

# toronto citizen

MIDTOWN'S COMMUNITY NEWSPAPER

25¢

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## **Third anniversary issue**

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## **Third anniversary issue**



# Annex realty agents sued for fraud

by Sue Craig

A complicated legal action striking deep into the question of the relationship between realtors and their clients has been launched by a speculator who recently has become deeply involved in buying and selling houses in the Annex.

Jeanne Mallory, a well-to-do lawyer in her early or mid-thirties, is suing a real estate broker, a house speculator, and a lawyer, for misrepresentation, fraud, and lack of fiduciary duty, which is a form of breach of trust. The defendants are Gertler and Winer Real Estate Ltd., a firm located on Dupont Street near Spadina; David Weinper, a speculator dealing in the Annex; and Robert B. Eisen of the law firm Friedman, Burton, and Eisen.

Mallory believes that Gertler and Winer, at the least, knowingly sold a house she owned for less than it was

worth, while accepting a commission from her. She contends that David Weinper was the true purchaser of the house although his name didn't appear on the title transfer. Eisen was the lawyer who accepted title to the house. But there were other dealings; and if Mallory's gravest accusations are proven, the de-

fendants conspired to manipulate her investments for their own profit.

In the fashionably simple surroundings of the Thompson, Rodgers law office where she works, Mallory told the *Citizen* that she felt personally upset by the case. "I can't understand how they can be so underhanded ... and yet so

charming on the surface," she said. "I thought we were friends."

Lorne Winer, of Gertler and Winer, calls Mallory's claims "Ridiculous. What's she complaining about?" he asked. "She herself is a speculator, and not the babe-in-the-woods she claims to be."

Mallory's story begins with a rooming-house at 273 St. George Street, just north of Bernard Avenue. Mallory bought it for \$38,500 as an investment in 1967, and renovated it for resale. This April, she asked Gertler and Winer to sell it for her. She says, "They told me that the renovations I had made weren't very well done, and that it was worth \$75,000 at the most." She believed them because, she says, "I was just a beginner, and I thought 'Fine, I'll learn from that one, and do better the next time.'" So within four days of offering the house for sale, Mallory signed an agreement to sell it for \$75,000 to a purchaser identified only by the signature "P. Robbins". The same agreement bound her to pay Gertler and Winer a commission of 5 per cent — \$3,750.

During the following month, between the signing of the agreement and its closing date, Mallory began trading houses in earnest, with, she says, Gertler and Winer acting as her advisors. She insists she revealed every detail of her financial state to them, relying on their "skill, judgement, and honesty" to help her invest it. "I trust-

(continued, page 4)



## Fighting back at Western Hospital



photo: Phil Lapidis

On the picket line at Toronto Western Hospital, summer, 1972. In the wake of the strike, the hospital fired many workers who had been involved, and negotiations about whether they will be hired back continue a year later.

by Kathleen McDonnell

One year after a bitter non-professional workers strike, and five years after announcement of its controversial expansion plans, Toronto Western Hospital is not exactly "seeing eye to eye with its community", as the *Toronto Star* put it in a recent feature article.

To date, none of the 315 striking workers who were fired July 27, 1972, has been reinstated. The Canadian Union of General Employees, which represented the striking workers, has in fact received permission from the Ontario Labour Relations Board to prosecute Toronto Western for violating the Labour Relations Act.

And after many months of frustrating public meetings in which local residents expressed repeated opposition to the hospital's plans to build a massive teaching-and-research complex, the City of Toronto Planning Board has given guarded approval to the hospital's program.

Last year's strike has largely faded from public view, but its aftermath is still inconclusive. The service workers — a group which includes orderlies, nursing assistants, cleaners and kitchen aides — are still awaiting a new contract, which has been under compulsory arbitration for many months. Both the hospital and the union have filed several applications for consent to prosecute one another with the Labour Relations Board, and each has been successful on one. The hospital, with no public fanfare, filed charges against CUGE and its flamboyant president, Patrick Murphy several months ago for aiding and counselling an illegal strike. The hospital withdrew the charges just as quietly a few weeks later. The union has since won consent to prosecute Western for violating a section of the Labour Relations Act which forbids employers from making any change in wages or conditions or work while a

contract is in arbitration. The union claimed that a raise offered by the hospital did not come near enough to the wage level that CUGE was seeking from the Arbitration Board, and attempted to bargain for a higher raise, but the hospital instituted the raise as it was.

The continuing bone of contention between CUGE and Western Hospital has been the reinstatement of the fired workers. The hospital has steadfastly refused to take back even a small percentage of those workers. The union

has just as steadfastly maintained that reinstatement is crucial to any new agreement with the hospital.

### Equally inconclusive

The situation with the contemplated expansion is equally inconclusive. The hospital asked the City to rezone its present site to a density which would allow about twice as much floor space as it has now. Yet the hospital never produced anything but the vaguest drawings to justify that density, and never explained to the satisfaction of the community or the Planning Board just how

all that extra space was going to be used, when no new beds were being added and community health care facilities only minimally increased. Also, it became clearer as time went on that the commitment from the Minister of Health for the \$40 million needed for the massive Western complex was not as firm as the hospital administration had presented it. The report released by the Planning Board last month recommends that the expansion be permitted but that the density be conditional on the size that the province indicates is actually needed for Toronto Western.

The continuing theme of the public meetings held in the Kensington area since 1971 has been that the question of expansion should not be considered in isolation from how the hospital was performing its role in delivering health care services to the communities surrounding it. People at the meetings insisted over and over that it was a health care question, not just a physical planning question that they were concerned with, and that Toronto Western's performance in meeting the needs of the low-income and largely ethnic communities in its neighbourhood had been poor. In response to this, the Planning Board's other major recommendation is that a group of hospital representatives, community people, aldermen and provincial appointees form a committee specifically to determine the health care needs of the people living in the hospital area.

The committee has not yet been formed, but its role could be a crucial one. The Planning Board has granted

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photo: Bill Lindsay

Morris Gertler of the realty agency Gertler and Winer. The firm is being sued for misrepresentation, fraud and breach of trust.

## Grange Park wins legal support

Residents and community groups fighting the proposed Windlass development on McCaul Street south of Dundas have periodically applied for Legal Aid and been refused. But this spring, six applicants from the Grange area were awarded \$10,000 for lawyers' fees, providing they can raise \$1,500 themselves.

Almost two years ago, the Grange Residents' Association and the Chinese Community Association made a joint application for Legal Aid. They were turned down by one vote according to Brian Bellmore, the lawyer acting for them on the application, because of a "legalistic and narrow" interpretation of the Legal Aid Act.

The Act states that an applicant is a "person" as opposed to an association. There was also some debate whether City Council, the Building and Development Committee, and the Ontario Municipal Board fitted into the Act's category of "quasi-judicial or administrative board or commission" for which legal aid may be provided. In addition, the Act states that legal aid is

not granted in cases where the individual applicant receives no more benefit than the public as a whole.

### Carefully framed

A second application was carefully framed to get around the legalistic objections. This time, the applicants were six individuals who are residents in the Grange area — Kay Parsons, Doug Hum, David Kidd, Marg Pine, Eddie Lee and Anne Mason-Apps. But they are reluctant to sign the certificate which binds them to raise \$1,500. Bellmore believes the rider was attached for several reasons. It guarantees a commitment from the people involved. Also, some members of the Legal Aid area committee felt there were sufficient assets in the community to which the individuals might appeal. But Bellmore said that as long as the applicants made some kind of effort to raise the money, Legal Aid might lower the \$1,500 levy. This past weekend, a street festival was held in the Grange to begin fund-raising.

The fact that a Legal Aid certificate was granted in this case is significant, Bellmore says. It is a precedent for

legal aid where it has not usually been used before. It also recognizes the support residents need in confronting the "formidable opposition" of a company like Windlass Holdings Limited and other property industry companies which have access to costly legal and technical advice, prestigious architects and the like.

Some of the \$10,000 in legal aid awarded to the six Grange residents will go to the law firm of Greenspan and Vaughan, who helped the community groups fight the original Windlass scheme of three 27-storey buildings. The funds will also be used to oppose zoning approval at the Ontario Municipal Board if negotiations between community representatives and Windlass break down.

### New negotiations

Negotiations between Windlass and the community started in May under Mayor David Crombie's mediating wing. It is Crombie's hope that a development plan acceptable to both sides can be worked out. This tactic would avoid the necessity of repealing City Council's 1971 rezoning of the Windlass block to

the highest residential density in the City.

A new lower-density design was presented by Windlass in May and was accepted by the community negotiators. Now the two sides have been hashing out what percentage of the development will be Ontario Housing Corporation low rental units. The community wanted 25 per cent; Windlass insisted on 15 per cent.

A few weeks ago, Windlass came up with another design which conformed to pre-1971 zoning bylaws and even applied for building permits. Because no City Council or OMB approval would be needed, any bargaining lever the community had was effectively taken away by this strategy. The community negotiators have therefore agreed upon a 20 per cent limit on OHC units in the Windlass block.

The City still has no assurances of OHC participation in the development besides a letter expressing interest. Final agreement to participate can be given only when OHC knows exact particulars about rents in the development.



# Corporate domination of Western is good business for the companies involved

(continued from page 1)

only a qualified approval to the hospital's expansion, and the hospital will presumably be under pressure to participate in the committee to the satisfaction of the community representatives.

The current saga of Western Hospital has raised a catalogue of issues which concern health care and the accountability of large institutions that serve the public, operate on the public's money and are, supposedly, run by the public. These issues are by no means peculiar to Western Hospital, but it has become the bellweather for the other large teaching hospitals like Wellesley and Toronto General, which are now scurrying around trying to establish "community clinics" and community liaison boards. The fact is that these hospitals are run by two elite groups — doctors and corporate businessmen — and members of the public have no avenues of influence into the running of hospitals except through these groups.

## Corporate domination

A year ago the *Citizen* published a partial list of the Trustees of Toronto Western Hospital which clearly showed the domination of the Board of the Hospital by directors of several large and wealthy corporations — Excelsior Life Insurance, Standard Broadcasting, Dome Mines, National Life Assurance, the Canadian Imperial Bank of Commerce and the legal firm of Fasken and Calvin. The point was made that the board did not offer even token representation for users, workers or members of the local community.

Quebec law allows for at least some representation for users on hospital boards, and in many Quebec hospitals the workers have some say in the running of individual departments. Neither of these situations exists in Ontario.

The corporate domination of the Western Board of Trustees has many implications, not the least of which is that it is good business, both for the hospital and the companies involved. Who is the legal counsel for the hospital at the Ontario Labour Relations Board hearings on the strike? Richard B. Potter, of Fasken and Calvin. Who presents the hospital's case to the Planning Board? R.J. Rolls, of Fasken and Calvin. Who has the pension plan for all Western Hospital employees? Excelsior Life.

Recently Excelsior Life notified the City that it is preparing a development plan for Scadding Court, a piece of land on a block across the street from the hospital which was acquired several years ago by the City and CMHC for urban renewal but was never developed. The architect for Excelsior, Bill Carruthers, says that the proposal is being submitted on behalf of a group of doctors at the hospital who want to build a "medical centre" which would also include some stores and apartments and a nebulous "community centre". Hospital doctors already have one building for their private practices on Leonard Avenue, in back of the hospital. It appears as though some of them, at least, are eager to get into the development business with the co-operation of the hospital board and Excelsior Life.

## Intimately involved

The board of Western has played a crucial role in the two issues which have received so much attention in the

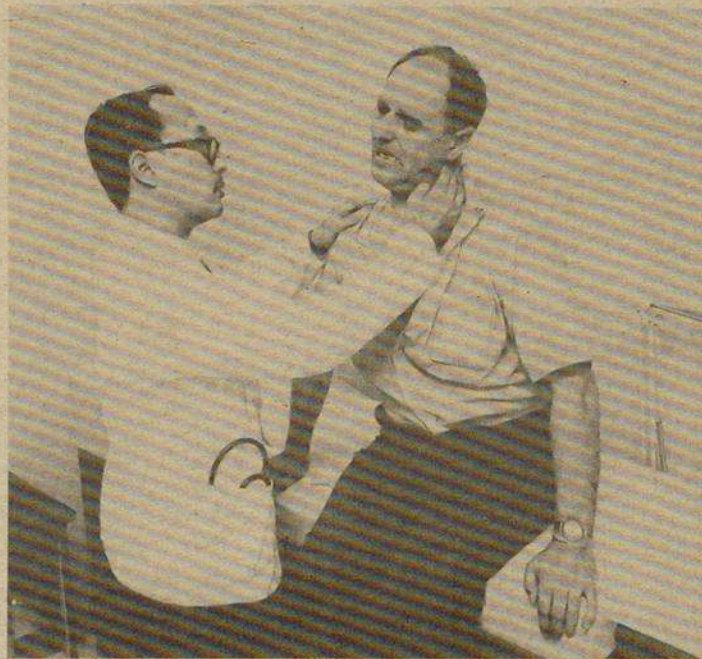


photo: Phil Lapides

The Family Practice unit above a Dundas Street drugstore is Toronto Western Hospital's most community-oriented branch.

last year — the strike and the expansion. It was a decision of the Board to fire the striking workers last year. And certain members of the Board have been intimately involved in the implementation of the expansion program. The Board had the keen sense to acquire Neil Wood of the Fairview Corporation as a new member this year. Wood is well known for his successful sale of the downtown Eaton Centre development to last year's City Council. But this overlooks the fact that in certain areas the board surrenders its jurisdiction entirely and defers completely to the judgement of the medical staff. Virtually all the doctors are cross-appointed to the University of Toronto Faculty of Medicine since Western, like Wellesley, Toronto General, Mount Sinai and Sick Children's, is a teaching hospital.

It is members of the medical staff who set the priorities for the hospital expansion program, which explains the overwhelming emphasis given to teaching and research facilities and the only slight nod given to services directed at the local community. Even the most community-oriented of the services at Western, the Family Practice Unit on Dundas above Hilary's Drug Store, has teaching medical students as its basic function. Most of the doctors on staff at the Family Practice Unit only practice there part-time to fulfil their teaching duties, while keeping up their own private practices elsewhere in the city. Meanwhile, most of the working-class patrons of the Family Practice Unit are seen by student doctors and often do not even consult with the supervising physician, who nevertheless gets to bill OHIP for a regular office visit. Yet the fact that Western is a teaching hospital makes it virtually impossible for family doctors who do practice in the local community to get admitting privileges there.

Doctors' preferences also have given rise to the movement to recentralize out-patient services, and bring back under the hospital's wing units such as the Family Practice Unit and the Mental

Health Clinic, which have been operating outside of the hospital for several years. There is no telling how much the fact that these services are physically separate from the hospital makes them more approachable for people in the community, but the hospital firmly intends to bring them back in in the name of "efficiency".

## Bureaucratic maze

The constant refrain of Western officials is that, as a major and "internationally known" teaching and research hospital, its loyalty cannot be pinned down to any one segment of the community. Yet people from the local community continue to go there and encounter an impersonal, bureaucratic maze where cultural differences are not even recognized, much less dealt with, and where language barriers are often overcome by calling in a lowly-paid worker from the patient's own ethnic group to convey important medical information which neither the worker nor the patient may even understand. Nutrition education is a pressing need in many west-end neighbourhoods, but, at Western, nutrition counselling appears to be limited for people with weight problems or on special diets.

The more obvious it becomes that the current situation is not going to go away, the more Western insists that it has a "different mandate". Right now the hospital tosses aside all responsibility for that mandate to the provincial government, but it is hard to believe that the province is maintaining Western as a teaching hospital against the will of its doctors and its Board. The other problem with Western's position is the assumption, which hospital officials apparently see as irrefutable, that it cannot be a community hospital and a teaching hospital at the same time. With its expansion plans thrown into limbo, and a health committee with community representatives about to be set up, Toronto Western may be exposed to some fresh thinking on all these subjects.

## Correction

The article "The St. James Town Bonanza" in the June 15 *Citizen* contains an error for which the writer would like to apologize, and correct. This is an inaccurate reference to Milton Shier who participated in the Parliament Syndicate which began assembling land in the St. James Town area in the 1950's. Mr. Shier is not associated with Revenue Properties, as the article states, but rather he is president of O.S.F. Industries, a diverse company with more than a dozen subsidiaries. Two of these are Grosbord King, which has substantial holdings in the North Jarvis area, particularly on Gloucester and Dundonald Streets, and the Maitland Building Corporation.

Congratulations  
on your  
Third Birthday!

Maurice Lister  
School Trustee,  
Ward 10

The  
Ulster-Sussex  
Ratepayers  
wish  
the **Citizen**  
a Happy  
Third Birthday!

**HAPPY  
BIRTHDAY**

**HAPPY  
BIRTHDAY**

But...

The Citizen movement is in disarray. Isn't it time people got serious about having really strong groups? Or do people want to just keep tinkering at the edges?

**John Sewell**  
Alderman, Ward 7

Happy Birthday to you  
You belong in a zoo  
You look like a monkey  
You act like one too.

**Anne Johnston**  
Alderman, Ward 11

**Congratulations**

for your  
Third Birthday.

Alderman Karl Jaffary  
Ward 7

**Congratulations**  
on your  
Third Anniversary.  
Keep up  
the good work.

**Donald S. Macdonald**  
Rosedale

toronto  
**citizen**

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## NEWS BRIEFS

A NEW HOUSING co-operative has been set up in the Don area this summer and has applied for a \$10,000 start-up grant from the Canadian Mortgage and Housing Corporation under new amendments to the National Housing Act. The aim of the new co-op, called the Don Area Co-operative Homes, is to provide non-profit housing and promote neighbourhood stability in an area that has been chewed up and disrupted by high rise developments, land assemblies, urban renewal schemes and now the recent trend towards townhousing inner city neighbourhoods. The new co-op has ten people on its board of directors including a lawyer, Dennis Wood; an architect, Keith Loffler; and an economist, Frank Mills.

There are several housing co-ops already in the area — the Trefann Homes Corporation, the Don West Neighbours Group and a south of Queen group. The South St. James-town Tenants Association has also applied for a \$30,000 CMHC research grant to develop plans for the Blecker-Ontario-Carlton-Wellesley block which the City is talking about acquiring.

THE FOUR WHITE-COLLAR organizers hired by the Canadian Labour Congress to unionize workers in insurance companies are trying to unionize themselves. The organizers applied for certification of a new union, the Canadian Labour Representatives Union, August 3 at the Ontario Labour Relations Board. The C.L.C. opposed their application for a separate union at the hearing.

The four organizers had already tried joining the CLC Representatives Union, but the white-collar organizers are hired only temporarily until the campaign ends, and they were refused. Now the Labour Relations Board will appoint an examiner who will decide whether the new union is an appropriate bargaining unit and whether it should be certified.

THE CITY STREETS Department is collecting from 55 to 60 tons of newspaper each Wednesday for recycling. This is one-third more than when the collection was on a once-a-month experimental basis before May. According to the Streets Department, areas north of Bloor put out the most papers each week.

