how the College might have survived alongside the middle-class community. He thought that it might have set-up a parasitic relationship with the community. That is, it could have applied for Opportunities For Youth grants or money from the Society for the Non-Medical Use of Drugs. Or it might have attempted a symbiotic relationship, in which it supplied a service to the community in return for money.

What Rochdale needs now, this sociologist claimed, is a good public relations man to manage finances and improve the cultural image. It also must attract a crowd to live there that will not annoy the community. (Presently, the system of selecting residents is somewhat ironic. An applicant first fills out a Rochdale form in which far-out questions are asked. He is selected to be a resident if he seems suitable by others in Rochdale to live there. This has been interpreted as meaning that his answers must be freaky for him to qualify. Finally, a rental agent from Clarkson interviews the selected candidate to ascertain if he will be a responsible resident).

Somehow the combination of a public relations man and Rochdale is jarring. It seems now universally accepted that Rochdale and the middle-class community have irreconcilable viewpoints. Among suggestions by the public for Rochdale's future use are to convert it into a bonafide student residence, a low-rental high rise or an old folks' home, or to use it for commercial purposes. In the meantime, residents of Rochdale are living a reduced existence in the building, moving in groups to farms or communes, or drifting on.

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South St. James Town

(continued from page 1)

Meridian now has a suit against Sewell for \$180,000 that is shortly coming up for a pre-trial hearing.

Meridian next attempted to buy off tenants by offering them \$800 for immediate vacancy, less \$125 for each month they stayed beyond the end of Sewell's lease. About seven houses were eventually vacated on this basis. There were several scuffles when the tenants' association attempted to repossess the houses.

No Council Support

The tenants got no support from City Council, even though a report by the City planning staff released in September, 1971, recommended that Council should persuade the developer to stop demolitions. However, at Alderman David Crombie's instigation, a working committee was set up to discuss the area's planning and housing problems. According to John Whitelaw, Meridian wanted to talk about density, and the tenants wanted to talk about management of the houses.

The psychological warfare at this time was intense. Roth appeared at working committee meetings with armed body guards. In some instances, the police co-operated with Meridian in harassing the tenants. Vacated houses were vandalized, rocks were thrown through windows, and there were spies at tenant meetings, according to Robert Sankey, a leader in the tenants' association and life-long resident in the area. It was a dirty fight, but Meridian let up around Christmas, 1971.

In the summer of 1972, Meridian moved in again, this time with court orders to throw people out of the tenants' association's remaining houses. The tenants chained themselves in the houses to resist the sheriff, the sheriff's officers and policemen. There was a lot of publicity and press coverage. The tenants also appealed the eviction and back rent payment orders. The tenants requested the aid of the City Executive Committee to stop the evictions. By August there were only eight of the original 20 houses left.

Conning the tenants

After the December municipal elections, the tenants, according to Whitelaw, were conned into thinking that the City Executive would negotiate a lease. In March, Whitelaw and 30 people walked into Council to demand to know

what stage negotiations were at, but they were given no definite answer. Meridian was beginning to flex its muscles again, forcing tenants in houses east of Ontario Street to move elsewhere. And in spite of tenant association appeals in court, the same battle of court orders, eviction and boarding up of houses started again.

If the City takes over the Meridian holdings in the South St. James Town area, the tenants gain some right to community control in this particular area, but only because of the change in the political climate. In the four-year battle, the only real power the tenants had was to create a situation of raw confrontation. When it comes to the problem of control by tenants, Whitelaw says, provincial legislation is needed. Under the Landlord and Tenant Act, tenants like those in the area who rent from middlemen have no status in the courts, and cannot get the right of possession from the courts. Whitelaw took the problem to Attorney General Dalton Bales a few weeks ago, and Bales sent a letter to the Ontario Law Reform Commission. Tenants need legislated protection, Whitelaw says, from the arbitrary decisions of powerful absentee landlords.

ST. JAMES TOWN: A HISTORY

The St. James Town bonanza: the gold-rush began in the 50s

by Ellen Moorhouse

St. James Town had its origins in the 1950's, and the stories of its beginnings have the familiar ring of the blockbusting, intimidation and destruction still visible in South St. James Town and the current zoning conflicts of West St. James Town.

The neighbourhood that speculators moved into in the 1950's was a stable working class area. The houses were originally built in the 1870's for upper and upper-middle class people, but they moved out gradually to more prestigious areas like Rosedale, and immigrants from Europe moved in.

Although the houses were in good shape, the area was a plum for developers. It was centrally located near Bloor Street and good transportation, and most important of all, the zoning was high density because of a by-

law loophole. Over a period of ten years speculators bought property, sold it to each other, blockbusted and broke the neighbourhood to make way for complete high density redevelopment.

Early in 1956, the W.W. Gardiner Real Estate Company moved into the area bounded by Wellesley, Parliament, Howard and Bleecker Streets, and began optioning land for an outfit later revealed to be the Parliament Syndicate Ltd. There were about 50 investors in the syndicate including Martin Shier, now of Revenue Properties; Leon Weinstein, then of Power Supermarkets; and Shabse Frankel, a New York developer who later bought out the Syndicate.

The Gardiner of the real estate company fronting for the Syndicate was the son of Metro Chairman Fred Gardiner.

According to the Wellesley-Bloor Ratepayers' Association at the time, the company used high pressure tactics, like threatening people with expropriation by the City, if they didn't sign \$25 90-day options. Gardiner's name produced such bad publicity for the Metro Chairman that the company was renamed Oxford Realty, and later the younger Gardiner's partner, A.P. Lentine, bought out Gardiner's interest.

\$40,000,000 development

In the summer of 1956, the Syndicate revealed plans for a 19 building \$40,000,000 apartment development and asked City Council's Board of Control to declare the area a redevelopment zone. This would allow the City to expropriate what areas the Syndicate did not already control, and the developers could get 90% funding for the project from Central Mortgage and Housing Corporation. At the time, the Syndicate had options on 261 of the 435 properties.

The Board of Control did not declare the neighborhood a redevelopment area, perhaps because of the precedent it would set for use of City powers, and because of the opposition of residents. The Metro assessment commissioner, A. J. B. Gray was accused of working with the Syndicate, playing the role of Syndicate public relations man before the Board of Control, and residents were demanding his resignation. In the crusade against the development was Alderman William Dennison who talked of the displacement of lower income residents by a higher income group, the traffic problems the development would produce and the contradiction of having CMHC subsidize luxury apartments.

Although the Syndicate didn't get what it wanted from the City, it went ahead and bought the optioned houses and turned them into overcrowded rooming houses. Blockbusting began.

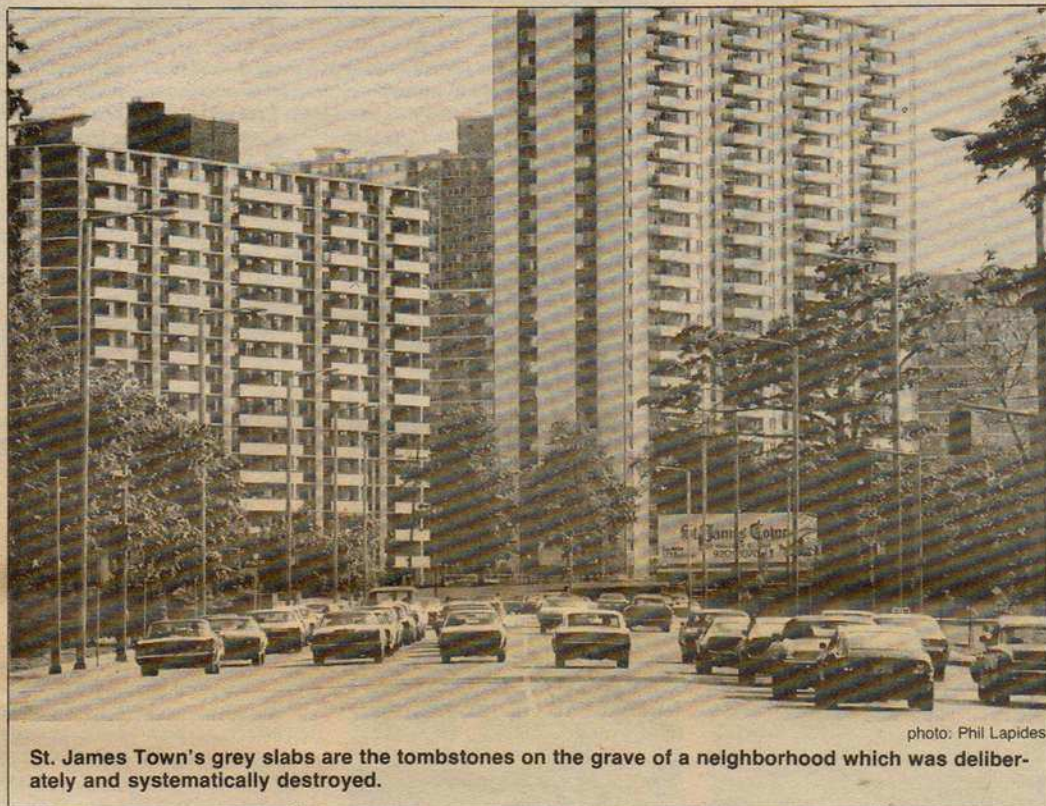
By 1957, the Syndicate had reconstituted itself into 10 different companies, and the secretary of them all was Julius Kuhl, a Swiss financier and builder, now of Kuhl Construction Company. However, by the fall of 1957, the syndicate was reneging on mortgage payments to the former home owners, and Shabse Frankel, the New York financier and member of the Syndicate, bought out interests in the company. Kuhl also stayed on.

Frankel had more luck with CMHC than the Syndicate a year before and built the first two apartments in the St. James Town complex in 1959 and 1960 as a limited dividend project with CMHC. Frankel got 50-year loans for \$5,830,000 at 4.25 percent interest. During the construction of these buildings, called the Barbara Apartments, on Howard and Ontario Streets, residents were blocked in their streets by construction turmoil, houses were ripped down leaving adjoining houses scarred and battered, empty houses were vandalized and other houses over-crammed with transient tenants. Margaret Campbell, elected alderman in 1958, called City inspectors into the area and fought the developer's agents over these abuses.

Metropolitan Trust

Again resident reaction resulted in the cut-off by CMHC of more low-interest loans to Frankel and a demand that Frankel produce an integrated development scheme for the area. So in 1961 Frankel sold out the major interest to Rudolf Frastacky, a former

(continued, page 6)



St. James Town's grey slabs are the tombstones on the grave of a neighborhood which was deliberately and systematically destroyed.

photo: Phil Lapides

WEST ST. JAMES TOWN

CORRA fights the OMB's decision

After a three year battle over construction of three giant high rise towers at West St. James Town, the last remaining hope to block the development lies in an appeal now before the provincial cabinet.

The appeal was filed late last month jointly by the Confederation of Resident and Ratepayer Associations (CORRA) and the St. James Tenants Community Action Project. It asks for reversal of the decision by the Ontario Municipal Board allowing Meridian to proceed with the development. If the cabinet lets the project proceed about 2,000 people will be housed in the new development in the already congested Wellesley-Parliament area.

The two groups are appealing the OMB decision on a number of grounds. They charge bias on the part of W. H. J. Thompson and Walter Shivers, the two OMB members who presided over the hearing. When critics were discussing the need for a park, for example, Thompson said, "It's probably very expensive to do that (turn the West St. James Town land into a park). I've heard it cost about one million dollars for an acre of that land. We have to be practical." Shivers put in his two cents also, "There are some people who give a high priority to parks, and maybe they should put their money where their mouth is."

More fundamentally biased was the order in which the case was heard. According to the Planning Act, the Board is supposed to consider "the merits of the application," and then hear objections. However, Thompson and Shivers

said the hearing was to consider "the nature and merits of such objections." Thus, opponents to the scheme had to present their case first, "without knowing exactly to what they were addressing themselves," according to a press release issued by the two groups.

Planning process violated

CORRA and the St. James Tenants Community Action Project also charge that the planning process had been violated, a fact, they say, that was brought out in the hearings. The present design for the project, approved by City Council, is substantially different from the design originally approved by the Planning Board. There was no consultation with members of the planning staff after alterations were made and before City Council approved the by-law for the project.

Another basis for the appeal is the high density of the design, achieved by wrenching and twisting the bonus policy to the advantage of Meridian. Counted as landscaped open space were areas to be leased by the City for street widenings and a new road, a small public park at the north end of the block which the City is also going to lease, and landscaped garage rooftops which account for 40% of the open space, but will not be on ground level. According to calculations by architect Barton Myers, if one does not count the public park and the areas taken up by street widenings, the development will have a density of 6.95 times the area of the lot, rather than the 4.375 maximum density the Planning Board approved in 1971.

The 4.375 density is the highest residential zoning permitted by the Planning Board. It was pushed through at the instigation of Alderman Fred Beavis who got a Planning Board meeting in March, 1971, to agree that the land taken for roadways be counted as landscaped open space.

Lack of park space has always been one of the main objections to adding 2,000 more people to the 12,000 tenants already inhabiting St. James Town. As the appeal to the cabinet notes it's only through a technicality that the City's Official Plan requirement of 1.4 acres per 1,000 population — within a quarter mile distance — is met. This is achieved by counting an unusable part of the Rosedale Ravine on the other side of Bloor Street, and the small park at the north end of the block which will be in part a grassed over underground garage. But although West St. James Town squeaks through by this sleight-of-hand the area as a whole does not.

Commercial Garage

The appeal to the cabinet also refers to the introduction of a massive 1,100-car commercial garage for commuters. This is a violation of the Official Plan because the area is zoned residential, but the OMB permitted this on the grounds that it was a three year experiment. This is the first such garage in a residential area.

While the issue was still unresolved, Meridian began preparing the site for construction. The block between Bleecker and Sherbourne Streets north of Wellesley was finally cleared of

houses in 1971, except for a southern portion of the block owned by hospitals across from Sherbourne, and a few buildings on the south side of Howard Street. The last holdout on Sherbourne gave up in April 1971. Earlier that year, Meridian had reduced the West St. James Town land to a more desolate disaster zone by cutting down 34 of the 46 mature trees remaining.

About 30 houses in all were bought and demolished by Meridian. One of them was owned by former Mayor William Dennison. He sold out in January, 1969, after negotiations had begun between Meridian and the City. He still held mortgages on his home when Beavis, acting as the mayor's representative on the Planning Board, moved to allow Meridian higher density.

The campaign against the OMB decision has had according to one of the organizers, Debbie Samuel, a "ho-hum response." But efforts are only beginning. On June 8, City Council voted to support the cabinet appeal. On June 11, a press conference was held by architects Meyer and Diamond to present alternatives to Meridian's proposal for the area.

Those leading the fight against West St. James Town urge the public to contact their local MPP and members of the provincial cabinet. They said that at the OMB hearing they were continually asked just whom they represented. They believe as much public pressure as possible must be put on the Ontario Conservatives if the appeal to cabinet is to succeed.

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Toronto students' bill of rights scrapped

A Toronto Board of Education Work Group set up in February to investigate public opinion about proposed student Bill of Rights said June 5 that it was not recommending approval of the document.

