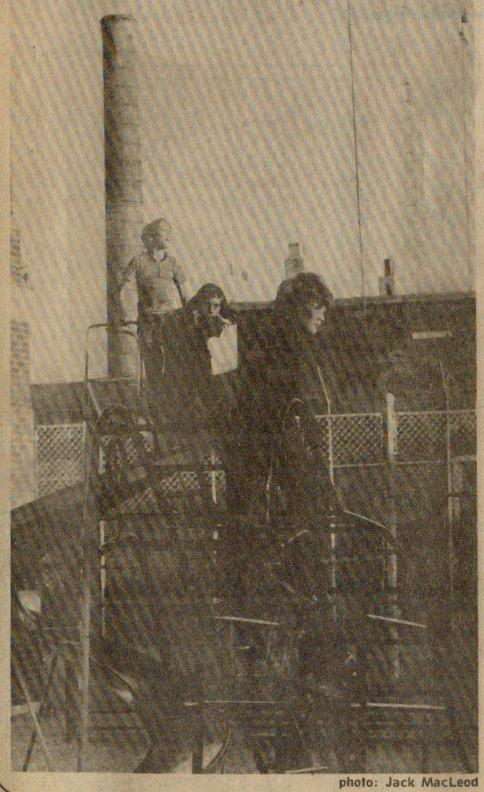
# citoronto CIUZEN

MIDTOWN'S COMMUNITY NEWSPAPER

25¢



Lead menace:
playing in
the shadow of
Canada Metal

-page 1

## Lead poisoning risk near East-end plant

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by P. M. Mullings

Potentially dangerous amounts of lead are being released into the air in the neighborhood of the Canada Metal Co. Ltd. plant on Eastern

The Citizen has received a copy of a still unpublished study which shows that the levels of lead

Toronto Refiners and Smelters where a number of children have been found to be suffering from lead poisoning.

It is believed that the Eastern

Avenue matter will soon be raised at the Toronto Board of Education and the Board of Health because Bruce Junior School is located about 200 yards north of Canada Metals and a

public park is situated another 200 to 300 yards further north at Queen and Berkshire Streets.

The Eastern Avenue study was done by a research group from the Environmental Chemistry Department at the University of Toronto. It measured the amount of dustfall and its percentage of lead content at two locations north of Canada Metals. The company produces lead, aluminum and

Measurements at a point 200 yards north of the smelter showed the equivalent of 44 tons of dustfall, with a lead content of 0.555 tons, was falling per square mile over a 30-day period. At a point 280 yards north of the smelter, the measurements were 54 tons with lead content of 0.505

These findings were about four times as heavy in dustfall and ten times as great in lead content as the results at two control locations selected by the researchers for their average atmospheric conditions. At 523 Euclid Avenue the figures were 12 tons with a lead content of 0.053 tons and at Lawrence and Bayview they were 18 tons with a lead content

Seventeen samplings taken in the area around Toronto Refiners during the same period had an average lead content of .407 per are mile.

The presence of lead in large quantities is a serious threat to anyone's health, particularly children. It settles in the blood and soon begins to accumulate in bone marrow, forming what are known as "lead lines", actual streaks of lead which easily show up on X-rays. Sufficient quantities of lead can lead

to severe abdomning process or cerebral edema, brain damage or cerebral edema, brain damage or lead death. One problem of lead poisoning is that its symptoms are often mistaken for those of other diseases causing the victim's con-dition to gradually deteriorate before the proper diagnosis is made

Results of the Eastern Avenue study were given to members of the Ontario Ministry of Environment last week. The legal limit for total dustfall is 20 tons per square mile for 30 days, less than half the 44 and 54 tons recorded around Canada Metals.

Lead levels have been a con-troversial issue in Toronto for the past few years because of the Toronto Refineries situation. Residents near the plant in the Niagara-Bathurst Streets region have been demanding that the company control the level of emissions or close the plant which crushes car batteries. Five cases of lead poisoning were detected in children living in the area by the Hospital for Sick Children in 1965, and blood tests taken this year turned up a number of children and adults with higher than acceptable

lead levels.