THE CITY PUBLIC WORKS Department says the traffic maze in the Sussex-Ulster area will start about the middle of August. The scheme of one-way streets which change direction almost every block is designed to cut down on through traffic in the area. Public Works approved it early in the summer. The only problem now is getting approval from the Provincial Ministry of Transportation and Communications. It's a legal requirement that by-laws affecting traffic receive an okay from Provincial engineers to insure uniformity in Ontario. Sussex-Ulster residents may have to cool their heels for a while; the officer looking after processing by-laws is on vacation.

FORWARD SIX, a small group of stalwarts, mainly from among Dan Heap's campaign workers, are attempting to organize the west of Spadina area south of Harbord Street. They're going door-to-door to find out what's bothering people, and they usually turn up problems like traffic and parking.

There has also been a system of block meetings operating in the South of Carlton, with canvassing, meetings and block captains. Residents have been getting some action on their complaints. Berkeley Street now has more litter baskets from the Streets Department. The block meetings also deal with problems like area redevelopments.

Congratulations  
from the  
ABC Ratepayers

## TORONTO REFINERS AND SMELTERS

# How much does Kaufman need?

by Peter Morris

Morris B. Kaufman, owner of Toronto Refiners and Smelters Limited, has said that he will close down his plant if it can be proved that it poses a threat to the health of people living in the area. The question now is, how much proof does he need?

His plant, located at Bathurst and Niagara Streets, reclaims lead from old batteries. It is the main supplier of one part used in car assemblies by the Ford Motor Company in Oakville. Some people involved in the effort to clean up the area charge that this may explain why the provincial government has been dragging its feet in clamping down on Toronto Refiners. The first positive evidence that lead dust was affecting the neighbourhood came in 1965 when the Hospital for Sick Children discovered five cases of lead poisoning in children living on Niagara Street. Area residents have been demanding action on the problem for at least two years.

Area residents complain of the lead dust from the piles of crushed batteries which are stored in the company yard for anywhere up to a year. This dust, which is approximately 90% lead, is carried by the wind and dropped throughout the neighbourhood. Exposure to lead dust, which poisons the blood, can eventually lead to severe abdominal pains, arthritis, cerebral edema, brain damage or death.

Blood tests taken on people living in the area show an unusually high level of lead. The lead level for most people living in Toronto is between five and 30 micrograms of lead per 100 millilitres of blood. There is controversy over how much lead the body can tolerate. It has been suggested by some medical researchers that 40 micrograms may be a hazard to health. Blood tests performed on 266 people living in the area show that 17 have lead levels above 40 micrograms, five have readings over 50, and one small boy, has a lead level of over 60 micrograms.

### Dramatic evidence

Thomas Regina's three sons provide the most dramatic evidence of the problem. All three, Ted, 12, Robert, 10, and John, 9, were admitted to the Hospital for Sick Children last month after tests taken in the Spring showed high lead levels. All three have also experienced marked behavioural changes recently. Two were sent home from summer camp as a result of their behaviour, and Ted has fainted on several occasions.

All three had lead levels over the 50 microgram mark and one had a level of over 60 micrograms. On August 14, the boys were to be admitted to the Clarke Institute of Psychiatry presumably to determine whether or not any brain damage has been done.

Yet so far no permanent measures have been taken to end the lead dust danger.

In July, 1972, following a threat of court action by the residents if something was not done immediately, the Ontario Government issued an order which prohibited the company from crushing battery tops. This stop order,



photo: Phil Lapidis

Being a kid on Niagara Street is a risky business. Younger people are the most susceptible to the lead poisoning caused by the operation of Toronto Refiners and Smelters' nearby plant.

though, had little effect on the company since it represents only one percent of its operations.

Meanwhile, the company began complying with the meagre demands set by the Ontario Government's Ministry of Environment. It paved its yard, started to vacuum the paved areas of any dust, covered all unpaved areas with crushed stone and stopped using the Niagara Street entrance to the plant which is close to area homes. Although these measures may have helped to reduce the lead dust in the neighbourhood, they have not effectively stopped it.

There have also been no steps taken to curb the emission of lead particles from the company's smelter. At one point, Kaufman submitted a proposal to build a 175-foot high smoke stack which would not reduce the company's lead emission at all but would spread it over a much greater area. However, because of a 40 foot height limitation for structures in the Niagara Street area, the proposal was rejected.

This March, the Toronto Board of Health determined that "the stock piling of raw material and partially processed residue in the yard ... constituted a nuisance within the meaning of the Public Health Act." Accordingly, an abatement order was issued to the company demanding that they take steps to eliminate the menace. On April 16, when it was discovered that the company was still stock piling raw materials, the Board voted to proceed

Province did this without consulting the Toronto Medical Officer of Health or his staff or indeed any member of the Toronto Board of Health. In a statement to the Board, its chairman, Alderman Paul Pickett, said that the province's action "is a most serious and unfortunate step to have taken in this matter concerning the public health and safety of every adult and child in the Niagara District".

### Expensive property

A fact which until now has been overlooked is the value of the land owned by Toronto Refiners and Smelters. Industrial properties in the area have recently brought up to ten dollars a square foot. This would place an estimated value of nearly two million dollars on the company's four-and-a-half acre lot. But, according to the A.E. LePage real estate firm, land in the area could be worth three times as much in the next five years because it's adjacent to Metro Centre. This means that by 1978 the Toronto Refiners' land may be worth about six million dollars.

The Kaufman family has already indicated it plans to move the plant within the next few years. As any improvements made now would be demolished along with the rest of the plant, it would seem that the company may have something to gain by avoiding costly improvements. This might explain why Toronto Refiners submitted the proposal for the 175-foot high stack in an area that is restricted to 40 foot high structures. Already, the company is protesting that its willing to reduce the lead emissions but that it is the City which is preventing the cleanup by refusing to issue a building permit.

Meanwhile, Kaufman keeps insisting his plant is not causing any harm. At the July 12 Toronto Board of Health meeting he brought in a medical expert from Chicago who ineffectually argued his case. So far Kaufman refuses to accept the findings of the spring testing at the Hospital for Sick Children. No matter whether Kaufman is involved in a time consuming holding operation or sincerely believes his own propaganda, the situation may now be settled for him by the Supreme Court of Ontario or the fate of the three Regina children.

under the Public Health Act and requested the Ontario Ministry of Health "to investigate and report thereon". Then, at a meeting on July 12, the Board decided that "adequate action (had) not been taken to date to abate (the stock piling) nuisance". It endorsed a resolution to apply to the Supreme Court of Ontario for an abatement order against Toronto Refiners and Smelters.

It appears that the decision to go to the Supreme Court was brought on by the Province's action a week earlier when it rescinded the stop order against the company's battery-crusher. The

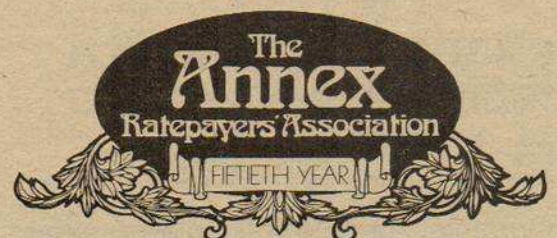
I wish the Toronto Citizen  
a Happy Third Anniversary.

Dorothy Thomas  
Alderdwoman, Ward 9

Congratulations  
on 3 years  
of good  
reporting.

—Alderman William Kilbourn

Best wishes for  
continuing success in  
your Third Year  
from the



We extend an open invitation  
to our house and garden tour.  
Saturday, September 15, 1-5 p.m.  
For information, call 922-3214



# Winer: I'm not going to be tried in the Citizen. I'll tell my story to the judge.

(continued from page 1)

ed them completely, and made myself completely vulnerable. I don't believe in going around always suspecting everyone — that's no way to live," she told *The Citizen*. "And I guess because I thought of them as professionals, and because I'm a professional myself, I expected them to have a code of ethics and act by it."

By mid-May, Mallory was deeply embroiled. She had offered for sale a house at 203 Howland Avenue, which she had bought a year earlier. She had committed herself to buy 534 Brunswick Avenue for \$44,500, with a \$20,000 down payment. She claims that Lorne Winer induced her to buy the Brunswick Avenue property by promising to re-sell it at a \$10,000 profit before her own agreement to purchase it closed. The cash from the sale of the Brunswick Avenue property was necessary, she says, for her to meet a down payment of \$30,000 for a property on Aberdeen Avenue in Cabbagetown which she was already committed to buying — through Gertler and Winer — for a total price of \$135,000. Mallory's two purchase agreements had committed her to paying out \$50,000 in cash by the end of May — but by May 10, she had not yet received any

cash from any of her transactions.

It was at this time, according to Mallory, that Lorne Winer introduced her to David Weinger, as a friend who would help her out. Weinger apparently offered to buy 203 Howland Avenue for \$52,000, informing Mallory at the same time that she had made a poor job of renovating it, too, in the year she had owned it. Mallory nevertheless held out for \$53,500, and Weinger agreed to buy it at that price.

Five days later, the sale of 273 St. George Street was closed. Title to the property was taken by Robert B. Eisen "in trust", which means that Eisen took possession on behalf of an unidentified client. A few days after this occurred, a friend of Mallory's noticed a new Gertler and Winer "For Sale" sign on the property. He told Mallory that Gertler and Winer's office had answered his telephoned enquiry with the information that it was for sale at the asking price of \$89,000 — \$14,000 more than Mallory had accepted for it five weeks earlier. According to this friend who is a real estate agent himself, "It was worth \$85,000 last year, let alone last month."

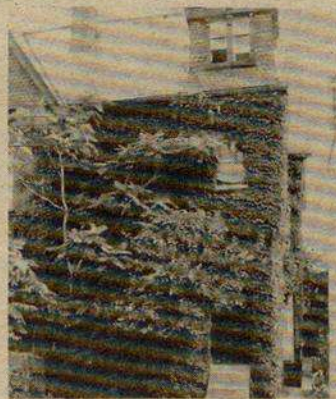
### Legal action

Mallory began legal action immediately. She slapped a caution on the title of 273 St. George Street, warning prospective purchasers of a dispute over the legal ownership of the property. This action effectively prevented the purchaser of the St. George Street house from immediately re-selling it. Mallory says that she had begun to suspect that the "P. Robbins" who had signed the offer to purchase was in fact David Weinger. She charges that Weinger, Gertler, Winer, and Eisen had deliberately prevailed upon her trust in them, and her relative ignorance of the market, to induce her to sell below market value, to Weinger. She alleges that Weinger intended to re-sell the house for a quick profit through Gertler and Winer, who would thus make two commissions in rapid succession on the same property.

In the leeway provided by her first action — the caution on the title of the St. George Street house — Mallory began to prepare a lawsuit. By now, she says, the interlocking dates on her purchases and sales, and in fact all her real estate dealings of the past few months, had begun to look like part of a conspiracy. She refused to close the sale of 203 Howland to Weinger, claiming that he had trespassed on the property several days before the closing date and begun renovations on the house before it was legally his.

Copies of Mallory's statement of claim were sent to the Registrar of Real Estate, an official of the provincial Ministry of Consumer and Commercial Relations, and to the president of the Real Estate Board and the chairman of its Ethics Committee. The *Citizen*, too, was provided with a copy — but Mallory has otherwise been quite reticent.

In fact, no one concerned with the case has had much to say to the *Citizen*. Lorne Winer, the most talkative, said, "I'm not going to be tried in the pages of the *Citizen*. I'll tell my story to the judge." Despite this, he took the opportunity to deny Mallory's accusations. Of the sale of 273 St. George, he said, "In the first place, \$75,000 was her



Mallory's charges against Gertler and Winer centre around the sale and purchase of 273 St. George Street.

price for the house, not mine. I thought it was high, I was surprised she was able to get that much for it. I still think \$75,000 was a good price for that run-down property. If it's worth \$85,000, all I can say is I made an honest mistake."

Winer hedged when asked if it was true that his office had offered the house for sale soon after the closing of Mal-

lory's sale. First he said he did not know, then he denied it had been for sale, though he admitted that "There was a sign on it for a couple of days, but it was taken down." He did not explain why his company's "For Sale" sign was on a house that was not for sale.

### No Comment

Winer also made no comment about the identity of the "P. Robbins" who signed the original offer to purchase 273 St. George. A proven connection between Robbins and the Gertler and Winer firm, or even between Robbins and Weinger, a known speculator, would help to establish that Gertler and Winer were in breach of their "fiduciary duty" as agents. In law, an agent's first duty is to his principal — the person for whom he acts.

When the agent accepts a fee, he relinquishes the right to any benefits other than the fee which he might obtain from acting on his principal's behalf. As Mallory's agents, Gertler and Winer were bound to tell her anything they knew which might affect her interests in the transactions in which they acted for her. If Robbins were known to Gertler and Winer as a speculator, then they probably could safely have assumed his or her offer to be low in relation to what another purchaser would pay for the house, as speculators normally make their profits by purchasing more cheaply than others. Moreover, speculators customarily patronize the agents

through whom they buy their properties when the time comes for re-sale.

The sale of 273 St. George is only one of the matters about which Mallory complains in the statement of claim which she has submitted to court. Another complaint implies a charge that Gertler and Winer were in violation of Section 35 of the Real Estate and Business Brokers Act. She states that when she agreed to purchase 534 Brunswick Avenue for \$44,500, she was relying on the "express oral representations ... of Lorne Winer that they could re-sell the property for \$55,000 before the closing of the purchase." Mallory makes no point of it, but the Act specifies that no such promise may be used as an inducement to buy or sell real estate unless it is made in writing. The Registrar's office is not bound to investigate — but this section of her complaint may interest it. The Registrar's office has indicated that it will await the results of Mallory's legal action before deciding whether or not to proceed.

The Chairman of the Real Estate Board's Ethics Committee, "Tuffy" Zidner, told the *Citizen* that although his committee takes complaints such as Mallory's very seriously, he did not wish to prejudice — and his committee, too, would await the court's decision if any, before investigating on its own. Mallory may settle out of court. But with as many people involved as there are now, the truth — whatever it is — will probably come out sooner or later.

## Annex real estate speculation unchecked despite zoning

by Sue Craig

Despite zoning changes earlier this year to stabilize the low-rise residential character of the Annex, a lightning survey by the *Citizen* this month shows that housing speculation in the area remains unchecked.

The survey examined real estate transactions during the past 12 months on 27 overwhelmingly residential, low rise streets in and near the Annex. The chief findings are that:

- at least 20 limited companies were involved in property transactions;
- many well-known speculators have been operating in the area;
- at least 65 houses were purchased by investors or investment companies;
- 61 houses were sold by investors including companies;
- 20 of the 61 houses were sold by investors to other investors;
- 21 houses changed hands twice during the year, with an average increase of 36 percent in price between the two sales.

Deals between investment companies or speculators tended to drive prices up at a phenomenal rate. A house at 113 Bedford Road, for example, has been sold twice since August, 1972. The first time it went for \$59,000, the second for \$72,500, and increase of 22 percent. Down the street, 125 Bedford was sold for \$64,500 in August, 1972, and re-sold for \$83,000 a month later. This amounts to a 28 percent increase in one month.

### Transferring titles

The *Citizen* survey also found that some people are selling their homes to speculators without knowing it. Many speculators concealed their intentions by buying the homes in their own names and shortly afterward transferring the title to an investment company.

Many of the homeowners who have sold to speculators are older people who needed the cash which the well-financed speculators were willing to put up. Because they have usually had their homes for a long time, the older homeowners tend to be relatively ignorant of current market conditions and often sell their homes for far less than their true value.

Speculators who don't quickly sell their holdings for immediate profit generally turn them into rooming-houses. Due to its proximity to the University of Toronto the Annex is a good location for temporary accommodation. But many of the roominghouse owners exploit their tenants with high rents for comparatively simple accommodation.

The *Citizen* survey follows publication of a study done last year by a group of York University students which



photo: Phil Lapides

Unless real estate speculation in the Annex is brought under control, the area will be less and less the easygoing family neighborhood it has been.

found that there is a strong trend of houses in the Annex being converted to roominghouses and an increase in the percentage of roominghouses being run by non-resident owners. Taken together, the *Citizen* and York studies indicate that the Annex is in danger of losing its present unique character and could soon become a jumble of high rises, roominghouses and homes with highly inflated prices far beyond the means of most people.

### Well-financed campaign

The rising presence of wealthy speculators and investment companies in the Annex could also eventually lead to pressure to have the area's zoning regulations changed again. In a hall-mark decision earlier this year City Council limited construction on a number of residential streets in the Annex to a height of 38 feet.



During the past year, 113 Bedford Road has been sold twice — the first time for \$59,000 and later for \$72,500.

This effectively cut off further high rise construction on the affected streets. But the growing number of speculators and investment companies owning property in the Annex could eventually lead to a well-financed campaign against the height restriction, particularly if Toronto again elects a City Council sympathetic to the development industry.

Following is an alphabetic list of the companies and individuals who appear to be speculating in the area surveyed by the *Citizen*: Admiral Road Holdings Ltd., Agil Holdings Ltd., Almas Development Ltd., B. Axelrod, Reginald Brookes, Charlton Investments Inc., W. E. Cousins Investments Ltd., Warde Day, Daymac Investments, D.F.S.W. Properties Ltd., N. Drenfeld, Mary T. Fraser, Morgan French Investments, Stanley M. Garden, Greer-Larke Ltd., G. Herczeg Ltd., Gunnel B. Hernandez, Hyron Investments Ltd., Internation Resource & Development of Canada Ltd., F. M. Ilescu, Justin-Lee Ltd.

I. & F. Lebovici, Leslie Levine, D. G. R. MacDonald, Manstep Holdings Ltd., Midtown Realty, Mr. Arnold Inc., Murray Morganthau, Nelson's Holdings Ltd., Liz C. Nicholls, Northstar Properties Ltd., M.&H. Nussbaum, 269589 Ontario Ltd., Page Properties Ltd., H. Press, P.S.Y. Corporation Ltd., Quatrain Holdings, Arthur Rubinoff, R. James Saunders, Shag Investments Ltd., Ronald Smith, I. Solnik, Soong-Spence Ltd., Source Investments Ltd., Cooper M. Spence, Teta Construction Ltd., Walpro Investments Ltd., S. Walton, Westbanc Financial Corp. Ltd., D. Weinger, and Gene Young.

Happy Birthday from Ward 1

### PUBLIC NOTICE

Change of Name of the north branch of Adelaide Street West, west from Bathurst Street to Portugal Square.

Notice is hereby given that the Council of the Corporation of the City of Toronto proposes to pass a by-law to change the name of the north branch of Adelaide Street West, west from Bathurst Street to Portugal Square.

His Honour Judge B. Grossberg, a Judge of the County Court of the Judicial District of York has approved of the foregoing notice and has appointed Tuesday, September 4, 1973, at 2:30 o'clock in the afternoon in Motion Room "H", Court House, 361 University Avenue, Toronto, as the time and place for considering the proposed by-law and for hearing those advocating or opposing the change contemplated therein.