Work Group Chairman Vern Copeland (Ward Eleven) said that the 126 responses they had received from individuals and groups representing students, parents, teachers and school administrators showed great diversity of opinion within each group. Although the majority of representations rejected the idea of a codified guarantee of specific rights for students, they also favoured the ensurance of students' rights to some degree. Opinion was solicited in seven public meetings and through student councils. Dan Leckie (Ward Six), another work group member, said that in view of the differences of opinion received and of the Board's commitment to local decision-making, it would be "regressive to impose this Bill of Rights on all schools in Toronto".

Instead the Work Group suggested a staff-student advisory committee in each school which would consider policy in all areas — academic, administrative, budgetary, and extra-curricular. The committee would have an equal number of elected students and staff. A grievance procedure was also recommended which lays down a specific procedure for dealing with student complaints. The Board will decide June 14 whether to accept the report's recommendations; trustees on the Work Group said they felt chances of approval were good.

Copeland said that he didn't see the recommendations as diminishing the present extensive power of the school principal, who would still have the ultimate say on all disciplinary and extra-curricular matters in the school. But Leckie said that he saw the recommendations as "going further than the Bill of Rights could ever go" in changing the relationship between students and staff. The essential factor in this change, he said, was the dialogue which had taken place between students and staff during discussions of the Bill and which would take place in the advisory committees. The consensus which had been thrashed out in the Work Group was one he felt both students and staff could work within.

The grievance procedure suggested

in the report is supposed to insure that the advisory committees do lead to greater student participation in schools' decisions. Leckie said that frequent student complaints to the Board might be an indicator of constant conflict between the principal and advisory committee or of the failure of the advisory committee to do its job. He expected that the Board in this situation would either try a new process for involving students and teachers in decisions in the school or transfer the principal to a school in which he would be more compatible with the community. The report itself does not make any suggestion about what should be done if its suggested procedures don't work out.

Polarized

The Work Group was comprised of three trustees, a representative of the secondary school teachers' federation, an administrative spokesman and five student representatives, including the two authors of the original Bill, Manuel Azevedo and John Martyniuk of Harbord Collegiate student council. Copeland said that in its first meetings the group was polarized between those who wanted a bill of rights and those who didn't. This polarization sometimes spilled over into Board meetings, when Work Group member Irene Atkinson (Ward Two) complained of the group's procedures and the equal proportion of student members. But Copeland said that attitudes were modified after the mixed public reaction heard to the Bill, and the report was signed by all its members.

Azevedo said he saw the recommendations as a "good compromise" at this time and thought that the "reevaluation of fundamental ideas" about staff-student relationships which had taken place in the schools during the group's investigation was more valuable than the recommendations themselves. But he isn't personally satisfied that the recommendations will be enforced in the schools, since many Board policies aren't now.

If approved, the recommendations of the report will be enforced as Board policy on schools usually is: it will be up to the principal to put them into practice. The central Board office will distribute a policy statement on rights and responsibilities of students to all schools to be given to students, but no senior official will supervise any

changes. Trustees will have the "ultimate responsibility" to act when complaints reach them suggesting the policy is not implemented. Students with complaints will have to have the gumption to use the grievance procedure, which routes them through teacher, vice-principal, principal and area superintendent before they get to a Board committee.

Editorial board

The Work Group report contains other recommendations which determine policy for all schools in a few areas. An editorial board selected by staff and students is to review all publications distributed in the school and enforce a proposed policy which forbids "publication of defamatory material, personal attacks on individuals" and language which departs from "recognized standards of the daily press." The policy is supposed to allow criticisms of school policy, but it was acknowledged that it left ultimate censorship power with the principal. Groups approved by the student council are to be allowed use of school facilities without charge. Student councils are also empowered to set up staff-student committees to advise on the expenditure of student activity fees. At present, the administration in some schools have made the final decisions about how these funds are spent, but Copeland said that the recommendations shift this power to the student council.

The original Bill of Rights asked that responsibility for disciplinary, some administrative and extra-curricular matters rest directly with a staff-student

committee instead of with the principal.

It also requested guarantees that:

—disciplinary action against students be taken only after a fair hearing

—non-academic factors not be used in determining a student's academic status

—students be allowed to smoke and eat in designated areas of the building

—students not be discriminated against because of sex, race, economic status, appearance or political beliefs.

The Work Group's reason for rejecting the Bill of Rights was articulated by one of its members — "you can't legislate social change" to which most people are opposed, at least complex changes which rearrange the relationships of people within a society. A change in attitudes is necessary for that sort of change, and a process encouraging dialogue between different groups in the society is a prerequisite to attitudinal change.

Those who disagree with the Work Group report would argue that redistribution of power is necessary for real social change and that powerless groups don't achieve this goal by dialogue with those who hold power, but by organization and pressure tactics of various kinds.

Ideal mechanism

Some members of the Work Group feel that the advisory committees backed up by a Board which is responsive to grievances, will in fact limit the power a principal can exercise in a school, even though he is supposed to have ultimate power. The report says the suggested procedures should not just protect students, but set up an "ideal mechanism for a cooperative approach to solving problems faced by the school community."

Whether these goals are achieved by the recommendations depends in good measure on the good will of principals, the courage of students, and the degree of commitment trustees have to giving students and teachers some say in how their schools are run. Last year the Board passed new regulations for students which said that principals should "determine in consultation with the teachers, and where feasible, elected representatives of the student councils, the policies of the school." The regulations were called a bow to "local autonomy", but principals who weren't in sympathy with it found that it just wasn't feasible to consult student repre-



photo: Jack McLeod
Trustee Vernon Copeland

Property was passed from speculator to speculator

(continued from page 5)

Czech vice-premier living in Toronto. He was reported to have financial backing from Switzerland and Austria at the time, and now has connections with Metropolitan Trust Company, a major backer of the final St. James Town Project, and a company that funnels great sums of money into Toronto from about a dozen West German Corporations. Associated with Frastacky in 1961 was A. P. Lentine, W. W. Gardiner's partner in the real estate firm that began the Syndicate assembly five years before.

Margaret Campbell attempted to work out a scheme with Frastacky, whereby he would get CMHC backing provided that a percentage of the land be turned over to the City for parkland. However, Frastacky sold out to Rose Park Investments, which in turn was pressured by the Planning Board to provide more park areas and low rise buildings in a mixed scheme. This was not done.

Next, various development companies zeroed in to pick up areas in the St. James Town block. Belmont Construction made application for three apartment buildings in the northeast corner of St. James Town, and construction proceeded in 1963 and 1964. In 1963 Meridian became a scavenger in the blockbusted neighbourhood, but rather than competing with all of the companies active in the area, it joined forces with Belmont and began acquiring what was left.

By 1965 Meridian had gotten approval from City Council for

redevelopment, with the enthusiastic support of Walter Mantorpe, development commissioner at the time, and now a Meridian official and spokesman. The proposal was a \$50,000,000 project which combined with the already existing high rise to give us what we have today. The project was backed by the London Life and Great West Life Insurance Companies, Metropolitan Trust, CMHC and some individual investors.

A ten-year process

The whole process of destroying a stable area and displacing the residents took ten years. The technique was to pass the land from one syndicate or company to another. As Alderman June Marks described it in 1965 before the City's Welfare, Fire and Legislation Committee, "The speculator's interest was short-term profit," and the property in bulk often passed through hands of several investors, each of them progressively accelerating its decline to slum or near slum conditions. Alderman David Rotenberg also deplored the techniques used which he said were like blockbusting in the United States.

There is an irony in seeing politicians who voted for West St. James Town, Quebec Gothic, Windlass and other developments campaigning against speculator activity in the St. James Town area. It is also interesting to observe in the early St. James Town struggle the inability of the City Planning Board to secure by-law changes from the Ontario Municipal Board after actions of City Council had given apartment builders free rein.

The by-laws passed by Council in the early 1950's first designated the portion of a lot that could be covered with a building, and then designated the number of storeys that could be erected if the permissible lot coverage was utilized. The Howard-Wellesley area was designated R4 which meant 50 per cent coverage. However late one night at a City Council meeting, two controllers, Saunders and Shannon, included in the by-law a clause that said R4 areas could have 7-storey apartment buildings, whereas previously only 3 storeys covering half of the lot were allowed. In density terms today, the changed by-law would permit a 3.5 times coverage of the total lot area. This amendment was made without the approval of the Planning Board.

It was too late

Within a few years of the by-law's passage, the effect of it was realized — apartment buildings began overshadowing residential areas. When Council moved to rescind the by-law in 1957, it was too late for St. James Town. Building permits had already been issued in the area, and residents argued before the Ontario Municipal Board that either the by-law or exemption from the by-law should apply to the whole area. And so, by an OMB ruling, a 3.5 density was allowed in the area safeguarding the vested interests of the speculators who had acquired the land for redevelopment purposes.

Not only was the high density allowed by the OMB, but under the old by-law, parking for only half the number of apartment units was re-

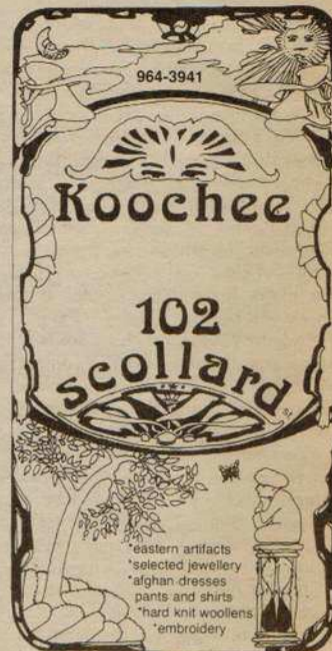
quired, and there were no provisions for landscaped open spaces and park areas.

From the very beginning, St. James Town was the product of a planning calamity that played into the hand of the apartment builders. Ironically, another OMB ruling, and in this case, the failure of the City to repeal a by-law, may well extend the 30 acre disaster area another four acres to the west.

FIGURES WHICH SPEAK FOR THEMSELVES DEPT.

Everyone knows the price of housing in Metro Toronto is rising. What isn't as well known is that the cost of housing within the City of Toronto is increasing much more rapidly than in other parts of Metro. Based on a recent A. E. LePage press release it is possible to calculate the rate of increase of the cost of a house in different areas of Metro. The difference in the cost of a house between May, 1972, and May, 1973, in Metro's four larger boroughs are as follows:

- North York: plus \$3,055 (up 8%)
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- Scarborough: minus \$167 (down less than 1%)
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Scott: the wit to recognize a hot issue

(continued from page 1)

ity of Council, and this strength is personal and informal. The rifts are deep. People who work with Jaffary — mostly City reform aldermen — would probably not be able to agree on lunch with Godfrey. Godfrey's election to Chairman — an endorsement of the Spadina-will-rise-again school of thought — would be a deliberate slap in the City's face by the suburban boroughs. The kind of conflict which exists at Metro Council will eventually be settled by the voters, but this will take another election or two to accomplish. Till a direction for Metro government is decided at the polls, Council will be a free-for-all.

Enter Reid Scott

Enter Reid Scott, the conciliator. A Metro councillor who knows that Council will not elect a Chairman someone who shares his own ideas explained why he will be likely to support Scott. "He has the wit to recognize a political issue that will cause a lot of conflict and to handle it as such. My problem with political leaders lately has been that they have been people who jump in with both feet on an issue and put their prestige on the line. Scott won't do this." Scott's job as a candidate is to convince a majority of Metro Council that they should not vote for a Metro Chairman who offers a program of content but for one who offers a style of sweet reason — that they should vote for Scott, the right man in the right place at the right time.

If Scott is not elected Chairman, it will be partly because of the only clear and consistent statement of political content he has had to maintain during his career, his NDP party tie, of which he cannot rid himself. This would be ironic because his membership in the NDP and, earlier, in the CCF has not been a political stance or act of conscience but a matter of style, the traditionalist style of Toronto's east-end Anglo-Saxon middle class, many of whom live today not far from the streets where they were born and raised, and who inherit their life-style and politics from their families. Just as he inherited his ties to the east-end, where he's lived since he was a boy, and to its quiet life-style, Scott also inherited his CCF ties from his parents.

Reid Scott has been in the right place at the right time earlier in his life. As he tells the story, his political career has been an accident.

When Scott became CCF candidate for the Ontario legislature in an east-end riding in 1948, no-one expected he'd win. In the absence of a "real" candidate, the party fielded Scott, president of the association of campus CCF groups and a resident of the riding, to fill out its slate. An associate from those days describes Scott as a "last resort" candidate. Scott's attitude was, "What the hell, I'll run"; involvement in the real world of politics would be a worthwhile experience.

Ready for change

But the fading septuagenarian was ready for change. The energetic students from the Toronto university CCF club whom Scott recruited to scuttle east-end streets door-to-door helping him wave the party banner turned out to be an effective campaign organization. Shortly after his twenty-first birthday, during the week of his graduation from college, Scott became the youngest member of a parliament in the Commonwealth.

He was regarded as a fine young member, but he faded quickly. "That 1948-1951 caucus was a lively, competent group," according to a CCFer of the day. "But none of them was doing the job of building up their constituencies." Scott, who had been trying to combine politics with law school, lost his seat in 1951 and failed to regain it in 1955.

In 1962 Scott still hoped to return to Queen's Park. He was a faithful east-end party member and thought the provincial seat would mix nicely with his law practice. "It would have been the best of both worlds," says Scott today



photo: Phil Lapidis

Reid Scott has been in the right place at the right time on two important occasions during his career. He hopes history repeats itself when Metro Council elects a Chairman.

— a good way to round out and complete his career. But another accident happened. His local federal riding association couldn't come up with a candidate for the 1962 election, and Scott agreed to stand in for the party. The federal campaign would be a brief, and perhaps politically helpful digression from his planned route back to Queen's Park.

Scott was matched with another aging PC, in the year that Canada traded in much of its Diefenbaker stock. He recalls sitting in his campaign committee election night and realizing, as the returns began coming in, "My God, I'm going to win." When he describes the election, as when he talks about the 1948 victory, he says nothing of a conflict of ideas about government with his rivals, nothing about the issues his campaign managed to raise. He speaks as if circumstances beyond his control co-incidentally combined to usher him into office. And in 1962 it was damned inconvenient. He had to farm out his law practice to partners, and having to travel back and forth from Ottawa disrupted his life. "Scott likes a quiet life," according to people who know him, and life as an MP was anything but quiet.

In the 1963 Diefenbaker-Pearson rematch, when the little parties expected annihilation as voters chose between the big boys, Scott would have bet heavily against himself. He told his family, "Daddy's home," and set out to carry the party flag in the futile contest. Again, he squeaked by. In 1965 he hadn't any choice but to run or let down the party, and he won handily with a 10,000-vote margin.

A small frog

Scott not only didn't enjoy having his tony and professional lives thrown topsy-turvy. He also didn't like being a small frog in a very big pond. "When you're someone in a minority party in Ottawa, you don't feel you accomplish much," says Scott today. Near the end of the 1965-1968 parliament his health failed him briefly, giving him an out — he could decline to run in 1968 without letting down the party.

Again as an MP Scott was regarded as a fine parliamentarian; but he wasn't any longer a boy wonder, he was just another face in the opposition crowd. And while he did his bit in Ottawa, those familiar with his record there say he did only one really important thing, something for which he has never received due credit.

The story that's told is that, toward the beginning of the chapter in Canadian history known as the Flag Debate, Scott entertained in his office one evening the chairman of the commission charged with recommending a flag. Scott and the chairman got to talking over drinks about all the various suggested flags and about the likelihood of selecting a flag which disappointed as few boosters for one or another design as possible. During the conversation a red and white flag emblazoned with a

single red maple leaf was born, and during the months of hearings and debate which followed, Scott helped shepherd the flag to the top of the Canadian flagpole where it now flaps in the breeze from St. John's to Victoria. Reid Scott, the conciliator, reconciled the Flag Debate.

