

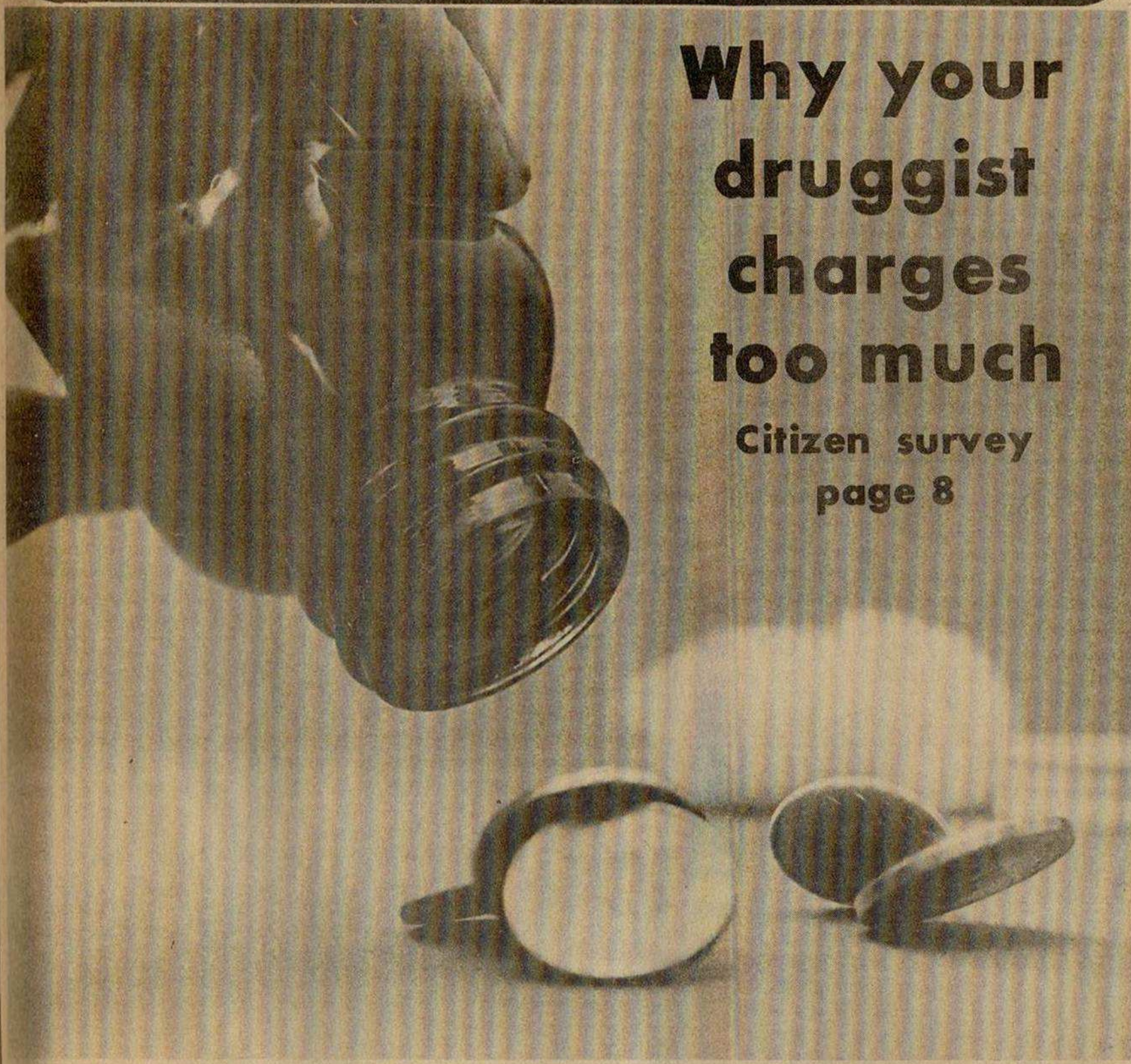
VOLUME 4, NUMBER 15

AUGUST 31-SEPT. 13, 1973

toronto citizen

MIDTOWN'S COMMUNITY NEWSPAPER

25¢



**Why your
druggist
charges
too much**

**Citizen survey
page 8**

photo: Jack MacLeod

ON THE FINE SUMMER morning when William Davis made history by becoming the first premier to go before a select committee of the Ontario Legislature, Toronto residents were able to turn their television sets to one of the U.S. channels and watch the Watergate hearings. But they couldn't see their own Premier defending his actions in the award of the forty-four million dollar contract for the new Hydro building.

The Select Committee, dominated by Conservatives, objected at its first meeting to having television cameras at the hearings while evidence was being given. Thus, all the television coverage we have had at the opening round of hearings has been shots of witnesses and lawyers sorting their papers before testimony started. What we have not had was the opportunity to see and judge the witnesses for ourselves. Newspaper reports just don't equal television in enabling us to do this. Nor do the papers adequately capture the dramatic nature of the testimony and the by-play that went on between some Conservatives and developer Gerhard Moog. Many Canadians love the filthy mess that Watergate has shown exists in the United States. But they would do well to note that at least down there the public is getting a complete chance to watch the investigation of corruption for themselves.

STEPHEN LEWIS HAS GONE and done it again. There he was a couple of weeks ago staring out from the pages of the Toronto Star — clutching a briefcase, a cigar in his mouth and a startled look on his face. He had been caught by an alert photographer getting into his brand new car which was provided by the benevolent provincial government. (The Star called the car a limousine.) All-in-all Lewis looked more like a New York fat-cat ward healer on his way to the country than the leader of the provincial New Democratic Party. Of course it could have been worse. As the Star pointed out, the chauffeur Premier Davis promised Lewis hadn't started working when the photo was taken.

Lewis and Liberal Party Leader Robert Nixon both got cars from the government on the recommendation of a special committee headed by Dalton Camp which is studying the Legislature. It said that the opposition leaders carry burdens as heavy as most cabinet ministers and should get the same services, such as limousines and chauffeurs. Lewis picked a Mercury Brougham and Nixon an Oldsmobile 88.

A few points are worth considering. The Davis cabinet acted very quickly on getting the cars. Is it so concerned about the welfare of the opposition leaders or does it see this as an easy way to draw them just that much closer into the Queen's Park establishment? And should Lewis have taken the car and chauffeur because he needed them or have spurned the offer and remained that much more his own boss? From an image point of view taking the car was the wrong move. Think of the political mileage Lewis could have got with his refusal on the grounds the money would be better spent on the people and that the NDP will provide its own money for its leader's campaign trips. Anyway, in the next election we will have a choice between one of three young leaders being driven around in fancy cars. Can you imagine what Woodsworth or Coldwell would have said to the Prime Minister who tried to give them a car to ride around in?

toronto citizen

MIDTOWN'S COMMUNITY NEWSPAPER

LETHAL SPRAY

It can harm you ... and your baby

by Sue Craig

Two brands of aerosol spray adhesives which American researchers have linked to genetic damage and possible birth defects were still on sale in art supply stores in midtown Toronto a week after the Canadian government asked for them to be taken off the market.

The sale of Scotch brand Spray-Ment and Krylon Spray Adhesive was halted August 17 by the U.S. Government. The move came after a biochemistry professor at the University of Oklahoma attributed chromosome breaks in eight Oklahoma City residents, including two severely deformed babies, to the use of the sprays. In Ottawa, Jim Black, chief of the Standards Branch of the Department of Consumer and Corporate Affairs, says the Canadian division of the two companies manufacturing the sprays have agreed to withdraw them from the Canadian market.

The prohibition on sales came less than two months after the Citizen launched an investigation into the toxic nature of the solvents con-

tained in spray adhesives which are used by painters as protective coating on all types of artwork. Anthony Thorn, a painter and former Citizen art critic, drew the paper's attention to several cases of severe poisoning suffered by artists using paint containing solvents based on petroleum distillates and compounds, particularly toluene, a solvent he classed as a deadly poison when too much is inhaled by the user. Thorn described the symptoms of solvent intoxication as "dizziness, nausea, fever, constriction of the lungs, liver damage, and death."

The sprays and varnishes have taken a stranglehold on the market due to the quick and easy way they can be applied on oils, acrylics, drawings and commercial artwork. With painting as a hobby expanding rapidly, Thorn felt that many people, particularly younger art hobbyists, were getting involved with a potentially dangerous substance they had no background to understand or handle.

Chromosome damage

Thorn's attack on toluene-based products did not include its potential for chromosome damage and Jim Black told the Citizen that information the Canadian government has received from the U.S. so far does not identify exactly which solvent is causing the problem. "It could be one or a combination of any number of the solvents in the spray. Sometimes by themselves chemicals like this are harmless but when combined with other solvents they can do a lot of damage," he said.

Black said that chromosome fragmentation in adults can result in certain types of birth defects not unlike those suffered under the use of LSD and other drugs. Early information from Oklahoma City was that multiple birth defects in the babies had occurred. Reproduction experts in Ottawa concluded that while the U.S. findings were not conclusive the danger was so great that sales should be stopped pending more investigation.



photo: Jack MacLeod

One brand of adhesive spray taken off the market.

Top officials in Black's department spent most of last week devising experiments to test the products and try to isolate the dangerous solvent.

Meanwhile, Ottawa moved only to ask the companies manufacturing the spray adhesives — the 3-M Company and The Borden Company — to halt their sale voluntarily. This is because under the current wording of the federal Hazardous Products Act, the government would have difficulty in banning the

(continued, page 2)

Group wants Spadina streetcars

by Ellen Moorhouse

A group called the Streetcars for Toronto Committee submitted a brief last month to the Toronto Transit Commission recommending that streetcars be put back on Spadina Avenue. This is not for nostalgic reasons. The Committee carefully and exhaustively details how streetcars travelling on private rights-of-way are the most efficient means of moving people along the Spadina route.

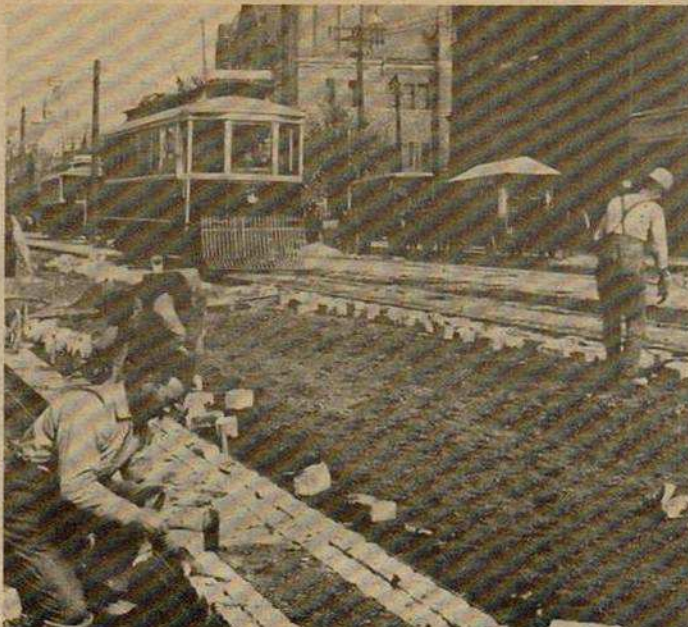
Between Bloor and King, the Spadina bus is the most heavily used in Toronto. About 6,000 people cram into the buses during rush hour and are transported to the factories, shops and offices in Toronto's garment district. Over 30 buses spaced at 75 second intervals are needed to cover the route, and with loading, unloading, and changing lanes to get to the curbs, they crawl along at 8.2 miles an hour.

The Streetcars for Toronto Committee estimates that the speed of transit vehicles could be increased by 25 per cent if streetcars were used between King and Bloor. The trams would loop around the Bloor subway station, and around a block between Adelaide and King at the other end. North of Bloor and south of King, buses would continue to provide transit services.

Unusually wide

Spadina is an unusually wide street — six lanes between College and Bloor, and eight lanes south of College.

The Committee recommends that the centre lanes be reserved for streetcars, except for left turn lanes for automobiles at major intersections and around the Connaught Laboratories on the Spadina Circle.



Mike Filey Collection

Workmen put the finishing touches to the original Spadina Streetcar route. Now the Streetcars for Toronto Committee says bringing back the trolley cars is the solution to quickly moving people along the street.

Because streetcars carry about one-third more people than buses, fewer vehicles would be needed. The air pollution and noise created by buses would be eliminated. The streetcar ride would be considerably smoother for the passenger, with none of the stopping and starting of buses jockeying through traffic to the curb.

The Committee is expansive about what could be done along the trolley rights-of-way. As in some European cities, grass could be put between the rails on the reserved lanes. Special enclosed shelters designed to complement the Nineteenth and early Twentieth Century style of

Spadina could be planted on the safety islands. Trees could be planted around the shelters.

Streetcar rails and overhead wires are still largely intact along Spadina. Streetcars were removed in 1966, but south of College, the track is still used for emergencies. This summer the Peter Witt Tour Tram has run along Spadina between King and Queen.

Restoring the track and overhead wires north of College, building the streetcar turn loops and other changes would cost \$800,000, the brief estimates. This, combined with the cost of fixing up streetcars and the value of the buses needed north

and south of the proposed transit lines, would still be significantly less than the value of buses freed from the Spadina route service. Over ten years, the report calculates that street cars on Spadina would cost about \$1.5-million less than continued bus services.

Maximize use

According to Andrew Biemiller, who worked on the report with about ten other people, the Toronto Transit Commissioners reacted "extraordinarily favorably" to the plan. TTC Commissioner Karl Mallette said that reserving lanes for streetcars or buses would "maximize use of roadways." Too much space on roads is taken up by cars carrying only one or two passengers, or by parked cars. By having light rapid transit systems along exclusive rights of way, the streets will be geared more to the major users.

TTC officials are evaluating the brief and in September, public meetings will be held at City Hall to discuss the proposal and give it some publicity. Ward Six Alderman Dan Heap has been distributing copies of the report to businessmen and residents along Spadina to get feedback about the scheme.

There has been some negative reaction. David Goodman of Victor Goodman Furs on Spadina says if automobiles are not allowed to travel on the tracks, traffic will be cut down to one lane because of angle parking along Spadina.

But Biemiller emphasizes that taking buses off Spadina will free the right-hand lanes and that the dynamics of traffic movement along the street will not be changed much. Not many people drive their cars along the tracks now, he says. Angle parking will not be affected.

Ratepayers meet Godfrey on subway

by Gary Weiss

Paul Godfrey as North York Controller and Paul Godfrey as Metropolitan Chairman are two different animals.

That at least is the impression Metro's new boss left with a half-dozen representatives of the Hillcrest and Annex Ratepayers associations in a recent meeting in which the neighborhood groups expressed a desire to be involved in working out details of the Spadina subway alignment. (The route, which goes through both the Annex and Hillcrest areas, was approved by a 15-14 vote on a motion raised by Godfrey in Metro Council February 7 while Godfrey was still a North York representative.)

During the meeting, arranged by Ward Five Alderman Ying Hope, Godfrey listened to community concerns on a number of details of the route. According to sources at the meeting, the Chairman did not give any definite commitments, but promised to convey neighborhood issues and questions to the Toronto Transit Commission and to the Metro Transportation Committee.

"The main thing is to get the message to the TTC designers before they put pencil to paper, so that they understand the feelings of the community", Hope said in an interview after the meeting.

It was definitely a two-way discussion, not just a matter of acting and reacting, he said. Godfrey's "private feelings were 100 per cent cooperative as to ensuring that

neighborhood groups would have as much satisfaction as possible."

Participants in the meeting said afterwards that they did not see it as "a one-shot deal" but as one of a continuing series of contacts with people affected by the subway along the entire route.

Among the questions raised by the ratepayer group spokesmen were:

—The impact of the St. Clair Avenue station on the traffic patterns in the surrounding neighborhood and on the Nordheimer Ravine;

—The restoration of the ravines to a "natural state", particularly the already gutted Nordheimer Ravine, north of St. Clair;

—The location of the Dupont Street station;

—The necessity for the Lowther Street station;

—The route of the subway after Lowther Street;

—Working hours and scheduling during construction;

—The control of noise and vibration on the completed line.

Interest in saving as many existing houses as possible was expressed by the ratepayer spokesmen; and architect Paul Martel, who is active in the Huron-Madison redevelopment, was asked to compile a list of buildings of historical or streetscape value to present to TTC officials to enable them to design the route around them when possible.

Letters

Double standards

Dear Sir:

What's really great about the Mallory-Gertler and Winer Real Estate hassle is that speculator Jeanne Mallory, a member of the Ontario Bar and, therefore, a presumed guardian of the public interest, has launched a suit because a house she sold at a profit was allegedly resold shortly after at a higher price, and by the same realtors.

She apparently sees nothing wrong in the identical process when she is the person who benefits

financially, however.

"She claims that Lorne Winer induced her to buy the (534) Brunswick Avenue property by promising to re-sell it at a \$10,000 profit before her own agreement to purchase it closed." (p. 4, Toronto CITIZEN, August 17-30, 1973)

Notice that no suit was launched over 534 Brunswick because of the cheating of the vendor out of \$10,000. Do as I say and not as I do.

Yours truly
Stuart Marwick
Moore Avenue

Government miscalculates

Dear Sir:

Your recent comment with regard to the need for a Scarborough Expressway to serve the proposed Pickering Airport, is well taken. The planners of the Airport have neglected the welfare of the thousands of homeowners who will lie directly on the route between metro Toronto and the Airport.

In addition, there will be need to transfer many passengers from Malton to Toronto Two. This will constitute more need for highway

transport leading to more crowding of the highways and more demands for expanded expressways, and why is all this being done? Because the Government of Canada has miscalculated the need for Airports and the priority which the Canadian people wish to put on the public expenditure of one billion dollars.