A copy of the proposed by-law, giving the reasons for the change, may be seen at the City Clerk's Office, City Hall, Toronto.

G.T. Batchelor, City Clerk.

City Clerk's Office, Toronto, August 3, 1973.

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Darcy Goldrick Alderman, Ward 3



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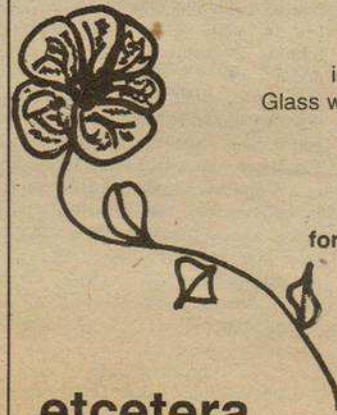
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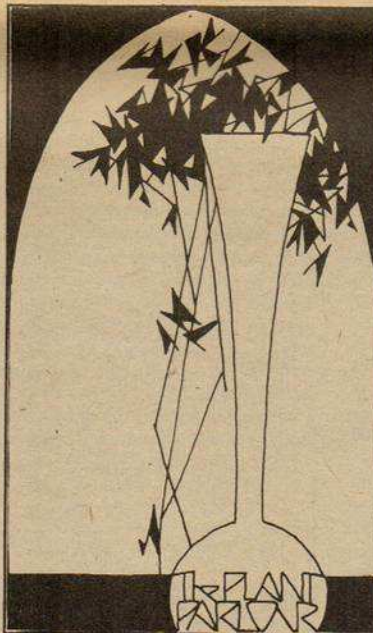


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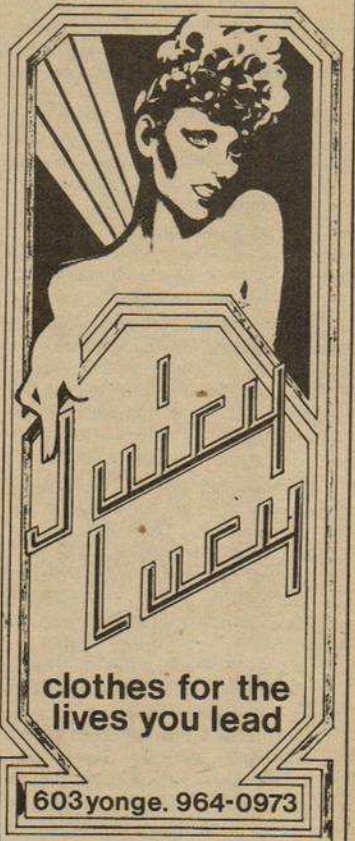
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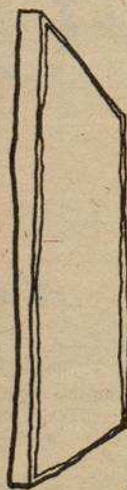


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Two apparently unrelated and unimportant items came up at a meeting of the City Board of Education earlier this summer. One concerned the proposed firing of eight matrons working as attendants in girls' washrooms in public schools, an action which was to save the Board \$20,000. The other item involved salary increases for senior Board administrative staff, all of whom were already making around \$25,000 a year or more. After much debate, trustees decided they could afford to retain the matrons; later they went into a session closed to the public to pass the raises for their senior staff.

The two issues were linked by Doug Barr (Ward Seven), who pointed out that while trustees were considering firing eight low-paid staff to save \$20,000, they would also be called upon to give senior staff raises totalling about \$33,000. He chided his colleagues for perpetrating a system in which "the rich get richer and the poor get poorer". But few trustees responded to the issue he raised, and the majority decided to save themselves embarrassment by keeping on the matrons and approving the senior administrative pay raise.

Feeling the pressure of the provincial spending ceilings, the trustees had decided earlier this summer to fire three matrons considered probationary employees. (Caretaking employees with less than two years' service are not protected against firing by their contract with the Board.) Five more matrons with probationary status were scheduled to be next on the chopping block. But some public opposition arose after the daily papers reported that the Board was firing three elderly widows. The union made a plea for their jobs. The Board's Personnel and Organization Committee reconsidered and recommended to the trustees that all eight be retained. Board financial officials said they thought it might be possible to do this and remain within the budget; they couldn't be sure until September enrollments showed how much provincial grant money they'd be getting.

### Stick to guns

Still, some trustees felt they should stick to their guns and fire the women. Gary Hunt (Ward One) told the trustees that, at budget time, they had decided to pare down a somewhat overstuffed caretaking department, and he asked the trustees to stick to this "difficult decision". Charlotte Maher (Ward Ten) agreed, saying that, if there were "surplus people", they should go, because the money was needed elsewhere. David Shanoff (Ward Four) was angry to see trustees succumbing to "a hearts and flowers story". "If someone doesn't have the guts to say to an unnecessary employee, 'Look, you've got to go', he doesn't belong around this table." Shanoff has often objected to the Board's "operating as an employment agency", and he indicated that his tough budget stance extended to the question of senior staff raises as well as the firing of the matrons.

Roy Johnston (Ward Three) wondered why spending cuts had to be made in a way which hurt those already making very little money. "The province came up with ten million dollars to save teachers' jobs . . . Why can't this Board find the money to keep on eight matrons at the lower end of the wage scale?" The fact that the Board had decided to featherbed at least one senior staff member till retirement was brought up by Vern Copeland (Ward Eleven). Barr reminded trustees that they were supposedly committed to a policy of eliminating jobs by attrition instead of firing. He also brought the senior staff increases into the argument — a move aimed at taking the opposition to the matrons' firing out of the "hearts and flowers" league.

Some trustees who voted to keep the matrons found even the suggestion of a comparison between the salaries of the Director of Education and a school matron unpleasant. William Ross (Ward Nine), a lawyer, was one of these. He said, "I don't think we



**Trustee William Ross: Some people are worth \$40,000 a year. But school matrons' wages don't matter because they perform a "useful" job.**

should use this line of argument — some people are worth \$40,000 a year. This job (of school matron) can be justified in itself. The matrons are performing a useful job — the salary doesn't matter." Besides, he pointed out, if these matrons were fired, some teachers might have to do washroom patrol duty. Other trustees sidestepped Barr's question, either using Ross's line or saying that the matrons had been led to believe they had permanent positions. Although most trustees voted to save the matrons' jobs, six voted against — Hunt and Bonham (Ward One), Shanoff and Midanik (Ward Four), Maher (Ward Ten) and Sweeney (Separate School).

### Private debate

Later the Board debated in private the proposed salary increases for Schedule II employees, a group which includes the Board's senior administrative staff, as well as lower-ranked administrative employees making around \$10,000 a year. Shanoff wanted the matter discussed in public, as it was last year, but most trustees and a representative of the employees' association objected. Shanoff said, "Negotiations are over, and the deal has been made. Does anyone have anything to hide?" Perhaps they did. Only Shanoff, Meagher (Eight), Leckie (Six), and Cressy and Barr (Seven) voted to hold the discussion in public.

The Trustees voted over \$156,000 of salary increases to Schedule II employees. The raises were not all equal but represented "one salary point" increase for each group of employees. Those already making higher salaries got larger increases than lower-paid employees. Those of the rank assistant area superintendent or above — almost all of whom already made over \$25,000 — got \$1,500 raises. Those at the lower end of the scale of Schedule II employees, earning in the \$9,000 to \$11,000 range, got increases of \$600. The increase to the salary of the Director of Education puts him in the \$38,000 to \$40,500 range.

Before the election last year, the Board drew approval for refusing to raise the salaries of the senior staff. That position didn't last for long. The employees involved formed an association to protect their interests, and, after the election, in December, 1972, the Board passed increases which were

retroactive for the entire preceding year. Schedule II employees argued that unionized Board employees had gotten a raise, and they thought that they should get one too.

It's interesting to compare the discussions of the July Board meeting with the issues which were raised at the Vocational Schools Committee this spring. At that time presentations were made to the Trustees on how a class society operates and how the school system fits into its operation. The report of the committee affirmed that vocational schools did, in fact, steer a disproportionate number of working class students into low-paid jobs. Many trustees expressed dismay at this. The committee's report, although fairly mild, did purport to make a start in dealing with this inequity, and it was approved by the full Board with little discussion.

### Not much understanding

Whatever that vote meant, it seems clear now that it didn't mean that many trustees have an understanding of or concern for the problems of a class society. Most trustees seem very uncomfortable when called upon to deal with the manifestations of its worst aspects within the ranks of their own employees. Although they don't like being accused of steering children into low-paying jobs, they don't seem bothered by providing those jobs for adults unlucky enough to have no alternative. Many do seem to accept the idea that people are "factors of production", some more expendable than others — even though they may not act on this understanding because of "sentimental" opposition from the public on occasion. Most trustees accept the notion that some people are worth more than others — for example, a few people may be worth \$40,000 a year, while many others are only worth a couple of dollars an hour.

The Board is probably a more humane employer than many others, and the assumptions behind the way it runs its "business" are shared by most people who voted for the trustees. But if trustees are going to confront seriously the problem of class and life chances in our society, they will have to start examining and questioning the world of work outside the school and the easiest place to start is their own backyard. Even if the school system could be changed so that all kids received an equally "good" education, there are only so many good-paying jobs that exist, and a lot more poorly paying ones that have to be filled by someone. Kids won't really be able to get an even break until that structure is changed.

The East Escarpment Association wishes the **Citizen** a

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**Mayor David Crombie**

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# Colin Vaughan

**Alderman Ward 5**

*. . . and many happy returns*

**The North Jarvis Ratepayers wish the Citizen a happy Third Anniversary**



# Metro Centre is coming soon to a City Council near you

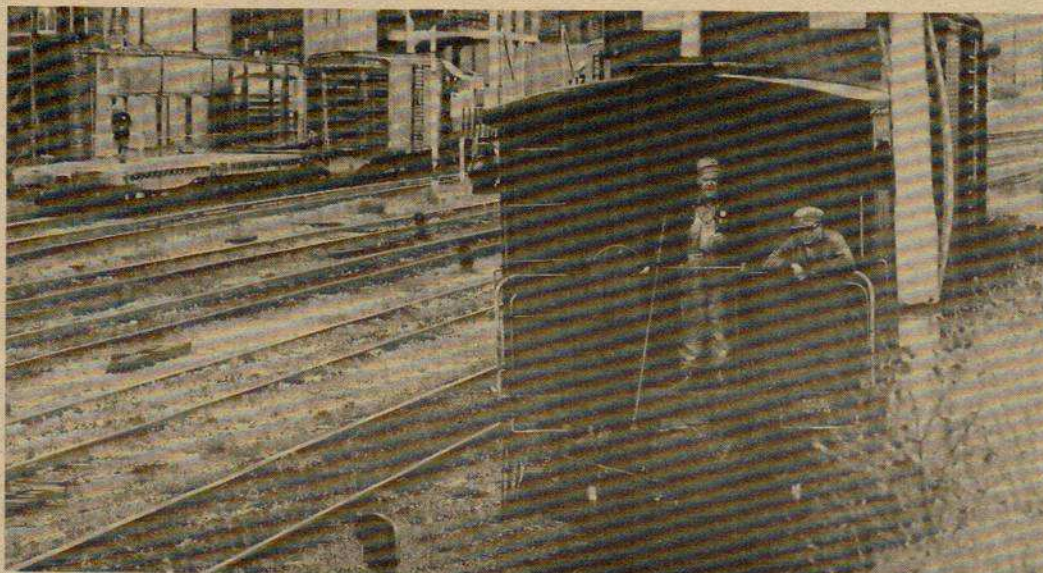


photo: Phil Lapides

Much of the 187-acre Metro Centre development site is now occupied by Toronto's lakeshore rail yards. The development corporation is a partnership of the Canadian National and Canadian Pacific railways, companies which have discovered there's a golden goose in the downtown real estate they own across Canada.

some policy directives on Metro Centre. And he asked for funds and staff so that his department will be able to do a thorough study of Metro Centre's proposals for Council and the Board.

He warned that the City might be getting itself into a situation where all it will be able to do is react to the developer's ideas rather than promote the kind of development it would like to see at Metro Centre. He cautioned that doing a proper planning job, including offering City residents a real opportunity to comment on the plan and involve themselves in the planning process, would take some time — probably more time than the developer wanted the City to take.

It seems pretty clear that, if the developer is serious about wanting to settle the "development agreement" issue this fall, a process of detailed staff work and public discussion leading up to a City policy on Metro Centre is something he will oppose.

### Contents of agreements

The third conflict about Metro Centre will be the contents of "agreements" between the City and the developer. To understand what this clash will be about, it helps to understand what the developer wants to do and how his critics view these proposals.

According to the developer's promotional literature, Metro Centre will involve an investment of at least \$1.5 billion during ten to 20 years of construction. The development will include:

- an office-commercial area of stores and offices where 50,000 people will work;

- a transportation area with a new terminal to replace Union Station, a large hotel and a convention centre;

- a communications area with an 1,800-foot broadcasting antenna tower, a new Toronto CBC headquarters and a concert hall replacing Massey Hall;

- and a residential area with apartments, mostly in high rise buildings, for 20,000 to 25,000 people, more than twice the population of St. Jamestown.

Critics of the development have attacked most aspects of it. They want to know why the City is letting a developer build an enormous quantity of new office space when there already is a huge surplus of office space in Toronto and other massive new office-building projects are underway — the Royal Bank and Bank of Montreal buildings, for example. They want to know if the developer would be interested in building some light industrial space rather than entirely office space, so that Metro Centre would encourage a diversity of job types downtown and would offer employment to a broader section of the City than just white-collar workers.

Critics want the City to force the developer to include some cheap commercial space so that small businesses and low-profit enterprises can locate there — not just expensive stores and chain-store concessions. They want to know why the developer is proposing a new terminal and concert hall when Union Station and Massey Hall seem to serve their purposes quite well. They want to know why the City is permitting new hotel, convention and concert space when Toronto already seems to have an adequate supply or surplus of these kinds of places.

They want to know why a developer is being allowed to build a huge new compound of mostly higher-priced housing when Toronto's critical housing problem is among lower-income families. And they want to know why the City does not encourage low density housing, perhaps some or much of it owner-occupied, instead of mostly high rise apartments.

This summary only sketches the Metro Centre proposal and its critics' response in the broadest outline. There is a fairly apparent wide difference of opinion between the developer and its critics about what might be done with the nearly 200-acre site, and if the past history of the Metro Centre debate is any indication of the shape the coming debate will take, neither side seems emotionally prepared to budge an inch

without a struggle. The issues will not be settled by compromise; the protagonists are too far apart. The winner will be the side which can muster more power at Council.

### Critical test

And that is why Metro Centre will be a critical test of "reform" politics in Toronto. The issue is so large and complex, and the "reformers'" opponents are so firmly committed to their ideas about the development, that only a well-planned campaign by the "reformers" will achieve any success. They will need every one of the 11 votes on Council which seem inclined to support "reform" legislation plus a twelfth vote to get results during votes about Metro Centre. Accomplishing major changes in the Metro Centre plan will require a lot of hard political homework, and that has not been the "reformers'" long suit during Council's first several months. Initiating consistent policy proposals on an issue as complex as Metro Centre will require the "reformers" to rise to a new level of political maturity.

Maybe the hardest question with which "reformers" will have to grapple is where to draw the line over which the developer will not be allowed to cross — in other words, when to stop trying to negotiate with the developer and begin working to block the development.

Politicians ranging from Rotenberg to freshman Alderman David Smith have charged that Sewell and other critics of Metro Centre are not seriously trying to change the development but simply want to sabotage it. This isn't true. In a *Citizen* interview last year, Rotenberg was challenged to state where he had ever heard Sewell or any other "reformer" say they opposed the principle of development on the rail yards, and he couldn't name one instance. All the critics of Metro Centre have been trying to do, ranging from Eggleton, who proposed a series of mild-mannered amendments to the Beavis plan in 1971, to Sewell, who recently wrote a tough policy paper on

Metro Centre outlining the kind of development he wants to see there, has been to promote development on the site consistent with their politics. If this developer can't do what we'd like, they've said, maybe another one can.

If "reformers" are serious about the Metro Centre issue, however, they will have to decide when to stop bargaining and open fire on the developer. That will get them in a peck of trouble with people like the editorial writers at the *Toronto Star* who enjoy tossing around phrases like "irresponsible obstructionist" in a patronizing tone of rhetoric. But if the "reformers" start into talks with Metro Centre with the attitude that everything is negotiable and nothing is non-negotiable, one will have to conclude they are not an alignment of politicians whom one can take very seriously.

### Public trust

The focus of "reform" strategy on Metro Centre will be the fact that most of the site is supposedly owned not by private interests but is land held in public trust, Canadian National, for example, a federal Crown Corporation, and the major partner in the development, owns land on the site which it acquired for purposes of running a public railroad. Thirty-nine acres of the site is land which the developer has acquired from the Toronto Harbour Commission, another body that owns land solely in the name of the public. The 55-acre area for which residential development is proposed is owned by the Province of Ontario, and it is not clear yet what sort of arrangement Queen's Park will make with the developer about use of the land.

The fourth public body which owns land on the site is the City of Toronto. City Hall's holdings include the nine acres under Union Station, land slated for office towers and commercial development. The last Council arranged the terms of a land swap with the developer — the Union Station land in exchange for railway-owned land scattered around the City. The exchange does not come into effect, however, unless the City and the developer enter into a "development agreement."

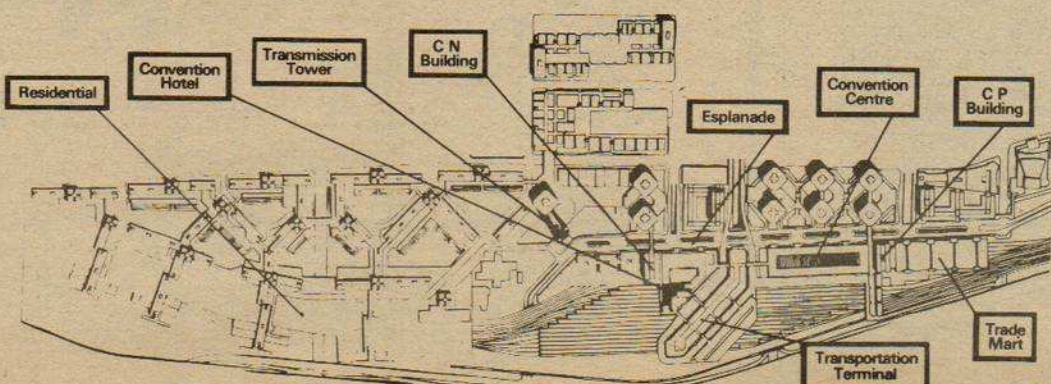
And so Council still has the leverage of the Union Station land to wield in discussions with the developer. "Reformers" will argue that, because most of the project site is land held in public trust, the criteria for development on the site should not be the same as the criteria for development on a site owned by a private corporation like a bank or real estate company.