Reid Scott hadn't lost interest in politics in 1968. He'd only lost interest in the Ottawa rat-race. When the election was over and his health had recovered, he studied the field and discovered he was in the wrong place at the wrong time. And so he set out to do something new, to deliberately plan and accomplish a political victory which he had chosen for himself.

One tiny complication

Scott was not the sole leader of the New Democratic incursion into City politics in 1969, but he was leader of the Metro-area NDP associations and was an active supporter of the party's entry into the municipal field. He would have run for mayor that year, as Stephen Clarkson did for the Liberals, except for one tiny complication. The incumbent mayor and front-runner in the campaign was himself nominally a New Democrat. William Dennison's claim to be a party member was a source of embarrassment to many New

Democrats during the latter years of Dennison's career. Dennison did not run for mayor on an NDP ticket or platform. But so long as Dennison remained in the running, the Metro Labor Council refused to support another New Democrat for mayor, and Scott had to be satisfied running for the lowly post of alderman.

The scenario was simple. Scott would easily win the senior aldermanic seat in the east-end's Ward Nine where he had racked up much of his impressive vote in the 1965 federal election. As senior alderman he would be eligible to sit on the City's executive committee; he would win an executive seat with the support of the NDP City Council caucus of which he would be party leader. As a senior alderman he would have a seat on Metro Council, and as a member of the City executive he would have a seat on the Metro executive. And so Scott would have a fairly visible role in which to lead the NDP caucus as a unified opposition group within civic politics. In 1972 he would succeed Dennison as mayor, and the NDP would strengthen its hold on Council.

It was a nice idea, and it went completely awry. For one thing, the elec-

torate rejected party politics. The much hoo-hahed NDP slate of candidates was trounced, and the eventual caucus numbered three, counting Scott. For another thing, the PC's Tommy Wardle, another east-end favorite son who has since gone on to anonymity at Queen's Park, defeated Scott for the senior seat. Reid Scott, former MPP, former MP, was a mere junior alderman, ineligible to stand for the executive or sit on Metro Council. There was a third thing which could also go wrong, and it did. One of the other two fledgling New Democratic aldermen won a senior seat and was eligible to play the role of visible NDP spokesman which Scott had envisioned for himself, ward Seven's Karl Jaffary.

Various interpretations

The next chapter in Scott's career has been interpreted in various ways by various observers. Two nights after the 1969 election several aldermen met privately in newly-elected Alderman David Crombie's office at Ryerson Institute. Scott played a key role at the meeting in support of a slate for the executive committee which included David Rotenberg, Fred Beavis, Paul Pickett and Tony O'Donoghue, but not

(continued, page 8)

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John Sewell: What Scott's done is oppose most of the things our side has been for

(continued from page 7)

his colleague Jaffary. Against the opposition of Jaffary, John Sewell and William Kilbourn, Scott argued that the Rotenberg-Beavis-Pickett-O'Donohue slate was the most progressive which could be elected; he actively discouraged Jaffary from running for the executive. He conciliated Jaffary out of the race.

Scott's contribution to the selection of the executive was probably his most important contribution to the 1969-1972 Council. He kept up his law practice and was only a part-time alderman, and he took little part in the great debates about development between the Sewell and Rotenberg sides of Council. When he did participate, it was usually to offer conciliatory advice, as he did, for example, during the 1971 West St. Jamestown debate when he criticized both "extremes" who he said lived in "black and white worlds". When he voted, he tended to support the reform group. Quite often he didn't vote; he had one of the Council's highest absentee records.

"In my first three years," says Scott, "we weren't able to devote the time we should have to Council. We were paid only \$5,000 and \$2,500 for expenses. You weren't too gung-ho; you tended to just take care of the ward."

Scott's constituents were not unhappy with his aldermanic record. They returned him to City Hall as senior alderman last December with an impressive 10,000 votes. By and large they describe him as a good alderman who gets things done for the ward. Ward residents' strongest criticism of Scott concerns his position on the Scarborough Expressway. If the road is built according to Metro's original plan, it will cut a swatch right across Ward Nine. Sentiment against the expressway has given rise to the ward's most active community group, ForWard Nine, one of whose original organizers, Dorothy Thomas, was elected to Scott's old junior seat in December.

"Reasonable" and conciliatory

Scott's position on the expressway is "reasonable" and conciliatory. He strongly supports construction of a road through the east end, but not a road which creates environmental problems and destroys hundreds of houses, as does Metro's original alignment for the Scarborough. He supported the postponement of the road while the route is restudied, and he says that the planned route for the expressway was charted 15 years ago and doesn't make sense by today's standards. Opinions vary about whether or not it is coincidental that his position seems designed to offend as little as possible — both the anti-expressway activists in his ward and the pro-expressway suburbanites on Metro Council whose votes are essential to be elected Metro Chairman.

After the 1972 election Scott was finally eligible to sit on the executive committee, and in December City Council voted him onto the executive almost unanimously. He was supported by most of the reformers, who preferred him to William Archer, and by most of the old guard, who preferred him to a reformer. Because he had the highest tally, he became president of Council and deputy mayor. But unlike past Council presidents — David Rotenberg and Margaret Campbell, to name two — he did not become City budget chief. He didn't want any part of the grinding, difficult budget job. It's another job Scott's been after.

When David Crombie staked claim to the opposition side's mayoral candidacy last July, Scott's hopes of succeeding Dennison, fragile but still alive, were ended. There was some speculation at the time that among the reasons for Crombie's very early announcement of his candidacy was the necessity of beating Scott to the draw. Scott, of course, won't tell when he first began eyeing the Metro Chairman's job — whether it was before the mayoralty was closed to him or at that time.

Running for Metro Chairman has meant waiting for Ab Campbell to announce his retirement while doing everything possible to appear to be the



photos: Phil Lapides

North York Controller Paul Godfrey is Scott's chief opponent for Metro Chairman.

right man in the right place at the right time. If Scott is elected, he will likely not speak of his elevation to the Chairman's job in terms of his own electioneering efforts but will modestly allude to a co-incidental combination of circumstances, as he does when speaking of the 1948 and 1962 elections.

Running hard

In fact, he has been running hard for the job. Even prior to Ab Campbell's retirement announcement, Scott had prepared the outline and substance on a major speech on Metro affairs for use when the time came. He may have delivered it by the time this is published.

His position on the Scarborough Expressway is only one of several stands he has taken which convey the image of a moderate, conciliatory man who strives to cool out bitter conflict. At City Council he has opposed efforts to repeal development by-laws passed by the 1969-1972 Council. While stressing that he voted against the by-laws on the last Council, he has argued that there is nothing to be gained by getting embroiled in expensive, difficult legal battles. About the Gothic-Quebec and West St. Jamestown by-laws he told Council, "If these are such bad by-laws, the Ontario Municipal Board will reject them." And he said that they were very bad by-laws.

He has since been proven wrong on two counts. The OMB approved both by-laws, and provincial courts have upheld the City's right to repeal the Gothic-Quebec by-law. There will probably not be expensive, difficult legal battles. Scott is surprised that the OMB did approve the by-laws, but he does not support any further City efforts to have the West St. Jamestown by-law disallowed.

His position on the Spadina subway alignment is similar. He was thoroughly opposed to the Spadina route, but he is against any efforts to appeal the OMB's approval of the route because, he says, further bitter conflict about the alignment would "create tremendous strains at Metro Council". He hopes to reconcile the City to the OMB decision.

On one issue which has arisen at Metro Council since January, Scott could not take a middle path — the future of the Toronto Island community. He supported the effort to get rid of the Island community. He says he believes the Islands must be given over entirely for parks use for the benefit of the whole City and that maintaining the Island community is a waste of potentially fine parkland. Some of his critics have interpreted his position as a blatant political move to win support from Metro Councillors who might otherwise vote for Godfrey as chairman; others

accept his remarks as sincere.

Cool, collected leader

Whether Scott's efforts to appear the cool, collected leader have been successful among the members of Metro Council is not clear. He has failed to maintain this image on City Council which is not so chaotic as Metro Council and where some hard political lines have been drawn. "What he's done," says John Sewell, "is oppose most of the things our side has been for since January." Sewell and other reformers do not believe City Council needs a conciliator. They believe the reform side needs votes to fashion the kind of City government which the voters elected them to fashion. You either support us, or you do not, they say — a sort of thinking Scott would be likely to term "black and white".

Asked why he wants to become Metro Chairman, Scott replies that he believes he has "a contribution to make" in the matter of Metro's relations with senior levels of government — in the areas of redistributing responsibility for government services and securing funding for them. He mentions two areas in which Metro must act decisively in the immediate future — the planning, control and administration of the Metro-wide waterfront park belt; and the recycling of garbage. He believes that Metro must continue to build up its transit system and get money from the senior governments to do this.

He says the divisive issues of development and transportation are not "irreconcilable", that Metro "will survive" its present crisis. He believes that Fred Gardiner was a good Metro Chairman in his time because he was an "originator and driving force" during Metro's first years. He says that Chairmen William Allen and Ab Campbell were capable administrators during years when this was the job required. He suggests another sort of Metro Chairman is needed now, someone who can heal Metro's political wounds.

Remains to be seen

It remains to be seen whether Metro Council accepts this idea and, if it does, whether it will accept Scott as the man for the job. On a Metro Council of Liberals, PCs and non-party politicians, Scott is one of a few New Democrats. This may hurt him, although it shouldn't. Scott is a faithful party member, but he is part of the segment of the party whose thoughts about government differ little from those of the Red Tory wing of the PCs or the left-leaning side of the Liberals. For example, Scott views the high level of rents in Toronto as the outcome of an impersonal process of market factors. He doesn't believe rent control would be a good idea — "You can't effectively do it unless you control all the things that affect rents — labor, interest rates, the housing market. These are the things that cause high rents." He makes no reference to the idea of basic conflict between capitalist private enterprise and common good that is a staple of the sort of New Democratic thinking which scares the hell out of traditionalist Ontarians.

The election of a new Metro Chairman is more than three weeks away as this is written, and it's too early to assess Scott's chances for the job.

He is likely to receive almost unanimous support from the City's 12 Metro Councillors not only because he is probably the closest thing to an acceptable Metro Chairman which the nominations for the job will offer them and because most of them would regard the election of Godfrey as a disaster. As well, the seven reform members of the City's Metro Council caucus will support Scott because if he wins, he leaves City Council. It will be possible to elect a reformer to the Executive Committee in his place. Dorothy Thomas will move up to the senior aldermanic seat in Ward Nine, and to Metro Council. And in a Ward Nine by-election for junior alderman it just may be possible, with concerted effort, to elect another reform alderman. "All sorts of wonderful things happen at City Council if Scott steps up," commented one reform alderman.

Never overtly hostile

Scott's election is probably the best

the City can hope for in the contest for the Chairman's job. It doesn't hurt that he identifies himself more with the City than with the other boroughs, and it doesn't hurt that, while his support for the City reform program has been inconsistent, he has never been overtly hostile to it. His election may also help in a mild way the New Democratic effort in Metro, unless Scott severs his ties with the party.

And if Scott is elected, it will be the culmination of his career as an "accidental politician". He will become an

elder statesman in Toronto affairs, an arena which is just the right size for his combination of laconic political ambition and affection for a pleasant life style.

"I don't know what the hell Reid's doing in politics," says an old friend of Scott's. It doesn't appear that Scott knows either. But he's doing his best to carry it off as a gentleman and to persuade those around him to be gentlemen too. It hasn't occurred to him that good manners are not something that some people want of their politicians.

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A knowledgeable Conservative Party insider recently described Ron Atkey, the new MP from midtown St. Paul's riding, as a very unusual phenomenon in that "he has actually lived up to his advanced billing." A lawyer and law professor before his upset election victory over veteran Liberal Ian Wahn last October, Atkey was regarded then as one of the brightest new Tories to be going to Ottawa. Seven months later his prestige remains high, and he has undoubtedly been stamped as cabinet material if the Conservatives ever figure out how to gain control of parliament. Atkey has been lauded for some of his parliamentary speeches, has become a key member of a Conservative Metro area MPs' caucus and is helping to forge his party's policies. He has also been busy in the riding, opening an office in the St. Clair-Avenue Unitarian Church and keeping in touch with his constituents. Self-described as a man "who doesn't do things by half-measures", Atkey obviously knows where he wants to go, and at the relatively young age of 31 he appears to be well on his way. Earlier this month the Citizen spoke with Atkey about his approach to politics, parliament and his riding. A partial transcript follows.

Citizen: If you went for a walk in the riding right now probably 95 of the first 100 people that meet you won't even recognize you. It's the problem most M.P.s in large Metropolitan centres face. What can you do to get more people to know you, understand what you're trying to do and even find some way to control your activities? Or is this just impossible because of the size of the riding?

Atkey: St. Paul's riding is about 80,000 people and it's going to go up to about 100,000 people. So I don't think you can have the close contact that is being developed at the municipal level. I think you can try and move in that direction. I've already sent out a questionnaire and we have already got back between four and five thousand replies in a mailing of 30,000 households in the riding.

That's one way although it tends to be a bit superficial, it's very useful for me. I think public meetings are useful but again it has been my experience and the experience of provincial and municipal politicians that people didn't come out to them, and when they do, they are special interest groups; the average citizen doesn't come out. Frankly, I think the real vehicle, which I hope to use, is cable television. I think that that is the community access vehicle of the future.

Citizen: Do you think anyone is watching cable t.v.?

Atkey: Not right now but I'm not willing to dismiss it If people know that their federal M.P. is on the air at a fixed time every week discussing things and inviting phone-ins or visits to his office then there can be greater and more widespread community involvement than there has been to date. But if there is one thing that is important it's the riding office. I see 15 or 20 people every Saturday and my secretary sees another dozen on Tuesdays and Thursdays. It's the place where people know they can reach their federal member.

Citizen: Well, how reachable is he? If the riding gives you a definite policy, say on something like whether or not to extend the ban on hanging, would you act as their delegate, or would you act as their representative and vote the way your conscience dictated?

Atkey: There is no easy answer. I think that it first depends on the nature of the issue and secondly on your method of sampling the attitude of the riding and how strong on one side of the question it is. You mentioned capital punishment. I got perhaps three or four hundred letters on the question, and I probably talked to five or six hundred people on the telephone or in person on the streets, and I can honestly say that the view in St. Paul's was divided about 50-50. There was no clear direction to go one way or another from the riding. My conscience and my moral position on the issue led me to tip the scales in favour of voting for abolition. I do think that one cannot say in 100 percent of the cases that you must vote exactly the way the people in your riding want you to vote because I think a federal politician, in particular, has some duty to lead as well as to fol-



photos: Bill Lindsay

CITIZEN INTERVIEW

Ron Atkey

They say that midtown's young MP is on his way to the top of Ottawa's heap.

low. Nevertheless I think that one must always be aware of the trends, and if the attitude is very strong in one direction, then I think you must follow.

Citizen: In the short time you've been in parliament you have been lumped by observers with the group of so-called 'Red Tories', the party's left wing. But at the same time it is said that you are very careful not to go beyor 'the bounds of party policy and are definitely a "safe" party member. How do you do both at the same time?