I am,

Yours very truly
C. M. Godfrey,
Chairman,
People or Planes.

toronto
citizen

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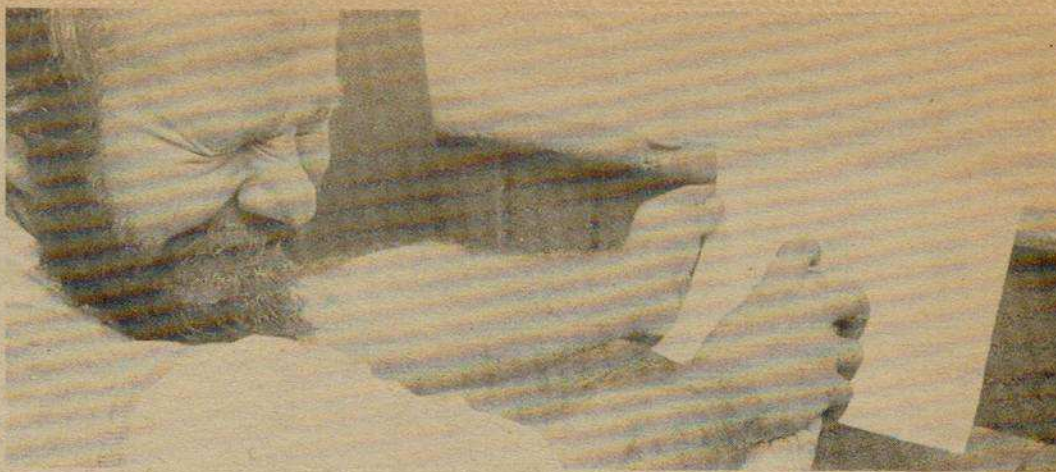


photo: Jack MacLeod

Citizen staffer Mike Sotiron winces as he tests Krylon Spray. He says it has a peculiar odour. The Citizen bought the spray eight days after the federal Government said it should not be sold.

Canadian law too weak: Stores still sell lethal spray

(continued from page 1)

product outright until it could establish the extent of the danger, and the precise ingredient responsible. Black told the Citizen that his department has proposed amendments to the Hazardous Act to have stronger control of a greater number of potentially hazardous products. In the interval it is relying on the goodwill and efficiency of industry to get the sprays off the market.

Foot dragging

But the companies that make the sprays and the stores that sell them appear to be dragging their feet. Seven days after the danger announcements from Washington and Ottawa, Curry's Art Store on Yonge Street and Gwartzman's Artists' Supplies on Spadina Avenue still had one of the sprays — Krylon Spray Adhesive — on their shelves. A salesman at Loomis and Toles on Adelaide Street had heard of the ban, but they had not been stocking either Krylon or 3-M Spray-Ment in any case. The salesman feared, however, that similar products which they did carry, including one manufactured by the Letraset company, might come under the ban eventually. Grand and Toy did not have either of the banned products for sale, but like Loomis and Toles, they carry a similar product which might later prove to be hazardous. Called Spray'n'Tack, it is made in Canada by a division of J. & R. Smith & Company of Scarborough.

Douglas Mackie, corporate marketing manager at The Borden Company, said he had not even heard of the U.S. ban on his company's product and the Canadian Government's request to pull it off the market until the Citizen called him five days after the announcements were made. He said that he was just returning from vacation and promised to ensure that action was taken.

The adhesive spray problem raises the question of how consumers are protected from dangerous substances. Many companies and stores involved in manufacturing and handling these products appear to believe that their main responsibility is remaining within the law.

For example, in a preliminary letter to The Borden Company in May, I posed the following hypothetical question: What would happen to me if I sprayed Krylon in a closet or a confined area? The reply, from Patrick Martin who claimed to have something to do with the company's public relations, went as follows:

"If you were stupid enough to spray a large amount of it in a confined area, such that the solvent content in the air rose to a serious level, and I can't give you a number of parts per what level it should be, you would become intoxicated, and dizzy. It would have to be a very

unusual level that would not be normal in any household.

"Under the limits set by the Hazardous Products Act of the Federal Government there is no danger involved in any product matter that is being sold under the Krylon name."

Events of the past two weeks should wipe away some of the arrogant smugness noticeable in Martin's letter. But will it quickly get potentially dangerous supplies of all kinds off the dealers' shelves? Thorn's discussions with personnel at a number of art stores do not indicate that it will.

Here is part of his report which was written before the announcements about the chromosome damage.

"An art supply dealer in Ottawa told me that it is entirely up to the modern man and the modern government to learn to use the products of contemporary technology safely, and that manufacturers should not be restrained in any way, from producing products which may be poisonous.

"Two art supply dealers in Toronto told me that they thought the entire responsibility for the product was on the manufacturer, and that the retail dealer was

protected by the fact that the labelling conformed to the legal specifications, and gave adequate warning.

"One day when I was in a Toronto art supply dealers, a young fellow was in the process of buying one of these spray varnishes, and was asking the clerk which would be preferable for his purpose. I turned around, told him what he wanted to know, and asked him if he had read the label, and realized he has a deadly poison in his hand. He said that he realized it, but how else, he asked was he going to protect his drawings from smudging, and the paper from yellowing.

"There are conventional ways to do this, which I told him about. However, he bought the spray anyway.

"Who, then is responsible? If that young man uses the spray in his apartment, he may kill his child. Are his drawings worth the death of his child? Is the art supply store responsible for that death? How about the manufacturer, could they be sued for compensation for that death?

"The strongest possible action should be taken by citizen's groups to protect the public against the use of dangerous and poisonous material."

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of Amnesty International

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TORONTO SHORTS

Non-profit housing

The Metropolitan Toronto Labour Council has approved setting up a non-profit housing foundation. This comes at a time when the Federal Government is providing more money to co-op organizations through amendments to the National Housing Act; and the City, through a housing work group, is taking an inventory of publicly owned land that could be made available to non-profit organizations.

According to Jim Gill of the Labour Council the foundation would probably function as a mother organization, and would provide expertise and construction services to various local groups wanting to set up housing co-operatives. The Alexandra Park co-op in Toronto's Bathurst-Dundas area can provide a four bedroom townhouse for a downpayment of \$825 and a monthly charge of \$187.

Annex tour

The Annex Ratepayers' Association is continuing its 50th Anniversary activities on Saturday September 15 with a house-and-garden tour. Between 1 and 5 p.m., people who like looking through windows into interesting living-rooms can actually go into more than a dozen houses and three gardens where lemonade will be provided. At any of 15 tour locations, you can buy a \$3 ticket which will serve as a guide to the various houses, and which will also outline an historic walking tour through the Annex. The last Annex house-and-garden tour was held eight years ago.

Windless Bagel King

People fighting the Windlass development on McCaul Street opposite the Art Gallery have always wondered who was the money behind Windlass president, Jack Friedman. The Canadian Magazine gave a possible hint last weekend, when it printed the heart-warming story of Louis Bregman, one of those Canadian businessmen who is helping to buy back Canada.

Bregman, who got his start in bagels at the Bagel King is one of the Windlass directors. According to the Star, Del Zotto Enterprises, a big construction and real estate company in Toronto, was a partner with a 65 per cent holding when Bregman bought Canadian Food Products (Woman's and Hunt's Bakery) from Kellogs in 1971. Through Bregman, there is the connection between Windlass and Del Zotto.

So while Bregman keeps the bakery ovens going, perhaps funds from Del Zotto are keeping Windlass in business during the long drawn-out battle over the McCaul Street development.

Expecting favours

Last May, Ward Eleven Alderman David Smith sent the Commissioner of the Buildings Department, R.H. Milne a transcript of evidence given by Toronto resident Joseph Vukas, who had been charged with impaired driving.

Apparently Vukas had been entertaining a building inspector over late lunch, and had been supplying him with drinks. To the crown counsel's question, "You bought a lot of drinks for him?", Vukas obligingly replied, "Well sure. I expecting favour from him."

Although Alderman Smith asked for the Commissioner's comments about the incorruptibility of his army of inspectors, as far as we know the Commissioner has not yet replied.

Davisville development

Another development in the area is planned on land leased from the TTC over the Davisville subway yards. Victoria Wood Development Corporation intends to put up four towers from 19 to 33 storeys in height, and a nine-storey office building. A site by-law was already

approved by the Ontario Municipal Board in 1968, but this decision has been under appeal at the Ontario Cabinet for about a year.

Roy McMurtry, president of the Oriole Park Residents' Association, and personal friend of Premier Bill Davis says the Cabinet is sitting on a decision in the hopes that residents and the developer can work out some compromises. Obviously, the Conservatives don't want to lose any friends.

According to McMurtry, Victoria Wood sponsored a boys' hockey team in the area last winter, but he wouldn't call it a P.R. move on the developers' part.

Zoning compromise

Teperman's has been contracted to demolish houses on the site of the planned Northern District Library at Eglinton and Yonge. Construction of the library had been stalled for some time because residents objected to Toronto Library plans for renting space to commercial ventures until it was needed for library purposes.

This summer, however, a compromise was reached and approved by City Council. An unusual by-law has been passed allowing commercial uses in the residentially zoned area for five years. After this period is up, the by-law will be reviewed, and the commercial zoning could possibly be rescinded.

Experiment continues

Boswell Street will remain closed at the Avenue Road intersection until November 30, according to an August 15 City Executive decision. By this time, the Public Works Department will have assessed the experiment.

Shortly before last year's municipal election, a block committee on Boswell attempted to do something about the 900 to 1,000 cars which cut over from Bedford to Avenue Road along Boswell every day. Their suggestion of closing one end of the street met with no opposition from Public Works Commissioner Ray Bremner, and was approved by the Metro Planning Board and by the City in February. The street has now been closed for six months.

Negative reaction to the street closure comes from Franc Joubin of Jayfran Enterprises, owner of commercial property fronting on Avenue Road, and three house properties on Boswell. He's recently stepped up his campaign to have at least part of the street reopened so vehicles would have easy access to the rear of his building. But residents point out that the street, when it was open, was one-way from Bedford to Avenue Road, so that even then, cars had to go around the block to get to the rear of Joubin's properties.

Greening North Jarvis

The North Jarvis area now has a patch of green and some undulating mounds on Cawthra Square, the \$875,000 parking lot behind Loblaws at Church and Wellesley. The City acquired the Cadillac-controlled land last August, and earlier this year, the Parks Department and members of the Monteith Homeowners and North Jarvis Community Associations worked out what was to go in the stamp-sized lot. A wading pool and wooden play structures for children will be provided.

The North Jarvis area is still bereft of park-space. Last year's pre-election gift of Cawthra Square will provide recreation area mainly for residents on Monteith Street and the apartments on Wellesley. The park is hidden from general view by buildings.

Wellesley Street itself will be prettied up a little next spring. The Committee for Parks and Recreation has promised \$100,000 to provide trees in planters, and benches between Yonge and Jarvis. Public Works will also repave the road, now that schemes for widening Wellesley have been blocked.

PUBLIC NOTICE

Closing Portion of the intersection of Oaklands Avenue and Alcorn Avenue to vehicular traffic for a specified period of time.

Notice is hereby given that the Council of the Corporation of the City of Toronto proposes to pass a by-law to stop up and close to vehicular traffic a portion of Oaklands Avenue and Alcorn Avenue for a period of nine months.

The proposed by-law and plan showing the land to be affected may be seen in my office in the City Hall.

At its meeting to be held at the City Hall on Monday, September 24, 1973, at 10:30 a.m., the Committee on Public Works will hear in person, or by his or her counsel, agent or solicitor, any person who claims that his or her lands will be prejudicially affected by the said by-law and who applies to be heard.

Dated this 28th day of August, 1973.

G.T. BATCHELOR,
City Clerk.

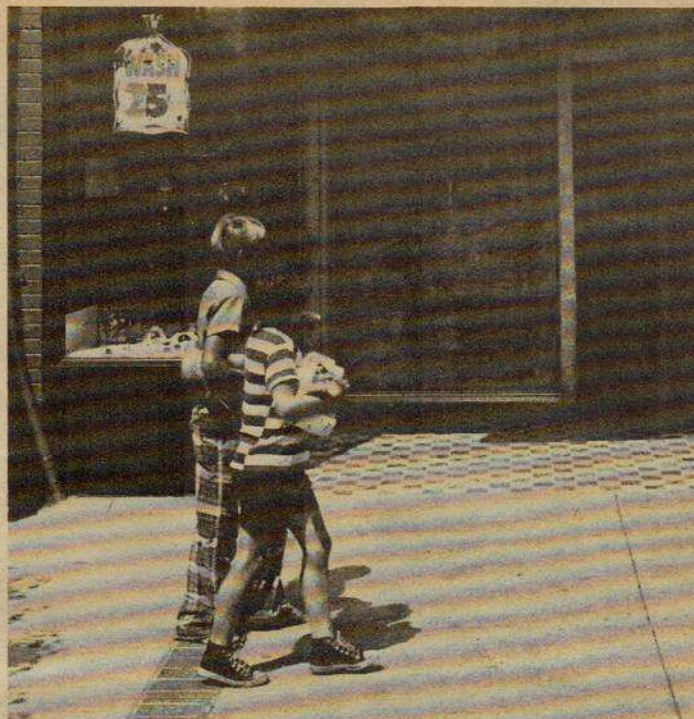


photo: Phil Lapides

The much criticized laundromat is now being refurbished. Note that the Christmas-type display which upset many people is still in the window.

Ying Hope's laundromat blues

Ward Five alderman Ying Hope says he no longer has anything to do with a laundromat on Bloor Street West which has been attacked by area residents as a sleazy, filthy place with broken machines, slippery floors and damaged walls.

Hope, a professional engineer and second term alderman, told the Citizen that he was associated with the laundromat for 13 years, first as its operator and then as the store's leasee. He stressed that for the past two or three years a company called Serv-A-Matic operated the laundromat at 2240 Bloor West near Runnymede Streets.

"I wanted to wash my hands of it for some time and now I have," Hope said last week.

The laundromat became an issue earlier this year when customers and members of the Bloor West Businessmen's Association charged that it was a dreary place where people lost their money in the machines, got grease on their clothes, or didn't get the proper temperatures in the washers or dryers. What's more, they said, there was no telephone number to call to lodge complaints.

Because the laundromat is the only one in its immediate area, the problems at the store attracted community-wide interest. Neil McLellan, Chairman of the Bloor West Business Association and Ed Ziembra, a member of the association, were particularly persistent in their attack on the laundromat. The local community newspaper raised the issue in May and Ward One Alderman Elizabeth Eayrs says she received many complaints about the laundromat

and called on city officials to look into the matter.

Businessmen in the area have spent considerable effort and money during the past few years to beautify the region and many considered the laundromat an eyesore. As late as August it still had a Christmas-style display of dusty artificial snow in its window.

A city order asking for repairs to the laundromat was issued early in August. At about the same time Hope says he was trying to get someone to take over the place.

His defence is that he has not had anything to do with running the laundromat for the last few years. He says that because of his political commitments he didn't have any extra time and turned the operation over to a company called Serv-A-Matic. He retained the lease on the store and a small financial interest in the business.

Hope says that he first heard about problems at the laundromat in February of this year and that he immediately asked Serv-A-Matic to look into them. When the city order was issued in August, Hope said that he told Serv-A-Matic to either fix up the place, surrender its service contract, or close it. It was shut down on August 11, the same day that the first story discussing the laundromat appeared in the daily press.

Hope told the Citizen the situation was difficult because "while I was the leasee for the store, the other people were actually running it. It became very embarrassing for me and was certainly more trouble than it was worth."

UNLANDED WAR RESISTER? OR JUST NOT LANDED YET??

This is your LAST CHANCE to apply for landed immigrant status inside Canada. You must register with Immigration by Oct. 15; the rules are relaxed.

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It's not that simple, no government ever is. For your own safety, contact us first before you go to Immigration:

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Using consultants to gain control

City Council supported Mayor David Crombie's request August 15 for funds to maintain a personal staff which will now include a personal assistant who is paid \$100 a day, two policy consultants who are each paid \$2,500 monthly and an aide who "works in the area of community and constituency affairs" and is paid \$1,000 a month.

On the following Saturday, the Star's Michael Best posed the question, "Who is supposed to be running this City: Mayor David Crombie and his personal staff, or City Council as a whole?" Best was barking in the right part of the forest, but up the wrong tree.

City-Council-as-a-whole has not and cannot run Toronto any more than the provincial legislature runs Ontario or Parliament runs Canada. Ontario is run by a Progressive Conservative government; Canada is run by a Liberal minority government.

There is a Council of 23 individuals who run the City in diverse ways from week to week depending on how people are feeling, who is out of town, whether a particular councillor's constituents are kicking up a fuss about a particular issue, whether John Sewell and Karl

Jaffary are making good speeches and a variety of other factors.

Decision are not made by elected assemblies. Decisions are made by majorities, and, in the absence of any sort of formal majority structure at City Hall, decisions are made by any 12 alderman who agree on a particular issue. There are informal coalitions at Council, but these are not the same thing as caucuses which meet, talk and develop ideas with some sort of internal logic.

And so there is a power vacuum of sorts at City Hall — a situation in which whoever can get a strong edge on mustering support from week to week and month to month can wield much more power than other councillors. Since January, Mayor Crombie has been strengthening his office and building momentum as the most important repository of power at City Hall. He is making a traditionally weak office into a strong one, and, if Council continues to support him, as it has in doing this, he can go far because there isn't much in the way of structural impediment to restrain him. The kind of government which emerges is more analogous to the American presidential than the British parliamentary system.