Part of the developer's reply to this will be to point out that, before anyone can work with the site, the railway tracks there must be moved or covered over, that no-one can develop the site without a huge initial investment to redesign the rail facilities. The critics of the project may claim they don't want to block any development on the site, the developer will say; but that is what they will be doing if they stop CN and CP from developing the site because the CN-CP partnership is one of the few companies in Canada that can afford to absorb the track problem in its operating costs. The critics can talk about other kinds of development on the site till the cows come home, the developer will say, but unless they are talking about a project that can deal with the investment to redesign the tracks, it will all be idle chatter.

And so the developer will say that he is doing something very much in the public interest for Toronto — preparing the huge rail yard site for development. In return, he wants something — the nine acres under Union Station to use for office development. Only if those nine acres can be used that way, the developer will say, will the project be economically feasible for CN-CP. He says he knows more about demands for office space than the people who point to the huge current surplus of office space in Toronto. And that nine acres will be his most important money-maker. The debate about that particular aspect of the development — the City-owned Union Station land — may be the critical moment of the Metro Centre conflict.

In addition to questions about public goals and interests in connection with the internal plan of Metro Centre, the issue of public interest will be raised by "reformers" in two other ways during the debate about Metro Centre. One

(continued, page 8)



It is beginning to appear that the most critical single issue with which the 1973-4 City Council will deal is Metro Centre. This fall Council will be asked by Metro Centre Developments Limited to enter into a "development agreement" which will outline what the company may do on its 187-acre site. Because of the huge size and scope of Metro Centre, Council's decisions about the "development agreement" will have a major impact on Toronto's future. And the debate will be an acid test of the City's "reform" politics.

A plan for the site was passed by City Council in December, 1971, after Canadian National and Canadian Pacific railways announced they wanted to develop the nearly 200-acre expanse of rail yards and formed a partnership to do the job. The Council meeting at which the plan was passed spanned six days during which the old guard, led by Alderman David Rotenberg, defeated efforts by the 1969-71 opposition group to strike out a series of amendments by Alderman Fred Beavis, passed at the Planning Board, which deleted whatever the railroads didn't like from the plan.

In the end, only Alderman John Sewell voted against the Beavis version of the plan. Council's other opposition members voted for it mostly because they wanted to support the principle of some kind of development on the rail yards.

The opposition side also supported the plan because of what Rotenberg said about an important procedural clause concerning "development agreements". The Metro Centre plan is unique because, while it deals with a typically-sized Toronto planning district, control of the land involved was claimed by a single company, the CN-CP partnership. Usually a whole cross-section of businessmen, homeowners and real estate interests are involved in a planning district.

To govern the relationship between the City and such a large private company, the province passed special legislation empowering the City to control development of the site with "development agreements". During the 1971 debate, Rotenberg told Council that these "agreements" would be the crucial phase of the City's dealings with Metro Centre and that the plan Council was discussing was only a preliminary formality that defined what the "development agreements" could contain.

Rotenberg consistently spoke of "development agreements" in the plural as documents which would be arranged as the developer was ready to begin different phases of Metro Centre. Without this promise of year-by-year control over the huge site, it is likely Metro Centre would have been a much more divisive issue in 1971.

### Three issues

The initial clash between the development company and its critics will be about the nature of "development agreements". A spokesman for the developer told the *Citizen* earlier this month that the company does not expect a long, difficult debate about a "development agreement" because, according to the spokesman, the really important document controlling development on the site has already passed Council — the 1971 plan.

And he spoke of a "development agreement" in the singular saying that what the company wanted to settle this fall is an "agreement" covering the entire site. There might be "phasing agreements", he said, covering different parts of the project as the company was ready to build them. But these would be implementations of the overall "development agreement" which the company hopes Council will dispose of this autumn.

What he seemed to be saying wasn't much like what Rotenberg seemed to be saying 18 months ago. Back then the message was that the important legal mechanism for control still lay ahead; now the message is that the important legal mechanism for control is a year and a half old.

The second issue that will arise this fall is how the "development agreement" or "agreements" will be written. Since 1971 the developer has been working on a version of the "agreement" which he hopes Council will approve. At a City Hall meeting in late June about Metro Centre, City Chief Planner Dennis Barker appealed to Council and the Planning Board for



# Whether Toronto needs a development of this size is an open question

(continued from page 7)

of these has to do with Canadian National's record in its allegedly prime area of concern, running trains. At some point, if they decide it is necessary, "reformers" may make a full-scale assault on CN's apparent lack of interest in trains in an effort to discredit the company.

While Canada's biggest highway builder, the Province of Ontario, is planning expressways from Toronto to Ottawa and to Sudbury and planning to improve, with Quebec, highways to Montreal from Ottawa and from Toronto, and while Canada's biggest airline, Air Canada, is developing its system of intermediate-distance flights — for example, air shuttle service from Toronto to Montreal — supported by an ambitious federal airport-building program, Canada's biggest railway, CN, is saying it cannot do much about the sorry state of its intermediate distance train service. Rapid service from Toronto to Montreal seems impossible, says CN, because the turbo train is a mechanical fiasco. And the company seems to be doing nothing much at all about the problem of getting around eastern Canada quickly by any means except plane or car.

### Spotty record

In the field of commuter trains, as well, CN's record has been spotty. The company has publicly lobbied against commuter train systems in the Toronto region — for example, a CN dial-a-message June 8 was a direct attack on Toronto-Barrie commuter service and on the Barrie citizen group which has been pressing for the service.

Trains are environmentally a far preferable mode of transport than planes or cars; they use less energy and pollute less. But they also have much less potential for profitability than planes and cars; air and highway travel require more people, more make-work, more support services — more of everything — and offer investors much

more return on their money. Trains are radically less profitable than real estate investment, and CN's recent history seems to be a record of an effort to make trains a smaller and smaller aspect of the company's business. Throughout Canada both CN and CP are heavily involved in urban real estate, and the companies' goals seem to be maximizing their profits rather than doing the job the public expects them to do.

A second issue of public interest which "reformers" may raise during the Metro Centre debate is that of Toronto's relationship with the rest of Ontario. Metro Centre will be a huge

addition to Toronto; its office, commercial and several other elements only make sense in the context of a Metro Toronto which continues to grow at the rate it has mushroomed during the past decade — a Metro which will have a population of six million by the end of the century, as provincial planners have indicated it will at current growth rates.

There is a question of whether this is a good idea — whether Ontario's growth is best highly centralized in Metro rather than controlled in a way that encourages development elsewhere in the province. The provincial government itself encountered this issue earlier

this year in planning for expansion of its bureaucracy and services, and Queen's Park indefinitely postponed development of an enormous new complex, complete with two skyscrapers and two million square feet of office space, adjacent to its existing midtown plant. Provincial planners are studying the ways in which this development might be distributed in cities and regions throughout Ontario. Without the promotion of settlement and secondary and white collar industry in other parts of the province, Toronto's exploitative relationship with the rest of Ontario will continue and become more pronounced than it already is.

### More profitable

Again the question of profitability arises. It is far more profitable for investors to promote Toronto's vertical and horizontal sprawl than to think in

terms of the public interest of people throughout Ontario.

The question of whether profitability is as important in the minds of the developers of Metro Centre as these remarks suggest has already been answered by the developers. They were quite clear in their presentation to Council in 1971 that the profitability of the development was their primary motive. They stated that they will be developing the site in accord with market conditions — building whatever will earn the most financial return during Metro Centre's ten to 20 year construction period.

The Metro Centre debate will begin at City Hall this fall, perhaps shortly after Council resumes its regular schedule in September. It may be one of the toughest, bitterest fights in the history of municipal politics in Toronto.

# Sewell lost even friends' votes

John Sewell's campaign for Metro Chairman fared so badly that not even some of his political friends supported him in the end. Among the seven City aldermen who tend to support "reform" causes on Metro Council, only Karl Jaffary and Anne Johnston voted for Sewell. Mike Goldrick stepped outside the chamber during the balloting, and Elizabeth Eayrs, Archie Chisholm and William Kilbourn didn't attend the meeting. Ying Hope, who originally nominated Sewell for the job, voted for Paul Godfrey.

One hadn't expected Sewell to threaten Godfrey's grasp on the Chairmanship, but one had hoped Sewell's campaign would raise and popularize some big Metro issues, the kinds of issues Sewell talked about when he announced his campaign — the extent of provincial power in Metro affairs; local involvement in Metro decision-making; the lack of a direct election of the Metro Chairman; better control of the development industry in Metro; and Metro's current transportation policies. Sewell was trying to make the point that none of the other original candidates for Metro Chairman had taken clear posi-

tions on these issues and that all the other candidates were part of the problem in each of these areas.

If one had believed everything in the newspaper headlines, one would have been forced to conclude that the major thrust of Sewell's campaign was not the province, development, transit or any of those sorts of issues, but was Godfrey's mother's business connections and Godfrey's own vacation habits — he likes to fly to Las Vegas to gamble and see a show. And if one believed that Ms. Godfrey's license plate franchise and her son's awful taste in holiday spots were irrelevant to the Metro Chairmanship, one would be forced to boo Sewell's campaign.

Sewell did talk about other issues — those he initially raised as well as the implications of provincial assessment policies on Toronto — but he did haul Mum Godfrey and Paul's Las Vegas trips into the campaign. The press played down the real issues in favor of the silly ones.

The business about Ms. Godfrey and Las Vegas were cheap shots, as was Sewell's handling of the fact Godfrey owns a \$53,000 house — Sewell didn't

really have anything on Godfrey or his house except that the mortgage isn't registered; he just sort of popped that one in the oven to see how it would bake, and it came out half-baked.

What may need to be said here is that Paul Godfrey's honesty and integrity are not important in the broadest scheme of things. He believes that housing in Toronto should be controlled by private capital, that private capital should be allowed to do pretty much whatever it wants to do in Metro and Ontario, and in the minds of many of Sewell's supporters this makes him an unacceptable candidate for any political office even if he is honest as an August day is long. The point that has to be made against Godfrey isn't that he is a corrupt man but that he is a proponent of a corrupt system, one which works against the interests of the bulk of society in favor of the interests of elites.

Sewell's handling of the Chairmanship campaign went awry in other ways. Canvassers distributed pamphlets by the hundreds announcing public meetings to which only tiny handfuls of people turned out. One senses that either Etobicoke is not ready for

"reform", or that at least it's not ready for "reform" carpetbagged in by Toronto's notorious alderman. Sewell's campaign sounded like a good idea to several of his supporters when he began, but it didn't work out; it was badly done.

Sewell remains one of the most important and influential politicians in Toronto, and when he stubs his toe badly, it appears to many people as though the City "reform" group in general has made a mistake. That may not be wholly true, but, in their own simplistic way, it is the way the media tend to interpret things. And because the "reform" movement seems like such a docile, directionless blob which is happy to let any politician or citizen member take the lead whenever he or she cares to, it is not entirely untrue that Sewell's mistake was a mistake for "reform" politics generally.

And so Sewell's campaign failed partly because of what he did, partly because of the way the media handled what he did and partly because of what many other "reformers" have failed to do — figure out what they're doing, where they're going and how they're going to get there.

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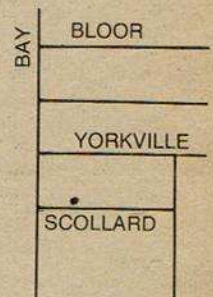
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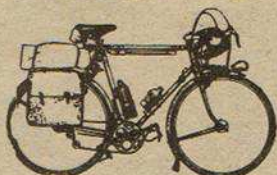
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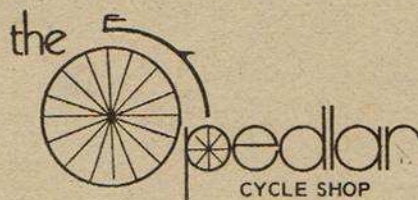


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# CITIZEN CELEBRATES THIRD YEAR

## Reporting on the new Toronto

by Arnold Amber

Shortly after last December's municipal elections, when candidates pledged to reform policies won control of City Council, a joke was making the rounds that the alternate community newspapers, like the *Citizen*, were not the establishment press because they represented the politicians who were running the city.

To some the joke was based on fact. Since their birth after the 1969 civic elections, the community newspapers had continually exposed their readers to the issues on which the 1972 election had been fought. They had supported the preservation of neighborhoods, restraint on the property industry and the use of rapid transit over expressways, to name just a few of the reform movement's basic concerns. In short, community newspapers were part of the process which led to the December election victory. In the *Citizen's* oldest and most widely read circulation areas, Wards Five and Six, three of the four aldermen elected were reformers. In wards Seven, Ten and Eleven, where readership is also high, reformers took four of the six aldermanic races.

The election results were the highlight of the *Citizen's* third year of operation. If nothing else they proved that publications like the *Citizen* were not, as many members of the daily media argued, isolated voices in the left wilderness talking about things in which nobody but themselves were interested.

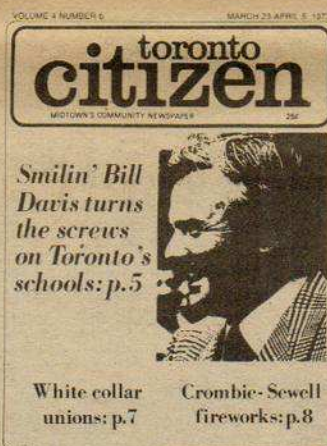
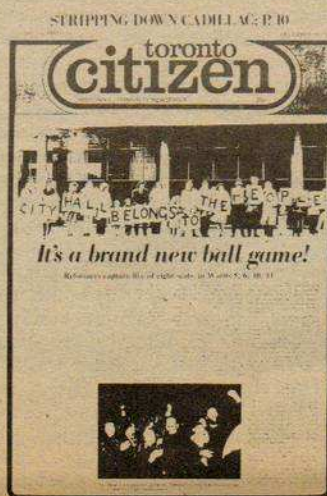
But the election raised some problems for the *Citizen*. After a victory of this nature, it was inevitable that there would be a loss of concern in municipal affairs by many people who believed that with a reform Council in office they no longer had to be vigilant about what went on at City Hall or in the development industry. It was also believed that reporting and interpreting the new scene in City politics would be much less interesting than when aldermen like David Rotenberg, Tony O'Donohue, June Marks and Ben Grys were such large and inviting targets.

### Slipping control

Reform control of Council, however, turned out to be much more tenuous than the election night results indicated it would be. Some of the reformers, as has been documented in the *Citizen*, have broken ranks on enough issues to still make background and interpretive reporting of City Hall imperative reading. In addition, the new Council hasn't yet solved or even considered many of Toronto's major issues. Accordingly, *Citizen* writers and columnists have raised problems, discussed strategy and generally prodded both friendly and hostile aldermen to debate the issues — such as Metro Centre and the need for a comprehensive housing policy — that are going to make a substantial difference to life in the City. As well, the *Citizen* didn't become an establishment paper. It still avidly retains its independent watchdog role at City Hall.

While the election victory was the highlight of the year, the shoot out on Madison Avenue, in the Annex, on January 11, was probably one of the lowest points. But it, too, showed why papers like the *Citizen* are important for the communities they serve. David Holmes and Walter McVicar committed suicide after they fired a number of shots at a large group of policemen who had surrounded a roominghouse at 125 Madison. The pair had fled to the house after Holmes had shot and killed a policeman who stopped a car in which he and McVicar were riding.

Because the pair were both known speed users, the daily press turned the tragic event into a near hysterical denunciation of the area, almost depicting it as the chief drug centre in North America. With a total lack of knowledge that Madison Avenue, which had previously been deep into the drug scene, had been cleaned up for the past two years, the mass media implied that the area was a cancer that was



about to envelop Metro's teenage population. The *Citizen* brought the story into perspective by presenting a valid account of conditions on Madison Avenue and discussed, in carefully researched terms, the state of the neighborhood, the city's dereliction in controlling standards in absentee roominghouses and the Annex community's response to the shoot out.

**Closer to truth**

In many respects the *Citizen's* handling of the story typified what the newspaper has been trying to do since its

founding. We believe that a smaller newspaper can get closer to the truth of issues we cover; that because we do not force our writers into a strict stylistic approach, or assume that our readers are lazy and uneducated, we can write more intelligently, and with more understanding. We also believe that because the *Citizen's* point of view is closer to the community it's serving than that of the huge Metro dailies owned by large corporations, and because its aim is not financial gain, a superior quality newspaper can emerge.

After 73 issues and 1,004 pages the main problem still facing the *Citizen* is economic survival. The fact that we are still publishing is due to the paper's staff, which has worked for little or no remuneration, and hundreds of *Citizen* subscribers who made financial contributions during the past year to help keep the paper going. The *Citizen's* future now depends on increasing its advertising revenue and adding new circulation outlets which will give it the greatest possible public exposure.

This summer the *Citizen* launched a campaign to get circulation privileges enjoyed by major local, national and American publications. We have approximately 100 outlets selling the newspaper in our main circulation area but believe we must do everything possible to make it more convenient for the public to read the *Citizen*.

One of the most important projects in this regard involves negotiations now going on with Garfield News to have the *Citizen* carried in its subway stands. An application has also been made to City Council for permission to place 100 sell boxes carrying the *Citizen* on sidewalks in the midtown and downtown areas. The application, which requires a change in the City's policy of limiting use of the sidewalks to boxes for daily newspapers, will come before the Public Works Committee next month.

### Issues and ideas

On the journalistic side, the *Citizen* will continue to be an issue-oriented newspaper concerned with community and city-wide matters. We plan to expand even further our coverage of the power relationships which exist in Toronto's political, business and cultural fields and present alternatives to many of the traditional approaches now being taken in these areas. We also plan, starting with our next issue, to run retail consumer reports on a wide variety of subjects.

The *Citizen* also intends to maintain and develop the high quality of reviews and critical comment produced in the Arts Section during the past few months. This will be helped by a grant of \$2,000 recently made to the newspaper by the Ontario Council for the Arts, double the size of the grant made last year.

The *Citizen's* healthy relationship with its readers and the community was again borne out during the past year by the financial contributions made by subscribers and by the large number of people who contributed their time and effort to aiding the paper. Volunteers helped in everything from reporting assignments to the less glamorous chores of proof-reading and delivering papers door-to-door.

### Ways to help

As the *Citizen* continues its fight for journalistic excellence and economic stability we hope that our readers, believing in our aims and struggle, will continue to give us the support they have in the past. Here are some ways in which readers can help:

If you don't already subscribe, take

out a subscription today;

If you like the *Citizen* tell your friends, relatives and neighbors about it. Chances are they will like it too;

Let us know what you think of the *Citizen* and what changes you would like to see made;

When patronizing *Citizen* advertisers say you saw their ad in the *Citizen*;

If a shop in your area doesn't carry the *Citizen* ask about it. The more requests shopkeepers have about the *Citizen* the easier it is to get them to give the paper a trial run in their stores;

If you have the time, come down and join us in making the *Citizen* the best possible community newspaper. Your ideas, help and company will be welcome.