Atkey: I don't think they are inconsistent. Because I think first and foremost that I represent the majority view in my riding. And I think this is a progressive riding; it tends to be progressive small "l" liberal in many respects, and so I think I am merely reflecting its views, and yet I would like to think that over the years I've gained a little bit of political judgment, and politics are the art of the possible. I have no hesitation in differing with my party and voting against my party if I feel it is wrong.

Citizen: That hasn't come up yet, though?

Atkey: Not on a major issue in the House of Commons. It may come up and it has in internal party discussion from time to time.

Citizen: What are your political ambitions?

Atkey: Well, I'm going to be very honest with you. I like politics, I see politics as a career although it's a very precarious career because often there are forces at work beyond your control. I would like to participate in Government. I like being a member of parliament right now, and I'm learning a great deal, but I would hope I can progress in the political system as an elected member and eventually I would like to be in the Government.

Citizen: Anything in particular you'd like to do in Government?

Atkey: Well, as a lawyer I suppose

I'd like to be Minister of Justice someday, but that's not in the immediate future. I'd love to be Minister of Consumer and Corporate Affairs, Minister of Communications, Minister of Labour. That's the range of options.

Citizen: Could you tell us what are some of the good things and the bad things about being an M.P., things the general public doesn't normally hear about.

Atkey: Well, the good things are really in the sense of being able to help people fight that bureaucracy that exists in Ottawa, to work their way through it. There's also a great sense of coming to know your country better. My appreciations of the regional disparity in the country, I think, are much greater now than they were six months ago — the appreciation of the difficulties of the Maritimes, and Saskatchewan and Manitoba, the inequality and disparity of incomes we have in this country and my perception of the social policies that are necessary to equalize these disparities. As far as some of the problems, the lack of privacy ranks very high. I can recall the morning after the election the phone rang at 8 a.m. with the first unemployment insurance problem, and it rang seven more times that day with similar types of problems. I thought that that was highly unusual, but it turned out that it wasn't unusual and that's the life of an M.P. One starts having to make new rules about your private life. Sunday suddenly becomes a very important day in which you refuse or sometimes can't see people because, I think, you have to put your children or your wife ahead of problems on that particular day The last thing is that there is very little time to do anything in depth. Being a politician can often be very superficial. It may result from my experiences as a professor where I had the opportunity to read everything about a particular subject, and now you can only scratch the surface. You can't get at things in depth

"I'd like to be Minister of Justice someday I'd love to be Minister of Consumer and Corporate Affairs, Minister of Communications, Minister of Labor. That's the range of options."

unless you have a good research staff or you bring your research or experience to bear on a particular problem. A politician moves horizontally. He covers a whole range of problems and moves in and moves out, and sometimes I get frustrated because of the superficiality of the process.

Citizen: Are you fearful that as you continue in Parliament your own independent view on things may become submerged in party policy and allegiance?

Atkey: I don't see that as an immediate problem. I find as an opposition member at the present time that I have a wonderful opportunity and freedom I won't have had if I had been in the Government. . . . You've got to single out and pick your spots carefully, and that's what I tried to do, tried to make them city-oriented issues, whether it's housing and urban affairs, whether it's food prices and consumer and corporate affairs, or the fight against the second airport at Pickering.

Citizen: What are some of the things you'd like to see happen if suddenly you were Prime Minister and had a magic wand at your disposal?

Atkey: I'd like to see a reassessment of our urban priorities. I think that we are still giving short shrift to public transportation and our housing policy. I don't think housing need necessarily be done completely by the public sector. I think it's a combination of the private sector and the public sector. In public transit I think the Davis Government has introduced interesting proposals. It remains to be seen whether they can be implemented at a reasonable cost. Also I think we have to take some pretty firm steps on the questions of economic and cultural nationalism. I don't necessarily say they should be restrictive steps although I am supporting the Foreign Investment Review Act which is prohibitive in its impact. I think that they have to be drastic steps along the positive incentive route. You can use the tax system or have export incentives or have some new tough trading arrangements with the United States whereby as a price for trading off some of our resources that the Americans need, we demand that a certain amount of manufacturing be conducted in Canada.

Citizen: Specifically, would you be interested in seeing public ownership of some of the resource industry in order to help out in some of the things you have been talking about?

Atkey: I'm not convinced of the necessity of that yet. But I'd like to keep an open mind. I listen with interest to the submissions of Tommy Douglas, which he makes very articulately, but I'm not willing to buy them. Not only because of my particular party affiliation but because of my personal belief that too often in this country we look at public ownership as the solution and answer, and I don't necessarily think that that is the case.

Citizen: What are your views, as a federal member of the Progressive Conservative party, about the charges of corruption that have been made in the past year against the provincial Conservatives?

Atkey: Well, we can't help but be concerned. The public is concerned, so we are concerned. We also carry the same party label whether we like it or not. I think we are learning some lessons from the unfortunate experiences of the Davis Government The les-



son at present is the importance of honesty and accountability in public in politics at all levels. It involves disclosures of funds, it involves limitations of campaign spending and, I think, demonstrates the need for an election expenses bill at the federal and provincial levels. I think the Watergate affair is also having a bearing on people's perception of the problems. Unfortunately, it has increased the general attitude of the public that all politicians are dishonest, that they are not to be trusted and somehow people are in the process for personal gain rather than service. I think that this is unhealthy and so, therefore, any government has to take positive steps to overcome this and the solution may be in legislation.

Citizen: It cost you about \$29,000 in your campaign last year — more than all your opponents combined. Why did you spend so much?

Atkey: I don't think it was an excessive amount for two reasons. First of all, in comparison with other party candidates in other ridings in Metro or outside of Metro my figure was considerably lower. There were candidates in Metro who spent over 30, some cases over 40, one case I believe 63 and one case \$93,000. So I wasn't even close to the leaders on that score. Secondly, I was a new candidate with no political name and no political reputation, a relative unknown. I was taking on a gentleman who had been an incumbent for ten years, who had a majority of 10,000 votes the previous election in what was considered a reasonably safe Liberal seat. I don't believe in doing things in half-measures. It was necessary to spend that amount of money to reach the people with my platform, with information about me, information about our party. Printing, media, photography, artwork, expenses of that sort cost a great deal. A final reason, of course, relates to the Election Expenses Bill which was before Parliament at the time the election was called and which suggested a formula for providing a limit on campaign spending. If you apply that formula to St. Paul's — it provided so much a voter — I think it came to something in the order of \$29,000 which is in the vicinity of what I spent.

Citizen: What about disclosures? The election expenses you filed with the Riding Returning Officer did not disclose who had contributed to your campaign. Do you feel that full disclosure, something you haven't provided, is something elected officials should provide?

Atkey: Well, I want you to be perfectly clear. I complied with the law and followed the traditional practice of most party candidates of merely indicating the name of my Official Agent and Finance Chairman who collected the money from many sources. As for the future I favor a law that would include disclosure. Of course I would comply with the law. I haven't yet determined my position because I have to meet with my finance committee to determine the extent of disclosure for the next campaign.

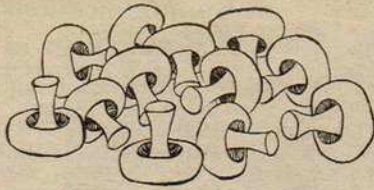
Citizen: The Liberals are going to be running John Roberts in the next election. Like you, he's a young man and highly thought of in his party. How do you feel about running against someone who will conduct a vigorous campaign unlike Ian Wahn, your last opponent, whose campaign was a lack-lustre affair?

Atkey: Well I don't know too much about Mr. Roberts. A number of people from St. Paul's have mentioned to me that he is, of course, from outside Toronto, a defeated candidate from a rural riding. They expressed concern that he won't know too much about the riding, some of the local community problems. He may be able to learn them but it seems to me that he is a bit of a parachute candidate. While St. Paul's people are very urbane and sophisticated they also do have this sense of local spirit and local community and I think they may not act too kindly toward an outsider of this sort coming in from the Prime Minister's Office in that fashion.

Shaw did not eat corpses

by Marilyn Linton

George Bernard Shaw once said, "A man of my spiritual intensity does not eat corpses." He was influenced by Percy Bysche Shelly's treatise published in 1815 which claimed that the human digestive system was suited only to plant foods. Shaw remained a vegetarian until his death at the age of 94.



To become a full-fledged vegetarian, you must abstain from flesh, fish, and fowl for 6 months. A balanced diet which includes vegetables, nuts, fruits, grains — and milk, eggs, and cheese for lacto-vegetarians — supplies the necessary protein to make up for animal protein content. While nut loaf and soy-burgers will never take the place for most people of juicy steak or buttery veal cutlet, the ridiculous rise in meat prices may encourage more people to at least reconsider the meat-every-night pattern to which most of us are slaves. Health food stores offer the bulk foods — grains, rice, nuts, and seeds — for preparing meals; but organically grown vegetables, sometimes integral to the vegetarian philosophy, are less easy to obtain. It is for this reason that anyone with even the smallest plot of land should now plant a vegetable crop for this year.

The vegetarian and organic food movement has produced a slew of food and cook books which capitalize on the insecurities of people who grew up on Franco-American, packaged foods and the unscrupulous hot dog. Anyone wanting a good working knowledge of proteins and vitamins can pick up one of Adelle Davis' books.

On the subject of vegetarianism, Frances Moor Lappe's *Diet for a Small Planet* explains thoroughly the protein question. Her thesis, that agricultural protein sources are funneled into the production of meat, makes you think about the politics of food. "An acre of cereals can produce five times more protein than an area devoted to meat production . . . leafy vegetables, fifteen times more." This is part of her argument against the "cash crops" which produce export revenue for many countries while at the same time contributing to food scarcity.

Jean Hewitt's *The New York Times Natural Foods Cookbook* provides 400 pages of creative and varied natural food and vegetarian recipes for \$1.95. Anna Thomas' *The Vegetarian Epicure* is well done. She is sensible in her approach that everyone can enjoy a vegetarian diet if the food is tasty and the cook can produce interesting menus. She draws upon her "old-fashioned European" background and a love of food. Her book illustrates the fact that good vegetarian meals can be made by consulting favorite non-vegetarian cookbooks, providing you are aware of the necessary proteins and vitamins required for health.

Every country's cuisine is made up of vegetable, egg, cheese and grain recipes, a sensible cook need only to re-think the approach to food — and stay away from the cookbooks that have ripped off the natural food and vegetarian movements. The best example of this rip-off is a polished \$5.00 paperback on the alchemy of food which contains both poor and dull recipes and actually suggests a recipe for snails and oranges as something your body really needs.

In Toronto, there are only two large, natural food restaurants and a handful of smaller places where you may sample natural foods or vegetarian fare.

The Etherea Restaurant
341 Bloor Street West
929-3416

Etherea has a variety of vegetarian protein dishes and is the only restaurant which concentrates on providing pure vegetarian food. Their blender fruit drinks are imaginative and very good. Their salads, mingles of leafy greens, sprouts, nuts and fruits, provide a tasty experience in contrast to the usual lettuce salads to which non-vegetarians seem to address themselves.

There are a few things which bother occasional clients of this eatery. The salads could be kept cold so they remain crisp longer, and the dressing supply could be made more abundant. Some of the dishes could be cooked with better attention. For example, the soy-

burgers, while tasty and crisp on the edges, turn too easily to mush under a watery stewed vegetable garnish. The same care which Etherea gives its freshly baked muffins and its nourishing, filling soups, might be extended to the wood tables which are thirsty for attention. Similarly, the sparse, dry plants should grow beautifully in the absence of cigarette smoke and the presence of lots of natural light.

Etherea's success is obvious in the smiling faces, and the casual, chatty, convivial spirit which prevails. I think, however, that its survival is surely footed in the fact that it is the only place available which serves pure vegetarian fare to those who want a dinner out.

Cornucopia Restaurant and Nutrition Centres
101 Richmond Street West, 360-1954
26 Victoria Street, 364-4789

This is a natural foods restaurant providing nourishing food for downtowners in a choice of either a cafeteria setting or a nicely designed restaurant reminiscent of a greenhouse.

In the Esplanade restaurant, there is a \$2.20 buffet which provides all you can eat from a choice of salads, hot grainy rolls, juicy meats and a variety of condiments from yoghurt and brewer's yeast to sunflower seeds and nuts. For a fast lunch, the cafeteria section has fresh salads and sandwiches wrapped to take out and marked informatively with ingredients, weight and number of calories.

In the lush, greenery restaurant, vegetarians would be appreciative if Cornucopia added special dishes utilizing more protein grains, in addition to the natural food meat-and-salad buffet.

Yonge Gardens
5186 Yonge Street, Willowdale
225-2383

All Chinese and Indian food restaurants are a welcome change for vegetarians who seek variety in dining out, but this place actually has a special vegetarian section on its menu. There are 13 special dishes ranging from a Buddhist preparation of mixed vegetables — broccoli, whole baby corn, water chestnuts — and thin transparent Chinese noodles to a Sweet and Sour Dow Foo made from deep fried fresh bean cake. Both dishes are loaded with taste, vitamins and protein.

Here are three vegetable recipes to add to a vegetarian's favorite collection, or to use as a change from meat and potatoes at dinner.

Imam Bayaldi

- 3 large eggplants
- 1/2 cup olive oil
- 3 cloves of garlic, crushed
- 4 medium onions, chopped finely
- 4 medium tomatoes, peeled, seeded, and chopped
- 2 tablespoons finely chopped parsley
- salt, pepper, and oregano to taste
- 1/2 cup pine nuts

Poach the eggplants in boiling, salted water for ten minutes, then plunge into cold water. When cool, cut them in half lengthwise. Carefully scoop out the pulp, trying not to cut the skin. Set shells and pulp aside. In a large skillet, saute the chopped onions in the olive oil until soft and slightly browned. Chop the eggplant pulp and add to the skillet, along with the crushed garlic, tomatoes and parsley. Season to taste with oregano, then salt and pepper. Do not overcook. Fill the eggplant shells with the pulp mixture and top with pine nuts. This may be served to six people, and may be eaten warm or cold. An addition to this dish could be feta cheese wrapped in filo pastry and fresh oranges in honey syrup with sesame seed cookies.

Food For the Saints

- 7 tablespoons sesame or peanut oil
- 1/2 cup thinly sliced mushrooms
- 1/2 cup thinly sliced Chinese cabbage

- 1/2 cup thinly sliced onion
- 3/4 cup snow peas
- 1/2 cup bean sprouts
- 1 cup thinly sliced winter melon
- 1 cup thinly slice zucchini
- 1/4 cup water chestnuts
- 1/2 cup bean curd, prepared according to directions at purchase and sliced

- 1/2 cup hair seaweed, sliced and prepared according to directions at purchase

- 1 piece of dried lotus root, prepared according to directions
- 1/2 cup soy sauce
- 1 tablespoon sherry
- dash of salt
- 1 tablespoon cornstarch

All ingredients can be purchased at Japanese or Chinese import groceries. Heat the oil in a skillet or a wok. When hot, add the vegetable ingredients, together, or cook separately in batches. Stir fry vegetables for five minutes. Mix two cups of water with soy sauce, sherry, and salt. Add to vegetables. Cover pan and simmer for ten to 15 minutes, until vegetables are tender yet slightly crisp. Mix cornstarch with four tablespoons water, and add, stirring until thickened. This serves six to eight people. Serve with rice and cashew nuts. Add almond custard for a dessert.