Right-hearted

Best's question, at any rate, is right-hearted but wrong-headed. What might be asked is whether \$5,000 monthly policy workers' salaries should be spent by the mayor's office or by a governing caucus at Council. One might want to ask that, but for the moment one might as well not bother, because Council hasn't got a governing caucus and doesn't seem likely to develop one very soon. Aldermen simply don't seem willing to assert themselves strongly or work together in the way that a caucus requires. Crombie, on the other hand, seems happy to assert himself and his office as much as he can to run the City the way he thinks it should be run.

It's worth noting that the closest thing Council has got to a caucus, the 'reform' group, almost unanimously supported Crombie's request for staff funds and said very nice things about the people he has hired. Apparently Crombie's staff is maintaining good relations with the aldermen, helping them when asked and offering information that aldermen request. The 'reformers' were not, however, completely wholehearted in their support for Crombie.

John Sewell suggested the people hired — except for the personal assistant — should not be Crombie's personal aides but should be ordinary members of the civil service. He said that Crombie and the aldermen shouldn't have to go outside the civil service to get the kind of help they want but should reform the civil service so that its orientation matches Council's.

Mike Goldrick of Ward Three didn't agree. He said that Council needed floating, non-specialized policy advisors who weren't wedged into workaday jobs in the civil service. But he said he didn't think these advisors should be attached to the mayor; rather they should be Council's staff or the Executive Committee's staff. He said he was supporting Crombie's request because it was a reasonable short-run solution to a critical problem — getting some coherent policy thinking underway at City Hall.

Aldermanic assistants

Elizabeth Eayrs of Ward One was the only 'reformer' who didn't

support Crombie on the final vote on his staff funds. (Sewell was reported in the daily press to have voted against Crombie, but he didn't. He voted against Crombie on an earlier informal vote then with the mayor, on the ultimate recorded vote.) Eayrs said she was not prepared to support a staff for the mayor but only a staff for Council as a whole. She said, and several aldermen repeated, that the aldermen need personal aides too, and need individualized research about problems within their wards.

Karl Jaffary, Crombie's strongest supporter from among the 'reformers', said Eayrs was right — aldermen do need aides. But, he said, so does Crombie. The difference between Crombie and the aldermen, according to Jaffary, is that Crombie has had the courage to come forward publicly and ask for a large sum of money to hire helpers. He told Eayrs that if the aldermen want this sort of money, they should ask for it. It is likely that, during the coming Council term, the aldermen

will decide to request funding for assistants; since January several of them have been paying helpers out of their own pockets — people to handle the phones for them, deal with constituents' questions and complaints, do a little research and help with correspondence.

It was interesting that during the debate no-one talked about the salaries involved for the policy consultants. For a month's work \$2,500 is a lot of money. Very few people in Toronto would argue with the proposition that, "If Jow Blow is worth \$2,500 monthly, then that's what we'll pay to hire him." The notion that this style of personal economics is one of the really awful features of our society is regarded as somewhat woolly-headed and perhaps subversive. In any case, the 'reformers' may or may not be surprised to hear that some observers at the August 15 meeting were quite disillusioned by the failure of any of the 'reformers' to query the size of the salaries Crombie wants to pay his staff.

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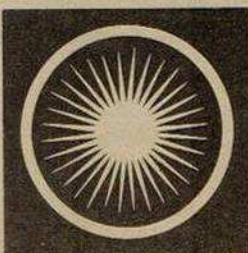
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When the Citizen started publication it featured a column called The Walker which reflected on life in the midtown area. A number of Citizen staffers contributed to the column and, although it had a wide readership, it was eventually discontinued. Having just celebrated our third anniversary we think it's particularly good time to launch a new column and here it is. Not for Attribution will be a little more newsy and gossipy than The Walker but basically, the intent is the same — another way of looking at life in Toronto.

PLACES

By the time this Citizen is in print the infamous police tower will be near completion in Winston Churchill Park. Work was delayed for a few weeks because of a foul up in the steel order for the tower. After the tower is completed a 20-foot radio antenna will go on top. The tower, in case you forgot, is part of a new radio system for the Metro police department. During a five year battle over where to build it police insisted the park was the only possible location. An interesting sidelight is that since construction started in early June the police have kept a 24-hour guard on the job. Perhaps there were fears that displeased residents in the neighborhood might come by and dismantle the thing.

One of the city's more active ratepayers organizations is to be known no more — at least, by its present name. A general meeting of the East Escarpment Association will be asked to vote on a proposal to change its name to Cottingham Square Community. Chairman Bruce Rogers says the change is being made because East Escarpment is too confusing and people in other parts of the city don't know where it is.

POLITICS

The Citizen got a friendly letter from Warren Beamish pointing out that in our third anniversary issue an advertisement taken by him referred to him as the Progressive Conservative candidate in the federal riding of Rosedale. He pointed out that no nomination convention has been held in the riding yet. Beamish ran a hard campaign in Rosedale last October and reduced Donald MacDonald's majority to about a thousand votes. What Beamish didn't say in his letter is that since his defeat he has been constantly on the campaign trail, particularly in the southern part of the riding, getting ready for his next shot at MacDonald. . . . Somebody else who is going to be running again is Tony O'Donohue. At least, that's what insiders at City Hall believe. O'Donohue was soundly beaten for the mayoralty last December but he's still popular enough in his old Ward Four to make a good run at one of the two aldermanic seats here.

"I call them as I see them." That was the typical reaction by Ward Six Alderman William Archer when it was suggested to him that the Yonge Street Mall, his pet project, might help cook his political goose. Merchants north of the Mall early in the Summer complained that the Mall was drawing business away from them and recently businessmen with stores on the mall complained that the place had become too unruly and was chasing paying customers away. Archer is the man everybody identifies with the mall, whether they are for or against it, and unlike most other wards in the city, the business vote in Ward Six is important.

Both Ward Five Aldermen — Ying Hope and Colin Vaughan — are running for a seat on the Toronto Transit Commission. But they will have to wait to see what Metro Chairman Paul Godfrey does before knowing if there's going to be a race. Godfrey's seat on the TTC expires next February and it's only speculation that he will resign his seat now that he's become Metro Chairman. Godfrey recently said that he believes the Chairman should be an ex-officio member on the TTC. It's possible that Godfrey will finally decide to get the TTC enlarged from a five to a seven-man board with one seat automatically going to him. That would mean that there will be two vacancies up for grabs. But it doesn't mean that Hope and Vaughan are going to become members. It's most likely that in any expanded Commission one of the new seats will go to a borough candidate. Godfrey will definitely see that the City of Toronto doesn't get two important posts on one commission at the same time. Especially not the anti-expressway aldermen from Ward Five.

City real estate: The men who wield the power

This article is the first of a series the *Citizen* plans to publish about the most powerful people in Toronto. This first installment, by Gary Weiss, identifies the key individuals in the property and real estate business in Toronto.

Publicly lecturing City Council to stop delaying business you have before it would seem a fruitless and foolish activity at best. But not if your name is Neil Wood. And not if you've got the Eaton and Bronfman family fortunes behind you.

A lecture is exactly what Council got during negotiations last year over street closings necessary to the design of the \$200-million Eaton Centre project. Wood, president of The Fairview Corp. of Canada Ltd., warned the City not to press him too hard, not to be too demanding, not to impose height limits he couldn't live with. Council readily acceded, and on November 23 Eaton Centre received Council's blessing. Wood shook the aldermen's hands, kissed June Marks, the lone female councillor, and left beaming over his victory.

Different Council

Approval came none too soon either; just 11 days later voters elected the present City Council which, judging by its record so far, would likely have taken a much different view of Wood's warnings, his wealthy backers notwithstanding. In the final analysis it is politicians who determine more than anyone else the nature and scope of development in the City. When citizens elect politicians who like concrete, that's what the City gets.

While the influence on the City of private developers is undeniable, their power has never been independent or unlimited, but always exercised in conjunction with or following public initiatives — from the time Governor Simcoe selected muddy York as capital of English Canada in 1794, to the expropriation of private property opposite the new city hall for redevelopment by IT&T. Developers do not operate untrammelled, though from time to time it may appear that way. And of course they would fail entirely if they had no tenants or if the City lacked the commercial base that supports everything else.



Neil R. Wood
Fairview Corporation

Real estate power, in short, varies with the political winds and with economic conditions generally. But, qualifications aside, who are the powerhouse developers in City of Toronto real estate today? the movers? the initiators?

To find the answers, over the past few months precisely those questions have been put to a number of real estate consultants and developers of every kind of property.

Their answers were somewhat surprising. While a number of names were mentioned frequently — and two were mentioned always — the total number was quite large, involving over 30 separate firms. Unlike some large American cities, there is no select group of four or five individual developers who stand indisputably above the rest. In each of the three main development fields — office, residential, industrial — there are several large public companies plus an equal number of similarly sized private companies and entrepreneurs who are virtually unknown outside the development business.

Though reducing the list to the City of Toronto eliminates large Metro developers — such as Markborough Properties Ltd. in industrial, DelZotto Enterprises Ltd. in residential and JDS Investments Ltd. in commercial, the roster remains long. The individuals mentioned here, therefore, are neither the only nor the most influential individuals in Toronto real estate, but simply those five most frequently mentioned by their peers.

On everyone's list — usually at the top — is the name of Toronto's largest residential landlord, A.E. ("Eph") Diamond, president of Cadillac Development Corp. Ltd.

Founded twenty years ago as Cadillac Contracting and Developments Ltd., Diamond's firm became the pioneer and leader of the 1960s apartment boom which radically changed Toronto from the City of Homes to the City of Highrises.

If there had been no Eph Diamond, the City would have invented one. Pressures from massive post-war immigration, economic boom and political

promotion of growth made the high-rise phenomena almost inevitable. Diamond was simply the developer to see most clearly the coming change.

His acuteness has been well-rewarded. Since 1964 Cadillac has recorded an eight-fold growth in both rental income and property interests, with the latter now totalling nearly \$350-million. This makes Cadillac the second largest public real estate company in Canada. Only the British-controlled Trizec Corp. Ltd. in Montreal is larger.

Government land

Surprisingly, for a number of years Diamond has advocated government ownership of land, a definite oddity among developers. A personable professional engineer, Diamond often makes speeches on behalf of the development industry. His colleagues often use him as an example to defend the industry, characterizing him and Cadillac as a "good" builder who gives his tenants value and services for their rent dollars.

Besides owning or having in-

terests in over 15,000 apartments in about 50 buildings across Metro Toronto, Cadillac has been branching out into other forms of real estate development through its non-residential divisions and subsidiaries.

The company controls 60 and 101 Bloor West, 400 Cumberland (44 percent) and 11 Avenue Road; and it has an interest in a projected office building of 600,000 square feet at Bay and Charles Streets in partnership with The Fairview Corporation, another 230,000 square foot building planned at Bay and St. Mary's Streets and a planned 500,000 square foot office structure at Queen, Kent and Albert Streets. Cadillac also has substantial or total interest in over 1.8 million square feet of shopping centre space, both existing and under construction. This is about equal to 2¼ Yorkdale Shopping Centres.

Cadillac also shares ownership with Fairview's parent company, Camp Investments Ltd., of Canadian Equity and Development Corp. Ltd. Among Canadian Equity's holdings are the Towne, on St. Clair near Yonge, and the Don Mills Shopping Centre. Diamond is president of Canadian Equity and its totally owned subsidiary, Don Mills Development Corp. Ltd., where he rubs shoulders with its vice-president, Toronto's handsomest developer, Neil Wood, 43, president of Fairview, the Bronfman family-controlled giant.

Fairview has a half interest in the Toronto-Dominion Centre and also owns 77 and 130 Bloor West, 500 University, and 110 Eglinton. In addition to Eaton Centre, the company has \$178-million of other construction under way.

Although Fairview is one of the most important developers in the City, as well as in the rest of the country, Wood himself is the most dispensable of the developers. In an industry dominated by first generation "rags to riches" entrepreneurs Wood is basically a salaried professional, a well-spoken well-groomed Harvard M.B.A., class of 1955. After graduating, Winnipegger Wood served a stint with Great West International Equities Ltd., a Trizec subsidiary; he joined Fairview four years later and rose in the ranks to the presidency in June of last year.

Wood is a surprisingly cordial individual. Despite his responsibilities and the current anti-development mood which has caused many developers to lie even lower than usual, he remains readily accessible to the press, much more than some of the development industry's harshest City Council critics. This is in marked contrast to Kenneth Rotenberg (a distant cousin of former City alderman David Rotenberg) president of Y & R Properties Ltd. and of the developer's organization, the Canadian Institute of Public Real Estate Companies, which every year piously pledges itself to upgrade the standards of the development business and take the



Kenneth Rotenberg
Y & R Properties

bamboozlement out of annual reports to investors.

"He figures he's got nothing to gain," explains one real estate consultant, "so he keeps his mouth shut." Tightly. When I requested an interview last July, Rotenberg said he was busy and suggested I call back later — say sometime the following year.

Inside book

If he wanted to, reticent Rotenberg could write a most interesting "inside" book on the Toronto construction and development industry. Y & R was originally incorporated as the construction company of Yolles and Rotenberg in 1918 and remained in family hands until it went public in 1969, at which time Kenneth Rotenberg was the only member of the founding families not to sell out his interest.

Y & R has the most concentrated holdings of any large non-residential developer in the City of Toronto. Most of the company's property is located in the single square block surrounding its largest project, the Richmond-Adelaide Centre. Altogether the company has 1,475,000 square feet of gross leasable area in the downtown core, about 14 per cent of all office space there. While overall office vacancy rates in the core are at least 15 per cent, Y & R buildings average under 1 per cent vacancy, excepting the new \$58-million 390 Bay building.

New downtown projects now being developed by Y & R are the \$100-million four-block Royal Bank development directly east of the Royal York Hotel and a 40 story million square foot office building at the northeast corner of York and Adelaide Streets.

Thanks to its farsighted acquisition of O.K. Parking Services Inc. several years ago, Y & R's potential for further downtown development will be less hindered by high land costs than is the case with other developers. By either using the parking properties directly or by trading them off to other landowners, Y & R's importance seems destined to increase.

Parking lots are already the key to Bernie Herman's new-found success as a very big-time developer. Longtime Canada's parking lot king, Herman, 62, owns about 60 lots in Toronto through his company, City Parking Ltd. Many are located on strategic downtown sites, such as the one opposite the Civic Square Holiday Inn at Armoury and Chestnut Streets.

Herman, who has been ac-

(continued, page 6)



A. E. Diamond
Cadillac Development

Powerful runner-ups

Less frequently mentioned but no less important in City development are:

—Reuben and David Dennis of Dennis Commercial Properties Ltd. and Third Generation Realty Ltd., owners of the Sutton and Bristol Place hotels, the Woolworth Building and a million square feet of Toronto office space. The company also developed the Thomson Building and many of the apartments near stations on the North Yonge subway line.

—Joseph and Max Tannenbaum of Runnymede Development Corp. Ltd. and Pinetree Developments Ltd., residential and industrial developers.

—Phil Roth, executive vice-president of The Meridian Group Ltd., principal developers of the 6,100 unit St. Jamestown com-

plex.

—Albert and Paul Reichman of Olympia and York Developments Ltd., developers of the \$160-million Bank of Montreal complex on the York-King-Bay-Adelaide superblock.

—Fidnam S.A. and its Canadian subsidiary, Fidnam (Ontario) Ltd., with its mysterious Swiss funds, ranks high on every list, though just who wields the power is not clear. Fidnam's Toronto holdings include the Civic Square Holiday Inn, the 2 Bloor East development, the Park Plaza Hotel, a yet unopened 20-story tower on Yonge above Davenport, the entire Yonge-Queen-Richmond-Victoria block, 65,000 square feet on Yonge at mid-town, the northeast corner of University and Wellington, and 1,600 apartment suites.

Realty leaders

(continued from page 5)

cumulating parking lots ever since graduating from Osgoode Hall in 1937, now controls 200 parking locations in nine Canadian cities and Miami, Florida, plus odds and ends such as the Sheraton-Connaught Hotel in Hamilton. Herman is also a director of the British-controlled Consolidated Building Corp. Ltd., developers of the new 440 suite 40 Gerrard Street East apartment building and the 1,000,000 square foot Bloor-Dundas development.

Despite his eternal obsession with inequities of government competition with business, Herman has accumulated a closely-held corporate empire conservatively estimated at \$75-million and is able to engage in such personal indulgences as a High Point mansion and the 53-foot sloop pictured on the cover of last month's Maclean's.

Current City Parking projects include the \$50-million Canada Centre in Ottawa, a 330 room hotel in Montreal and North America's largest squash court, on Lombard Street near Victoria Street in Toronto. Herman has long had

enough land and money to play the development game. And now evidently he has the will.

No list would be complete without A. E. LePage's top executives — President Gordon Gray, 46, and Board Chairman Brian Magee 54



Gordon C. Gray
A. E. LePage

At heart, real estate development is still a very entrepreneurial business, with decisions based on hunches and gut optimism as much as on anything else. Strong personalities count. And a taste for risk-taking is mandatory. Personal contacts will start and close a deal more surely than favorable computer print-outs or a feasibility study from toadying consultants. At the same time though, the immense size and complexity of real estate deals today requires sophisticated analysis based on hard facts.

Combine Gray's computer techniques — which keep running data on 95 per cent of all office-leases in Toronto — with the super-salesmanship of Magee and you have the key to their influence.