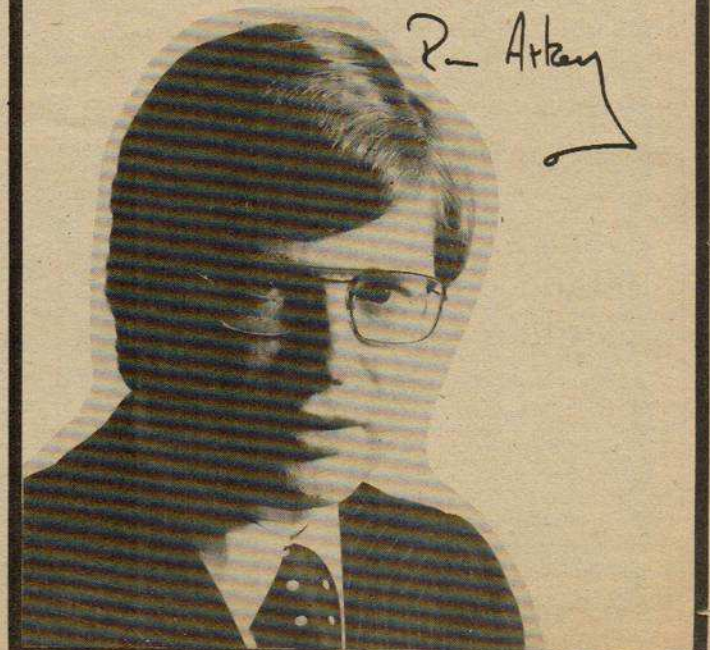
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Happy Birthday!



The question seems to be, did the present governing body of the Art Gallery of Ontario reveal something essential and damning about itself at its annual meeting June 14, 1973? At that time the Board of Trustees was challenged by an alternate slate of candidates presented by a group of "concerned members". On this slate were a number of impressive names, including those of Tom Hendry, Greg Curnoe, Michel Lambeth and Doug Carr. "Concerned members" and their nominees came away from the meeting defeated, and incensed.

I was not at the Annual Meeting. The Art Gallery taped the proceedings but refused to make the tapes available to the *Citizen*. The description of the meeting that follows is therefore not an eyewitness account, but I believe it to be fairly accurate.

The meeting started at 4:00 p.m. Board President J. Douglas Crashley, President of Elgin Motors, Gallery Solicitor Fraser Fell, Gallery Director William Withrow and Gallery Secretary Michael George sat at the front platform. On their right was a man who was tape recording the proceedings, which were quite normal for about an hour, as the committee reports were being read.

Next began the part of the meeting described by Vivienne Muhling, Public Relations Consultant for the Gallery, as having "an ugly feel, an ugly appearance", as "two lots of people speaking two different jargons". What caused the change in feeling was a debate over an amendment to Gallery By-Law 102 to permit proxy voting at the annual meeting. The Gallery had never permitted proxy voting before, and it would, as proxy voting invariably does, favour the incumbents. A lawyer representing the concerned members questioned the legality of the amendment. President Crashley reportedly responded that anyone who didn't like it could take it to court. From this point onwards he tried to forge ahead with the meeting as though nothing unusual were happening and no challenge were being made, while the concerned members, perhaps noisily and at times "disrespectfully", tried to insist on what they term their "democratic rights as members of the Gallery and tax-paying public".

#### Proxy amendment

Debate on the proxy amendment was led by Robin Matthews, the university professor and outspoken nationalist, who was also a nominee for trustee on the alternate slate. Matthews expressed dismay about the introduction of a system of voting in which the names of the candidates would be unknown to the voters. He proposed a change in the amendment so that a list of nominees for the position of trustee would have to accompany the proxy forms when they were sent out. Crashley was not favourable to this proposal, but Matthews was insistent and was finally allowed to sit down with the Gallery's solicitor, Fell, to make a change in the amendment that would not affect the present annual meeting, but would at least affect next year's meeting. Matthews' proposal was voted down. The really shocking thing is that, according to several who were present, the 1,200 or so proxies were used to defeat Matthews' proposal and then to ratify the amendment introducing proxies. Once the proxies had thus legitimized themselves, defeat of the alternate slate was a matter of course.

The two slates of candidates at the annual meeting were contesting ten positions on the Board of Trustees open to the general membership. One list of nominees came from the Gallery's own nominating committee. It consisted almost entirely of people who are married to or are themselves eminent in the business community; their main interest in art, if they have shown one, has been expressed through collecting. The "concerned members" slate was made up predominantly of active, respected persons in the arts.

The ten contested positions constitute less than half of the 27-member AGO Board of Trustees. Five of the remaining 17 are elected from the Gallery's College of Founders (contributors of \$25,000 or more); ten are appointed by the Lieutenant Governor; and two are appointed by the City of Toronto.

In the past, the Board has been heavily weighted toward wealth. In 1972-73, 11 trustees were in fact members

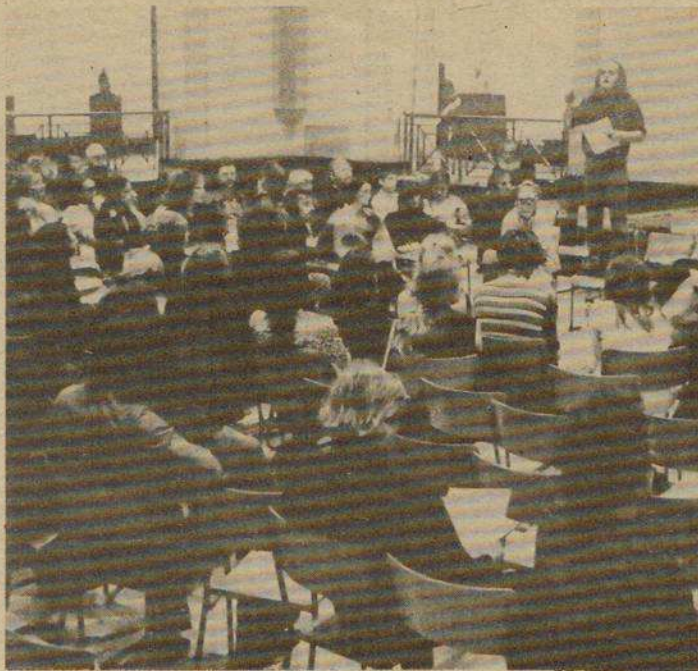


photo: Phil Lapides

A public meeting at the Art Gallery June 23, 1972, marked the beginning of the current protest about how the AGO's Board of Directors does its job.

## GALLERIES

# A boomtown gallery keeps its hogtown style

Artists vs. the establishment at the Art Gallery of Ontario.

by Merlin Homer

of the College of Founders, five were Benefactors (\$5,000 plus), three were Life Members (\$1,000 plus), and two were married to Life Members. Two trustees were City Aldermen, leaving four members strictly from the "general membership". This preponderance of large contributors on the AGO's policy making body undoubtedly reflects a time when the Gallery was entirely privately endowed. Today's Gallery, however, is over 80% publicly funded. "Concerned members", noting this fact, describe the Board as "a private club", a "family compact", "interested only in money" and knowing "nothing at all about art, really nothing."

Susan Crean, a former museum consultant who has taught in the Fine Arts Department at York University, states that the current attitudes and composition of the Board of Trustees are part of a tradition stemming from the time when there was no public funding. According to her, trustees also feel insulted that artists in particular want to be on the Board because they see themselves as public-spirited. "They don't see themselves as non-professionals doing a professional's job." Even the Art Gallery's Public Relations Consultant had to admit to a certain lack of flexibility in the Board. "The Art Gallery's way of doing things," Vivienne Muhling told me, "has been going on a long time."

#### Almost all artists

The "concerned members" were almost all artists, members of CAR — Canadian Artists' Representation — which is an association of artists seeking economic justice for artists and recognition of artists as important contributors to the community.

CAR's chief complaint against the AGO is that it takes a stance which Michel Lambeth calls "internationalist and continentalist disdain" towards Canadian art and artists. The following

statement by John Boyle is probably characteristic of the point of view taken by the CAR members:

*It is imperative that the Art Gallery of Ontario should be responsive to the needs and aspirations of the many energetic and talented artists in Ontario and other parts of Canada, and that it should be responsible to the widest possible segment of society. Its first responsibility should be to bring Canadian art, past and present, to the people of Ontario and Canada, and the major part of its energies and resources should be used to that end.*

The CAR challenge to the Art Gallery Board is in a way a bit of an oddity. Here were all these artists, many of them distinguished, trying to change the Art Gallery, which any random sampling of Torontonians will tell you is a really boring place. As one art student said of the AGO, "It's really pathetic, you know, and people have just sort of accepted it as being pathetic."

One of the people involved in this oddity was nominee Michel Lambeth. Born in Toronto in 1923, Lambeth is softspoken, articulate, charming. He has studied sculpture, wood engraving and art history, is a respected photographer and photojournalist. Among other achievements, Lambeth has earned the Secretary of State's Centennial Medal and a Canada Council Senior Grant, was Canadian Representative at the Avignon Arts Festival in France and is a Fellow of Bethune College at York University. He was also part of the Committee to Strengthen Canadian Culture which about a year ago presented Richard Wattenmaker, Chief Curator of the Art Gallery of Ontario, with a letter of resignation to sign that read, "I have come to realize that my appointment as Chief Curator is detrimental to the People of Canada."

#### Experienced with pain

Lambeth, like many others, experi-

enced the appointment of Wattenmaker, an American with no Canadian experience, with pain. And also like many others, he reacted personally against Wattenmaker. Lambeth, in fact, led the demonstration against Wattenmaker. It was he, you may remember from last summer's news photos, who wore an Uncle Sam suit and was chained to a filing cabinet in the curators' offices.

To a subsequent press conference called by the Committee to Strengthen Canadian Culture, at which Lambeth was present, and to a CBC discussion of the Wattenmaker hiring, on which Lambeth was also a guest, the Gallery sent its Canadian Curator, Joan Murray. In retrospect, it was probably she who defused the reaction against Wattenmaker and inspired the movement against the Board of Trustees by insisting, at the press conference and on the radio, that the artists must take their grievances to the level of the Board in order to be heard, since change could only come from the Board. She saw the fight as not against Wattenmaker, but against the Board. Lambeth decided that the best way to fight the Board was to be right there. This was how he became a candidate for trustee.

In terms of distinction, experience, and outlook, Lambeth is pretty representative of the entire CAR slate. His reaction to the meeting was also representative — "I saw the whole damn thing as totally improper. It burns me up."

Central to the question of impropriety are the proxy votes cast by President Crashley. The proxies were sent out with the notice of the annual meeting two or three weeks before the meeting to the 6,000 or so general members. The notice stated that "members are entitled to vote at the annual meeting by proxy." The instrument of proxy itself designates J. Douglas Crashley, President, to "attend and act" at the annual meeting. This type of proxy is common in the transaction of corporation business, where the shareholders are assumed not to have the expertise necessary to make profit-maximizing decisions. The annual meetings of the Gallery had, in the past, been attended by about 50 members, and it is absurd to imagine the 6,000 or so members attempting to seat themselves in the sculpture court. Thus the Gallery claims that the proxies were brought in this year for the first time because the Board was aware that times were changing, and that bringing in proxies was "a way of becoming more democratic."

#### Not good models

But large corporations are perhaps not good models for democratic procedure, and their type of proxy-voting perhaps not the most appropriate for the Art Gallery. At the meeting, Robin Matthews raised the point that in other

situations with similar conditions — large membership, elected officials selected by a nominating committee, the goals of the organization cultural rather than profit-oriented — the normal procedure is to send a list of nominees to the membership. His own example was the University of British Columbia Alumni Association, of which he is a member. A long time Gallery member who signed her proxy and sent it to Crashley told me later that she signed the proxy just because it was the sort of thing she'd signed many times before with her investments; but the events of the meeting "made me realize I was a fool for doing it. If I had had any idea of what was going on, I never would have signed it."

CAR members reject the proposition that the proxies were brought in for the sake of democracy. At the last annual meeting, they told me that the election had been contested for the first time by a museum administration student from York who had done research on the Gallery, decided it was being incompetently run, and had learned, from the Gallery's constitution, that it was legal to contest the election. He lost. But with this as background, and with the series of protests that had begun with the Wattenmaker appointment, the CAR artists felt that their challenge was expected and that the proxies were brought in only for the purpose of defeating them.

The Gallery's position on this question seems weak, especially considering the way in which the proxies actually were used. There was no way — two weeks before the meeting and with no access to Gallery membership lists — that the artists could have done anything to affect the signing and returning of the proxies. But the Gallery claims that if the artists had worked through the nominating committee, if they had gone to William Withrow, the Director, if anyone in the Gallery had even known about the alternate slate, things would have been different. According to the Gallery, the artists waited until the legal 11th hour, 48 hours before the meeting, to file the names of their nominees.

The Gallery's attitude seems to be that the alternate slate was purposely held off until the last minute to keep the Gallery in the dark. "The Gallery," Muhling told me, "didn't have time to say 'what shall we do?'" However, what evidence I've been able to obtain indicates that the Gallery did know of alternate candidates long before Muhling indicated. Michael George, the Gallery's Secretary-Treasurer, issued a receipt for John Boyle's nomination papers at 2:35 p.m., on June 5, nine days before the meeting. The rest of the nominations followed soon after, and it is unlikely that any nominations were filed by CAR less than 72 hours before the meeting. On the other hand, one trustee who was definitely nominated on Tuesday, the 12th of June, 48 hours or less before the meeting, was Michael Hayden, the Gallery's own artist-nominee.

#### Trump cards

It seems slightly more likely that the introduction of proxies was an attempt to make sure the trump cards were in the Board's hands than that it was a serious attempt to democratize. There is, after all, an inherent strangeness in sending out proxy forms for a meeting whose agenda included the question of whether proxies should be permitted. In general, the artists' interpretation of events at the annual meeting has more credibility than that of the Gallery because, for one thing, the artists were extremely eager to make everything public. I got detailed accounts from several different people, and considering the confusion of the meeting, they tallied quite well. They also mentioned that the proceedings were all taped by the Gallery for the preparation of minutes.

The Gallery, on the other hand, twice told me they had no tapes of the meeting, though I said people had seen the tape recorder. Finally, during my third conversation with Muhling, I was told there were tapes, but that they had never been listened to by anyone, and that I could not listen to them. She also said that no minutes of the meeting had yet been made. As of this writing, it is eight weeks since the annual meeting. If this is an example of the efficiency of businessmen at Gallery running, then the whole thing should indeed be turned over to the artists.

(continued, page 11)



J. Douglas Crashley, president of the Board of Directors of the Art Gallery of Ontario, the man who told this year's annual meeting that if anyone didn't like the way he was running things, they could take it to court, is a familiar face. As past chairman of the Toronto City Planning Board and the Downtown Redevelopment Advisory Council, Crashley was a strong supporter of Toronto's 1960s bigger-is-better boomtown approach to downtown development. In 1972 Crashley used the services of Richard Grange's Canadian Driver Pool in an effort to break a strike at his Rexdale Central Precision plant. Labor writer Marc Zwelling has written that Central Precision was "perhaps the scene of Grange's most violent strike work".



# Making the AGO a "big league" museum just isn't a realistic ambition

(continued from page 10)

The facts of the meeting are not easy to read. Vivienne Muhling, who presented the Gallery's case to me, is a woman of attractive personality who worked for several years in New York and fears the "counter-productive" effects of "the politics of confrontation". Yet although she tries to be fair in her appraisal and says such things as, "both sides were sure they were right," she places too much of the burden for "an atmosphere that prevented compromises from being made" on the artists. Though both sides no doubt did think they were right, simple etiquette says that the burden of graciousness lies with those who hold power, and that it is wrong, when one group literally has all power, to interpret the facts in terms of two equals pitted against each other.

The Board could carry on its business whether or not the artists listened. The reverse is not true. Therefore, not having been at the meeting, but knowing that some of the artists and other concerned members who were there are people who at times are more outspoken than is necessary, I am still forced to conclude that the burden of the fault must fall on the Gallery; and, somewhat more hesitantly, to also conclude that the Gallery acted simply and improperly to preserve the status-quo.

### Peculiar quality

The context of the challenge is the way the Gallery has traditionally been run. Members of the alternate slate have raised a number of questions about the Gallery's operation. Some of the questions concern the curatorial and administrative competence of Gallery officials. Others hinge upon that peculiar quality of the Toronto mentality which longs so ardently to be "in the big leagues"; still others touch on the related but slightly different problem of the instinctive or deliberate downgrading of Canadian art and artists.

In the first category — that of present Gallery competence — are such things as totally uncalled for exhibitions. Two such exhibitions were Appel's *Appels* and *Image of the Olympics*. Appel's *Appels* was very visibly sponsored by Rothman's, a South African tobacco firm with a bad record in "race relations". It is remarkable that a publicly funded institution should countenance anything that amounted to good public relations for Rothman's. *Image of the Olympics* was a set of banners from Munich, described by Robert Fulford as "a disgrace to any museum that shows it".

The second category of alleged Gallery misbehaviour derives from its desire to be in the "big leagues", a term to describe the future of the AGO that Director Withrow is probably sorry he ever used. This achievement has only a passing reference to Canadian art and/or aspirations. A big league Gallery

is a good in itself, something that can be compared to a museum in New York or Paris without too much reference to its immediate surroundings. People who think this way say that art is international.

Yet Burckhardt, Wolfllin and Panofsky, perhaps the greatest of art historians, all point out that works of art are embodiments — even quintessential embodiments — of times and places; that there is, sadly, a very real sense in which art is *not* international. But even if one accepts the idea that Toronto would benefit from a "big league" international museum, it is hard to regard this as a realistic ambition. Old Master paintings are virtually all already collected. Those that are not fetch prices well beyond the Art Gallery's budget. Canadian art, on the other hand, is undercollected. It would be a realistic goal to concentrate on an outstanding Canadian collection.

At this time in its history, the Art Gallery of Ontario is, in fact, more conscious of its international context than its national or regional context. "The Gallery's becoming a gallery of international importance," Muhling told me. Of all Richard Wattenmaker's qualifications, the one I sensed impressed her most was his awareness of "the vast value of the historical collection." (Meaning, the European historical collection.) The Gallery owns "forty

world-significant paintings that haven't been highlighted." Canadian art was characterized as "a special extra."

### Annual report

The *Annual Report* of the Gallery also reflects the international stance. From the section "Publications," for example:

*Important projects included: the coordination of an author in Paris, a translator in Venice and a publisher in London, England, for the catalogue French Master Drawing; the editing and design of the catalogue French Printmakers of the Nineteenth Century;*

*supervision of the production of promotional material for the opening of the Grange.*

Most important, though, if true, would be the complaints of the downgrading of Canadian art, and by inference, Canadian experience. Unfortunately, this complaint also seems justified. The "Canadian Heritage" show has definitely inherited the summer re-run slot, and this is an *advance*, because not too long ago the only place in the Gallery you could see Canadian art was the tea room.