Zucchini and Rice Casserole

- 2 1/2 lbs. zucchini
- 3/4 cup rice
- 1 1/2 cup finely chopped onions
- 4 tablespoons peanut oil
- 2 cloves garlic, crushed
- 2 tablespoons flour
- 2 1/2 cups of hot liquid (zucchini juices and milk)
- 1 cup parmesan cheese
- salt and pepper to taste

Grate the zucchini and set to drain in a sieve over a large bowl. Press the zucchini with the back of a spoon to squeeze out the juices. Leave to drain. In a skillet fry the onions in hot oil until tender. Bring two cups of water and one teaspoon salt to a boil, and drop in the rice. Let boil rapidly for five minutes, then drain. Set aside. Add zucchini, garlic and flour to onions in the skillet and stir for a few minutes. Heat the zucchini juices and enough milk to make up 2 1/2 cups liquid. Place zucchini mixture, rice, and liquid in a casserole. Salt and pepper to taste. Top with cheese, and bake in 375 degree oven for 20 minutes. Serve with tomato and avocado soup, herbed bread and strawberry cheesecake.

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Passing Ceremony

Passing Ceremony by Helen Wein-zweig. Anansi, 1973. Paper, \$2.95; cloth, \$6.95.

by Mike Sutton

"Perhaps I didn't make myself clear; as long as there's tradition we're free to break it."

Each of *Passing Ceremony's* characters — if not the book itself — takes a cue from this sententious rhetorical flourish. As a result *Passing Ceremony* is a confused and confusing exercise in literary futility which often teeters on the edge of incoherence.

Helen Wein-zweig's first book offers mystery fans an ultimate test of trying to fathom who did what to whom and for what reason. The passing ceremony of the title is the wedding of a nymphomaniac and a closet queen who have undertaken the marriage in order to obtain a veneer of respectability. The tale itself unfolds through the multifaceted perspective of the commentaries and musings of guests at the wedding. Most are attending because it is expected, not because they want to, or because they think it important.

All are completely preoccupied with appearances and the hollowness of their own lives. All the members of the wedding party are frauds of one sort or another, and even the presiding clergyman turns out to be a ringer. But far from freeing themselves from tradition, each charlatan and poscur is quite clearly chained by his or her clever illusion — destined to live a self-perpetuating lie for the sake of appearances. Wein-zweig is trying to show us again that passing ceremonies like weddings are only a thin disguise for human depravity and emptiness.

Types in Canadian fiction

Only two characters ever approach full realisation. And both are interesting because they represent types in Canadian fiction. One is the bride's grandmother — the senile harridan and failed matriarch in whose mansion-turned-rooming house the reception takes place. She is a grotesque Eve — natural mother of her children, now a caricature of a menopausal bitchiness very like Hagar Shipley in *The Stone Angel*. She is yet another example of the failure of Canadian writers — with the possible exception of Margaret Atwood — to come to grips with their women characters.

The other interesting character is the bride's father who has fled to sunny Mexico because of some crime — perhaps a murder, perhaps a scandal resulting from his failure to conform to the ice palace decorum of blue Toronto. He has returned with a Mexican wife and child to play dutiful father and to counsel his not so inexperienced daughter. But if caricatured Toronto wouldn't have him, neither is a caricatured Mexico his home — we find out that he thinks too much, that he has lost his *machismo* and that the brown wife and child who scandalize the other guests are not in fact his own. He is yet another Canadian exile — another sleeping Adam, cursed progenitor of his race waiting for a redeemer, another Moses

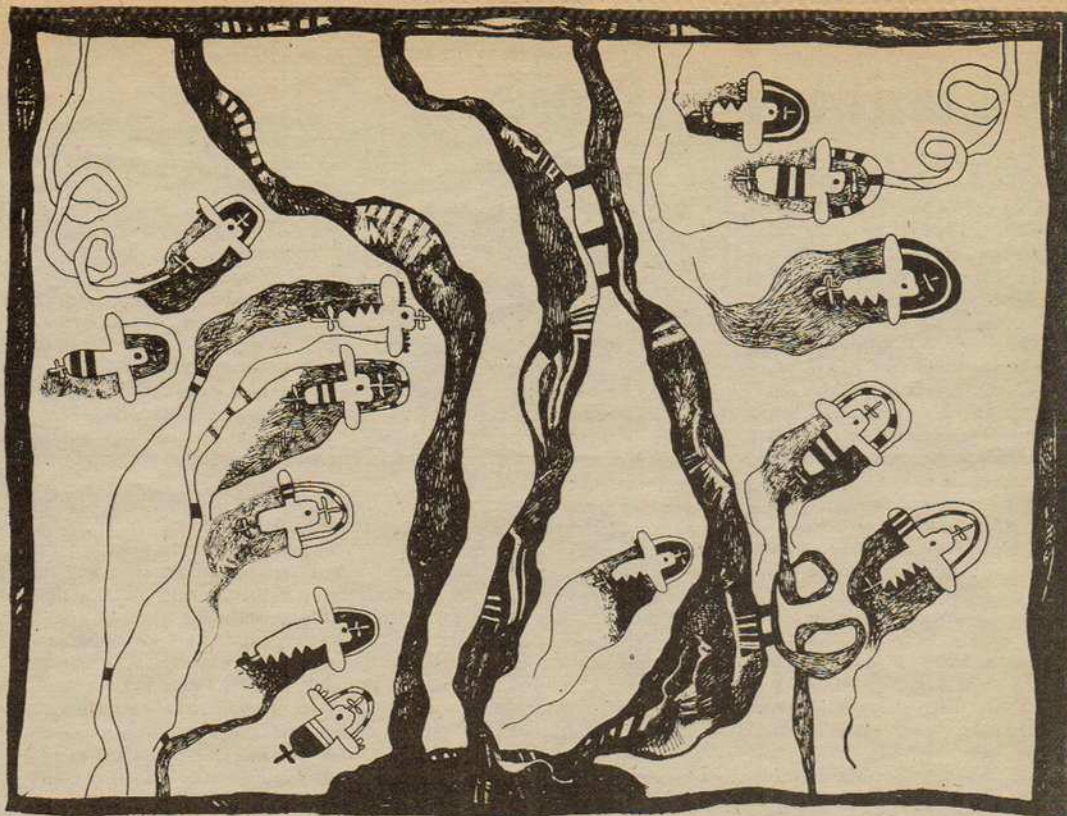
on his way to the promised land but not there yet, and not likely ever to be.

Passing Ceremony might have made an interesting short story, and it certainly has cinematographic possibilities. Often critics lament that Canadian fiction has found no new forms. *Passing Ceremony* at least seems to point a direction; it seems to be an experimental narrative striving to exploit fully the possibilities of dramatic monologue. There are some cunningly overwritten lines of monologue and dialogue which reveal a biting and trenchant — if somewhat self-conscious — wit. But the transitional passages are missing, and we jolt out of one skull and into another always without warning, many times not knowing whose head we are in.

Disconcertingly fragmented

The narrative is disconcertingly fragmented and out of joint, and the foreshortening of passages is alarming. Before we know it, we are finished with one commentary, not even sure of what it means, and into another. When indulged in by masters like Proust, Joyce and Faulkner, or adapted competently in films like *Rashomon*, *Last Year At Marienbad* or *Through A Glass Darkly*, this kind of introspective spy-glass technique can provide an audience with illuminating and amusing kernels of ambiguity. But when the job has been badly done, as it has been in *Passing Ceremony*, ambiguity gives way to confusion.

One almost wants to say that publication of *Passing Ceremony* was premature, or that Anansi's editors were a bit too eager to find promising new Canadian talent and bring it to light too soon with the help of Canada Council. *Passing Ceremony* may be a haunting Gothic tale as the notes suggest; but ghosts need time to materialize. Unless the timing is right, the jaded modern sensibility isn't able to discern the hair-line's breadth that separates the truly terrifying from the truly uninteresting, and a tale of terror related by people who say more than they intend and intend more than they mean becomes yet another confession in an age of confessions.



An etching by Wendy Toogood at Me and My Friends on Queen Street

ART

The season of lassitude

by Merlin Homer

It's summer, and for the big galleries, the season of lassitude has begun. Exhibitions become increasingly less major and less frequent. But summer is a great time to become acquainted with the smaller, more struggling galleries — those that can't yet afford the luxury of warm weather relaxation.

Here's one appealing tour. Start at Me and My Friends, at 237 Queen Street West, somewhat west of University Avenue. Downstairs is the usual pleasing array of handiwork. Upstairs is a nice show of hangings, etchings and drawings by Wendy Toogood.

Go west along Queen to 567 Gallery, at 567 Queen, near Bathurst. Here there is a show of work by three unknowns and their teachers (who are famous).

Then go north on Bathurst to 736, The Bathurst United Church, where Theatre in Camera Gallery has a show by Jiri Ladocha.

Walk one block west, and make

Markham Street the final stop. The window shopping here is quite different from that along Queen Street; the David Mirvish Gallery — probably the most beautiful in the city — is at 596.

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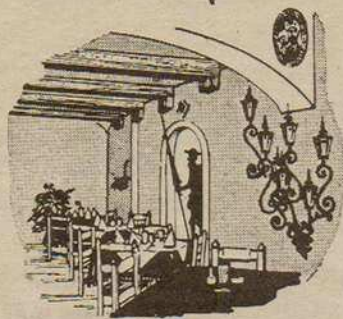
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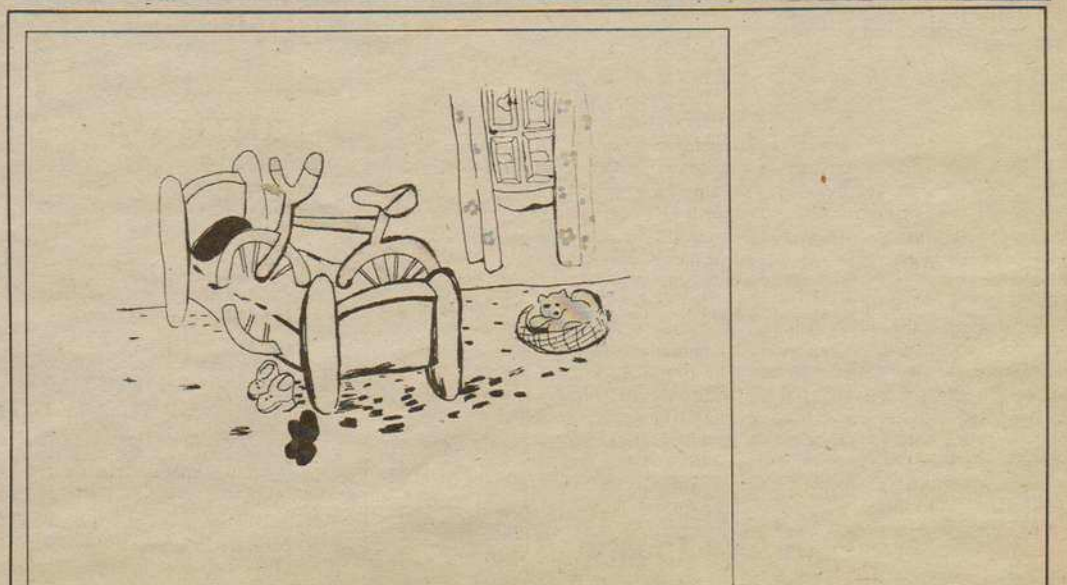
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A Canadian Film Directory

by Natalie Edwards

A Handbook of Canadian Film by Eleanor Beattie. Peter Martin Associates, 1973.

Paul Almond: The Flame Within by Janet Edsforth. The Canadian Film Institute, 1972.

This is a book I really like, despite its limitations. There's great browsing here for anyone in love with Canada, Canadian films or movies in general.

Eleanor Beattie, who did the extensive research and capable writing, has been around the Canadian film scene for some time, though she now lives in Paris. She studied film under Grierson at McGill, worked for the Canadian Film Institute and the National Film Board, and was co-organizer of the Cinema Canada Workshop, an international conference. She worked with editors Joe Medjuck and Peter Lebensold of *Take One* magazine on the book which was published by them in association with Peter Martin Associates.

Naturally there are omissions. The first thing the critically minded always do with a book like this is rush to look up whatever they know best to see if everything they know is there. Of course it never is. This gives sad satisfaction.

It is just as fair to leaf through the book for things you never knew or had forgotten. For instance, is David Bairstow's name vaguely familiar? He produced the *Netsilik* series in 1968-69, the films of Eskimo life that were practically the mainstay of Channel 19 last year. And did you know Bill Mason, recognized for his wilderness and conservation work with the NFB, was the canoeist in Chris Chapman's *Quetico*?

Remember that 3-D horror story in 1961, the one for which we had to wear special glasses to see the third dimension? That was *The Mask*, directed by Julian Roffman and produced by Nat Taylor, and was Canada's only effort in that direction. And were you aware that Claude Jutra (*Mon Oncle Antoine*)



actually graduated from medical school before he started film-making?

Seventy-three film-makers are covered. There is more than a page of information about each — a concise paragraph that covers a surprising amount of solid fact and carefully written opinion, a filmography that in many cases is honestly noted as incomplete — generally without TV credits — and a partial bibliography.

The 146 pages on Canadian film-makers however, though the largest, is only one of the useful sections of the book. Twenty-six others include Animation, Writing and Writers, Emerging Filmmakers, Film Study Centres, Children's Films, and archival, educational and periodical information. All this is

very badly needed — an easily accessible reference book for those who are running film clubs, booking films for groups, studying or writing on film, or just interested in acquiring general Canadian cultural knowledge.

Even those making films might be interested, at least to see if they are included. Some disappointments and surprises are in store. Robert Fulford noted in his *Star* review in early May that Murray Markowitz (*August and July*), Gerald Potterton (*The Rainbow Boys*), Sylvia Spring (*Madeleine Is...*) and Dick Ballentine were missing. Without even trying I couldn't help but see that Francis Mankiewicz (*Le Temps d'une Chasse*), Tadeusz Jaworski (*Selling Out*) and Tanya Ballentine (*The Things I Cannot Change*) were not in the regular film-makers section. I discovered all but Jaworski in Emerging Filmmakers, and I finally found Potterton, Ariole, Ryan Larkin and McLaren in the Animation section, after an awful moment where I thought even Norman McLaren hadn't made the grade.

A good index is obviously essential. Unfortunately the book only contains one that lists films by title. This is a very serious deficiency in a book whose primary usefulness is reference. Until every word of the book is read, one cannot tell if old-timers like J. Booth Scott, and even John Grierson himself, get more than the brief mention they receive in the interesting essay, "An Introduction to Canadian Film."

The Preface also describes the work as "an open-ended listing which invites additions." So be it. It's a good start, and like *Take One* magazine itself, the paperback is plain and inexpensively available, rather than prohibitively costly and glossy.

Paul Almond

For more detailed information and a deeper discussion of the work of Canadian filmmakers, we need more books like the worthy paperbacks published

by the Canadian Film Institute in their Canadian Filmography series.

The most recent is *Paul Almond*, by Janet Edsforth, a 1972 publication that, according to Peter Morris of the C.F.I., has yet to be reviewed by any major newspaper or magazine in Canada. This is a pity, because books by Canadians on Canadian film are rare indeed.

The subtitle of the book, *The Flame Within*, gives an accurate indication of Edsforth's attitude toward Almond. She admits her prejudice, uses names like Dreyer and Mahler to place the depth of her respect, and then proceeds to write a solid, factual, fair but favorable recapitulation of his background, aims and efforts in a simple, unpressured, journalistic style. Originally some of the material for the book was part of her thesis for a journalism degree at Carleton University, Ottawa.