Whether it's a conversation with Gray after curling at the Donalda Club or a chat with Magee at a Board of Trade meeting, where he just finished a term as president, the development people know they're talking to men who, when they mention big names and even bigger deals, aren't just bragging.

"Magee and Gray provide the spark, the field of influence, the right climate," is how one real estate executive defines their role. Magee joined the company in 1949

and purchased control from A. E. himself four years later; Gray joined the firm in 1954. Major LePage assemblies since then include the Erin Mills and Meadowvale new towns, the Toronto Dominion Centre, the new Woodbine Racetrack, O'Keefe Centre, the Don Mills IBM headquarters and the Royal Bank superblock.

Eaton's sale

It is also believed that A. E. LePage arranged the \$33.5-million sale of Eaton's College Street store to Markborough. Gray and Magee are Markborough directors, and Magee is president as well.

Between them, the two men sit on 16 other boards, including the homebuilding firm of Richard Costain (Canada) Ltd., M.E.P.C. Canadian Properties Ltd., Canada

Trust Co. and Canada Permanent Trust Co.

A. E. LePage acquisitions during the past 18 months include Westmount Realities Co., Montreal, Bell-Irving Realty Ltd., Vancouver and Geoffrey Still Associates Ltd., shopping centre consultants. And new ties have been forged with realtors in the U.S. and London. Transactions this year are expected to nearly double from last year's \$240-million and gross revenues to climb 25 per cent to a total of \$2-million.

"Where will the empire-building stop?" wonder competitors and clients alike. Meanwhile, Magee is reported to be less than pleased with the federal Competition Act expected to become law in the next session of Parliament. Understandably.



W. Bernie Herman
City Parking



Brian R. B. Magee
A. E. LePage



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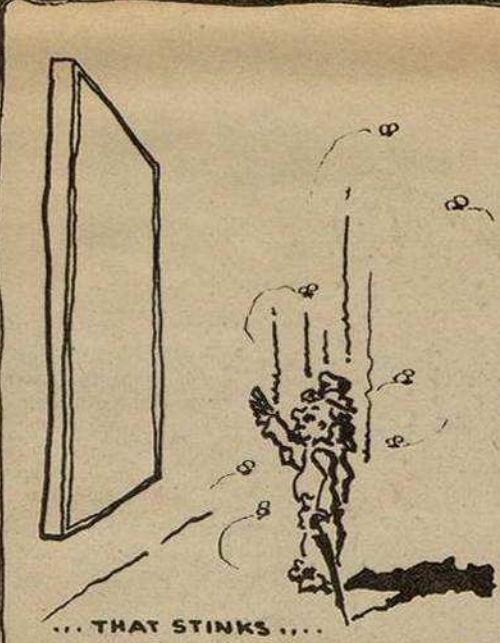
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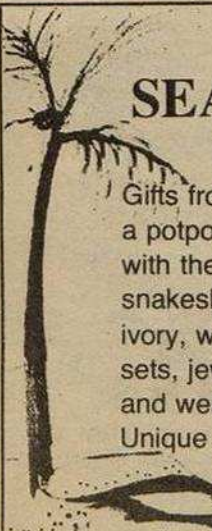
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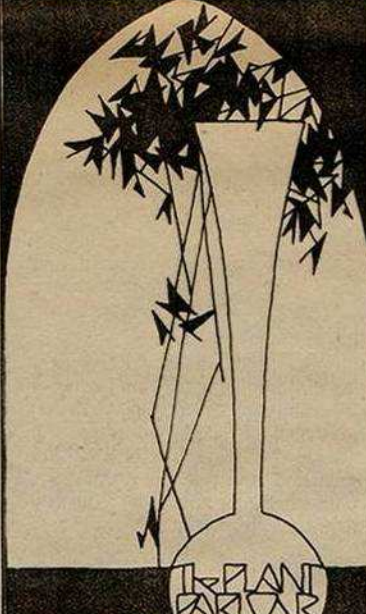
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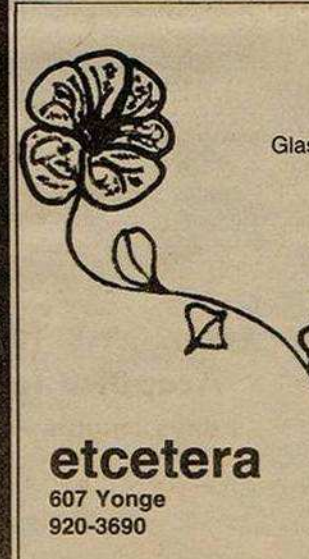
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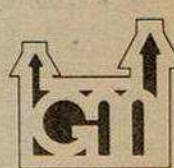


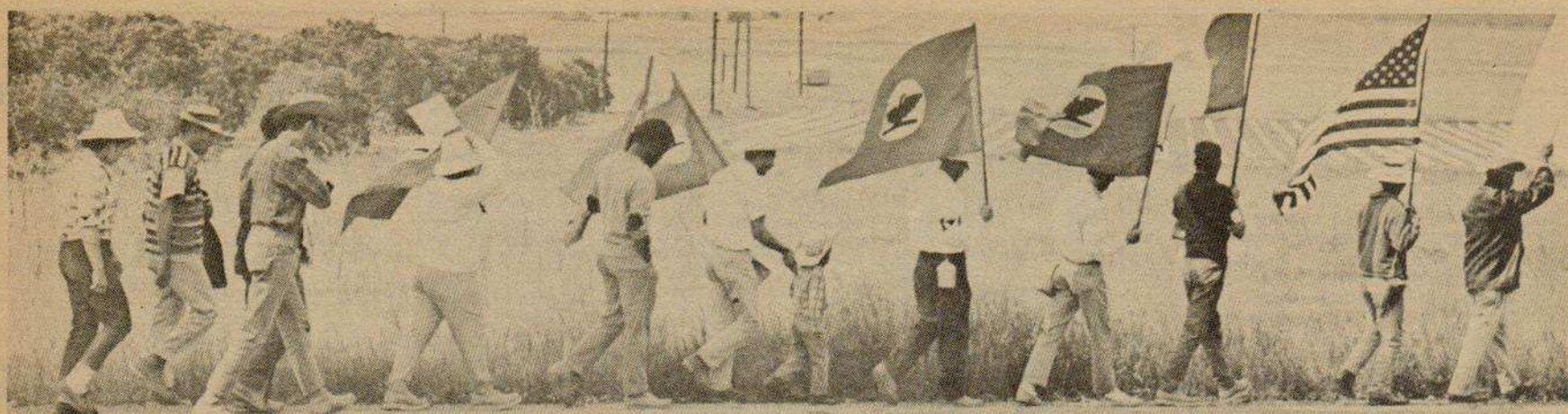
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The Grape Boycott is back

Help needed for farm workers caught in deadly struggle with Teamsters and grape growers

by P.M. MULLINGS

Thousands of Metro residents are going to be surprised over the next few weeks when they are asked to boycott California table grapes at their neighborhood stores and supermarkets. Most people are under the impression that the farm workers' problems were settled in 1970 when five years of strikes, and boycotts across North America, brought them their first union contract.

But although it appeared then that the issue had been solved once and for all, it's back now larger than ever. Much of what Cesar Chavez and his United Farm Workers Union accomplished in 1970 has been jeopardized by the powerful Teamsters union which is helping growers to smash the UFWU.

The battle has been waging across the lush valleys of California since mid-April and the UFWU, again finding itself in a David-Goliath type situation, has turned to an international boycott of grapes as its chief weapon. Union organizers have been sent to 14 key areas in North America to repeat the success of the earlier boycott where economic pressure on the growers achieved what picketing and negotiations across the table with the wealthy, corporate growers couldn't.

The Metro Toronto area is the sixth largest consumer of California table grapes and for the past few weeks Lupe Gamboa has been in the city getting things organized. He has been helped by members of the Metro Toronto Labour Council, the United Auto Workers, the New Democratic Party, church groups, university students, and members of the Toronto municipal reform movement. Other boycotts are being

organized in a number of U.S. cities and in Montreal, Vancouver, and Winnipeg.

A resolution supporting the boycott will come before the next meeting of the Toronto City Council and a Citizens' Committee is being formed to approach the large supermarket chains to ask them to stop selling California table grapes that are being picked by scab workers. If the chains refuse to co-operate informational pickets will be set up outside their supermarkets as in the first boycott. To be effective the boycott must be organized by late September when the eight week grape picking season is at its height.

Teamster thugs

After the violent struggle that has gone on for the past four months there is no telling what the situation on the firing line in California will be like by that time. The Teamsters have brought in highly paid thugs to help get scab workers across UFWU picket lines and to intimidate Chavez's followers into breaking ranks. Already two UFWU picketers have been killed, scores of others injured, and at least six thousand have gone to jail rather than give up their right to picketing — a form of industrial action legal in nearly every type of work in the United States other than farming.

The Teamsters, who have represented drivers hauling grapes from the packing houses to market for a long time, became involved in the dispute as far back as 1967 when a group of 22 leading growers arranged a secret meeting with senior Teamster officials. The growers wanted a tough, experienced organization like the teamsters to help defeat Chavez and his upstart union movement which is made up primarily of Mexican-American workers. No agreement was concluded then but contact between the two sides continued and when the agreements signed in 1970 between the UFWU and the growers expired in April, the Teamsters announced that they were representing the farm workers although this was blatantly untrue.

The Teamsters and growers who produce 85 per cent of the crop "negotiated" contracts far below the demands which had been set out by the UFWU. In many cases "negotiations" lasted one or two days. The Teamsters accepted a

wage of \$2.30 an hour, ten cents less than the 1970 UFWU pact and far below the \$2.70 an hour Chavez's group was asking for in a new agreement. The contracts also allowed the growers to bring back labour contractors who hand-pick groups of labourers for a day's work and who get a cut of the pickers' wages. The UFWU's 1970 agreement had banned the middlemen and set up union hiring halls at which the growers chose their pickers. The Teamster pact, branded by Chavez as a "sweetheart deal" which helps the growers, also removed some of the safeguards on the use of pesticides won by the UFWU in 1970.

The UFWU contract proposals also called for ratification by the workers. The Teamsters' version required only the agreement of the union officials signing it. Another key difference is that in Chavez's union the workers meet monthly to discuss policy and hammer out decisions. The Teamster leadership said there would be no meetings for two years because, as one official put it, "the workers aren't ready for meetings."

Deeper dispute

The dispute between the growers and the UFWU goes deeper than hourly rates of pay and other side issues. The growers, who represent some of the strongest right wing thinking in the United States, want to maintain their favoured position in the economy of the area. They fear Chavez who has become a folk hero to the Mexican workers and liberals across North America. Despite Chavez's careful denunciation of violence and his close ties with the Catholic Church, the growers have branded him as being everything from a communist to a radical and insist that he is a demagogue intent on "taking over the American labour movement."

The Teamsters' involvement is generally believed to be based on a combination of the following factors:

They want control of the farm workers so strikes which would affect Teamster drivers hauling produce to market would be avoided;

They want to smash the UFWU which, if it succeeds with the California grape and lettuce pickers, could threaten Teamster unions in associated canneries;

There is the possibility that a

number of lower ranking Teamster officials have been bribed by the growers to get their union into the dispute.

But again there are deeper sociological issues involved. The Teamsters are basically right wing and "middle America" in outlook and are part of the power structure which doesn't accept the fact that Mexican-Americans can or should run their own independent union and wield economic power. And for some Teamsters there is probably a genuine belief that Chavez and his Gandhi-like approach to union organization is a threat to their way of life.

Attempts to end the Teamsters' role in the dispute have been made by senior officials of the AFL-CIO which has backed the UFWU for a number of years. But as long as United States law doesn't require farm unions to hold certification votes, which would show if they have the support of the workers they claim to represent, an open invitation exists for the Teamsters to try to muscle their way in.

The main question now comes down to whether or not the UFWU can make the second grape boycott successful by bringing the urgency of the situation home to the public. The union's problem is to avoid having the boycott become a "here we go again" affair which bores people.

The first boycott was an important issue in Metro for about two years. A large number of people involved in civil liberties, church, NDP, and union activities led the well co-ordinated boycott. The key to their success was that they were willing to stick with the campaign over a long period of time.

Precedent for support

A precedent for City Council supporting the second boycott was set in 1968 when the now defunct Toronto Board of Control declared November 23 as Boycott California Grapes Day. Three companies distributing the grapes in Metro immediately tried to get an

injunction against the special one-day boycott but the Ontario Supreme Court turned down their application.

During the long months of action against supermarkets selling California grapes a number of picketers were arrested or had their names taken by police for allegedly disturbing the peace or trespassing on private property. The attitude of the large supermarket chains toward the boycott also varied. Miracle Mart was the first to side with the boycott and Dominion followed later. But Loblaw's refused to do so. It will be interesting to see what happens this year when supermarket chains claim to be more concerned about their relationship with their customers.

American problem

With the tide of Canadian nationalism rising since the first boycott, Lupe Gamboa and the Toronto organizers of this year's boycott are expecting opposition on the grounds that Canadians should not get involved in American problems. Instead, the argument runs, Canadians should concentrate on the poor working conditions of migrant workers in the nearby farm fields of the Niagara Peninsula.

Gamboa deftly handles these kinds of objections in two ways. He points out that organization of the California farm workers is a trail blazing event which could serve as a model for union action in the Niagara Peninsula and elsewhere. Besides, he says, Canadians should be both boycotting California grapes and helping to rectify the Niagara situation. "You don't have to make choices and do only one thing," he says.

For Gamboa the issue transcends national borders and sensitivities. "The fight with the growers is all about the right to have a union that represents the workers and that is a basic freedom everybody must be willing to get involved in," he says.

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Notice is hereby given that the Council of the Corporation of the City of Toronto proposes to pass a by-law to stop up and close to vehicular traffic a portion of Cottenham Street and a portion of Gange Avenue for a period of nine months.

The proposed by-law and plan showing the land to be affected may be seen in my office in the City Hall.

At its meeting to be held at the City Hall on Monday, September 24, 1973, at 10:30 a.m., the Committee on Public Works will hear in person, or by his or her counsel, agent or solicitor, any person who claims that his or her lands will be prejudicially affected by the said by-law and who applies to be heard.

Dated this 28th day of August, 1973.

G. T. Batchelor,
city Clerk.

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Earlier this summer a number of Citizen consumer shoppers visited 32 pharmacies in the midtown area checking on prices and services. What they found was quite startling. The price differential from store to store on both prescriptions and over-the-counter products was extremely wide. Even the cost of something as standard as a 100-tablet bottle of Bayer Aspirin fluctuated between 61c in one store and \$1.12 in another. A three month supply of birth control pills varied from \$5.37 to \$7.05. Nine nonprescription items were priced in one store at \$11.47 and in another at \$13.03.

In June, 1972, the Ontario Legislature passed a number of amendments to help the Parcost program — Prescriptions at Reasonable Cost — bring cheaper and higher quality prescription drugs to the consumer. But one year later, the Citizen survey shows that much more has to be done before consumers can feel confident about the prices they are paying at their drugstores. A Citizen consumer reporting team of Fran Glover, Liz Peters, Deb Corbett, Libby Cook, Marilyn Iinton and Bonnie de Silva compiled the price data contained in the following report.

by Rodney Olson

The Citizen survey shows that there is a definite need to be wary when shopping in drugstores. But it also found that it's difficult to practice consumerism on the local drugstore level because the system operates against the customers who generally have no knowledge about the medicine they buy or about the large international pharmaceutical companies that control the drug industry.

Nor does the public know much about the vast advertising campaigns the larger drug companies direct at doctors to get them to prescribe their products. And because pharmacies are not allowed to advertise the cost of prescriptions, price comparison is difficult. Lastly, the customer filling a prescription is usually sick at the time. This eliminates comparison shopping and the careful approach that may be taken when making other types of purchases.

Prescription drugs

Parcost, which went into effect in 1970, was supposed to eliminate the consumers' cost problems when filling prescriptions. Under the amended program, participating pharmacists substitute cheaper drugs in their inventory for a higher-priced brand which the doctor may have prescribed. The only time the pharmacist doesn't do this is when the doctor has written "no substitution" on the prescription. An index listing acceptable substitution drugs and their cost is issued twice a year by the Ontario Department of Health. Parcost druggists have decals on their store fronts showing the public they belong to the program.

Latest figures show that 59 percent of the provinces' 1,586 pharmacies are in the Parcost program. In the midtown area the percentage seems to be higher. Eighty percent of the stores in the Citizen survey belong to Parcost and two others said they followed the system although they weren't officially enrolled. A government Task Force which examined 6,000 prescriptions issued throughout Ontario last October says that prices in Parcost stores were seven percent lower than those dispensed in drugstores not in the plan.

The Task Force also discounts arguments widely circulated by major pharmaceutical companies and associations that the substitution of one drug for another is harmful to the patient. Instead the Task Force endorses the Parcost program on medical grounds noting that research evidence shows that the system of exchanging one generic drug for another is sound. The Task Force also points out that every drug is tested by the Health Ministry's Drugs and Therapeutics Branch before it is put on the Parcost list and that inspections are made of suppliers' facilities and methods of operation in order to assure that the highest quality drugs are used under Parcost.

Unfortunately, confining all prescription

buying to Parcost stores doesn't completely solve the price problem because loopholes in the legislation and market pressures enable, and even promote, a wide variation in prices from one Parcost store to another. For example, the Citizen consumer shoppers priced 50 capsules of ten milligrams of Chlordiazepoxide, a commonly used tranquilizer, at \$2.15 at Top Discount Drugstore, 786 Yonge Street. The same drug in the same quantity, and also priced under Parcost, was \$3.10 at Hopedale Pharmacy, 730 Yonge Street.