Only three one man shows by living Canadian artists have ever been mounted by the Gallery, though this past year alone saw major shows by two living Europeans of doubtful importance, Karel Appel and Jean Hugo. Joan Murray, the Canadian Curator, must surely be little more than a token

figure at the Gallery, for she is rather clearly treated with contempt although she has qualifications which rival those of Wattenmaker. Why, for example, did the Gallery send Murray into the midst of artists and others who felt fury at the Gallery administration? And what can possibly be the explanation for a news release of a few weeks ago announcing the hiring of a woman with neither scholarly nor curatorial background to evaluate the collection of which Murray is supposed to be curator? One can hardly imagine such an insult being handed to Wattenmaker.

The Wattenmaker appointment, though no longer news, should still be reviewed because the June 14 challenge at the Art Gallery would probably not have taken place had he not been appointed last summer. This is not

(continued, page 19)

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# McCaughna in London

by David McCaughna

Last year's Toronto theatre season wasn't particularly memorable. Out of the many productions I saw, only four or five stand out, the rest falling into the various categories from passable to downright mediocre. It was a let down after the stimulating 71-72 season, when the theatre scene took on real force and a number of very good new Canadian plays were done at our smaller theatres.

But then, last year was a pretty glum period for theatre in North America generally. Not one major new play appears to have arrived in New York, where so many of our cultural barometers are foolishly set, and even the old pros like Miller and Williams went down in humiliating defeat. The Broadway theatres ended up with a trickle of posh musicals and the usual other pap.

With enthusiasm, one turned to London and prepared for the feast. After all London is the sentimental mother of our theatre, and everything appears in a much healthier state there. The houses

in the West End are busy; there is plenty of "fringe" activity, the London equivalent of off-off Broadway; and the reliable Royal Court is presenting an exciting season of new British plays.

Twenty-three productions in two weeks was a rather hectic schedule, and ultimately disappointing. One came hoping for so much, and except for a handful of productions, there isn't much that is very good. Of course the variety is great, everything from a half-hour John Arden play done at lunchtime in a Soho den, to an expensive, creaky American musical called *Applause* that has poor Lauren Bacall flapping elegantly about the stage as Margo Channing.

The calibre of talent available is impressive. Where else can one spend two weeks, at the end of what must be a bad season, and see Michael Hordern, Alec McCowen, Diana Rigg, Glenda Jackson, Angela Lansbury, Maggie Smith, Constance Cummings, Paul Scofield, Ian Holm, Coral Browne, Alec Guinness, Marlene Dietrich and others — and this at a time when real

biggies, Olivier, Gielgud, Richardson, all the Redgraves, are off.

But one gets the impression that London is falling prey to that malaise that has taken us over — the star vehicle — and the West End is full of second-rate plays with first-rate stars. The theatre climate in London is becoming so increasingly unadventurous and shabby that I was almost forced to finally see *The Mousetrap*, which is entering its 21st year, and which I have avoided for at least ten.

### Other compensations

But there are compensations to be found, if not in the large theatre, not far off. The World Theatre Season at the Aldwych, a tradition that is ending this year, has each year brought to London the best productions from all over the world. The season has had a great influence on British theatrical tastes and on playwrights. The three productions I saw in the World Theatre season were the most exciting theatre available in London.

First, from Sweden, Ingmar Bergman's production of Ibsen's *The Wild*



Diana Barrington: "Say Who You Are"

Avon, the first of two Russian plays there this summer, was a subdued production but mellow and well-acted. Brian Jackson's sets were great, especially the two woodsy scenes, and got the most response of the evening.

*Duck* was a slow-moving, beautifully orchestrated production, and the liberties Bergman took with the play sent some critics away in anger. The den, where the duck is kept, specified as being "off-stage" in the text, is placed in front of the set. Bergman took liberties a few years ago with his London production of *Hedda Gabler* which had Maggie Smith's Hedda a wreck before the play started. But he infuses his theatrical productions, like his best films, with an emotional honesty and clearness, a quality often missing in most productions of the Scandinavian classics we see.

A stunning production of Lorca's *Yerma* is in London from Spain, directed by Victor Garcia, considered one of the most innovative directors working today. Starring Nuria Espert, Spain's leading classical actress, with great range and a painfully chiseled face, the play was stripped of artifice and performed on the bareness of a vast trampoline-titled into the audience. A crane raises the trampoline into various shapes, and Espert summons up incredible energy in this play about a woman who wants a child.

Finally, from South Africa, the Zulu Company presented *Umabatha*, a tribal version of *Macbeth*, filled with a whirling spectacle of dance, drum beating and chanting that virtually shook the old theatre.

### Topnotch playwrights

Britain has a great array of topnotch playwrights. There are the better known names like Osborne, Pinter, Arden and Wesker, and others like Christopher Hampton — we'll have a look at Hampton's work when his *Total Eclipse* is done at the Firehall this year — Edward Bond, Howard Brenton, Snoo Wilson, David Storey, Heathcote Williams and so on. It is the work of these men that makes the British theatre particularly fertile.

Christopher Hampton, among the latter group, has probably achieved the greatest success. His play *The Philanthropist*, a transfer from the Royal Court has been playing in the West End for over two years. Loosely based on Moliere's *The Misanthrope*, it's a witty play set among a group of academics. His most recent play, *Savages*, also a transfer from the Royal Court, is about a British diplomat kidnapped by guerillas in Brazil and the genocide being perpetrated on the Indian tribes of the Amazon region. Paul Scofield is very good as the diplomat, but the production suffers from attempting too much and from flimsy characterizations.

### Royal Court

The Royal Court, which has fostered most of the best new playwrights, is the birthplace of modern British drama. It was there that Osborne's *Look Back In Anger* ushered in the "kitchen sink" school in the 50s. Today the Royal Court is getting an increasing share of criticism. Some claim that it has moved away from the really experimental, is frightened of taking risks anymore and is basically interested in doing plays that can be transferred into the West End and earn possible profits. But it remains the home of the most invigorating theatre in London, the most reliable

source of new and unconventional drama in England.

I saw the latest play by Edward Bond, which had no real commercial possibilities. Bond is one of the most controversial playwrights whose plays like *Saved*, *Lear*, *Early Morning* and *Narrow Road to the Deep North* are among the very best. His newest, *The Sea*, is about a small community in Edwardian times; constructed in a number of short scenes, it's full of the imagery of water. *The Sea* is a haunting play, about a self-contained world of eccentrics, that will hopefully be done in Toronto some time.

Later in the Royal Court season came Howard Brenton's *Magnificence*, about political activity and the corrupt system, a not altogether successful play, but one that dealt with problems that would never interest the management of a commercial theatre. Upstairs at the Royal Court, Jim Sharman, a young Australian who is one of the top directors in London, has put together a rock musical called the *Rocky Horror Show*, a lively and very original transsexual freak show.

Aside from these highlights there is little else that stands out. The "fringe" seems rather tame, and Charles Marowitz' Open Space, a seat of the experimental, had a play called *Houseboy*, written by the drama critic of *The Times*, Irving Wardle, that was well-written but hardly remarkable.

Inane comedies, sex-farces, whodunits and American musicals fill the West End. Angela Lansbury was playing Mama Rose in *Gypsy*. She's very good in it, but the show itself, in spite of good songs, seemed very dated. Maggie Smith does her number in Coward's *Private Lives*, a chic production directed by John Gielgud, but the play seemed slighter than ever. Alec Guinness is wasting his time in Alan Bennett's *Habeas Corpus*, a very English comedy.

The National Theatre of Great Britain hasn't been having much luck, it's obvious. Their production of *The Misanthrope*, set in the mid-1960s is very elegant and well-acted by lovely Diana Rigg and Alec McCowen, but the new translation — the same one will be used at the St. Lawrence Centre production of the play this year — seems to have done away with Moliere's bite. Tom Stoppard's much-praised *Jumpers* is still on, a slick production of a play that's a hoax, full of verbal brilliance and not much underneath. And finally at the National, there is a comic production of *The Cherry Orchard* that manages to trivialize Chekhov and adds an atrocious performance from Constance Cummings.

### Dietrich

But Marlene Dietrich doesn't disappoint. She fills the beautiful Theatre Royal in Brighton with that combination of glamour and arrogance that is stardom. Maybe her act has remained frozen for 20 years. In her seventies, Dietrich is still a stunner, wrapped in miles of fur, and weighed down by diamonds, she is amazingly slim. Her age defies her only when she walks, somewhat stiffly now; but when she sings her songs you forget all the years in between and remember the nymph that tormented the old professor and the siren that trekked out across the Sahara with Gary Cooper.

With the London theatre scene just a little disappointing, one returns to Toronto, more appreciative for the amount of theatre available here and hopeful that the coming season turns out to be busy and worthwhile, as it might be.

## ...and back home again

by David McCaughna

The second production of the summer season of comedy at the St. Lawrence Centre is an English play called *Say Who You Are* which enjoyed great popularity in West End London. It's about adultery, the subject of most English comedies, and it is not particularly funny. Written by Keith Waterhouse and Willis Hall, *Say Who You Are* concerns two couples — one married and one not — and the use of a flat. Once in a while the goings on are amusing, but the whole point is belaboured to the point of boredom. Marion Andre's company is doing two worthwhile plays this summer, and it's a pity that the middle one had to be so weak. In any case, the production is good; Andre's direction makes the most of the flimsy play, and the performances of Mia Anderson, Diana Barrington, Steven Sutherland, and John Bayliss are all quite adequate. Audiences in search of some midsummer mindlessness will find *Say Who You Are* quite enjoyable, no doubt.

### SECOND CITY

The Second City, a famous group from Chicago where many of America's top comic talents got their start, has opened a Toronto branch. Their first revue, *Tippicanoe and Deja Vu*, is a disappointment. The material they use is non-topical and quite dated — a couple of the skits were presented two years ago by the parent company in a University of Toronto appearance. There are a number of talented performers in the company, and the possibility lingers that the Second City might develop into a very good satirical company, if they are allowed to do ma-

terial with some bite.

### FREE THEATRE

The Toronto Free Theatre's summer offering is *Gravediggers of 1942*, a musical based on the Dieppe massacre. I must admit, when first hearing of the show, it sounded pretty grim, but the results, thanks to Tom Hendry's bright book and lyrics, Steven Jack's music and Eric Steiner's direction, are a bouncy and enjoyable show.

The cast aren't singers or dancers by training, which becomes very obvious, but it gives the show a sort of sloppy feeling that fits in well with the young troupe trying very patriotically to put on a show which will raise money for War Bonds. A few too many songs are stuck together, and the production is jagged at times, but *Gravediggers of 1942* is about the only bright, original show in town this summer. Suzette Couture has replaced the ailing Brenda Donohue, and she puts on some fruit and does a splendid Carmen Miranda number, and Chapelle Jaffe is very good as a pill-popping high-strung Judy Garland type.

### STRATFORD

Nothing terribly exciting is happening at Stratford this summer, so far. There's a revival of last season's successful and fun *She Stoops to Conquer* and a loveable *Taming of the Shrew*. At the Third Stage, a dramatic version of Michael Ondaatje's *The Collected Works of Billy the Kid* was well put together and performed. Neil Munro was excellent as Billy and the production has a good musical accompaniment, but somehow the play lacked a guiding light. William Hutt's production of *A Month In the Country*, at the

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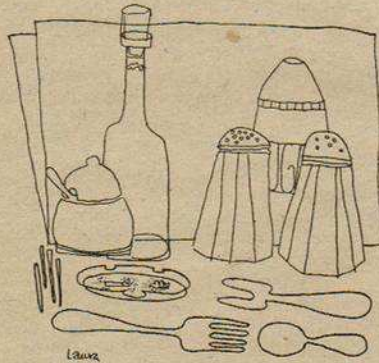
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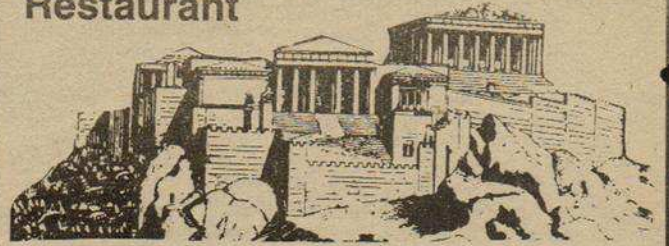
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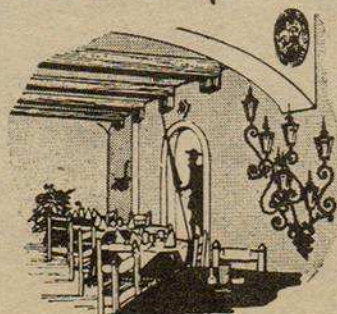
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## Swish, zap, whiz at Ontario Place

by Natalie Edwards

It will possibly take you days to recover from the Imax presentation in the Cinesphere at Ontario Place, especially if you are foolish and greedy enough to sit in the best of the theatre's 800 seats — nine rows from the front, dead centre.

If, like me, you are sensitive to motion, you can expect to end up peeping from between your fingers as you variously swish through boat rides, shoot over a roller coaster, whoop over rapids, zap around incredible corners at even more incredible speeds at Mosport, whiz over a frozen lake in a demonic ice boat, wheel over canyons, rush along train tracks, and float, with at least a part of your anatomy airborne, out over the rims of cliffs, falling with featherlike wafts through space.

Aesthetically I don't have much to say about the work. It's titled to match the tune, *Catch the Sun*. It was made by David Mackay, producer of *A Place to Stand*, and fully utilizes the 80-foot screen and the 57 speakers carrying the six-track stereo sound system. The cuts are often jagged, the music loud and not particularly appealing, and the subject matter simply a jumble of sensations for a sensational jumble.

Although a warning, my comments have sent several thrill-seeking friends hurrying off. So if this is your kind of kick, be sure to catch *Catch the Sun*. The lineups are lightest just before suppertime, and the crowds I've observed seem to reel happily away.

## Christopher Chapman

by Natalie Edwards

At the moment there are two places in town where work by Christopher Chapman can be seen. One dealt with in the column on Ontario Place entertainments is his conglomerate multi-media presentation, *Toronto the Good*, in Theatre I near the Cinesphere. He began work on this production in March and was rushed, he feels, to meet the early deadline. There were also innumerable technical difficulties with the computerized projection of the panavision motion picture and the slides from 30 projectors, which are synchronized to maintain a flow of images in constantly varying sizes and shapes.

Nevertheless the effect is, as usual, attractive and satisfactory. Again he has shown his skill at making moving-picture family albums for us of what we are. Perhaps in this time of Canadian identity-searching, this is a more valuable trait than it would normally seem. To be interpreted by Chapman is to benefit from his gentle, humanistic impression of our world, and us. Birds, buildings, boughs laden with flowers and people — kindly, funny, busy, harassed, but never cruel — populate his world.

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In Theatre I and Theatre II at Ontario Place there are also film presentations. The Kaleidoscope '73 production of Morley Markson's *Music of the Spheres* in Theatre II is a short inventive piece of public pleasure. Standing in a room walled and roofed with mirrors, you once again enjoy the fascination of kaleidoscopic mergings and shiftings as you did with your first kaleidoscope as a child. If you do not obey the usher who directs you right to the front, you can also see the audience reflected endlessly in the mirrored walls and ceilings.

Markson has made a collage of images — flowers, fire, dancer's bodies, clown faces, jewel effects, gymnasts and so on. It is an intriguing short experience with a grown-up toy.

For Chris Chapman's *Toronto the Good* in Theatre I, you sit on stools in a similarly mishapen and peculiarly disorienting theatre space like Kaleidoscope's, reached by various strange corridors and passages. I overheard a male tourist complain, "I just don't know where I am," to which his wife replied, "I don't even know where we've been."

### Film & slides

Chapman's film features Toronto and is composed of pictures projected by 30 slide projectors in combination with a panavision motion picture that runs through them, from time to time taking up the whole screen.

Like Chapman's *A Place to Stand* the multi-media effect creates a photo-

graphic comment on our environment. His sensitivity illuminates the selections, which are never dull, and often contain little amusing touches — a baby starling peeping out of its nest in the yellow spotlight, or the look on the face of a man who has just dropped his ice-cream cone. Views of the city, old photographs, lights, action, people, traffic and the panorama of big town life fill the first and third sections of the 21-minute film. Fortunately, the middle section of the film reflects the quieter Chapman, and is accompanied by gentle music, a soothing relief after the brassy interpretations scored for the more frenetic visions of city life.

Chapman puts us on a panavision subway ride during the course of *Toronto the Good*, but such a humanitarian is he, that after a brief thrill and a hint of what he can do, he tactfully switches away and resists audience-whomping effects.

You'll enjoy all three films while you are at Ontario Place, but I cannot suggest you make the trip specifically to see them.

The audiences at Theatre I at Ontario Place see a view of Toronto and themselves as primarily happy, healthy, wholesome folk in a big, full-blooded, lively city. *Toronto the Good*, which incidentally Chapman would prefer to call *Toronto Today*, is an entirely welcome 21-minute propaganda piece.

### A lot in common

Out at the Ontario Science Centre, the summer daytime presentation every day but Wednesday offers an hour-long program of two Chapman films, the now famous Ontario film for Expo '67, *A Place to Stand*, and his most recent film, *Canada*. From his views of Toronto at Ontario Place, you can now enlarge your experience with his views of Ontario and conclude with his impressions of Canada.

Naturally all these films have a lot in common. The film *Canada*, for instance, to one who has seen his other photographic impressions, soon becomes repetitive and, I am afraid, just a little boring after the initial beautifully handled and timed sequences.

Still, the impression he gives is valid. This is a large, and somewhat empty country. Lots and lots of scenery, mountains, valleys, prairies, skylines and such. Lots of fascinating costumes, customs and faces. Beautiful creatures, feathered and furred. But these only compose the physical aspect of a country, and so they also only create the physical side of a film. After a while a little voice begins to whisper "So what?"

I hope that the next work Chapman does will revive some of his incredibly sensitive talent in nature photography. He would be the ideal man to depict the devastation of insecticide sprayings, herbicides and pollution, to help us come to our ecological senses. His 1958 film of Quetico Park was a superb statement for conservation.

Before he becomes completely typecast as a man whose technical virtuosity and sympathetic eye can blend mammoth subjects into digestible sometimes bland treatments, making larger and larger-scaled works — *The North American Continent*, *The World*, *The Universe*, *God's Navel*, etc. — I would like to see him settle his skill and instincts on an effective statement in aid of conserving the world he so visibly loves.

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# Loaf lore from Dundas to Lawrence

by Marilyn Linton

Think of the implications of bread. It was one of the first foods of our civilization. The Egyptians learned to crush grain into flour well before 3,000 B.C. Bread was baked in a ground oven lined with clay.