The monograph is inexpensively published with a stapled paper cover. The print is disastrously small for those whose first youth is spent, but this is compensated to a great extent by a generous 16 pages of stills. The booklet also contains an excellent and complete

filmography and a useful bibliography, but no index.

The chapters dealing with each of Almond's major films (*Isabel*, *Act of the Heart*) outline the creation of the work, discuss the plot, offer a brief analysis and a selection of critical comment, and note the film's general reception and awards. By avoiding the use of personal comment or an emotional style on the one hand, and by strict critical discussion of the films as film on the other, the tone of the monograph remains informative and disengaged — academic in texture but without the weight of a serious critique.

This booklet is bound to increase an appreciation of Almond among those who do not already use superlatives to describe him. Janet Edsforth's calm, collected approach offers a reasonable argument for accepting Almond as an important, and very Canadian, filmmaker. Unfortunately the book ends just before his latest film, *Journey*, was released and lacks the vital discussion of this film and its reception that would certainly have provided author Edsforth with a challenge and a half to her thesis.

FILM EMPORIA

The one and only Roxy

by J. Daw

Only those certified sound of mind and body are invited to join the Original 99c Roxy's try for the Guinness Book of Records.

The record setting event will be the theatre's first birthday blast June 16 when dauntless Roxy fans will sit through 19 Sci-Fi and Horror movies.

Immortality will not be the only reward for those who stick it out. A giant party with free birthday cake, Roxy T-shirts, biscuits, albums and Bloody Shocktails, and the music of Breathless will follow. There's even a TV set in the guise of a spaceship for a door prize. ZAP! POW! BIFF! A 26-hour marathon! All for 99c!

The most amazing thing about the whole idea is that it will probably be wildly successful — the same way the slightly dingy little theatre has been a success with Toronto's teens-to-twenties set for the past year.

It started with three men — Gary Topp, Bob Buchanan and Neil McCarthy — who all like movies. While working for the now defunct *Film Canada*, they learned the Roxy was for rent. So they brought *Jimi Hendrix at Berkeley* to Toronto for the first time and showed the hour-long concert every night of the week for four or five weeks. And they fell in love with the Roxy.

"We decided to keep the theatre and show a different movie every day," said Topp, slouching in a noisy office beside the Roxy projection room. "We didn't want to show the same movie every day, like for runs, because it got too boring. We're just showing what we want to show so we get to see them."

Certain movies that satisfy a weird set of criteria get long runs in the regular Saturday midnight slot. For 20 weeks glassy-eyed youths rolled their own and laughed at the stilted moralizing of an American anti-marijuana film, *Reefer Madness*; For 12 weeks they enjoyed fifties rock in the *Son of Tutti-Frutti*; and for eight weeks wondered at the mutant cast of *Freaks*. Currently the most horrible of all horror movies, *Night of the Living Dead*, is playing Saturday midnights.

Through the week there is a potpourri of movies that have seen two or three runs through the movie house circuit. ("As we think of them, we book them.")

Upcoming are such titles as *Everything You Wanted To Know About Sex*, *Straw Dogs*, *200 Motels*, *Catch-22*, *Candy*, *Little Big Man* and even the *Godfather* on June 20. Then there are the old classics with the Marx Brothers, W.C. Fields and Brando, and horror flicks with Karloff and Lugosi. There are underground or art movies and Japanese Samurai movies.

Don't come early

Big name releases don't come early to the Roxy because distributors want first to wring all they can from long runs in high priced theatre chains. "Some distributors won't give films even after they have had a third run because they

think it's degrading," said Topp.

They couldn't get 2001 for the birthday bash because it may make another round at theatre chains. And they're still not ready for such Canadian movies as *The Rowdyman* and *Wedding in White*.

But the distributors become more cooperative as business improves, and the Roxy people say they sell out from two to four nights in a six-day week.

The theatre's success is not easily explained. Perhaps it's the approach to business. "The obvious things are run as a business. The rest is pure fun." Fun — like the crazy tapes on the answering service, the Roxy T-shirts or this summer's Draw the Roxy contest. The winner gets a weekend for two at the Roxy — free bus tickets, popcorn and drinks "to a limit", rooms in the Linsmore House down the street and meals at the Moon Cave.

According to Topp, the Roxy is an almost non-profit organization above the cost of rent, employees — Elmont D. Wolf on the door and Tammy the dancing cashier — projection and the films. There will be enough money for a few new seats this summer and a new screen but, says Topp, "We'll never become millionaires, and I don't suppose we want to. We're just doing what we want" — working 24 hours a day to keep the place running and showing the movies they want.

Two attempts to copy the Roxy formula at the Kensington Theatre have already failed. And Topp does not think the Roxy's location near the Greenwood subway stop was the only competitive advantage. "There's nothing like seeing a movie at the Roxy; I hate going to other theatres."

People feel at home

Jeff Silverman, a friend of the original trio, spends a lot of time at the Roxy coming up with ideas. He explains the Roxy's popularity in glowing terms. "There's something that goes on downstairs that can't be copied; and in fact the people that run the Roxy wonder if they could copy it if they started it somewhere else. It's a spontaneous feeling among the people who come. When people come here, they know they're going to feel at home."

Topp says people keep coming back and that he now recognizes 75% of them. "There's everybody from eight to 80. Really. There's one couple I'm sure are in their mid-70s. They said they stopped going to movies in the 50s. They came here the first time when someone begged them to see *Death in Venice* and said it was the best movie they'd seen in their lives. They come all the time now and ask us to recommend movies. I even recommended *200 Motels* (with Frank Zappa and the Mothers of Invention), and they liked it."

A small advertisement in the Toronto *Star* lists the week's movies, but regulars keep up on the schedule with the handbills handed out at the theatre and three downtown bookstores. But the best advertisement is the people who have found a home at the Roxy.

Women's films

by Natalie Edwards

The Women's Film Festival continues until June 17 at the St. Lawrence Centre. All showings are free and day care is provided.

The remaining schedule includes *The Cool World*, a unique look at black boys of gangland, USA, by Shirley Clarke, a well-known underground filmmaker, Friday, June 15, 6 p.m.; and *About Something Else*, a double tale of

two women, a famous gymnast and a housewife, who reach parallel personal crises in their lives, by Vera Chytilova, the Czech director of *Daisies*, (shown on the first night of the festival) at 8 p.m., followed by Ida Lupino's *The Bigamist* (1953) and Italian filmmaker Liliana Cavani's *The Year of the Cannibals* (1970).

Saturday afternoon the showings begin at 1 p.m. with Lotte Reiniger's *The Adventures of Prince Achmed*, a 1926 German film. At 3:30 p.m. *Nathalie Granger*, (1972) by Marguerite Duras, the experimental and controversial French writer, is followed by Hungarian Martá Mészarp's *Free Breathing* (1973) at 6 p.m.

The prize film of the evening is likely Nelly Kaplan's *A Very Curious Girl*, a farce starring the indomitable Bernadette la Font in a private feud with all the men of her village. The movie has similarities to Truffaut's *A Gorgeous Kid Like Me*, in which she also stars, except this viewpoint is from the other side of the bed. It's at 8:30 p.m. and is followed by Stephanie Rothman's *Terminal Island*, USA (1973) at 11.

Sunday is the final day of the Festival before it leaves on a tour of 18 cities throughout Canada. It begins at 1 p.m. with *The Adventures of Barbara*, an example of Polish work by Maria Kaniewska. Following this is an interesting assortment of documentaries and shorts which should probably not be missed because it is in this field that women have had the greatest freedom to produce and direct films. At 5 p.m. a Seminar on Women's Cinema is scheduled, followed by Sarah Maldoror's *Sambizanga*, a film about struggle of the Angolais against Portuguese domination that also reveals a wife's emergence from tribal servitude to a chance for personal growth.

The final film of the Festival, oddly enough, was not made by a woman. *Back to God's Country*, a 1919 Canadian feature starring Nell Shipman, was directed by David M. Hartford and produced by Ms. Shipman's husband Ernest. It is a strange choice, despite its Canadian content.

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- Thurs. June 21 **The Only Thing You Know**
- Friday June 22 **Sympathy For The Devil** Goddard with Mick Jagger
- Saturday June 23 **Between Time and Timbukto** script by Kurt Vonnegut
- Sunday June 24 **Black Girl and Baron Saret** great double bill
- Monday June 25 **Calcutta** by Louis Malle
- Tuesday June 26 **Gladiators** Peter Watkins of Sweden
- Wed. June 27 **End of August at the Hotel Ozone** "WOW"
- Thurs. June 28 **Angela Davis** portrait of a revolutionary
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- Saturday June 30 **Reefer Madness** a lot of people love it

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Murray Shafer's cosmic sounds

by Michael Schulman

Murray Shafer's attempts to recapture the magic of ritual, the mystery of shadows and the ecstasy of revelation were manifest in the recent premieres of two very ambitious works; *In Search of Zoroaster* and *Lustro* — both, says the composer, inspired by his trip to "Persia" in 1969. (Businessmen and politicians go to "Iran", mystics and romantics to "Persia").

In Search of Zoroaster, which called for over 200 high school choristers in priestly costumes, a baritone high priest, instruments, masks and candles, was the concluding event of the Metropolitan United Church Dayspring Festival, on May 13. The 45-minute work incorporates original Zoroastrian texts, but the ritual processions and dramatizations are Shafer's. "The actual liturgy as I have laid it out doesn't exist. There is no ritual in Zoroastrianism that corresponds to that kind of performance."

The ritual aspects of *Zoroaster* were less than convincing and, says Shafer, would have benefited from more rehearsal time. "A ritual has to be performed by people who know their parts so well that everything seems instinctive. I was so worried whether they were going to be able to do all the musical things in the right places that we had no time at all, really, to block the thing in order to dramatize it. 'You're priests,' I kept telling them. Every movement of every one of those 230 singers has to be so certain, there can be no unsureness, and that takes time, especially with high school kids."

Musically, *Zoroaster* is uneven, alternating between examples of Shafer's uncanny knack for expressive choral writing — from whispers to screams — and long passages where the composer's preoccupation with the stagy goings-on seems to have taken precedence over musical substance. The opening procession, for example, has the chorus humming a single note,

a B-natural, which Shafer, in the score, calls the "cosmic sound".

Schafer explains, "In some Oriental religions or exercises one is asked to contemplate and then to produce the sound which seems to issue from the center of your being. That is assumed to be the cosmic sound because your temperament is in tune with the cosmic temperament. I've done this with students, relaxed them and then got them to produce a sound which they regard as the 'center of their existence' and, more often than not, they sing B-natural. I wondered about that for a while. The 60-cycle electronic hum which we have in this part of the world is B-natural, so I don't think it's cosmic — it's just subliminal, they're hearing it all the time."

Lustro

Whether cosmic or subliminal, I found ten minutes of the chorus humming B-natural to be overmuch, dissipating most of the atmosphere they had initially created. This kind of imperfect blend of self-conscious extramusical speculation and expressive musical content was also evident on May 31, at the first complete performance of *Lustro*, a three-part, 70-minute-long composition that, like *Zoroaster*, brings together a large assemblage of performers, mystical texts and theatrical symbols of light and darkness.

One effect, the lighting and extinguishing of a single candle, is used in both *Zoroaster* and *Lustro*. "It's a Zoroastrian symbol," says Shafer. "They worship the deity through fire, and so any fire becomes a sacred flame. Zoroastrianism ritualizes the natural diurnal cycle of light and darkness, which become good and evil. But beyond that, I love candlelight, because it creates a more romantic atmosphere."

"Under the kind of lighting we have, contemporary society has created a world without shadow. You can see this even in the visual arts of recent time,



Murray Shafer

hard-edge painting, painting without shadows, as compared with Rembrandt's paintings, with a small illumination surrounded by shadows. But we, today, have tried to eliminate darkness from our lives. If you live in the center of the city, with neon lights, the pretense is that there is no night. I believe very strongly that that is impossible to achieve; it's inorganic, it's anti-human. We require darkness, we require privacy, we require dreams, supernatural revelations. These are important human experiences, and I don't think they should be eliminated. I see the candle as a focus of the intellect and the emotions, surrounded by potentially mysterious things of any kind, those strange shapes that darkness creates, which can assume qualities of good or evil, of revelation or diabolical qualities."

The candle appears in the 30-minute middle section of *Lustro*, called *Musica*

for the *Morning of the World*, in which a mezzo-soprano, accompanied by an electronic tape, sings a text about love and death taken from the writings of Jalal al-Din Rumi, a 13th-century Muslim mystic. This section, which is performed in darkness save for the candle, was first presented by itself in February 1972 at a Toronto New Music Concert, at which time my review in the *Citizen* complimented the "imaginatively arranged" taped sounds while finding the business of the priestess and the candle "sophomoric". In the context of the complete *Lustro* triptych, this movement seemed tedious and inconsequent and kept *Lustro* from enjoying a complete triumph.

Luxuriant and voluptuous

The music Shafer has scored for the extravagant forces employed in the two outer movements is luxuriant, vivid and voluptuous. Here, Shafer has divided the Toronto Symphony and a chorus of seven singers into 13 quintets scattered throughout Eaton auditorium, with the remaining 30 or so instrumentalists on stage. Also included are ample electronics, with speakers around the hall and a percussion battery that occasionally highlighted an overturned bicycle with a card fluttering in the spokes of a turning wheel, all coordinated by conductor Marius Constant, aided by synchronized clocks set up in front of each quintet.

The first movement includes a poem by Rumi expressing a reed flute's lament, "the agony of yearning" and is often rhapsodic, despite bursts of brass, electronics and percussion. The closing movement, *Beyond the Great Gate of Light*, is described by Shafer as "a slow ascending procession from darkness to light. I was deeply struck

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by the death of a young boy in 1970; and it seemed to me that such energy as possessed by the young cannot simply cease to exist but must somehow be transubstantiated at death and released as a gift to the world at large."

The vocalists sing, in Bengali, a poem by Rabindranath Tagore which begins, "Light, my light, the world filling light" while, says Shafer, "the illumination takes the musical form of a G-major chord, which is sustained for the last seven or eight minutes, a definite feeling of tonality, though of course it's more complex than that." *Lustro* closes with the radiant, tinkling sounds of bells and triangles shimmering throughout the hall.

There is, indeed, magic to be found in *Zoroaster* and *Lustro* but, despite the candles and masks and costumes, and despite Murray Shafer's own contention that he has "a theatrical flair", I, for one, can find the magic only in the music itself. With magic from any source in short supply, I'm grateful, at least, for his music.