Two factors

Two main factors lead to this sort of cost differential. To start with there's the dispensing fee. Parcost legislation says a pharmacist can charge up to \$2.20 for each prescription. But the Task Force reports show that the average dispensing fee last October was \$1.78. That means that some prescriptions were filled for about one dollar and others at the \$2.20 maximum.

Pharmacies in the Citizen survey suggested that the dispensing fee is determined to a great extent by the price of the drug order. Pills worth only 25 cents would be dispensed for a dollar while a prescription costing \$1.50 would carry a dispensing fee at or close to the \$2.20 maximum figure. Other stores have set one

dispensing fee no matter what type or price of drug is involved. For example, Kingsway Drug, 59 College Street, and City Park Drugs, 601 Yonge Street, charge \$2.20. Hopedale Pharmacy, 730 Yonge, charges \$2.00. Kingsway Drug at 700 Yonge is even cheaper at \$1.70, and Top Discount, 786 Yonge, charges \$1.50.

The other key element in determining each store's prescription prices is the pharmacist's right to select which substitute drugs he carries in his inventory. A druggist may decide not to carry a certain brand — despite its low cost — because he believes that it isn't as good as the others on the substitution list. Or he may be influenced by certain drug companies to stay away from their competitors. Or he may be accustomed to dealing with certain suppliers and want to sell only their products. The small pharmacy may also face the problems of insufficient stock room space and lack of capital to buy a wide selection of drugs.

The cheapest substitute brand a pharmacist has in stock may be considerably more expensive than the one that the druggist down the street has. In the tranquilizer case, for example, there are seven Parcost substitution choices,

BRAND	PRICE PER CAPSULE
Librium	6.4c
Protensin	4.4c
Solium	3.8c
C-Tran	2.3c
Via-Quil	2.2c
Chlordiazepoxide	1.4c
Novopoxide	1.3c

Obviously, a customer can save one cent a tablet, or 50 cents for a bottle of 50, if she shops where Novopoxide rather than C-Tran is available.

According to industry reports, pharmacists are increasingly being wooed by the larger pharmaceutical companies with offers of unpublicized discount prices — lower than those quoted by Parcost — for bulk orders. This has two effects on pricing. It pushes prices down for that brand of drug if the pharmacist, in order to get a competitive advantage, passes some of his saving along to his customers. But it can also effectively push the price up if the pharmacist buys all his supplies in one drug category from manufacturers who deal only in middle or high priced products. Getting half-a-cent off each tranquilizer tablet of Solium, which lists at 3.8 cents, is not nearly as good as paying the whole shot on Novopoxide at 1.3 cents a tablet.

Pills pocketbooks and profits,

The Citizen retail survey shows that even in Parcost stores prescription prices vary widely. On other items the situation is even worse.

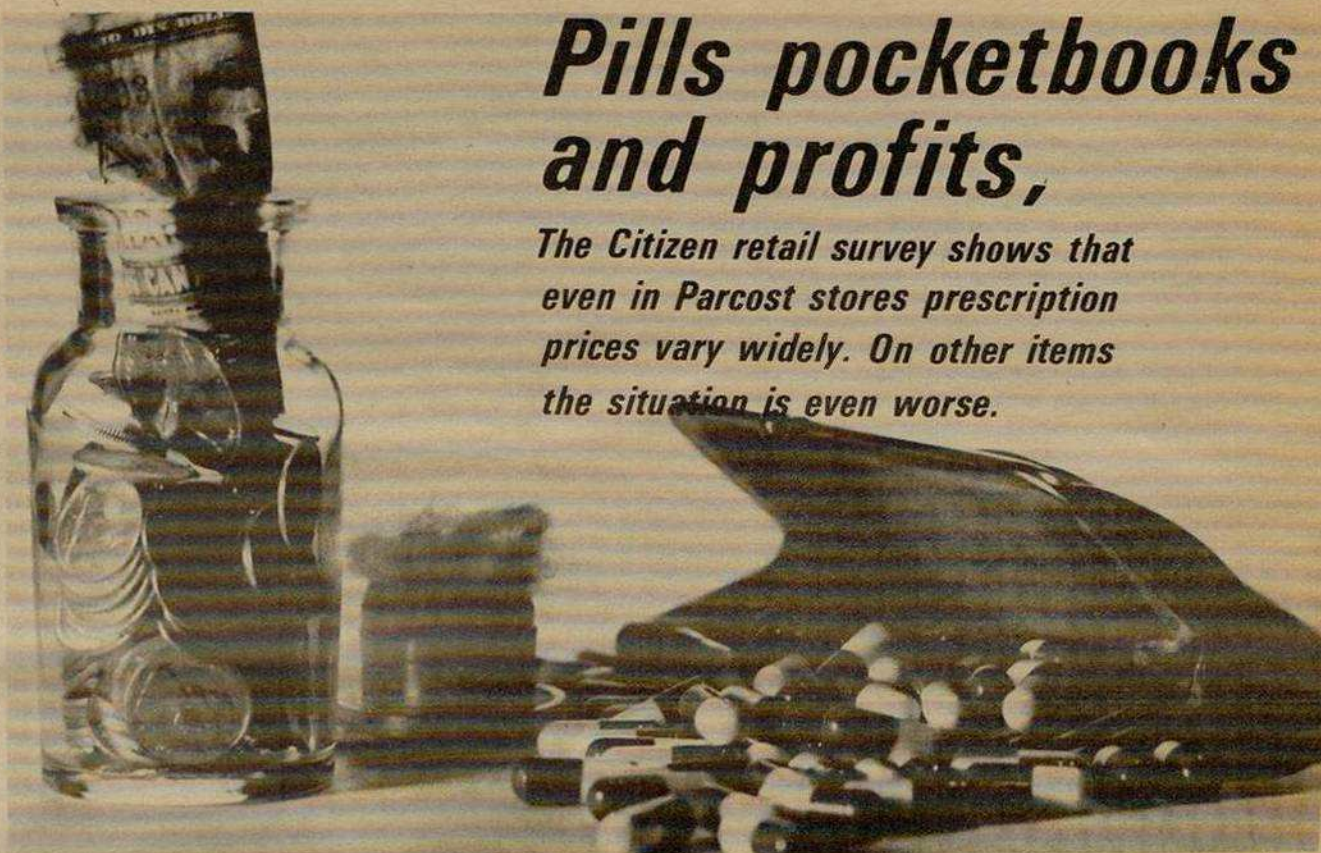


photo: Bill Lindsay

TIPS FOR CHOOSING A DRUGGIST



Alec McBain gets a prescription filled at his local drugstore. Clerk Betsy Melton checks to make sure the label on the prescription is on securely.

Here are ten tips on how to get good value at a drugstore:

1. Comparison shop around your neighborhood or close to your work; do it while you are well so that in time of illness you will be ready to go to the best druggist.
2. Do not feel that everytime you see your doctor you need to leave his office with a prescription. Patients who pressure doctors for medicine, even subtly, end up taking drugs they don't need.
3. If you have an ailment requiring continuous medication or drugs, visit a few pharmacies and ask them to tender on a monthly or yearly basis. Buying either in bulk or on a continuing schedule should get you a reduction.
4. Ask your doctor to prescribe your drugs by their generic name or by the cheapest brand in the Parcost list.
5. Demand that your pharmacist, even in a large store, give you a proper understanding of the medicine you are to take and any of its side effects. Try as hard as possible to develop a professional relationship with your pharmacist.
6. Make sure your pharmacist is giving you the cheapest substitute drug in his inventory.
7. Unless you are convinced that you are getting a better deal elsewhere, patronize Parcost stores.
8. Be sure in your own mind whether special services — like cashing cheques — are more important to you than lower prices before deciding on your regular druggist.
9. In the non-prescription field watch out for sale specials and then stock up. The savings over a year will be worth it.
10. Don't believe that because a pharmacy calls itself "discount" that its prices are necessarily cheaper. Check them to your satisfaction.

Manitoba handles this problem by forcing pharmacists to substitute the lowest-price drug approved by the provincial Health Ministry and setting a flat dispensing fee. If the druggist does not stock the lowest priced drug, he must take a cut in his dispensing fee to stay within the set allowable maximum price for that particular drug.

Deluge doctors

Outside the Parcost program, where pharmacists dispense the brand name drugs the doctor calls for, prices can range even much more widely. One reason is the influence of the large — and usually more expensive — pharmaceutical companies. They successfully deluge doctors with advertising and literature extolling their products over other brands. The Task Force reported that 43 percent of all prescriptions written last October called for the most expensive brand name in its category. The spread between the top and bottom in each category is formidable. For example, Librium, the highest priced tranquilizer, costs 6.4 cents a tablet, almost 400 percent higher than Novopoxide at 1.3 cents, yet it is the same generic drug.

But the Citizen consumer reporters stress that price alone should not determine the selection of someone's regular drugstore. The services each store provides are also important. The hours it stays open, whether it delivers and whether it cashes personal cheques — both during and after banking hours — are important considerations. More than half the stores in the Citizen survey make deliveries, but only about one-third of them cash cheques anytime.

More important, though, is the relationship that should be developed between a pharmacist and his customers. That is why many of the Citizen shoppers gave high marks to small pharmacies where, as Bonnie De Silva points out, "The druggist usually knows you and is ready to give personal service." A conscientious pharmacist can advise on such things as the peculiarities of certain drugs, possible reactions and the possibility of hazardous interactions which may develop from a

combination of medications. As the Canadian Consumer Magazine puts it, "These services may be as important as the medication itself, and should be a consumer priority in comparative shopping."

A dissenting voice to the concept that service is as important as price comes from one of the Citizen's consumer reporters. Deb Corbett stresses that for a basically healthy younger person price is by far the main factor that should be considered. "Many people only fill a prescription a couple of times a year and even if they shop at a small pharmacy they wouldn't get to know the chemist anyway. Buying antibiotics to fight the flu, for example, doesn't require any great relationship with the pharmacist. It's the price that counts," she says.

Non-prescription supplies

With the exception of the elderly or the chronically ill, most Canadians spend more money annually at a drugstore buying over-the-counter products like vitamins or stationery than in getting prescriptions filled. And the price disparities in this end of a drugstore's operations are even greater than on the prescription side.

The Citizen survey shows that for national

brand name products there is no pattern in the midtown area where one store has the best prices on all items. Of the nine items checked thoroughly, there were even some cases where a store had the lowest price for one product and nearly the highest price for another. Stores like Shoppers Drug Mart and Honest Ed's do have lower prices for many products bearing their own house brand labels.

Not counting special sales on at the time the cost differential on the nine items were as follows,

ITEM	LOW	HIGH
100 Bayer Aspirins	61 c	\$1.12
15cc Dristan nasal spray	99c	\$1.39
60 assorted Johnson bandaids	67c	\$1.09
15 daytime Pampers diapers	94c	\$1.29

5.7 ozs Head & Shoulders Shampoo	\$1.39	\$1.85
4 ozs Revlon nail polish remover	77c	95c
4 oz Noxzeme skin cream	69c	\$1.19
100 Miles 1-a-day vitamins	\$3.29	\$4.75
10 capsules Contac C cold remedy	97c	\$1.69
25 tablets Alka Seltzer anti-acid	53c	95c

photo: Bill Lindsay

If a shopper were unfortunate enough to have bought all nine items at the stores charging the highest prices she would have paid \$14.98 or \$4.13 more than if she had bought them at the stores charging the cheapest prices.

One noticeable trend disclosed by the Citizen survey is that drugstores near to each other charge about the same prices on some items. For example, three stores along College Street — Stephannian Drugs, College Drugs and Weinstein's Pharmacy — charged between \$1.05 and \$1.10 for a bottle of 100 Bayer Aspirin tablets. Meanwhile, three stores on Bloor Street West — Konop's, Osbourne's and Top Drug Mart — charged between 61 cents and 69 cents for the same product.

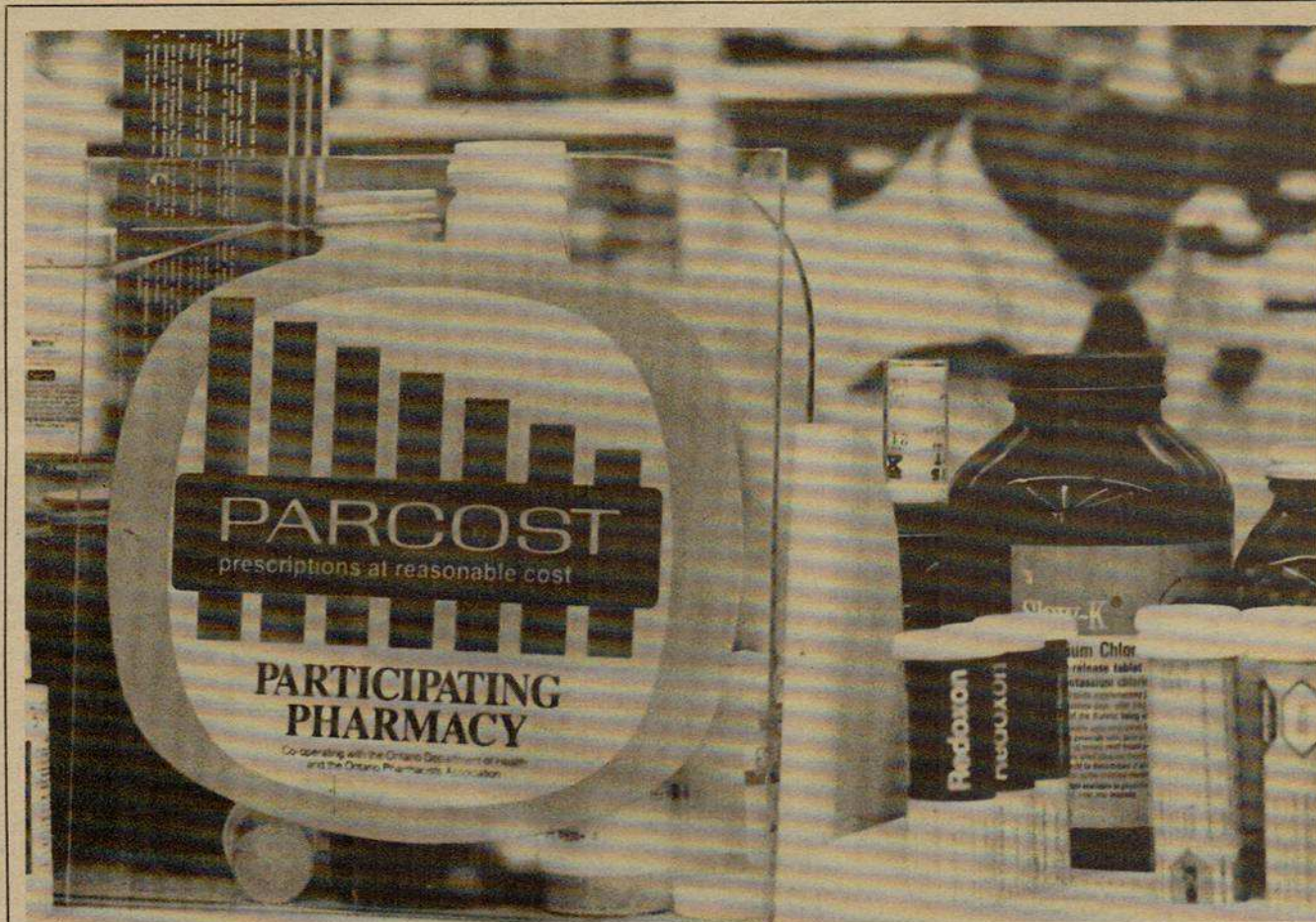
Two main conclusions from the Citizen survey stand out about over-the-counter products. The first is that the price range is so great that it definitely is worthwhile for a customer to check on various stores before shopping. The second is that consumers should take as much advantage as possible of sale items. The mark up on over-the-counter items is so high that genuine sales often mean a drop of 50 percent or more on the cost of an item.

The case for the small pharmacy

In their research work on the pharmacy scene in midtown Toronto, many of the Citizen consumer reporters found that the atmosphere in dealing with small, independent pharmacies was far better than that at larger drugstores. One of the reporters, Fran Glover, makes the following case for the small drugstore.

Personal service: the customer deals directly with the man filling his prescription. Often the pharmacist will chat about the customer's problems, lend some support and sympathy to him, fill out the prescription label in the customer's native language, explain how to take the drug and so on. In other words, there is a personal contact between the customer and the professional, the pharmacist, who is not on a different floor and unseen as in Shopper's Drug mart and Honest Ed's.

"The intangible rewards of going to the small store cannot be measured. The customer knows his dollar goes to two places — to the store and its inventory, and to the man he hands his money to. He is not feeding somebody he has never met. He is not paying for ads he may resent or never read. He is not paying the expense of renting warehouses and running other stores in other parts of the city or other cities. There is something grass roots about the small store that I like very much. In dealing with the small druggist, the customer is in a way voting for community pharmacies, rather than monopolistic big ones."



Druggist George Appleton stands behind his store's Parcost sign.

Whoredom and marriage

by M. Sutton

Hubert Aquin. *The Antiphony*. Translated by Alan Brown. Anansi, 1973. Cloth, \$7.95.

Despite the noble reaffirmation of the Liberal government's policy encouraging bilingualism, the unhappy fact remains that very few French Canadian and Quebecois titles find their way to English speaking audiences. With the exception of New Press, which is attempting to present a series of French language plays and novelettes in English, few English Canadian publishing houses have dared cross the language line until an established classic is proclaimed. And even New Press, it now appears, will be forced to curtail its effort as a result of pressure from its share holder, supposed Canada booster Maclean-Hunter.