Wealthy ancient Roman politicians bribed the populace with "bread and games". The depression of the 1930s resulted in breadlines. Knowing on which side your bread is buttered is to recognize that which is to your advantage. Bread has been used synonymously with money, but the Old Testament tells us, "Man doth not live by bread alone." Sharing food is a ritual of breaking bread. Bread and dough are slang for money. Bread is the staff of life.

Bread is the basic food of our culture. In ancient Egypt fruit and nuts were added to the bread of the wealthy to distinguish it from the basic loaf eaten by the poor. In our own society, where food is consumed beyond need, the first rule for losing one's paunch is to stop eating bread. And in some areas of our country, poor children who suffer malnutrition, do eat bread because it is one of the few foods within the income of their families.

Toronto has a bakers' community composed of many different ethnic origins. From Dundas Street to Lawrence Avenue, one can taste as many different breads as there are from Finland to Iraq.

## Crupi Brothers Bakery 840 Dundas Street West.

"Our bread will only last a few days. After that it goes stale or grows a mould." It's not easy to find bread that can grow a mould. Chemicals make the difference. This bakery uses none and bakes bread the way you would at home. In the bakery behind the store, a mammoth old oven works around the clock. The loaves lie resting on long, thin shelves which rotate like a ferris wheel. In this way, the bread is baked slowly and evenly. Crupi Brothers are open daily from 9:00 a.m. to 11:00 p.m. Individually sized pizzas are 25 cents. Try their Calabrese round loaf. "It's special because it's the kind of bread we eat in Calabria." There is a large crescent shaped Sicilian bread made from semolina flour, as well as Italian split-loaf, French sticks and long Vienna loaves. All the loaves are 30 cents, and they are only a few hours old. Buns, cakes and pastries are also made, with sandwiches being added this fall.

## The New Tasty Bagel Bakery 33 Kensington Avenue

Come down here any night but Friday, between 9:00 p.m. and 11:30 p.m. The front two rooms are filled with shelves and bins piled high with bagels. In the back room is the bagel bakery. Two men work here producing over 500 dozen bagels each night. In the corner stands a steaming cauldron where the bagels are first boiled. After this, they are transferred to a long table, bagel deep in sesame and poppy seeds, where they are coated. Then the boiled, seeded bagels are lined up on a skinny 20-foot paddle. With a swift and deft arm movement that defies sensibility, if not gravity, the baker shoves the paddle into a brick wall oven already studded with a dozen or so paddles sticking out. As the bagels become ready, the paddles are removed with the steaming bagels still securely perched. Another quick movement with a wire cutter frees any stuck bagels, and the process is repeated with a new batch. The precision and timing witnessed here are better than the grandstand show produced yearly by the Mounties. Bagels are one dollar a dozen.

## The Tartan Scone Shop 1287 Gerrard Street East.

Mr. Bain's baking history goes back to Aberdeen where his grandfather was a baker in 1880. He makes soda, cream and potato scones. They are triangle shaped and baked on a hotplate like a flapjack. On a regular Saturday he makes 400 scones, and they are gone by noon.

## Finn Home Bakery 281 Danforth Avenue.

Finnish baked goods are sold here daily. In particular, there is an excellent rye bread with caraway, coated with a syrupy glaze. It is called Juhla Limppu,



photo: Phil Lapidis

**Bagel-making at the New Tasty Bagel Bakery on Kensington Avenue. The bagels are molded, boiled, coated in seeds and then baked in a brick oven.**

or a sweet and sour dark rye. Traditionally, a Christmas bread, it was so much in demand that it is now baked daily. One large round loaf is 55 cents. There is another bread made from 90 percent rye flour which sells for 35 cents. Also sold is a large round flat loaf with a hole in the middle, made from graham flour and white flour, for 35 cents. They are all good. You can't leave this bakery without trying their sugary deep-fried jam filled doughnuts.

## Ararat Bakery 1800 Avenue Road.

Arabic Bread is sold here. Large frisbee-shaped Iraqi Pitta are 79 cents for a package of six. They are paper thin and delicious as a supper sandwich with a filling inside. Toast them in the oven with melted butter, or spread them with goat's milk cheese for breakfast or lunch. Another Middle Eastern bread here is pitta, a smaller thicker version of the Iraqi, which may be split and pocketed with a filling.

## MacMillan's Health Foods 4 Cumberland Street.

Although not baked on the premises, MacMillan's offers a very interesting "Six Grain Bread". It is made from whole wheat flour with germinated grains of wheat, rye, buckwheat, barley, millet and oats and costs 50 cents.

### Sandwiches

I'm generally disappointed in the narrow range of sandwiches offered in our restaurants. Perhaps sandwiches are so personal that, when they appear on a menu, they have to remain within the norms of accepted tastes. Some people like radish sandwiches made with crusty French stick spread with a slab of sweet butter, then piled high with sliced radishes which are salted, peppered and topped with mustard. You never see it on a menu. The word "sandwich" takes its name from the 18th Century when the Fourth Earl of Sandwich originated an expedient method of eating while at the gambling tables. It's still a fast way of getting a meal, but restaurateurs could put their imaginations to work and devise new alternatives to the trusty bacon and tomato.

The closest we can get to variety in sandwiches in Toronto is Mothers at 289 College Street West. Their cold subs are more filling than a hot meal. The hot subs speak for themselves. Variety and freshness is constant. Maybe Mothers could create a daily sandwich special, using breads other than the Kaiser and French stick and fillings suggested by their regular clientele.

For delicatessen sandwiches, I like Switzer's at 322 Spadina Avenue. Roast Beef, sliced thinly, with the right amount of fat, is a sandwich to come back for. Corned beef and baby beef are also excellent. Smoked meats are available by the pound to take home, as are other delicatessen favorites such as knishes and chopped liver.

At the San Francisco, 10 Clinton Street, I started with the veal sandwiches with the hot sauce, but later settled on the mild. Hot means hot at the

San Francisco. There are other varieties including meatball and sausage, and the thing to remember is that you can take them next door to the Monarch House to eat them with a beer.

Here are three recipes for supper sandwiches to make at home. They are all different approaches to sandwiches and are provided here as a stimulation for your own sandwich ideas.

### Italian Submarine Sandwich

Cut a loaf of Italian Crusty bread lengthwise and rub a cut clove of garlic over the whole surface. On the bottom half, place a layer of thinly sliced cucumber. Add a layer of thinly sliced prosciutto, a tomato thinly sliced, six chopped olives, six anchovy filets, a sliced red pepper. Sprinkle the filling with a little olive oil, parmesan cheese and wine vinegar. Salt and pepper. Replace top, and slice into half or quarters, depending on your appetite.

### Syrian Sandwiches

In a frypan, cook three tomatoes in two tablespoons olive oil, breaking the tomatoes up into chunks as they cook. Set aside. In another pan, brown half a cup of pine nuts in two teaspoons olive oil. Add a chopped onion and cook until slightly brown. Add a pound of ground lamb and cook until no longer pink. Add one quarter of a cup of chopped parsley, one tablespoon each of vinegar and lemon juice. Add cinnamon, allspice, salt and pepper to taste. Cook for a few minutes and then add to the cooked tomato. Slice pitta bread by making a slit pocket, and stuff the bread with the mixture. Warm in oven until ready to eat. Enough filling for about four sandwiches.

### Croque-Monsieur

For four sandwiches butter eight slices of white bread generously. Make four sandwiches by placing ham and Swiss cheese between the buttered bread. Beat up two eggs and two tablespoons water in a bowl. Carefully immerse the sandwiches to coat them in the egg mixture. When coated, place them in a frypan bubbling with unsalted butter, and fry them until golden on each side. Keep warm in the oven until ready to serve.

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## BOOKS

# A trapper and a prairie storekeeper

by M. Sutton

John Tetso. *Trapping Is My Life.*  
Peter Martin, 1970. Cloth, \$4.95.  
D.E. Macintyre. *Prairie Storekeeper.*  
Peter Martin, 1970. Cloth, \$4.95.

Critics and authors have for some time maintained that the content and appeal of most Canadian literature is regional in a national context and colonial in an international one. According to these critics and authors, most Canadian literature is of only a limited local interest and neither good nor universal enough to compete with English, Continental or American literatures.

Certainly the appeal of regional reminiscences, diaries, chronicles, logs and journals is limited unless an author finds himself smack in the middle of events as in the case of Samuel Pepys *Diary* or Defoe's *Journal of the Plague Year*, both set in London, commercial capital of the British Empire. Otherwise it is a rare reminiscence or diary that manages to rise on the literary stock-market.

The earliest English and French Canadian literature consists almost entirely of explorers' journals, Company factors' logs, settlers' diaries, travellers' notes and the like. Perhaps

the best known is Susannah Moodie's *Roughing It in the Bush*. Most people at least know of Moodie's diary because of Margaret Atwood's recent adaptation of it, and some may have heard of *The Jesuit Relations* while studying E.J. Pratt's poem, *Brebeuf and His Brethren*. But most of us have only read the literary reconstructions and have not seen the originals which are in both cases more incredible than the reconstructions.

John Tetso's *Trapping Is My Life* and D.E. Macintyre's *Prairie Storekeeper* and recent additions to the collection of Canadian diaries, essays and chronicles. They are not great literature, but they do not pretend to be; they are interesting additions to Peter Martin's catalogue because of the different perspectives of Canadian life they present.

### Tetso's Trapping

Tetso's *Trapping* is a collection of essays which appeared in the *Catholic Voice* in the early sixties. Tetso was a Slavey Indian by birth, a trapper and guide by occupation, and is a Canadian in print. He died in 1964 of pneumonia.

The dust cover notes tell us that Tetso was conscientious, industrious and very perceptive, that he cherished his independence and that he regretted that many of his people had drifted into settlements; for him the harsh but rewarding way of life was better.

There is a sense of *deja vu* that permeates Tetso's writing when he talks about the demise of the old timers and the lost skills of the musket and bow and arrow days, before '22's became part of the working trapper's equipment. Tetso expresses puzzled exasperation at seemingly arbitrary changes in the laws which governed the limits of game he could take.

At several points Tetso feels compelled to protest against the too familiar stereotype of the lazy Indian. He explains that most outsiders see the Indian trappers during the summer months when the weather is clement enough to allow them to journey and when furs are thin. From time to time Tetso apologizes for his lack of material success or for the discomfort which his descriptions of hardship or animal killing may cause squeamish, gentle folk. In such passages he is extremely self-conscious, and one almost gathers he

thinks he is being watched by hostile eyes.

D.E. Macintyre's story is a bit more complicated. Macintyre is open about the happy purpose of this book. He wants to remember and he wants us to remember the Prairie boom days of 1904-1913 and he gives small praise to the books of "several gifted authors" who "have told us about the incredible hardships suffered by the people of the three prairie provinces of Canada during the 'dirty thirties,'" uncomfortable books like *The Winter Years*, *The Hungry Thirties* and *Red Lights on the Prairies*.

By contrast, *Prairie Storekeeper* is a reminiscence of the settlement of the Prairies along the right of way of the railroad, and is written with the same sort of smugness and optimism which has inspired some people to ask recently why the press prints only bad news.

Macintyre's grandfather had been a trader with the Hudson's Bay Company and "had a strong streak of pioneering blood in him." His first Duncan is now famous as "the first white child born at Fort William", and his mother Frances Jane Smith was the daughter of the owner of the *Frances Smith*, "a vessel famous on the upper lakes during the middle years of the nineteenth century."

In 1902, at the age of 17, our author goes to work for the Canadian Pacific Railroad. There is no touch of the pessimism of Richler's *Duddy Kravitz* and none of Frederick Philip Grove's fatalism here. Everything is onward and upward. At 21 Macintyre pools him \$1,500 savings with his avuncular friend Frank, a CPR civil engineer, to start his store.

Macintyre tells how goods-starved farmers came from miles around to help him open his store in the crossroads village of Tuxford, Saskatchewan. He doesn't tell us how much his \$1,500 investment had grown when he quit storekeeping on the crossroads to move to Moose Jaw and become a land speculator. But he has some fine reminiscences of the Everett Motorcar he bought for cash before he went off to war as a lieutenant in charge of a brigade or regional militia and became D.E. Macintyre, DSO, MC, as a result of action at Vimy Ridge.

Readers might appreciate Macintyre's canny handling of the local drunk, wife beater and credit risk he disciplined in Winnipeg and shook hands with in London, or his account of the trusty, trustworthy and resourceful Chinese Louie Fun who, Macintyre tells us, was a man after his own heart who "made simple that which might have been difficult". There is a vignette about the unnamed Meti who was Macintyre's only bad account, but that because — as Macintyre explains it the Metis bartered and Macintyre didn't if he could help it. Also interesting are Macintyre's pleasure when a competitor — whom he says is good for business — takes over the nuisance of running the Post Office and his displeasure at farmers who trade in butter, milk and vegetables instead of paying cash. Peripherally we learn that the Winnipeg Eaton's brought the unknown penny to the prairies which had been innocent of \$1.99 bargains.

Macintyre recovered from the damage done him in the Great War to go on to manage a furniture factory and write for the *Legionary*, only to pass over the Prairies by air but never to have to return: he is living proof of the social worth of virtuous rising — "making it". Tetso wasn't so lucky with the White Man's pneumonia, but his record is intact thanks to the good work of the missionaries and the *Catholic Voice*.

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COMMUNITY EVENTS

Thursday Noon on the Square, a public forum where you can question politicians and others continues over the summer. At **Trinity Square**, two blocks south of Dundas off Yonge. Food available. **362-4521**.

**Ward Six Council Meeting, Thursday August 30, 8 p.m.** For location call **535-4685**.

**First Unitarian Congregation**, weekly 11 a.m. service. August 19, Nature and the Hand of Man; August 26, Positively Single Again, Dialogue and drama. 175 St. Clair West at Avenue Rd.

**The Toronto idea competition entries** will be exhibited at City Hall Square, **August 18 to September 3**. Sponsored by the Toronto Chapter of the Ontario Association of Architects, the competition was for ideas on how to improve the city.

**Tours of Toronto by bicycle.** Historic York, market-villages, High Park, Island and Rosedale tours. Weekdays, **10 a.m. and 2 p.m.** Tours leave from the **Youth Hostel headquarters**, 86 Scollard. Bicycles for **reasonable rent**. Information and reservations, **924-1497**.

MUSIC

**Actors' Theatre Summer Concert, Sunday August 19, 8:30 p.m.** Violinist Donald Rose and pianist Charlene Biggs play works by Mozart, Tchaikovsky, Wieniawski-Kreisler, Massenet, and Beethoven. \$2; students \$1.50. 390 Dupont St. **923-3031**.

**Actors' Theatre Summer Concert, Sunday August 26, 8:30 p.m.** The five-man "Bluegrass Revival" in concert. \$2. 390 Dupont St. **923-3031**.

**Breathless and Audio Masters** (electric) in concert, **Friday August 17, 8:30 p.m.** Church of the Holy Trinity, Trinity Square, two blocks south of Dundas off Yonge. Admission, \$1.50 to \$2.50. Presented by the Toronto Area Non-Violent Community. **923-0944**.

THEATRE

**Grave Diggers '42** at the **Toronto Free Theatre**. Until **August 26**. (See page 12.) 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**.

**Blizzard**, an Ontario Youtheatre project presents **Paul**, an original Canadian play. **U.C. Playhouse** from **August 21 to September 1**. Tuesdays to Saturdays, 8:30 p.m.; Saturday matinee, 2:30 p.m. \$2; students \$1. 79 St. George St.

**The Seagull by Chekov** at the **U. of T. Summer Centre Theatre**. Wednesdays to Saturdays, August 22 to 25, 29 to September 1. 4 Glen Morris St., one block north of Harbord off Huron. **Free admission, 928-8705**.

**The Madwomen of Chailot** at **Hart House Theatre**. Presented by the Ontario Youtheatre. **August 23-25**. Box Office, **928-8668**.

**Dracula** at the **Bathurst United Church**. The fiendish production from Fredericton opens **August 23**. Tues-

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# the citizen calendar

## culture/politics/community events

days to Fridays at 8:30 p.m., Saturdays and Sundays at 2:30 and 8:30 p.m. 736 Bathurst St. 925-3867, 921-8931.

**Backdoor Theatre Workshop** at the **Parliament St. Library House**. An original Canadian one-act comedy, and a musical package of old-time favorites and contemporary songs. **Thursday August 23, 7:30 p.m.** Admission **Free**. 265 Gerrard St. E.

**Self-accusation**, a speak-in by Peter Handke, and **Sequence**, a one-act play by director Alex Dmitriev. At the **Actors' Theatre**. Thursdays, Fridays, and Saturdays, 8:30 p.m.; Sundays, at 2:30. \$2; students, \$1.50. Sundays, pay-what-you-can. **Until September 9**. 390 Dupont St. **923-1515**.

**Theatre Plus, Say Who You Are**, at the **Saint Lawrence Centre** until **August 25**. (See page 12.) Mondays to Fridays, 8:30 p.m.; Saturdays, 5:15 and 9 p.m.; Wednesday matinees, 2 p.m. Rush seats for students with I.D.'s 15 minutes before performances, \$2. **366-7723**.

**C.N.E. Resurrected Kitsch**. Buffalo Bill Smith and Howdy Doodly at the Bandshell on Youth Day. **August 27**.

**Second City at the Second City Theatre**. (See page 12.) Free improvisational sets after the regular show. Weeknights, 11 p.m.; Fridays and Saturdays, 1 a.m. 207 Adelaide St. E. **869-1102**.

CHILDREN'S SHOWS

**The Secret of the Magic Puzzle** has reopened at the **Backdoor Theatre Workshop**. Plenty of audience participation along with a witch, beautiful

maidens, monsters and a hero. **Saturdays and Sundays at 2 p.m.** Admission \$1 for kids, \$1.50 for adults. **Reservations necessary, 961-1505, 964-1513**. 474 Ontario St.

**Modern Fables** by the **Global Village Theatre Players**. Four fables designed for any age, performed in pantomime with narration. **Monday August 20, 10 a.m.** at Palmerston Ave. School, 734 Palmerston Ave. at a Festival called Summer in the City '73. **Saturday August 25, 2:30 p.m.** at Silverthorne District Residents' Association Festival. 254 Prescott Ave. Admission Free.

**Summer Activities for Kids at the Toronto Libraries**. Plays, puppet shows, arts and crafts, stories, movies. Check with your local library branch.

**Colonnade Children's Show** opens **September 1**. **Spindlerion and the Princess**, an original play by Florence Ford, with music by Bernard Aaron. Saturdays and Sundays, 1:30 and 3 p.m. 131 Bloor W. **486-6515**.

GALLERIES AND MUSEUMS

**Colour and black and white etchings** by **Pat Parkinson**. For the rest of the summer, displayed in the Social Science Section of the **Central Library**. College and St. George.