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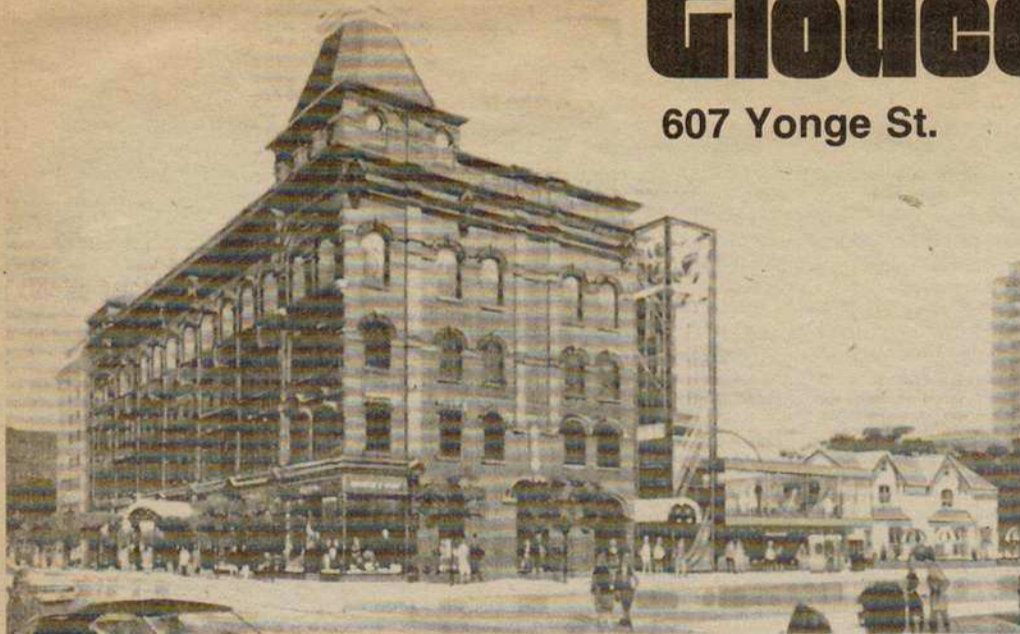
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Brandy: loft theatre at Passe Murielle

by Philip Marchand

Brandy, a play presented by Theatre Passe Muraille, and written directed by Hrant Alianak — a name which suggests that someone was having fun with anagrams — comes directly out of a particular sub-genre of modern theatre, a sub-genre which had its great flowering in the early and mid-sixties, Loft Theatre.



Loft Theatre has its roots in the grim little atonal comedies of Samuel Beckett, one- and two-act plays which, on the principle that less is more, usually get by with minimal set design, characters, props, stage business, line perspective and sequential thought. And so a production of Beckett is usually best mounted in a loft, or an intimate enclosed space, where the audience can practically sit on top of the stage and get the sense that it's involved in the cramped hyperspatial void, or whatever, that the actors are stumbling around in.

Loft Theatre usually held fast to this minimalist principle as far as a sense of time and place, within the drama, was concerned, and as well with regard to explicitly coherent dialogue, non-symbolic stage action, "well-rounded" and psychologically motivated characters, and a whole cartload of other more or less superannuated dramatic conventions. And so it required the intimacy and involvement of the Loft to keep its audience in there cerebrally pitching.

Loft Theatre plays, however, were usually more free-wheeling and sensationistic than your average Beckett, who is, when you get down to it, a pretty rigorous old boy. You would have drag queens, actors dressed up in cowboy outfits, Billy the Kid and Jean Harlow in Heaven; simulated rape, murder, cannibalism; all sorts of Grand Guignol antics, smut, slapstick — deeply serious stuff, you understand — send-ups of the *Readers Digest* worldview, out-rages on neo-bourgeois canons of good taste, *et cetera*.

Follows the tradition

Brandy follows the tradition of Loft Theatre fairly closely, even to the extent that it is mounted in a small upstairs room of the theatre building, on a black box stage. It has four characters, and is set, loosely speaking, in a jungle. (There are tree limbs scattered about, and a recitativo of jungle noises is played in the background at various moments in the play.)

Jeremiah (Robert O'Ree) is a primitive wearing nothing but a pair of corduroy cut-offs — he comes off like a Mr. Clean from the Haitian foothills with his shaved head, moustache, sculpted pectorals, veins popping out on his biceps and faintly Creole accent. Hubert (Allan Aarons) is seedy and hysterical, and looks like he has skin problems. In clinical terms, Jeremiah is the paranoid and Hubert is the paraneer in this play. The two ladies, The Blonde (Diana Knight) and The Brunette (Anne Marie Martin) are what used to be known in undergraduate circles as lust objects. (Further characterization of their roles in the play would be exceedingly difficult.)

Actually, even to put down these brief descriptions of the characters and their roles is misleading, since it is not revelation of character which is important to the play. In the spastic quadrille of play-acting which these four go through in the course of the play, revelation of character — I mean character, personality, the roots of the soul — would be downright inappropriate.

Generally, you have to be careful when you approach a play like *Brandy* — or, indeed, any choice specimen

of Loft Theatre — in order to write about it. Critics writing "serious" reviews usually feel they owe it to themselves to isolate themes, articulate unstated dialectics and do all sorts of intellectual exercises with the play. That is not the trick, however. The trick is just getting used to the play's own form of expression, adapting the mind to the right conventions.

Collide, gibber and twitch

Loft Theatre, as I have tried to point out, was a form of expression in itself, and attempted, at least, to work out some of its own conventions. *Brandy*, however, owes a great deal to another medium as well, the medium of children's shows on TV, particularly those aimed at pre-schoolers. In this medium you have a pastiche of skits in which grown-ups and animal figures collide with each other, yell, gesticulate, flop around, gibber, twitch, clown around and generally make fools of themselves. "Serious" adult emotions, and even certain basic adult dramas, are burlesqued in the broadest possible fashion until the most simple-minded four-year old out there knows there is nothing behind them, that the emotions and the drama are all foolishness, and so his four-year old heart — vulnerable to every violent adult emotion and every drama being played around him — is relieved and delighted. This is the form of expression to which the author of *Brandy* — for reasons with which we need not concern ourselves — has, wittingly or unwittingly, committed himself.

The play begins with the sudden murder of Jeremiah by Hubert — Jeremiah bursting out onto the stage, being peppered with a handgun; then Hubert flinging himself onto the back of the prone corpse and wringing his neck; and a black-out — but it's all play-acting, a rather grim piece of play-acting. We aren't sure, at first anyway, that it is play-acting.

After the black-out Jeremiah is seen stage center, sitting there in his Creole voodoo majesty, from time to time baring his teeth to the audience, a stupendous row of white choppers — this man is pure Primitive. But suddenly he starts working this goofy grin into a snarl. And then he becomes like a snarling, screeching gorilla who comes charging out of the jungle waving a huge uprooted mangrove tree in one fist, and he's offered a banana and some firm admonition; and then everybody can see he's basically a stupid gorilla whom you don't have to let push you around if you don't want to.

Game becomes obvious

After that revelation, the whole game becomes obvious. Hubert and Jeremiah get into an argument — Jeremiah is bragging about his Volkswagen van and Hubert about his bottle of 7-UP; it seems like nothing so much as theatre-of-the-absurd dialogue written by a freshman. But when Jeremiah and Hubert start shouting at each other, their noses about a quarter of an inch apart, the spittle flying, their neck veins getting purple and swollen, it's not really like theatre of the absurd at all, but like that gorilla jumping up and down in frustration and pounding his skull in a furious tantrum. And when Jeremiah starts to bully Hubert, you know it's a game they're both playing and that Jeremiah should have somebody kick him in the ass to make him stop.

At this point The Blonde makes her entrance, and after her The Brunette, and they introduce some pretty gamy dialogue, which makes it less obvious that what we are watching is closely allied in spirit and form to the Saturday morning cartoon shows of our youth. But the encounters they have with the men nonetheless constitute that kind of broad farce, that burlesque of courtship,

deep yearnings, sexual rivalries and heartbreak that used to mark Olive Oyl's relationships with Popeye and Bluto, or Little Lulu's aggressiveness towards Tubby Tompkins.

The play, which is only about an hour long, consists of brief sketches following one upon the other in rapid succession, a series of manic interactions between characters. Since each sketch is more or less a skit, a bit of play-acting, the nature of these people hardly becomes illuminated as the play progresses. But, again, neither were the natures of those archetypal figures in the world of the cartoon or the puppet show.

The Blonde, from one point of view, moves and talks like a chipmunk on amphetamines; but she also resembles one of those hare-brained female eccentrics who enliven things with their hysterical chatter while Mr. Green Jeans tries to get a word in edgewise. The Brunette is the sultry dame immortalized by Rita Hayworth and Jane Russell in countless pictures from the 40s — and also, oddly enough, by cartoon artists of that same period who sometimes used her — in human or animal form — as an innocent parody of adult sexuality.

The Liar

More than two centuries have elapsed since the comedy *The Liar* (*Il Bugiardo*) by the Venetian playwright Carlo Goldoni first played in the spring of 1750, and its impact on the audiences has remained the same. The success of this play is due to its simplicity, naturalness and directness. The very lack of psychological depth contributes to its charm.

It is not an original work, being an adaptation of Corneille's *Le Menteur* (*The Liar*), who, at his turn, re-wrote for the French stage *La Verdad Sospechosa* (*The Suspicious Truth*) of the Seventeenth Century Spanish playwright Ruiz de Alarcon.

It is the story of a fatuous young man who comes home from abroad and tries to marry a girl under false pretenses. The truth is discovered, and he is forced to make a hasty retreat. This simple theme has been developed by Goldoni through a series of little incidents full of a direct, good-natured humour.

The Italian EDU-ART Service is to be congratulated for having revived the play on the stage of the Hart House theatre. The acting was good. Carmine Nepa has given a vivid portrayal of Lelio Pasquale Iannitti was a convincing Florindo, and Maria Mancuso-Vite a temperamental Rosaura. Bruno Mesaglio, as Dottor Balanzoni, and Gigi Sartori, as Pantalone, deserve a special mention for their brilliant performances.

Those interested in the history of the Italian theatre appreciated the occasion of watching a play in which elements of the modern theatre are combined with those of the "Commedia dell'Arte". —I.V.

Dead Heat

by Steven Sokoloff

Dead Heat and *Statues*, two one-act plays by William Chadwick, were the first in a series of summer theatre productions at the Glen Morris. The other plays scheduled for the next three months are *I can't imagine Tomorrow* by Tennessee Williams, *Leave it to Beaver is Dead* by Desmond McNuff and *The Tricycle* by Fernando Arrabal.

If we are to judge by this first production, summer theatre at the Glen Morris is worth seeing. Chadwick's plays were well directed and acted. They weren't inspiring, but they were well written. In all, it made for an entertaining evening.

Auditions are in progress for the cast of the next plays. If you plan to be in Toronto for the summer and have always secretly believed you have the making of a star, try your luck.

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Letters from inside the Italian Communist Party to Louis Althusser, by Maria Antonietta Macciocchi, Translated by Stephen M. Hellman, NLB, \$11.95.

by Graham Fraser

It was January 1968. She had been a correspondent in Paris for six years for *l'Unita*, and she was fed up. As she wrote to her friend, "After five years of political journalism, Paris and its impotent Left and de Gaulle and Mitterand and Mollet and the endless, enervating wait for the emergence of the Left which never came, all the secrets and hysterias of this petty world of politics where everyone was forever bent over in profound contemplation of his navel, was making me sick. All of the social, political, intellectual and cultural refinements I had absorbed had induced a sort of drunkenness."

And she lists some of the things which finally disgusted her with Paris, which made her feel "like a person who had eaten partridge, and only partridge, in that fat consumer society":

In no particular order: the gentillesse-politesse of circumlocution and the ductile, Saussurified language whose subtleties I can by now follow, even though the cultivated Parisian swallows half of what he's saying. And the Odeon and the Comedie Francaise, and Malroux's 'monster' exhibitions at the Grand and Petit Palais, and receptions at the embassies and at the Quai d'Orsay, and the press conferences at the Ministry of Information given by the rotating Peyrefettes, and the meals — cultural events in the style of Brillat-Savarin, and the Autumn literary prizes, and the Cafe Flore with 'leftist' spokesmen lined up like mannequins from the Galeries Lafayette, and Levi-Strauss and Lacan and Foucault, and the Godard of La Chinoise; and the coiffeur twice a week, and L'Express and L'Observateur and all this impitoyable grandeur that you have to blot out each night with a sleeping pill. But you have to stay alert to it continuously, sifting out what is a la mode, export-import, and what it is all really worth.

She had been asked to return to Italy to be a candidate for the Italian Communist Party in Naples in the spring elections, and decided to do it. "Enough of this abstract work of research and comments and being isolated among other intellectuals, I had to return to reality, to my reality, in Italy." It was not an easy decision, and for all her distaste for the rich life of Paris, she remembered her departure with some poignancy. "The city smelled of freshly baked bread, a particularly feminine odour, mixed with that of cafe-au-lait; I left alone, because I couldn't hide my emotion and I didn't want to turn around at the last moment and end up like Lot's wife."

Communist journalist

Maria Antonietta Macciocchi became a member of the Italian Communist Party during the underground resistance to Fascism in 1942, when she was still a teenager; after the war she became a journalist for several Communist party periodicals, joining *l'Unita* as a special correspondent in 1956. The man she is writing to is Louis Althusser, the leading Marxist philosopher in the French Communist Party, author of *Reading Capital* and *Pour Marx*; and one of the most rigorously abstract theoreticians writing today.

When Macciocchi returned to Italy and began campaigning as a candidate in Naples, she decided to use Althusser, a close friend, as a sounding board for her experiences, to seek his advice, and to use the process of writing long, detailed letters about what she learned from the campaign to articulate her perceptions. The result is a fascinating and enlightening book which wrestles with all the problems which must be confronted by anyone concerned with electoral politics as a possible means for social change.

Militants, radicals and Marxists rarely consider good writing or superb prose style to be virtues. It may be in part the scientific nature of Marxism, or the puritan quality of radicalism, which combine to create a dependence upon sterile jargon; there is certainly a tendency on the left to view good writ-

ing as self-indulgent, individualist, petty-bourgeois and liberal.

Sometimes I agree with that; much of the emphasis on Writing with a capital W which emerged as the hallmark of what was called New Journalism five years ago created a kind of writing which was very vain, very personal and very apolitical. However, reading Macciocchi's letters to Althusser made me realize how exciting, and how enlightening good writing and honest self-evaluation can be.

It is the vulnerability, the sense of doubt, the openness about what she doesn't know which makes Macciocchi's letters to Althusser fascinating. Returning from a day of campaigning, speaking in the streets and in the dense winding lanes of Naples, in one of the most appalling slums in Europe, or from a mass meeting in the evening, she writes of her encounters with the working people and the poor, her dealings with the Party bureaucrats and her growing understanding of the breadth and depth of exploitation in the south of Italy. The blend of graphically bitter description and solid analysis of the problems she sees, the historical account of the nature of the Italian Communist Party and the tradition of being "a mass party", rather than "a vanguard party", which it inherited from Togliatti and Gramsci, and very honest search for revolutionary solutions makes this a superb book.

Perceptiveness and detail

It is ironic that she should have written such humane and readable letters to Louis Althusser, who is one of the most densely opaque and abstract writers I have ever attempted to read. But the interaction between them in the letters is interesting; he contributes practical advice and an analytic framework, and she responds with perceptiveness and detail.

The dialogue is one which is useful, not only to anyone interested in the European left, but to anyone concerned with the questions of community or union organizing, or political campaigns that are attempting to achieve something more than just electoral victory — the claim, at least, of most of the Toronto aldermanic candidates last fall.

The key concern which animates the letters is put forward by Macciocchi at the end of her first letter. "Just one thing keeps pounding in my skull: Is it possible to use an electoral campaign to discover what is going on among the people? If it is, let's move into the project we agreed on in Paris: I will tell you, a Communist philosopher, about my direct political experiences." Althusser responds, answering her doubts about whether her phrasing might not be "pertinent . . . not concise enough, knowledgeable enough, or honed to the proper sharpness" by saying "the most important things you can write to me are the precise, positive, material facts you learn: e.g., write about the women who earn sixty lire an hour."