Lamenting the lack of interest Canadians showed in book and authors in the 1890's, a *Globe* critic reported that Canadians much preferred inflaming their stomachs with beer to improving their minds with books. This situation may have changed, but connoisseurs of our literature we are not. We ignore the imperialistic *maudits Anglais* if we are angry enough. We ignore the *Frogs* if we are smug enough. And if

far enough out East or West we prefer the regional locality we know to the foreign heartland we do not know.

The Antiphony is an English translation of Hubert Aquin's *L'Antiphonaire*, winner of the 1969 Prix de la Province de Quebec. The novel's action takes place on the road in California, and in Montreal. Gone is the farmhouse exuding the wholesome smell of maple syrup and Mme. Benoit's home cooking. No children come of age in *The Antiphony*, and there are no fond scenes of the good old pea soup days or grotesque portrayals of the old habitant culture buckling under the pressure of INCO or the James Bay project.

Christine Forestier, the narrator and heroine of *The Antiphony*, is 37 and feeling the effects of encroaching middle age. Her youth is fading, and her femininity is threatened; she is a qualified doctor but has given it up to become the faithful and then faithless wife of Jean-William, her epileptic husband. He is a sort of avenging angel who kills the Yankee pharmacist who had drugged and sexually violated Christine. Left pregnant by the encounter with the

murdered druggist Christine flees Jean-William's psychopathic jealousy and the California sun to take up with Robert — her old lover, who convinces her to practice medicine again. But Jean-William, supposedly maddened by the strain of repeated epileptic seizures, follows her and shoots Robert, permanently immobilizing him. Just after Jean-William returns a second time to finish Robert, the swelling Christine is assaulted from behind by Dr. Franconi, her colleague and Robert's attending physician. The good doctor tells her that the shock of the second murder attempt will leave Robert permanently paralyzed and impotent.

All of this is very up tempo and trendy, lots of casual sex, the swingers' Montreal — Expo and after — and more than a little bit decadent. Rented cars replace the old farmhouse, and we are sure we are among the swinging if a little unhinged professional jet set.

The Antiphony possesses the requisite grim and pessimistic vision typical especially of French-Canadian fiction and includes a series of historical flashbacks not uncommon when a Canadian author attempts to infuse a sense of continuity in a disjointed present. All the major characters meet bad ends.

The account of the real trial and travails of Christine is paralleled by her imaginative relation of her studies in Medieval and early Renaissance pathology. She intersperses the narrative of her own

life with the tale of the death ridden transmission of Jules-Cesar Beausang's manuscript on the locus morbi or body of the disease. Each of the transmitters of the manuscript meet bad ends just as do all the central characters in Christine's narrative.

The core of *The Antiphony* is Christine's pathological view of her world and her morbidly pathological conception of her own sexuality. The historical reconstruction of the transmission of Beausang's manuscript on the body of the disease serves to reinforce the notion that in telling her own story Christine is describing another body of disease — herself as a woman.

The metaphorical connection between the slavery of whoredom and the thrall of marriage is well known, and Aquin makes telling use of it. Though he has talked Christine back into her career and is protecting her from Jean-William, Robert seems strangely relieved that the child Christine is carrying is the dead druggist's and not Jean-William's. Compounding the irony, Robert is immobilized by the attack of a reactivated and appealing Jean-William while Christine is being done by her colleague, Dr. Franconi. So she kills herself — unable to live in states of faithful repression with Jean-William or unrepressed if fertile faithlessness with the druggist. Nor does she seem happy with Robert in a state of productive if infertile liberation. Christine feels unwanted, guilty and dirty — and small wonder given the lunatic

predators whom she surrounds with her body. Her preoccupation with the description of decay and the movement of death are keys to her own psyche when we remember how the male ego insists that mythical woman is eternally beautiful, eternally alluring and eternally pure, and that real woman is not.

The Antiphony takes a caricature to the grave using the contrapuntal structure of a closing hymn, the collection of which the title suggests. Christine Forestier is the victim of Aquin's failure to integrate his feminine protagonist's intellectual and physical aspirations, successes and failures except in a locus morbi. Eternal metaphysical woman — part lover, witch and whore; part virgin angel; wife and mother; the creation of Medieval theology and Renaissance poetry — has become a creaking engine of torture in Aquin's novel. The metaphorical locus morbi and its embodiment in Christine's life with its exaggeration of the morbidity of Eve set against the accompanying preoccupation with the inhuman purity of the Virgin merely sets the engine at work again. Seminarians still refer to the genitalia of the human female as *auricula* (ear) remembering the serpent's artful seduction of Eve and that the Fall of man is blamed on the weakness of woman in the 'set up' of Christian patriarchy. And it is precisely because Christine listens too well to the counsel of masculine pseudo-intellect that she is repeatedly seduced and finally condemned.

Love and Whiskey

by Frank Bayerl

Love and Whisky by Betty Lee. McClelland and Stewart, 1973. Cloth, \$8.95.

Love and Whisky is an exhaustive and comprehensive history of the Dominion Drama Festival, now known as Theatre Canada. Author Betty Lee traces dramatic activity in both French and English Canada from colonial days to the present to provide background for this first attempt at quasi-official recognition and encouragement of drama.

The Dominion Drama Festival originated in 1906 when Governor General Grey decided to hold annual Dominion-wide competitions in music and drama. Five competitions intended for amateurs only took place between 1907 and 1911. The initial criteria for judging also made it clear that the competitions were not for playwrights or playwriting. They included such items as "grace and ease of carriage", diction, dress and make-

up, but, strangely enough, allowed no points for the quality of the play performed — an omission corrected in the last years of the competition.

With the end of Earl Grey's term as Governor General and the outbreak of World War I, the drama competition lapsed and was not revived until 1933.

In the intervening years amateurs became increasingly important in the Canadian theatre, consisting largely of touring companies from abroad, and nearly died as a result of the twin blows of the cinema and the Depression.

More ambitious

It was another Governor General, Lord Bessborough, who revived the nation-wide drama festival soon after he took up his duties in 1931. His plan was more ambitious than Grey's and included a series of regional preliminary competitions before a national final in Ottawa. The first festival was in spring, 1933, and seems to have satisfied the

expectations of those involved. The criteria for judging still placed the main emphasis on standards of acting rather than on the quality of the piece being performed, but, again, this was to change gradually over the years. The Festival was held annually until the Second World War and then resumed in 1947, always surviving on shoestring budgets, love and whisky — the whisky representing the controversial patronage of the Calvert Distilling Company which contributed substantial funds for eight years.

Lee's book details the many changes the Festival underwent in management and conception in the years since 1933; the most radical was the 1969 reorganization which changed the name to Theatre Canada and considerably broadened and reinterpreted its aims and activities. These aims seem rather vague, including as they do such objectives as "to encourage professionals, amateurs and educators to meet regularly"; "to explode myths"; and "to open doors". Lee conveys an impression of confusion and uncertainty among the management of Theatre Canada as to its future role.

Journalistic & chatty

Love and Whisky is written in a journalistic, sometimes almost chatty style, which makes for lively and entertaining reading, but the tone sometimes jars with the material being presented. There seems to be a real uncertainty on the part of the author as to the kind of audience she is writing for. Is the book intended as a definitive account of the growth and recognition of amateur theatre in Canada, or as an ephemeral treatment of a movement which has a certain interest from the point of view of social and cultural elitism in this country?

One question the book hardly raises and does not attempt to answer is whether the cause of drama in Canada would have been better served by an organization more devoted to encouraging the writing of good plays rather than with improving the level of amateur dramatics. Another question which remains unanswered is why McClelland and Stewart set the text of the book in two different type faces.



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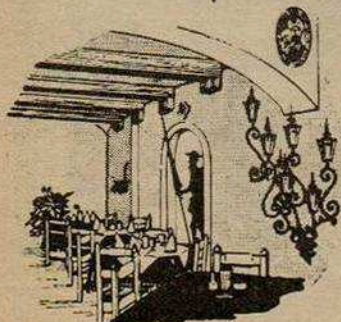
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RESTAURANT ESPAÑOL

The new season: Promising on paper

by David McCaughna

Judging from the early signals, we are in for an avalanche of theatre this season. There seems to be more in the works than ever before. Of course it's presumptuous to draw any conclusions from what is being promised, since often what actually materializes is a far cry from early predictions.

But on the surface, it seems as though Toronto's theatre is in a healthy state and gearing for a year of very interesting productions, and it's also good to see that a large number of Canadian plays are also going to be done. At least it all sounds very exciting on paper, and with any luck will be better than the dreary 1972-73 season.

Right off, there's the beleaguered St. Lawrence Centre, where the previous year was fairly disastrous. One gets the impression that whoever selects the plays for the St. Lawrence must be part of a subversive plot to close the place down. A less adventurous and duller sounding season would be hard to come by, not that the plays selected are bad. Indeed, they're quite fine, but except for *Colour the Flesh* the *Colour of Dust*, this year's token Canadian effort, the Centre is completely neglecting modern drama.

Thankful bonus

There is a bonus from the Centre for which we must be thankful: the bringing of Jessica Tandy and Hume Cronyn here to do Samuel Beckett's latest play *Not I Alone with Krapp's Last Tape*. That's an inspired move and should certainly get the season off to a very good start. But then we're into Trelawny of the Wells, *The Misanthrope*, *The Good Woman of Setzuan*, and *The Dance of Death*.

The University Alumnae company, at their beautiful new Firehall Theatre, will be doing the plays the St. Lawrence should have scheduled, and this basically amateur group must be saluted for its courage. It will be doing Peter Handke's difficult and superb



La Belle Soeur was one of the rare hits in Toronto's last theatre season. Critic Dave McCaughna says that the new season is full of promises waiting to be realized.

Kaspar, a study of the force of language by one of the few first-rate new playwrights around today; Harold Pinter's last play, *Old Times*; and Christopher Hampton's *Total Eclipse*, about the relationship between the French poets Rimbaud and Verlaine. There's more from the Firehall, but these three alone make their season sound dynamic.

Ambitious year

There is great news from the Factory Theatre Lab which was in serious danger of perishing last year after the uproar over its one-act play festival. The Factory has not only announced a full and ambitious year of new Canadian plays at their home theatre but it has also launched some exciting new projects. The season will include plays by established Canadian playwrights, like Louis Del Grande, John Palmer, Larry (Brussels Sprouts) Kardish, George F. Walker, and George Ryga. But in keeping with the Factory's valiant policy of discovering new plays there will be a selection from writers that haven't been heard from before. It appears as though the Factory's indefatigable Ken Gass has returned,

after quitting the theatre last year in disillusionment, and he's writing a new play for next season too.

This fall the Factory will spearhead a Canadian drama festival in London, England, featuring some of Canada's best plays from the last few years, like *Escher Mike*, *Indian*, *Prince of Naples*, *Death* and others. Surely this move is much more important than the highly-publicized Stratford Festival tours, which are heralded abroad as the voice of Canadian drama, when in fact Stratford is light years away from what's actually being done. It will be most interesting to follow the reaction these Canadian plays and actors get in London. It is amazing that the Department of External Affairs has actually coughed up the loot for this unusual endeavour.

Western branch

But, the Factory has more plans up its sleeve. It has announced the beginnings of a Western branch, Factory Lab West, based in Calgary; and will attempt to stimulate interest in Canadian

drama beyond the scope of Toronto where it has been limited to a large degree. Coming in the spring is a massive playwright's workshop which will present a large number of new plays. So it is with great pleasure and anticipation that Factory Theatre Lab is welcomed back to the scene.

Theatre Passe Muraille, which has a good record to date, has not yet announced its complete plans for the forthcoming year, but the productions we know about sound very promising. The theatre has established a reputation for works, such as last year's *Farm Show 1837*, and *Pauline*. It will continue this trend with a new Paul Thompson work, this time based on the life of a Northern Ontario mining community. Also arriving in the fall at Passe Muraille is a new play by one of Toronto's most prolific playwrights, Larry Fineberg. The play at the moment is untitled but it apparently deals with sex.

The Toronto Free Theatre also flourishes; and following the success of the current production, *Gravediggers of 1942*, it will do a new play by Mike Hollingsworth, remembered for his gory *Strawberry Fields* (which is headed for London and should shock the complacent London audiences). Hollingsworth's new play is called *Clear Light* and rumour has it that a baby is devoured in the play.

Bill Glasco, busy this summer

directing David Freeman's *Battering Ram* for the Lennoxville Festival, will be back in the driver's seat at the Tarragon, which is planning another season dedicated to the Canadian play. Naturalism has been the key to Tarragon productions recently and this year will probably see more. They will be doing new works by David French, David Freeman and a play by Michel Tremblay that deals with homosexuality. Tremblay was the playwright of last year, with two excellent plays seen in Toronto, *Forever Yours Marie-Lou*, and *Les Belles Soeurs*. The word from Montreal is that this new play is equally excellent.

Decent productions

There is a wide variety elsewhere. The Royal Alexandra will be doing its expected 'Best of Broadway' year, and this season there are a couple of decent productions, the highly rated musicals, *Pippin* and *A Little Night Music*.

Toronto Workshop Productions hasn't announced its forthcoming season, but hopefully it will be something new this year. TWP is becoming the most tedious company in town with every one of its souped-up Luscombe productions virtually indistinguishable from the next. Getting through its plays last year was a major test of human endurance.

The Global Village, which was supposed to have become a strip palace at the end of last year, has apparently been reprieved and will be doing its staple of musicals.

Finally, the New Theatre at the Bathurst United Church, whose policy is not yet discernable, is thought to be planning Heathcote Williams' *AC-DC*, a very interesting British play about the electric age.

This review is only a sprinkling of what's going on in the coming year and no doubt there will be much more as more announcements are made. The beginning of the 72-73 sounded good too, but the year turned out to be pallid and disappointing. On paper the 73-74 year sounds vigorous so there is reason to be encouraged again. The Canadian play is still in vogue and seems to be developing into a habit. We will witness the results over the next months.

The elusive Chekov

by Clifton Spires

Anton Chekov is an author whose works are, more often than not, misunderstood and misinterpreted. His comedies are presented as tragedies, and his tragedies as comedies. The current production of his comedy, *The Seagull*, at the Glen Morris Theatre is no exception. Director Joseph Erickson has brought a tedious heavy-handedness to the play, making it an overlong extravaganza sprinkled with occasional bright spots.

The story is basically a Russian soap opera: young playwright Konstantine (Tony Pearce) is engaged to Nina (Terry Schonblum), who is infatuated with an older, more successful author, Trigorin (Simon Waegemackers). Meanwhile, Trigorin is having an affair with Konstantine's mother Arkadina (Donna Quenan), a famous actress indulging in a suggestive Oedipus-Jocasta relationship with her son. The action takes place in Arkadina's country estate around the turn of the century. Chekov's play places emphasis on the decadent, and most of the

characters lead useless, lethargic lives.

Konstantine is a forerunner of many angry young men that became standard dramatic characters later in this century. His part calls for bottled nervous energy, and unfortunately, Tom Pearce is not equal to the demands of the role.

The performance of the other male members of the cast range from fair to mediocre, especially when compared with Erickson's well-cast actresses. In the supporting role of the cynical Dorn, Erickson himself seems at ease and confident.

Terry Schonblum portrays Nina as a pretty, flower-like Ophelia. She is entirely believable in her final scene that depicts her more degeneration. Exotic Bie Engelen is even better, making a fascinating Masha, who holds a frustrated love for Konstantine and wears black "in mourning for my life."

But *The Seagull's* prize performance comes from Donna Quenan, who plays the flamboyant Arkadina with a professional aplomb that makes one wonder if

she is on a slumming expedition. Exquisitely costumed, she steals each scene as only its rightful possessor could.

Throughout this production, Erickson too often allows the actors to indulge in dramatic pauses, thus lengthening an already long work to three hours.

These annoying pauses diminish as the play moves towards its climax, and by the final act, the audience is completely enthralled by the intricacies of Arkadina's gambling table. A bit late in coming, it was the one moment that captured Chekov's original intent.

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Theatrical banshees

by Clifton Spires

The saddest production now playing in Toronto is the New Theatre's version of *Dracula*. Sad in that it reveals to the fullest the immaturity and ignorance of this city's theatregoers.

The usual silly, sycophantic theatrical banshees were there opening night and greeted the play with hisses, whistles, and catcalls the minute the lights had dimmed and before the curtain had risen. The production became a camp Halloween party before it even began.

Straight and sincere

Worst, director Timothy Bond has played down most of the tacky elements of the play, adapted in the 1920's by John L. Balderston and Hamilton Deane from the classic Victorian gothic novel by Bram Stoker. The characterizations were kept straight and sincere for the most part, but to no avail. The audience had come expecting horror night at the Roxy, and turned each scene into a dreary series of cruel camp one-liners. Such reactions might have been appropriate for *The Boys in the Band* or at one of Yonge Street's burlesque houses, but not in a supposedly serious theatrical house.

Granted, *Dracula* is no sacred literary cow. But in all fairness to the tremendous amount of work put into this version, it was foully unfair for it to be turned into a debacle before the opening lines had been uttered.

Timothy Bond's conception of the play is very good. The actors move briskly, and use understatement unhesitatingly, thus avoiding any East Lynne-style melodramatics that they might otherwise fall prey to. The only major fault in Bond's direction is that when the actors do lose control and lapse inevitably into campiness, it is done with all the subtlety of a rhinoceros dancing to Swan Lake. It's a shame, for these

scenes are so few, and the rest of the play is, for the most part, excellent.