**The Isaacs Gallery**, an exhibit by **Joyce Wieland**. 832 Yonge, 923-7301.

**Penell Gallery**, Group of Seven exhibit; French and post impressionists. 110 Cumberland.

**Art Gallery of Ontario exhibit, Progress in Conservation**. How art and science work together to fight pollution.

Until September 3. Dundas at Beverley. 363-3485.

**A New Universe** at the **McLaughlin Planetarium**. Phenomena of the sky like Cygnus X-3, white dwarfs, pulsars, black holes and quasars. For show times, call **928-8550**.

**The Royal Ontario Museum** has varied shows: **Cut my Cote**, an exhibit of traditional costumes; drawings of Indian Life by Jim Lumbers; Prints of Kriehoff at the Sigmund Samuel Canadiana Building. **Admission free** for all **after 5 p.m.**, Tuesdays to Sundays.

**Parasols and Paraphernalia**, a look at women's 19th century accessories. At the **Mackenzie House**, 82 Bond St. Monday through Saturday, 9:30 to 5 p.m.; Sunday, noon till 5 p.m. 50c; kids 25c.

GOOD CHEAP MOVIES

**Rochdale Summer Film Festival**. **August 17**: Pardon Us, Sons of the Desert. **August 18**, Don't Look Back. Both with a chapter of The Adventures of Captain Marvel. \$1. 8 p.m. 341 Bloor St.

**Films for Senior Citizens** at the **Ontario Science Centre**. Wednesdays. **August 22, Maytime** (1937) with Jeanette MacDonald, Nelson Eddy. **August 29, High Society** (1956). 12 noon, 2:30 p.m. 50c. 429-4100, ext. 153, 175.

**Thursday Evening Cinema at OISE**. **August 23**: 7:30, Catch 22; 9:30, Little Murders. **August 30**: 7:30 Ninotchka; 9:30 The devil is a Woman. \$1.50. OISE Auditorium, 252 Bloor St. W.

**Ontario Film Theatre Warner Bros 50th Anniversary Tribute**. **Aug. 21**, The Jazz Singer (1927) the first talking motion picture; **Aug. 22**, A Star is Born (1954); **Aug. 23**, My Fair Lady (1964); **Aug. 28**, Rebel without a Cause (1955); **Aug. 29**, Who's Afraid of Virginia Woolf (1966); **Aug. 30**, a special preview. 8 p.m. at the **Ontario Science Centre**.

**Films at The Kensington**. 565 College Street, 4 blocks West of Bathurst. Complete shows begin at 7:30, weekdays; 2:30, Sundays and holidays. **For complete listings see page 15**. Admission, \$1.25; \$2 on holidays and Sundays.

**The Territory of Others**, an unusual nature film about the behaviour of animals and birds in their natural habitats. An exclusive North American showing at the **Ontario Science Centre**. Fridays, Saturdays and Mondays, 7:30 p.m. **Free with admission to the Centre**.

**The Original 99c Roxy**, Danforth at Greenwood. **461-2401**.

**Revue Cinema**, 400 Roncesvalles, **531-9959**.

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# After Ancerl, whither the TSO?

by Michael Schulman

In his first year of handling publicity for the Toronto Symphony, Steve Adler had more than his fair share of bad news to announce, from the cancellation of Artur Schnabel's concert last fall, through subsequent cancellations and, this July, the death of Karel Ancerl. Adler, who describes the 1972-73 year as "nerve-wracking", now faces a new season that is likely to give him some more headaches, trying to keep the press and public informed of all the inevitable changes in programming and substitute conductors while at the same time generating sufficient publicity, in advance of press deadlines, to keep the musical public interested in coming to Massey Hall.

Finding conductors who are free to fill in at Ancerl's scheduled concerts next season is going to be a hit-and-miss affair. "So many conductors are already contracted elsewhere," says Adler, "and their schedules are full. People in the concert world are being most cooperative, though, bending over backwards to help, suggesting the names of conductors who might be able to fit us into their already booked schedules for next season. Since all of the scheduled soloists will still be appearing, we want to keep the announced programs as intact as possible. So it's a matter of finding conductors who are available who have these works in their repertoires; if they don't, then we'll try to arrange substitutions of music that will complement the rest of the program, both in timing and musical style."

Although substitute works are likely to be of the Beethoven-Brahms bread and butter variety, next season still promises a goodly assortment of musical novelties, thanks to some adventurous programming by previously announced guest conductors and soloists, who have scheduled such succulent, rarely played Late-Romantic works as Bruckner's *3rd Symphony*, Enesco's *1st Symphony*, Shostakovich's *8th Symphony*, Rachmaninoff's *Symphonic Dances*, Scharwenka's *1st Piano Concerto*, Schmitt's *Tragedie de Salome* and Mahler's *Knaben Wunderhorn*.

### Outstanding soloists

Among the outstanding soloists who will be performing with the TS are David Oistrakh; pianists Vladimir Ashkenazy, Daniel Barenboim, Alicia de Laroccha and Lili Kraus, soprano Jessye Norman; and Toronto's own Judy Loman and Robert Aitken. In November, Leontyne Price will sing at the TS' annual Pension Fund concert. Guest conductors include Oistrakh, Aldo Ceccato, Donald Johanos, James Levine and Kazuyoshi Akiyama. Three other orchestras will appear as part of

the TS subscription series — the National Arts Centre Orchestra, the Montreal Symphony and the Cleveland Orchestra.

Victor Feldbrill, recently appointed the TS' "Resident Conductor", will probably fill in wherever necessary and will provide some useful input for the TS Board of Directors' selection of a new Music Director to take over the orchestra in fall, 1974. The search for a new conductor can become something of a popular musical parlor game, with rumors and trial balloons aplenty and with every guest conductor receiving disproportionate amounts of attention regarding his suitability for the permanent post.

Even the TS musicians will get into the act. The orchestra's artistic committee will have the opportunity to make suggestions but, says Steve Adler, strictly on a casual, unofficial basis. The Toronto Symphony is not one of those orchestras managed by a cooperative of its own players as is, for example, the American Symphony in New York, which recently selected Vancouver's Akiyama to assume the post left vacant by Leopold Stokowski's departure for England. Nor does the TS management want to repeat the embarrassing experience of the Cleveland Orchestra when, after the death of George Szell, the musicians were asked to vote for their choice for a new conductor. It became common knowledge that the Cleveland musicians voted overwhelmingly in favor of Istvan Kertesz only to have Lorin Maazel thrust upon them by their Board of Directors.

This has been a very bad year for conductors, by the way. Kertesz, only 43 years old, died while swimming in Israel, and other major conductors who have died this year include Ancerl, Ernest MacMillan, Otto Klemperer, Jascha Horenstein, Hans Schmidt-Isserstedt and Paul Kletzki.

### Great hunt

Toronto's Great Conductor Hunt will provide Adler with built-in publicity until the choice of a new Music Director is finally announced. Adler has other concerns for next season, however. Every cancellation or last-minute substitution of a guest artist, for example, requires him "to do a lot of things very quickly — alerting the box office, getting ads cancelled or changed if dead-

lines haven't passed, notifying radio stations and sending letters to subscribers. Last season, we had so many cancellations — Rubinstein, Gilels, Serkin, Soukupova — that when I would call up a radio station they would ask me, 'Who now?'"

Frequently, it is too late to alter an ad or listing, or to withdraw a direct-mail piece that is already printed. "Some of the magazines have a three-month lead time and it's impossible to change anything if there's a cancellation even two months ahead of the concert date. After Maestro Ancerl's death, we had thousands of brochures for next season already printed with Ancerl's name on them. We had to mail them out, along with an explanatory letter, because we simply didn't have enough time to print a new brochure."

It was a hectic year for the 26 year-old, Toronto-born Adler, who came to the Toronto Symphony fresh out of Centennial College where he had received his degree in Communications. Despite the "occasional chaos — the week Ancerl died I didn't get to sleep a wink", Adler's first full-time job in the real, often cynical world of public relations provides him with the dual satisfactions of work that is "highly prestigious and ethically acceptable. I still have an ideological hangover from when I was a student about what is and what isn't ethically valid to advertise. Making people want to come to hear the Symphony is certainly a valid thing to do."

### Generate enthusiasm

The irony is that until he joined the TS staff, Adler had never heard the Symphony himself, except for one time when Duke Ellington appeared with the orchestra. "Before last year, the only thing the name Isaac Stern meant to me was the movie *Fiddler On The Roof*, for which he played the violin. Then, last summer, all of a sudden, I had to spend time with people like Arthur Fiedler and Andre Kostelanetz, the conductors who appeared at Ontario Place, taking them around to receptions and interviews. At first I wondered, what was I going to say to them? I found out that musicians don't want to talk about music all the time and, because I didn't know anything about classical music, they found it easier to talk about what interested them. With Yehudi Menuhin, besides talking about Health Food — something we're both interested in — I had a deep philosophical discussion, not small talk at all. I'm very interested in philosophy and psychology myself, and that's what I talked about with Lorin Hollander, too."

The special interests of musicians provide Adler with more than just something to converse about — they are publicity-enhancing "human interest" material as well. Adler's problem is that he often finds these things out too late to get any PR mileage out of them — the "biographies" he receives about the lesser-known soloists usually just list places and dates and omit the human side of the performer. "I've learned that Leontyne Price is a gourmet cook, for example, but she doesn't need any extra publicity. It isn't the Sterns and Menuhins who need publicity, it's the lesser-known musicians who come to Toronto. There are nearly always seats available for our concerts, and it's my job to help generate some enthusiasm that can sell tickets besides keeping interest in the orchestra at as high a level as possible."

After his first year of exposure to symphonic music, Adler's favorites are the Russians — Tchaikovsky, Rachmaninoff, Prokofieff and Rimsky-Korsakov. Being new to such music means that Steve really identifies with the less sophisticated music-lover and can help find ways to increase the number of TS "fans". When the Family Pops concerts were being programmed, Steve was asked for his own preferences for the concerts. "They used two of my three suggestions — the *William Tell Overture* and the *Blue Danube Waltz*. My third choice, the *1812 Overture*, had just been done last summer by Seiji Ozawa. I guess they asked me for my choices because they figured that if I liked it, the chances were that other people would, too."



# Carlisle bluegrass

by Beverley Bordon

Good weather, good music, good feeling but sparse attendance sums up the First Annual Ontario Bluegrass Festival held August 3, 4 and 5 near Carlisle, Ontario. Like rock and folk music before it, bluegrass is undergoing an evolution into a more eclectic and complex form. In the process it is gathering many new, young enthusiasts who would normally gravitate toward rock and folk.

But not nearly enough of them were in evidence at Carlisle, nor enough of the more traditional small-town audiences that have long enjoyed bluegrass. Festival organizers attributed the small turnout, which was never more than 1,000 a day, to insufficient advertising. They hope that the good reports about this festival will spread far and wide enough to bring good crowds to Niagara Falls, Ontario in mid-September for an Indian Summer Bluegrass Festival which will feature many of the same performers.

The concerts, which ran all three days from noon until the early hours of the morning, gave an interesting contrast in old and new bluegrass. Older bands like The Stoneman Family and the Osborne Brothers played bluegrass standards with precision and told the same cornball jokes that they've told

audiences for years, while a younger John Hartford excited the crowd with his innovative and melodic displays on the banjo and fiddle. Just about everybody gave their own rendition of *Foggy Mountain Breakdown* and the *Orange Blossom Special*. The Dillards and Canada's Good Brothers played a louder, boogie-up brand of bluegrass that generated much the same kind of excitement as good hard rock.

Most late nights ended with incredible jams on stage, with a slew of fiddles, mandolins, banjos and basses from different groups. Perhaps more than any other group of musicians, bluegrass people love to play and keep playing, and most of the performers, when they weren't on stage playing their own set or sitting in on someone else's, were conducting impromptu sessions in the parking lot.

The festival had a fine, relaxed overall feeling to it, and the performers were as good a collection of bluegrass musicians as you would find at any of the larger festivals going on this summer in the States. The Ontario Folk Art Music Society, which sponsored this festival and the upcoming one in Niagara Falls, remains convinced that there is a large and enthusiastic audience for bluegrass in Canada, and they hope to draw it out come September.

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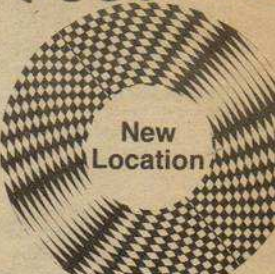


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# Wattenmaker isn't capable of realizing how deprived of their culture Canadians are

(continued from page 11)

because the alternate slate constituted an anti-Wattenmaker protest, but because it was his appointment that sparked such great interest in the Gallery. Some CAR people still speak with bitterness of the Wattenmaker appointment, which Susan Crean terms "an insult to the Canadian people."

## Wattenmaker qualifications

Wattenmaker, when he arrived, no doubt absorbed a lot of hostility that had been generated by Mario Amaya, his predecessor and also an American. Amaya made no secret of his feeling that he was stuck in an uninteresting place while here, and after leaving he made statements to the press that reflected contempt for the city. What was de-emphasized in the fuss over whether an American should be hired was the question of Wattenmaker's actual qualifications. Here one encounters a thing as mysterious as the appearance of the Munich Banners.

For while the Gallery stressed to me Wattenmaker's academic and scholarly background, it is my impression that he

has no particularly strong credentials along those lines. In European art, the special area of his curatorship at the AGO, his only qualification appears to be a thesis on Rubens which was part of his Masters of Art work at New York University. His PhD thesis was on an American artist, William Glackens. Wattenmaker is said to have founded a "scholarly serial publication: *The Rutgers University Gallery Bulletin*." In fact, the *Bulletin* is nothing more than a series of small catalogues of the Rutgers University Gallery shows, with very brief biographical and descriptive introductions. They are perfectly adequate for what they are, but it is an exaggeration to call them scholarly.

His own published work, prior to his hiring at the AGO, is, except for a single foray into Mexican tapestries, entirely in American art, and consists of four of the catalogues in that same *Rutgers University Art Gallery* series, and the larger catalogue for an exhibition of a minor American artist at the Boston Museum of Fine Arts. Wattenmaker's publications reveal not a scholar's but a librarian's mind, searching out obscure artists of minor impor-

tance, and describing them. Wattenmaker is also said to have travelled abroad and to have spent time in museums there — but this hardly distinguishes him from any number of people.

## No better than average

My purpose in commenting on his qualifications is not to attack Wattenmaker. He previously worked for several years as director of an American gallery, and presumably he did the job well. The point is simply that Wattenmaker's qualifications appear to be no better than average. This is not a case comparable to the Toronto Symphony Orchestra hiring Karel Ancerl, and since Wattenmaker's qualifications are in no way overwhelming, one has to look elsewhere to find the Gallery's reasons hiring him over all Canadian possibilities.

There are, in addition, two reasons why only a person thoroughly aware of Canadian art should ever be considered for the post of chief curator. First, neither Wattenmaker nor any other newcomer would be capable of realizing how incredibly deprived of their own culture Canadians have been. The



Protest against the appointment of Richard Wattenmaker, an American, as chief curator of the Art Gallery of Ontario marked the beginning of the battle to change the museum's way of doing business.

sense of priorities of anyone not aware of this would simply have to be wrong. Second, one of the Gallery's important functions is the education — through looking at the work of others — of the artists of this community. Only someone familiar with the local scene can bring in exhibitions relevant to the particular needs and interests of local artists.

It's too bad the "concerned members" and their nominees weren't more successful — not only because the Gallery is boring and ought to be made

more interesting; but because the Gallery is not behaving in the best interests of the community. The next time the position of chief curator comes open, a Canadian should get the job unless circumstances are extraordinary. If this position *must* be filled by a PhD, the Gallery should make sure that the degree is in the field the person is to oversee. If there is no Canadian with the appropriate degree available, the Gallery should do what is done in some underdeveloped countries: arrange to have an otherwise desirable candidate go and get the degree.

Another thing that should be done is to place three CAR representatives on the Gallery Advisory Board, which now includes representatives from seven different art societies including the Canadian Group of Painters, Canadian Society of Graphic Art and the Canadian Society of Painters in Water Colour. There should be three from CAR because it embraces all the visual arts.

In the future, there should be no nominating committee for the Board of Trustees. Any member should be able to put forward a slate or a candidate, and it should not be possible to differentiate "official" from "unofficial" candidates. It would be best if the present Board would rid itself of the uneasy aura that now surrounds it by calling a new general meeting and election, *without proxies*.

I congratulate the Toronto Citizen for its enlightened articles, especially those dealing with education.

K. Dock Yip  
School Trustee, Ward 6

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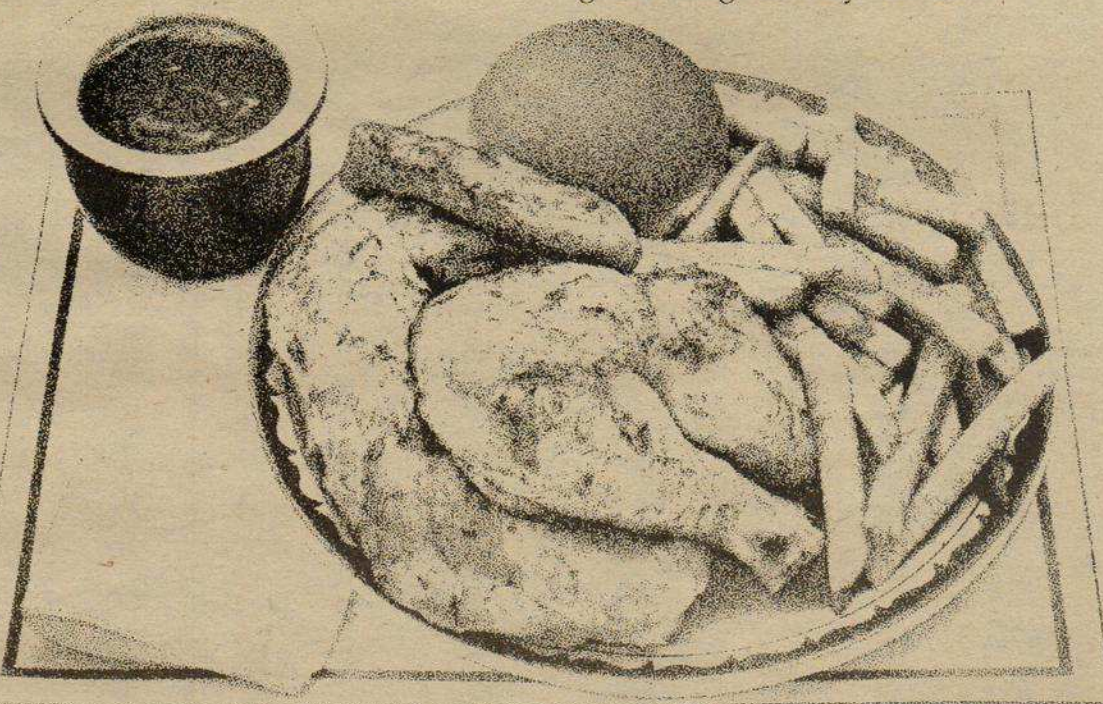
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