To Macciocchi the candidate, as opposed to Macciocchi the correspondent, Althusser writes, "You absolutely must find a means by which you can best utilize your electoral campaign — if possible an original and effective one. You cannot learn anything from the people if you are talking to them. You have to learn things from them by listening directly . . . You are under no obligation to go out and beat people over the head with party propaganda; go instead to listen and learn. Above all, a good electoral campaign means being able to listen, to know what the people have on their minds . . . If you are not a candidate like the others, and if in addition to that you are a woman candidate, you must find new ways to upset and re-define the traditional style of electoral campaigns: so that you can come to know and establish relationships which do not end when the campaign ends."

A protracted war

He ends his letter with some explicit advice. "Beware of electoral cretinism and especially beware of the cretinism of an electoral campaign . . . Politics is a protracted war. Do not be in a hurry. Try to see things far in advance, and know how to wait, today. Don't



Maria Antonietta Macciocchi

live in terms of subjective urgency. Know, too, how to put your defeats to use. The electoral campaign is a simple episode, a minute episode. Do your best to learn the lessons it holds, but do not entertain grand illusions."

Althusser later elaborates on the theme of not rushing in to situations, talking of the necessity to learn without being in a hurry to intervene — pointing out that in some cases, organizing the desperately poor home needle-workers into a union might simply make them visible without providing them any protection, thus merely getting them fired and taking what slim means of support they had away from them. It is useful advice for any organizer.

Armed with this advice, Macciocchi goes through the campaign, describing in detail the conditions of regional and urban poverty and exploitation, showing how the development industry had ravaged Naples, and describing how the vicious circle of child labour creating a demand for huge families entraps and condemns people to an endless cycle of poverty and exploitation.

One of the most interesting examples of how she used the campaign — and the letters — to broaden her understanding of the nature of the problems that people faced was her examination of the question of birth control and large families. Her first reaction to the huge, poverty-stricken families she encounters is to see the need for dissemination of the pill, and the need for an education campaign about birth-control to counter the widespread ignorance. "Birth control, in my opinion, can become a political propaganda theme for these women, who give birth to sickly offspring here in the stench of the back streets."

Althusser's response to this is shrewd and sensitive; after asking about the factor of family allowances, he comments " . . . there has to be a reason, other than simple ignorance of birth control methods, which explains this abundance of babies. Ignorance is never a cause. When we use the word 'ignorance', what we really are doing is describing a vacuum, which is primarily that of our own ignorance of causes we have been unable to discover. It is hard for us to realize that these causes even exist, for they are so foreign to those to which we are accustomed, i.e., to causes that affect us. This is why I am so skeptical of the notion of the Pill as a 'solution.'"

The psychology of sex

Pursuing some of the questions which Althusser raises, Macciocchi talks to a woman who, at 35, has nine children; the oldest, who is ten, works as a shoemaker and earns 1,500 lire a week, the second who is nine works as a shoemaker and gets 1,500 and the third who is eight works in a wine store and brings home 500 lire a week. With the family allowances for the other children, the children earn more than the father, who is a cobbler and earns 60,000 lire a month. She then talks about the psychology of sex among the desperately poor; for a man, she writes, "it is a question not only of proving your virility, but it is also a question

of regaining your freedom, through Eros, in bed. The only trouble with this reconquest of one's freedom is that the woman is the first victim, obviously." From this victimization emerges a mythology of child-bearing as a proof of sexual appeal.

And so, she writes, "I learned that you can never ask a woman, unless you want a suspicious or hostile answer, 'But why do you have so many children?' It would be like saying 'But why do you make yourself so loved?' or 'Why does your husband find you so attractive?' or words to that effect."

She concludes, "The connection between these elements — economic and erotic — is incredibly complex. But one thing is certain, and that is that it is not due to ignorance that these children keep coming along. The people here know exactly what they're doing, and what they want to do. And for me, *this is the lesson*. And to think that I saw it all in terms of the Pill!"

I have quoted extensively from the letters on this question to give some sense of the dynamic feeling which this book conveys: one can almost see Maria Antonietta Macciocchi learning from her experiences, from her encounters with people in the back streets.

It is that sense of excitement, of moving from one level of perception to another, which makes this book as valuable an account as it is. For most books about the political process are written in recollection. John Sewell's *Up Against City Hall*, for example, admirable as it is, is written in the past tense; reflecting on his own changes, and political evolution, he presents how he remembers he perceived things before undergoing certain political changes. One of the most difficult intellectual feats is to reconstruct a state of ignorance.

This is part of the value of the letters — the sense of immediacy of perception which it conveys which no recollection in tranquillity could hope to do. On the other hand, this very personalism, which I appreciated so much in this book but criticize in others, not surprisingly drew sharp and angry criti-

cisms from members of the Italian Communist Party who saw the book as an exercise in petty-bourgeois egotripping. It may be a reflection of my own lack of political rigour that I found that aspect of the book the most valuable; it is certainly a reflection of Macciocchi's honesty and openness that she prints those attacks in the appendix.

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COMMUNITY EVENTS

Ward Six Council Meeting, Thursday June 14 at the **Ward Island Club-house**. Light supper at 6 p.m., meeting at 7:30. R.S.V.P. 929-5483.

Vanguard Forum, the James Bay Project, Friday June 15, 8 p.m. A discussion of the rights of the native people and how to defend them. Speaker, a member of the Montreal-based James Bay Committee. 334 Queen St. W. **Information, 363-9618.**

Women for Political Action First National Conference "Women in Politics". Two meetings open to WPA members and other interested women. **Friday June 15, 8 p.m.** Dining Hall at New College, University of Toronto. **Speaker Rosemary Brown**, member of the B.C. Legislature. **Saturday June 16, 8:30 p.m.** also at the New College Dining Hall, a Panel on "Future of Women in and through Politics". 486-6226, 483-5150.

Thursday Noon on the Square at Holy Trinity Church features Sam Sniederma, **June 21**, talking about the Yonge St. Mall. At Trinity Square, two blocks south of Dundas on Yonge. Lunch and refreshments available. 362-4521.

CORRA Council Meeting, Thursday June 21, at Hillcrest School, 1339 Bathurst St. 8 p.m.

Open Meeting for NDP members, Friday June 22, 8 p.m. at Lord Landsdowne School, 33 Robert Street (College and Spadina). Speaker, Betty McClurg, member B.C. NDP Women's Rights Committee. Sponsored by the Ontario NDP Ad Hoc Women's Committee.

Toronto Committee of the Vietnamese Children's Hospital is sponsoring a cultural evening with Vietnamese Patriots. **Saturday June 23** at 8 p.m. Medical Sciences Auditorium, University of Toronto. Admission \$2.

Ward Six Council Meeting on Rent Control, Thursday June 28, at the University Settlement House, 23 Grange Ave., behind the Art Gallery. 8 p.m.

FESTIVALS

East Escarpment Third Annual Springthing, Saturday June 16 at Lionel Conacher Park at Birch and Cottingham. 8 p.m. till midnight. Live music, dancing, draft beer and food.

Inn on the Park First Annual Kite Festival, Saturday, June 16 at E. T. Seton Park on Eglinton Ave. near Inn on the Park. Activities begin at 9:30 a.m. and include a kite-flying-teach-in, contests, a special display of Fighting Kites. **Competitors fee, \$1 in the afternoon.**

Saturday Festival at Trinity Square. Music, children's activities, refreshments, games, bookstall. Starts **Saturday June**

the citizen calendar
culture/politics/community events

23, continuing through July. Morning till evening. Trinity Square, 2 blocks south of Dundas on Yonge.

Black Folk Festival at the Bloor and Gladstone Library, 1089 Bloor St. W. Friday and Saturday June 22 and 23. For children and adults. Puppet shows, stories, exhibits, dancers and singers, musicians and theatre groups. Friday 7:30 p.m., Saturday 10 a.m. to 5 p.m. 1089 Bloor St. W.

MUSIC

Free Noon Hour Concerts at the Art Gallery of Ontario. June 15, and June 18 to 22. Bring your lunch. In the Sculpture Court 12:30 to 1:30. **Free.**

Violin and Cello Concert with Carmen Yowels and Norman Abbott, at the **Actor's Theatre. Sunday June 17, 8:30 p.m.** Music by Hindemith, Hayden, Breval and Rowla. Tickets \$2, students \$1.50. 390 Dupont St. between Bathurst and Spadina.

CBC Summer Festival, Wednesday June 20, CBC Festival Orchestra, Pierre Hetu, conductor, Arthur Ozolins, piano. Music by Roussel, Kenins, and Lutoslawski. **Eaton Auditorium, 9 p.m. Admission Free**, but tickets required, **925-3311, ext. 4835.**

Allen J. Ryan, Columbia Recording Artist, in concert at **Holy Trinity Church, Saturday June 23** at 8:30 p.m. \$2 at the door, \$1.50 in advance. **At Trinity Square** two blocks south of Dundas.

CBC Summer Festival, Monday June 25, Vaghy String Quartet. String quartets by Szymanowski, Somers and Bartok. **Eaton Auditorium, 8:30 p.m. Admission Free**, tickets required, **925-3311, ext. 4835.**

Toronto Symphony, Monday July 2, Victor Feldbrill, conductor, Joseph Pach, violinist. Music by Rossini, Smetana, Lalo, Britten. Ontario Place, 8:30 p.m. **Admission free**, after admission to Ontario Place.

Toronto Symphony, Wednesday July 4, Arthur Fiedler Conductor, Andrew Dawes, violinist. Music by Rimsky-Korsakoff, Glazounov, Mendelssohn, Strause, Loewe and the Beatles. Ontario Place, 8:30 p.m. **Admission free.**

CBC Summer Festival, Thursday July 5, CBC Festival Chamber Orchestra, Serge Garant, conductor. Music by Morel, Yun, Garant. MacMillan Theatre, Edward Johnson Building, 9 p.m. **Admission Free**, tickets required, **925-3311, ext. 4835.**

Toronto Symphony, Friday July

6, Arthur Fiedler, conductor, Elyakim Taussig, pianist. Music by Mozart, Grieg, Tchaikovsky. Ontario Place, 8:30 p.m. **Admission free.**

Mariposa Folk Festival at the Toronto Islands, July 6, 7, 8. Musicians, singers, dancers, craftsmen. Tickets, strictly limited. From Sam the Record Man, Eaton's Ticket Offices, Toronto Folklore Centre. Tickets are cheaper by mail from the Mariposa Folk Festival, 329 St. George St. \$12 for a weekend ticket, \$4.50 a day ticket.

THEATRE AND DANCE

Fifteen Dancers, live dance performances, **Fridays and Saturdays at 8:30 p.m., Sunday at 2:30 p.m.** Tapes by video artists, **Thursdays at 8:30.** Admission, \$2, 155 A George Street. 869-1589.

Four Canadian One-Act Plays at the Factory Lab Theatre. June 14 to 16. 8:30 p.m. Tickets, \$2.50, students \$1.50. 374 Dupont St. 425-5098.

I Can't Imagine Tomorrow, by Tennessee Williams at the **Summer Centre Theatre.** Wednesdays to Saturdays, June 20 to 30. 8:30 p.m. **Free admission.** 4 Glen Morris St. 928-8705.

The Good Soldier Schweik, Toronto Workshop Productions. First produced by TWP in 1969 and played to sell-out audiences. Directed by George Luscombe. Continues **until June 30.** Tuesdays through Sundays 8:30 p.m. Tickets \$4 and \$4.50 on Fridays and Saturdays; students \$2.50, \$3.50. 12 Alexander St., **925-8640.**

Butterflies are Free at the Central Library Theatre. June 26 to 30. A comedy, made into a movie, about a blind boy, who tries to gain his independence. By the Vagabond Players. 8 p.m. Tuesdays to Thursdays \$2.50; Fridays and Saturdays \$3. Students \$1.50. At College and St. George. 924-8950.

An Original Bilingual Toronto Based Rock-Chanson Musical Production, Je reviens chez nous, I'm coming home. Written by Guy Pelletier and Jiri Schubert. At the **Theatre du P'tit Bonheur.** Previews, June 26 to 28. **Opens June 29, indefinite run.** Tuesday through Saturday, 8:45 p.m. Sunday matinee, 2:30 p.m. Tickets \$3, students \$2. 95 Danforth Ave., Broadview subway station.

Brandy by Hrant Alianak at Theatre Passe Muraille Indefinite run. See page 14 of this issue. Thursdays to Sundays, 8:30 p.m. Fridays and Saturdays, second show at 9:30. Admission 99c, 11 Trinity Square, 366-3376.

Grave Diggers of '42 at the Toronto Free Theatre. Opens June 26, continues to August 19. An original musical, written by Tom Hendry, patterned after a wartime troupe review. Music by Stephen Jacks. Tuesdays to Sundays, 7:30 p.m., Sunday matinee, 2:30 p.m. **Free admission, but reservations necessary.** 24 Berkeley St. at Esplanade. **368-2856.**

Second City at the Second City Theatre. Weeknights, 11 p.m., Fridays and Saturdays, 1 a.m., improvisational sets, admission free. 207 Adelaide St. E. 869-1102.

CHILDREN'S SHOWS

Puppet Shows for Children, Saturday June 23. Jim and the Beanstalk, 2 p.m. at Boys and Girls House, 40 St. George St. Friends of Paul Bunyon, 10:30 a.m. and 2 p.m. at the Palmerston Library 560 Palmerston Ave.

The Real Life of Raggedy Ann, Global Village. Put on by the Global Village's children's acting class. **June 24 and 25.** 7:30 p.m. \$1. 17 St. Nicholas St. **964-0035.**

GOOD CHEAP MOVIES

Silent Film Era, Parliament Street Library House, Gerrard at Parliament. **Friday June 15**, The Headless Horseman and Rin Tin Tin. **Friday June 22**, Don Juan and Son of the Sheik. **Friday June 29**, Road to Yesterday, Old San Francisco, Lilac Time. **Admission Free.** 8 p.m. **921-8674.**

Cinema of Solidarity, Sunday June 17, 8 p.m. at the Medical Sciences Auditorium, University of Toronto. **A Luta Continua**, a film made within liberated areas of Mozambique. Present for discussion will be **Jorge Rebelo**, Secretary of Information of the **Mozambique Liberation Front.** \$1.50.

Theatre in Camera, Thursdays, "Whizz-Bang" movies; Fridays, the Marx Brothers and others; Saturdays W. C. Fields and Preston Sturges. 736 Bathurst St., 531-1177.

Ontario Science Centre Films, Fridays, 2 p.m. and 7:30 p.m., Saturdays and Sundays, noon, 2 p.m. and 4 p.m. June 15 to 17, **Chariots of the Gods**; June 22-24, the **Ra Expeditions**; June 29 to July 1, **Moonwalk One.** Free with admission to the Centre.

Ontario Film Theatre at the Ontario Science Centre. Tuesdays and Thursdays, Joseph L. Mankiewicz Festival until June 28. Wednesdays, Canadian Cavalcade until June 27. 8 p.m. \$1.50, students 75c.

Film Festival at the Poor Alex, Murky Films. A different film every night. Sunday to Wednesday, 8 p.m. Thursday to Saturday, 8 p.m. and 10 p.m. Admission \$1. 920-8373. 296 Brunswick.