Casting problem

Count Dracula is a part with real bite to it, and due to the indelible mark left by the late Bela Lugosi, casting it is a problem comparable to remaking *Gone With the Wind*. David Brown, a Lugosi-lookalike, really puts his teeth into the role, but lacks the latent sexuality needed to portray a creature capable of hypnotically seducing anyone into doing his evil will. His first entrance is a show-stopper, many members of the audience gasping audibly at the sight of his patent leather hair and chartreuse skin. Unfortunately, the whole effect is ruined when he utters his first line, and memories of Adolph Hitler, Peter Lorre, and all three of the Gabor sisters are called to mind.

The rest of the cast ranging from good to adequate. Two stand-outs are supporting actors Irene Hogan and Owen Foran, who managed to provide comic relief in a production already plagued by much uncalled-for laughter. Jack Medley makes a forthright Van Helsing, although his sibilant Dutch accent became a bit difficult to understand at times. Dr. Seward, played by Paul Craig, became not unlike a Henry Higgins with a speech defect.

Young lovers

The young lovers, Jonathan Harker and Lucy Seward, are portrayed by Michael Hogan and Eve Crawford. Hogan fares the better of the two, making a thankless character warm and human. Crawford has a tendency to ham, and lacks sincerity in the role of the vampire's principal victim. At times, she seems to be sharing the audience's laughter at the play.

Undoubtedly, *Dracula*'s best performance comes from Larry Aubrey as the doomed madman, Renfield. He has caught the feeling of proceedings so well that one wonders if he might not have been unearthed from the original Lugosi

production.

There are no superlatives adequate to describe Doug Robinson's glorious gothic sets. Of gargantuan size, they establish the play's brooding atmosphere, and dwarf the actors into liliputians. The play is worth seeing if only for its visual magnificence.

A word in praise of the visual and sound effects must be said. Throughout, eerie funeral music accompanies the dialogue, as well as the songs of those "children of the night," the werewolves. Sulphuric-smelling smoke creeps onto the stage and chokes the audience, and nasty bats fly out of nowhere, causing genuine shrieks from the audience. But the best trick of all occurs when Dracula, cornered by three characters holding crosses simply disappears into thin air.

Perhaps future audiences will be mature enough to accept the New Theatre's *Dracula*. Hopefully, they will, for in its straight portrayal of the well-known vampire story, it has achieved a delightful sense of melodrama that should not be marred by cruelty.



David Brown is Dracula and Eve Crawford plays his victim.

In the countryside:

Delights and dreariness

by David McCaughna

The new Shaw Festival Theatre at Niagara-on-the-Lake is a disappointing structure from the outside, another example of Le Corbusier gone wrong. It's all uninspiring cold red brick, and the lobby is equally barren, which is a pity since the location is splendid, only a few blocks from the main drag, yet isolated in a field. During the intermission there isn't another building to be seen from the garden.

The interior of the theatre itself is quite nice, steeply raked, with wood thankfully replacing the endless brick; the acoustics seem excellent and there is a feeling of intimacy about the theatre, yet it's roomy and comfortable. Onstage is Fanny's *First Play*, the final offering this season, and one of Shaw's rarely performed works, which was an early success for the playwright, chalking up around 600 performances during its initial London run. It's a play that does creak and doesn't have all the cleverness of the late Shaw, but at the same time it doesn't have that turgid wordiness of late Shaw, nor quite the amount of tiresome polemics he was always shoving down everyone's throat.

There is moralizing in Fanny's *First Play*, of course, and a good deal of cleverness, but the production is a delight. The plot is simple: Fanny O'Dowda, daughter of a wealthy but decidedly backward-looking and doting man, has written a play and her father has allowed it to be performed before a group of London critics. Shaw has great fun with the critics, most of them pompous and pretentious windbags, of course, but the play-within-the-play, which we see in full, is a full-fledged attack of middle-class mores and hypocrisy that has some

very charming characters. The critics aren't told the identity of the playwright, and the play concludes as they indulge in marvelous speculation.

It's a "small" play in the Shaw canon, certainly, and what it has to say was said much better by Shaw in other plays. Yet I find it much more enjoyable than some of his more important works. Brian Murray has done a good job of direction, he has a sense of the play's worth, and it's an elegant entertainment more than anything else. As usual with so many productions we see, there just isn't any feeling of a unifying style of acting here, a drawback that ruins many productions, but in Fanny's *First Play*, there are a few sterling performances that carry the evening.

Domini Blythe, as the main female character in the play-within, is a real gem. She brings a freshness and vitality to the part, a combination of conviction and vulnerability that makes her performance very touching and unforgettable. Obviously her talents were terribly wasted at the St. Lawrence Centre last year, and if she returns there this season, we can only hope that her talents will be put to better use. Wenna Shaw as the tartish Dora Delaney, ready to shock the elders, gives a performance which has a bite and a good cockney ring. Paxton Whitehead is also around in a comic-cameo part to add a few laughs.

Stratford's Pericles

Further on to Stratford, where *Pericles* has been playing at the Festival Theatre. It's a play of Shakespeare's that's rarely done, and for good reason, as it must be a real challenge. It's very long, complicated, melodramatic, and

rather silly at times, although the basic story of *Pericles*' odyssey and misadventures is a fine one.

A couple of years ago Stephen Katz (now, alas, working in Vancouver) did a very jolly production of this enormous play that fitted happily into the minute stage at the Glen Morris theatre. It was a memorable production, done in a pop spirit, yet never disrespectful to the script, with a great inventiveness and sense of fun that's all different from the current production at Stratford, which naturally takes its Shakespeare very seriously, just as those carloads of faithful tourists expect.

Stratford's *Pericles* is a faithful production with nothing very exciting about it, except for some colourful costumes and Leslie Hurry's sets, and the audiences really seem to lap these additives up. This *Pericles* is never quite dull, and occasionally provides a spectacular moment. Nicholas Pennel isn't an ideal *Pericles*; it's difficult to conceive of the King as a pretty boy, but he's very much in earnest and gains respect for his hard work.

Total disaster reigns at the Avon, where William Hutt's production of Gogol's *The Marriage Brokers* is floundering. One can only feel awfully sorry for the poor audience that actually shell out \$8.50 per ticket for this kind of drivel. The play itself, if done with some grace, could be light and charming, but Hutt's production is so heavy-handed, tacky and witless.

The play is simple enough, some young men in Moscow are vying for the hand of a giddy young girl, under the watchful eye of a cunning marriage broker, but rather than work with the gentle humour and slight air of sadness that Gogol has provided, Hutt has forced a slapstick veneer on the play, making it cheap and ugly. The actors set to work in an astounding variety of styles, but the most obnoxious is Lila Kaye, who must have thought she was playing Barbra Streisand's mother.

This has been a particularly dim year for Stratford. Ticket sales may be booming and all that, but artistic quality is at a low ebb. A new regime is promised for the place next year and we can only hope that they'll breathe some fresh ideas into the Stratford season before it becomes absolutely petrified.

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Into private spaces for Chinese delights

by Marilyn Linton

Despite the publicity of the Dragon Mall, and the number of wide-eyed camera touting tourists, Dundas Street is very much a private community space. It belongs to the Chinese people. Groceries, restaurants, doctors, law offices, political and cultural associations stand side by side in a wide strip of private community space.

For me, a walk down Dundas Street is a special kind of confrontation. I always notice a mixture of smells which become more distinct and separate with each return visit. The smells are hypnotic and confusing. Barbecued aromas mix with fried pastries, and stalls of vegetables. Looking around is a frustration. I can't read the signs which identify a strange leafy green, or a turnip that isn't. People are busy chatting in groups. The realization of privacy becomes amplified when the language is strange. There is a certain security in walking down the street and being able to pick up bits of other people's conversations.

On one of my visits, I noticed a restaurant review which had been blown up and displayed in the window of one of the eateries. The critic had enjoyed the food, but could not help making suggestions which he felt would make the place more attractive to non-local clientele. He thought it would be a good idea to get rid of the "morose" male waiters and replace them with smiling Chinese waitresses in skirts split thigh high. Aside from the obvious chauvinism, his comment illustrates an outsider's perception of private space. An insecurity emerges, as well as a kind of petty arrogance

which implies that "we" would be more comfortable if the space were less obviously "theirs", and a little more "ours".

Accept it or not, Dundas Street is a private space, which is the way it should be; and a trip into it is both a pleasant and insecure experience. By accepting this fact, it is enjoyable.

The Chinese community uses Dundas Street differently from us. First of all, they don't just come here for dinner. Their homes are nearby. In the morning, women come to select fresh vegetables from the groceries. Stores with sprouts, Chinese cabbage, ginger root, winter melons, and snow peas peek out between the gift shops and eateries.

On Saturdays, the lunch places are filled with shoppers eating luncheon pastries. The barbecue shops are packed with people buying chicken, duck, and ribs. The aromas are pungent. The sounds are a steady chatter of voices punctuated by the pounding of a Chinese cleaver quartering ducks and chopping ribs. At night, restaurants serve families dinners which never seem to end.

Tasty Experience

The dumpling snacks which the Chinese lunch on are called Dim Sum. They are dough wrapped minced meat and vegetables steamed or deep fried. There are flower rolls, buns with barbecued pork, date filling, black bean paste; crabmeat, shrimp, and pork dumplings. The steamed pastries are cooked and served in small bamboo baskets. Prices range from 15 to 70 cents depending on the size and the filling. The name of your favorite bun is often difficult to remember, but a mistake brings a



Sun Lam displays a bird at the Takesoon Barbecue on Dundas street. Duck is just one of the many delicacies available at Chinese restaurants and stores in Toronto.

new tasty experience. At 179 Dundas West, the Hong Kong Bakery serves Dim Sum exclusively, as does the Hun Dao Bakery in Foster Place, (off of Elizabeth St.) Eat them in or take them out to the City Hall Square. Most restaurants on Dundas serve these pastries at lunch.

Hanging ducks

Hong Fatt at the corner of Dundas and Chestnut, make barbecued ribs coated in soya garlic sauce. They are huge, long, and club-like. Take some home for dinner. The hanging ducks you'll see here are Cantonese roasted ducks. They are roasted, filled with a stock consisting of ginger, garlic, and onion. The ducks are hung upside down, with the neck tied tightly so that no liquid escapes. Then they are baked in a special oven lined in charcoal. When done, the skin is brown and the meat is flavorful and juicy. You can buy them whole, halved, or quartered.

A few doors away is the Takesoon barbecue. Duck here is \$1.80 lb. Takesoon also makes dishes of Pork stuffed in egg pancake. There are 6

generous servings for \$1.10. Another delicacy here is a Chinese potato dish serving six to eight for \$2.25.

Ten years ago, most Chinese restaurants relied on a modified Cantonese style of cooking. These dishes appealed to the palates of most Westerners. Today, however, the demand is high. The Chinese community has grown. Many Chinese families eat out, and Canadians have become more adventurous in their dining expectations. If you enjoy Chinese food, try any of the following restaurants offering some of the more regional specialties.

Moon Wah

459 Dundas West.

Bob Chow says you can tell the quality of a restaurant by the number of Chinese customers. At lunch time, Moon Wah is very busy with families enjoying Dim Sum. A new chef has arrived from Hong Kong whose specialty is Chinese pastries and he serves over 40 varieties. A dinner chef is expected soon whose reputation includes the work he did on a dinner for Nixon in China. In the meantime, dinners at Moon Wah excel in true Cantonese cooking. This cooking is from the south of China and has the most varied dishes of the regions. The

soup specialties are Shark's Fin and Bird's Nest. Shark's fin is made from the cartilage of shark's fins, but bird's nest soup uses not the nest itself but the dried gelatinous coating of the nests of sea-swallows, (produced by the spittle of these creatures). Kum Loo Wanton is a treat. Fried wantons come accompanied by a hot red sauce swimming with liver, pork, shrimp, octopus, Chinese mushrooms and mixed vegetables. 100 Flower shrimp are shrimp which have been split and filled with an egg, pork, and scallion mixture and fried. A beautifully presented dish is Moon Wah Chicken. The bird is deep fried and dressed up with shrimp toast on the side. One Cantonese pickled fish takes 40 hours to prepare. It is marinated, fileted, and reassembled for serving. Wor Shu Guy is a chicken which has been deboned with its meat chopped with sparrow's nests. The mixture is stuffed into the deboned chicken which is then dipped into batter and deep fried. There is also a banquet menu for a larger group of people. If you get ten or more people together, you can have a special dinner designed in consultation with the chef. Often sparrow's tongues are requested. If you're in the mood, be sure to mention it.

(continued, page 14)

MOVIES

MOVIE MUST MISSES

by Michael Sotiron

In this age of consumer awareness, there is no reason why the quality and prices of movies should not be subjected to the same scrutiny as the price of groceries. The first rule of being economical is to avoid buying what you don't have to. And that should explain the title of this article and why the moviegoer should avoid or must miss the following movies, especially since the price of admission has risen to \$3.00 at theatres like the Imperial Six. (Special media hyped movies like Last Tango are even higher.)

To save money the moviegoer must know what he is going to see and that means reading film reviews. Naturally, one consideration must be that the reader agree with the reviewer's taste. I am a movie lover, but not a movie fanatic. There is a distinction. The movie lover has some measure of taste and knows the difference between good and bad. In contrast, the fanatic finds merit in everything and would be contented watching clothes tumble in a laundromat dryer.

The following movies are must-misses.

Last Tango in Paris: take pride in being one of the few people who have the courage not to see something that everyone else has.

Badge 373: yet another fascist cop movie.

Walking Tall: ditto.

Scarecrow: banal, boring American stream of consciousness that gets nowhere.

Jesus Christ Superstar: Remember

Billy Graham approved of it!

The Hiring: I fell asleep for the entire movie except for ten minutes but still didn't miss anything.

Oklahoma Crude: the title describes it.

A Touch of Class: doesn't Glenda Jackson ever get tired of sounding like she's on the London stage?

Lady Ice: so patently phoney with mis-cast stars that it made me wince.

The Chinese Connection: if you're one of those people who appreciate the realism of someone jumping 20 feet in the air, shattering a sword with his bare hand, accompanied by a wide selection of grimaces and cries of "Aiee", then run to see this gem. As for the title implications — they're the same company that made "Deep Thrust" (get it?) — it's as similar to the French Connection as Hong Kong is to Paris.

Live and Let Die: the super-spy movies lived and died in the sixties, so if anyone sees this one they deserve to be stuck in the time-warped that they're in.

The Citizen has consistently informed people that theatres besides the two American controlled chains, Famous Players and Odeon, do exist in Toronto and should be supported (the Roxy, the Kensington, Revue, Cinema Lumiere, the Fox). But I'm getting weary of the lack of variety in their selections. There are movies and actors besides Marx Bros., Freaks, Reefer Madness, Humphrey Bogart, and the others that get repeated ad nauseum. (Although in all fairness, it must be noted that it could be the fault of Toronto audiences which don't support

different movies.) Perhaps the opening of a new theatre on College Street (which will be discussed next issue) will change the situation.

The rest of this article is dedicated to those people who think a newspaper should print only "good" news and articles. (Let them be warned, though, of the fate of the Good News newspaper which died after a few issues due to lack of interest.)

Recommended list:

The Harder They Come: (Cinema Lumiere) an authentic glimpse into lower Jamaican society with excellent music and a gripping story. **O Lucky Man!:** a movie that somehow develops from being a movie into an experience. It is lyrical and satirical and offers a powerful comment on modern British society.

The Last of Sheila: the subject of Hollywood is probably the only one that Hollywood can competently handle. Sheila is delightful for its mystery and vicious bitchiness.

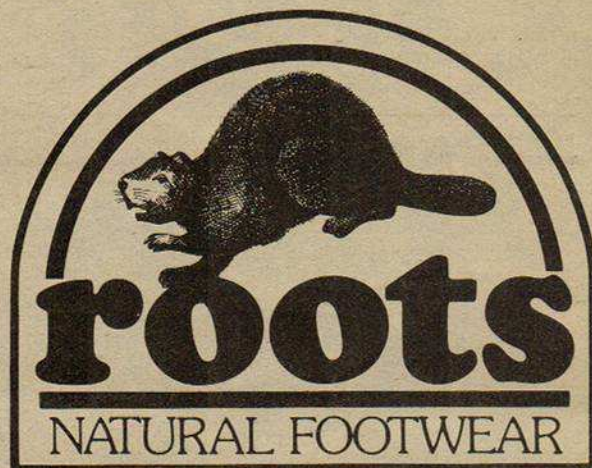
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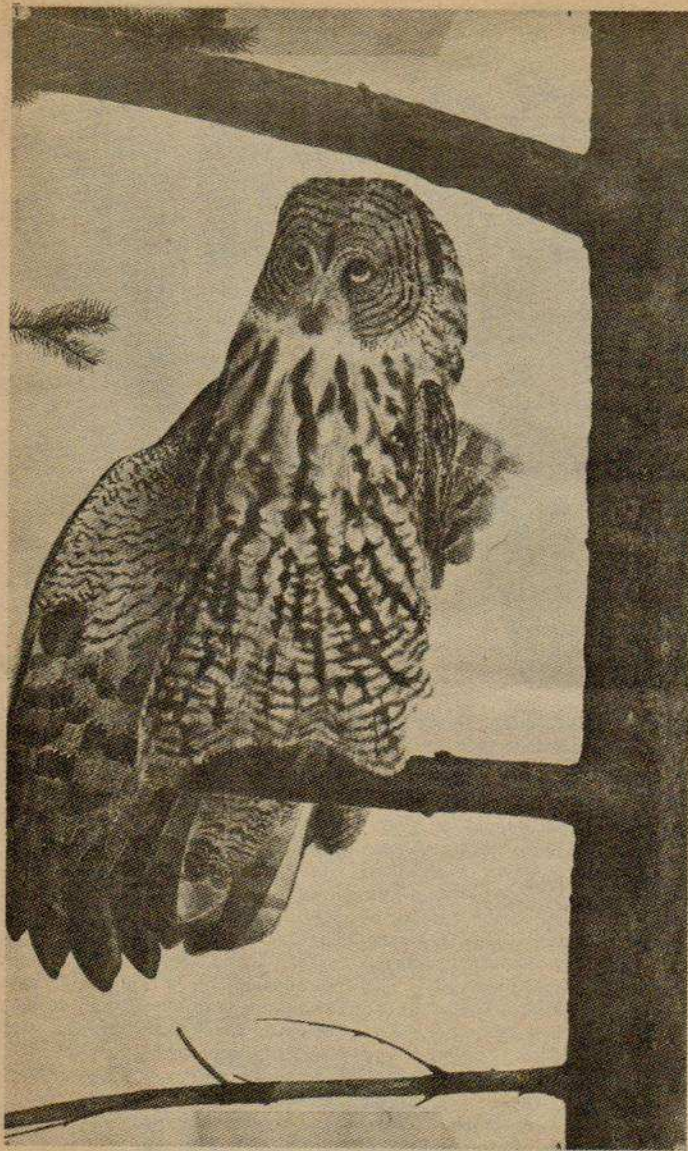
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One of Frank de Matteis' watercolours now on display at the Pollock Art Gallery.

Pleasant surprises

by Merlin Homer

The gallery season, though about to begin, is not quite humming yet. There are, however, some pleasant surprises spotted about town.

"Cut My Cote," showing at the Royal Ontario Museum until September 3, is in theory about clothing: the development of the most primitive styles, in particular a square cut garment whose history the Museum traces from the 5th century B.C. to the present. The multitudinous historical appearances of this shape are bountifully documented and displayed. But more marvellous than the ubiquity of the shape are the variations of colour and decoration worked within the context of this simple pattern. The embroidery, cut wool designs, brocading and weaving create a new understanding of the purity of colour that can be achieved with threads and fabrics.

Also September third is the "Progress in Conservation" show at the AGO from the National Gallery in Ottawa. This show is Ontario Science Centre in style, but many cuts above that institution's presentations in interest. Its subject is art as seen through the conservator and restorer's eyes. There are diagrams, displays, vastly enlarged photographs of tiny sections of paint, experiments with switches you pull to put yourself in the art restorer's shoes, and actual examples of restored work hanging on the walls. Emily Carr's Indian Hut, Queen Charlotte Islands is particularly impressive. The unexpected vividness, and in places subtlety, of the colours suggest that there may be other Carrs in similar need of cleaning and restoration.

The work of an artist going under the nom de pinceau of Sengghih can be found at the end of several hallways in the basement level of Sanderson Canada in the Patmos Gallery, 561 Richmond St. W. (east of Bathurst.) Much of Sengghih's

work focuses on the human condition, and the appeal of the work varies greatly. Small works, such as prints and gouaches, are unpleasantly stylized, and the characters in them fat, flat, and boring. But Sengghih is also a craftsman, and in his larger works, the reliefs and sculptures, he ingeniously combines found objects—dolls, tin cans, an old door, a log — handsomely crafted metal work, and skilfully applied paint. The effect is harmonious. The stylization is less obvious, and the occasional message less distracting. When a face is tin, its flatness and roundness make sense.

At the Pollock Gallery, on Dundas St. opposite the AGO, Frank de Matteis is showing his new watercolours of birds. These are straightforward, detailed, realistic portraits by an accomplished artist of this genre. But the real gems at Pollock's are a group of W. J. Phillips woodcuts hanging in the adjoining gallery. Phillips was a Manitoba painter, a contemporary of the Group of Seven, and the woodcuts are a bit old fashioned. They are also modest in intent and small in size. Yet working within this extremely modest framework is a colourist of great delicacy. Phillips uses many colours well: the white of the paper, the blue of shadows falling on this whiteness when it is snow, the tones of sky and grain elevator in soft prairie light; the small but powerful perfection of the colours of the landscape in "The Mountain." Of all the pleasant surprises around, this is the most pleasant.

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More Chinese restaurants

(continued from page 13)

Chinese Garden

108 Dundas St. W.

This restaurant specializes in Szechuan cooking. Mostly the dishes are hot and peppery. They include shrimps with chili sauce, fried noodles and sliced pork, beef with vegetables and chili sauce. I can recommend their chili and sour soup. It arrives spicy with a steaming broth filled with sliced bean curd, mushrooms, noodles, chicken and greens. Another good dish is Mooshi pork with pancakes. Slices of barbecued pork are mixed with quick fried vegetables which include water chestnuts, bamboo shoots, and broccoli. With a side order of pancakes you improvise a delectable sandwich. A large bowl of soup and an order of Mooshi pork served two generously for \$5.20 including tea. Mongolian Fire Pots which are popular throughout China are also offered here. A fondue burner is set on your table with a pot of boiling chicken or beef broth. A plate of sliced meats and vegetables

arrives, as well as a number of sauces. You cook your own dinner. The Mongolian Fire Pot is lamb based. The Ten Variety Hot Pot includes chicken, duck, pork, bean curd, shrimp, octopus, dried mushrooms, spinach and Chinese cabbage. Some of the condiments could be soya sauce, Hoisin sauce, chopped garlic, ginger, plum and tomato sauces. About \$9 for two people.

Yung Lok Gardens

West side of Spadina Ave. north of Dundas

The food here is delicious and very reasonably priced. It always seems to be busy, but is worth a short wait. The specialty is Peking food. Deep fried beef balls are tasty, as are the Shrimp in a Sweet and Sour Sauce which is subtle and not too syrupy. The crab in Black Bean Sauce is delicious. Roll up your sleeves to attack its every morsel. The black bean sauce is good and garlicky. You could also arrange to have a special multi course dinner, which you could leave to the chef to choose.

MUSIC

Tinkling the inner ear

by H.G. Levitch

The Jazz Giants. Wild Bill Davison, cornet; Benny Morton, trombone; Herb Hall, clarinet; Claude Hopkins, piano; Arvell Shaw, bass; Buzzy Drootin, drums. Selections include "Struttin' With Some Barbecue", "Dardanella", "Black and Blue" and six others. Sackville 3002. \$5.00.

Old Tyme Modern. Herb Hall, clarinet; Claude Hopkins, piano; Arvell Shaw, bass; Buzzy Drootin, drums. Selections include "Beale Street Blues", "Willow Weep for Me", "Sweet Georgia Brown" and seven others. Sackville 3003. \$5.00.

Soliloquy. Claude Hopkins, piano. Selections include "Indiana", "If I Could Be With You One Hour Tonight", "Crazy Fingers", "You Took Advantage of Me" and six others. Sackville 3004. \$5.00.

The Man From Muskogee. Featuring Jay McShann. Piano: Claude Williams, violin; Don Thompson, bass; Paul Gunther, drums. Selections include "After You've Gone", "Yardbird Suite", "Mary Ann", "Jumping At the Woodside" and seven others. Sackville 3005. \$5.00.

The Old Man and the Child and Love Songs for a Virgo Lady (2 record set). **Old Man:** Sonny Greenwich, guitar; Don Thompson, piano; Michel Donato, bass; Clinton Houston, bass; Clayton Johnston, drums. Selections include "Haunted Heart", "When the World Was Young" and two others. **Love Songs:** Don Thompson, piano; Sonny Greenwich, guitar; Ron Park, tenor saxophone; Michel Donato, bass; Jerry Fuller, drums. Selections include "Emily", "As Long as I'm Dreaming", "Mumba" and two others. Sackville 2002 & 3. \$8.00.

When John Norris and Bill Smith of Coda Publications — Coda: Canada's Jazz Magazine; and the Jazz and Blues Record Centre at 893 Yonge — started putting out new jazz recordings on their own label called Sackville Records, they weren't thinking of getting rich quick. No way. Recording jazz?

But somehow, over the last couple of years, Sackville sold a few records, got reviewed in slick magazines and managed to survive the hoots and arrows of friends and well-wishers even to issue a new release every so often.

With the exception of the Don Thompson / Sonny Greenwich / double album, Sackville tends to favour traditional old-school musicians — people who've been around for 20 or more years, not exactly superstars, but respected professionals who've made a lot of music in their time.

Jay McShann led a band back in the 1940s that included a young alto player named Charlie Parker. It was an interesting band, but after the war it broke up like so many others. The economics of the road killed off the big bands like so many dinosaurs.

McShann returned to Kansas City and stayed home to gig with various small groups over the years. His piano playing can't help but stride, albeit with considerable style and finesse. His solos are succinct, with barely a trace of Basie in their lines, and vigorously to the point. McShann plays a solo as if he were writing a business letter, bereft of any trifling gossip, unnecessary arpeggios or tedious "blowing" to shut out the silence. McShann's vocals are very dry, almost woody. But like Mose Allison, Jay McShann has the kind of voice that tickles the inner ear.

Old Tyme Modern

Herb Hall's album title, *Old Tyme Modern*, perfectly suits the crisp sounds of this witty set of resurrected standards. "Sweet Georgia Brown" opens with a sly parody of Benny Goodman's "Sing, Sing, Sing", with drummer Buzzy Drootin doing a thumping imitation of the famous tom-tom intro by Gene Krupa.

Hall sounds altogether timeless, possessing a clarinet style and purity of tone that transcends mortal corruption and influence by other clarinetists, and seems quite invulnerable to the temptations of ephemeral fads and musical styles. Hall is very much his own man. He writes in the liner notes:

I think every jazz musician should be creative, do his own thing and not copy

China House

925 Eglinton West

Although away from the Dundas strip, I recommend this restaurant if you get a dozen or so people and have their Mandarin banquet. Arrange the price per person beforehand. There are some basic dishes which will be included, one of which is Peking Duck. It originated in Inner Mongolia and became famous in Peking. The skin of the duck is made crisp by dousing the bird with boiling water. The neck is tied and is set to dry overnight. Then it is roasted in a charcoal oven. When it is ready, its crackling skin is sliced and brought to the table with thin Mandarin pancakes and scallion brushes. The skin, pancakes and scallions are assembled and dipped in hoisin sauce and the result is a delicious contrast in taste and texture. The duck meat is brought separately as another course. Shrimps with crackling rice is a colorful dish. At the moment of serving, the shrimp which have been cooked in a sweet and sour sauce are poured on top of deep fried golden rice. The combination of the shrimp and the rice makes the dish crackle audibly, and the taste is sensational.

anyone else. Of course, in the process, you have a tendency to play things you have heard, but it doesn't necessarily have to be by someone you follow — it could be anyone. I am from a younger generation and I was fortunate enough to have had a little more training than the older guys. Then, too, I try not to copy. I have no particular guy who is my idol. I like them all — even my brother.

I don't have an influence. I just play.

The Jazz Giants contrast oddly with the Herb Hall Quartet. I hear the notes, but they don't do anything for me. I anticipated the Claude Hopkins piano solos rather too keenly, which only intensified my disappointment with the record's numerous short-comings. Recorded in a single day, and without alternate takes, this album is much of a piece — no advantage when the performer's having an off-day — and is an uncomfortable album to listen to. Hopkins frequently sounds indecisive, as if not quite sure which notes to play next. Too late, he hits a jarring chord that jolts painfully, inconsistent and incongruous. A real pity. Hopkins plays with more typical assurance and fluidity, sounding quite at home, with the Jazz Giants. Unfortunately, on that record, he gets lost in the shuffle of greedy soloists.

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COMMUNITY EVENTS

ANNEX Ratepayers' Board Meeting. Thursday, September 13. Huron Street. 8 p.m. All are welcome.

CORRA holds another meeting on the island. Its in the clubhouse on Ward's Island on Thursday, September 6 at 8 p.m. Main topic of discussion will be plans to deal with congestion in the downtown core.

The east of Bay Working Group held its first meeting on Tuesday, August 28 at City Hall. It will be advising on planning for the provincial government's expansion site at Wellesley and Bay. For information on future meetings, contact the City of Toronto Planning Board Staff at 367-7191

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.

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.

MUSIC AND POETRY

Actors' Theatre Summer Concert, on Sunday, September 9. 8.30 p.m. Lenny Breau in concert. \$2.00, 390 Dupont Street, 923-1515.

The Royal Ontario Museum features Charles Hoffman on Music of the World. Lecture demonstrations illustrated with recordings, tapes, slides, films and musical instruments. Tuesday, September 11 it's **Songs of the Eskimos**. At the ROM, Bloor and Avenue Road.

The Ontario Science Centre continues its 1 Rehearsal series on Labour Day with Jackson Hawke from 3 to 6 p.m. He will rehearse on the outdoor patio at the Centre providing listeners with a unique insight into what goes on behind the music scenes.

Toronto Public Libraries The House On Gerrard St., 265 Gerrard St. E., will present An Evening of Poetry with Hans Jewinski, Morag Sutton, Hugh Rudden & Helena Hamilton on Thursday, Sept. 13, 8 p.m. Admission Free.

A three-night concert featuring Malombo, two South African musicians, and Tales of Share, two Toronto Musicians will be presented at New Theatre, 736 Bathurst Street, one block south of Bloor, on Friday, August 31 and the following Saturday and Sunday night at 8:30. Advance tickets at \$2.50 and \$3.00 at the door. Advances available at Long Johns and Juicy Lucy. 920-4457 and 534-4990.

THEATRE

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.

House of Blue Leaves by John Guare. A zany farce involving a middle aged zoo-keeper and his domestic complications. It runs from September 4-29 at the Saint Lawrence Centre. 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. 366-7723.

the citizen calendar

culture/politics/community events

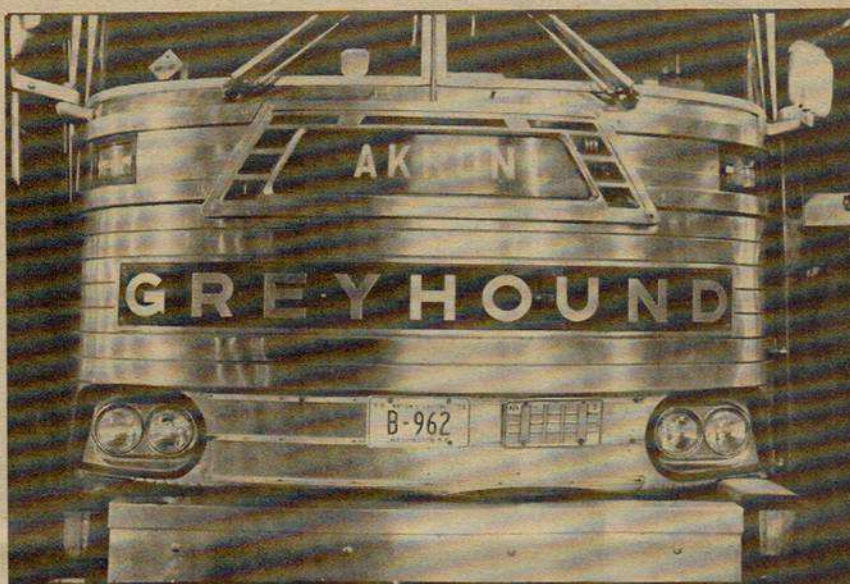


photo: Jack MacLeod

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.

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.

Dracula at the **Bathurst United Church**. The fiendish production from Frederickton opens August 23. Tuesdays 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.

CHILDREN'S SHOWS

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

The Canadian Opera Junior Women's Committee presents an introduction for children to the opera. Exciting puppet opera on Saturday mornings. Hansel and Gretel, will be performed Saturday, Sept. 8 and Benjamin Britten's Let's Make an Opera will be presented on the 15th Performances are at 10 and 11:30 a.m. at the O'Keefe. Tickets \$1.00 for children and \$1.50 for adults.

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.

Colonnade Children's Show opens September 8, **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

The **Baldwin Street Gallery** re-opens Friday, September 7, with a show by Barbara Ashman. Its on until the end of the month, Wednesday to Saturday, noon to 6 p.m.

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.

GOOD CHEAP MOVIES

Films at The Kennsington, 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 13. Admission, \$1.25; \$2 on holidays and Sundays.

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

Revue Cinema, 400 Roncesvalles, 531-9959.

Cinema Lumiere, 290 College, 920-8971.

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MISCELLANEOUS

Please give a home to the runt of our litter, a black male kitten. 425-5867 evenings.

New Canada, the anti-imperialist newspaper. Follow the struggle for independence and socialism in Canada. 1 yr, \$2.00; 2 yrs, \$3.50. Box 6106, Station A, Toronto, 1, Ontario. 964-1174.

VOLUNTEERS NEEDED

The **Working English** program needs volunteers teachers for English as a second language. Two locations—in the east end at the East York Community Centre on Pape near O'Connor on Monday, Wednesday and Fridays. In the west end at the Greek Orthodox Church, 136 Sorauren Avenue on Tuesday and Thursday mornings and afternoons. All levels of instruction. Call 486-5677, near 8 a.m. if possible.

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Duplex for Rent. Gerrard and Woodbine. Lovely, redecorated 2 bedroom duplex, new stove and fridge. \$195. per month, including utilities. Call Forward 9 co-op 690-4279 between 9 a.m. and 4:30 p.m.

NURSERY SCHOOL OPENING

The **Huron Co-operative Play School**, near the University of Toronto, has openings in September for children aged 2-4. Cost is \$29 per month plus voluntary help three mornings per month. The hours are 9 a.m. to noon, weekdays. Phone 922-2779 or 923-6027.

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