No blood tests have been done in (continued, page 2



## Immigrant workers strike for the right to unionize

by Eric Mills
Out in Toronto's industrial
"ghetto" of small manufacturing
concerns, a small group of mostly
immigrant workers are fighting for

ASAINST ISTIC

WOODWORK

the most basic working class right to bargain collectively as a trade union. In a struggle reminiscent of the early days of organized labour, 120 employees of Artistic Woodwork

> IL CENTRO & ORGANIZZATIVO"

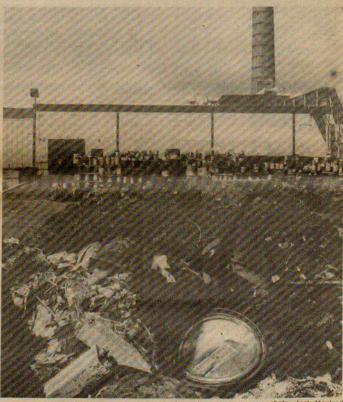
> > **ITALIANO**

SUPPORTS ARTISTICHOODING wages, but in an attempt to win security from arbitrary

management power.
The union, the Canadian Textile and Chemical Union, won little more in three months of negotiations than a 65 cent-hourly increase for the workers, who make wooden frames and moulding for frames. The company refuses to budge on the critical issues of seniority in hiring, firing and promotion, management's rights, and union

Like many other small plants in northwestern Toronto, Artistic Woodwork employs a large number of immigrants, including Italians, Greeks, Portugese and Latin Americans, who have language and other difficulties in organizing against exploitation. CTCU against exploitation. CTCU secretary-treasurer Madeleine Parent says the essential point in the strike is that immigrant workers are fighting for their rights against employers who want to use them as

cheap labour.
"There are hundreds of thousands of unorganized workers in Toronto sweatshops," she says. "They need to be free from fear of discharge and other arbitrary actions; they need a decent union. If we succeed in this will encourage other im-



The backyard of Canada Metal laden with refuse

On the picket line at Artistic Woodwork: the workers are mostly "new Canadians" including Greeks, Italians and Portuguese.

### (continued, page 7) Horrible stories: Dog eats dog on

by Jon Caulfield

Middlemen who rent houses from property agents, holding companies and the like, and then rent flats and rooms in the houses to tenants, can make top dollar, as they say, in their little corner of the property industry. Geraldine Rodman, for example, rents 4 Sussex Street for \$250 monthly from the Crown Trust company which, in turn, manages the property for its owner, the University of Toronto. She has eight tenants — four in two flats and four in rooms — who pay a total monthly

Since Rodman doesn't pay taxes or maintenance costs on the house — Crown Trust, for example, pays for paint — her only expenses are operating costs, including heat and hydro. She also has a few minor investments in accessories — a couple of fridges and stoves. If her yearly investment was \$870, her annual rate of profit on the house would be 100 percent. She says, however, that her costs are "very high", and so maybe her profit only runs to 80 or 90 percent. But that is not our horrible story

here. Our horrible story is that Rodman rented five of the six units in the house earlier this month to students who were enrolling in the fall semester at the University when she knew perfectly well that later this autumn the house's owner, the University, wanted the place vacated so that it could be renovated and used for academic facilities. Crown Trust notified her of this by hand-delivered letter much earlier this summer, but she kept mum about it when renting to several students who clearly planned to live in the house until spring and told her

Rodman says that, while she did not tell her new tenants specifically that she knew they would have to vacate in the very near future, she did tell them that tenancy in the houses was insecure and that they should be prepared to vacate on short notice at any time. Only one of the tenants says that Rodman said anything remotely like this. anything remotely like this; the others deny they had any warning at all. They got the cheerful news that their stay in their new home would be a short one from a couple of University staff who dropped in one afternoon to begin planning the

Rodman is legally okay. She doesn't have to give tenants any more than a month's notice since they pay by the month. If the University wants the building November 1, she doesn't have to tell them until October 1 when they pay their second month's rent — or on November 1 if the University wants the house December 1. There isn't any law which says that Rodman should have told her prospective tenants anything about what she knew. She says that the reason she didn't tell them about the University's plans was that, if she did, none of them would have moved in, and then she would have been stuck with an empty house for two or three months. She also says that tenants have moved out on her in the past without paying rent, and she told the Citizen that people ought to care about landlords' problems as well as tenants' problems. The basic tone of her remarks about the situation is

that it's dog eat dog in the house business, that people are constantly getting screwed from one direction

If Rodman is legally okay on the issue of whether she should have told the tenants however, someone is not legally okay in the situation. There is, for example, a bylaw which says there must be a "primary tenant" in houses of this sort. According to Crown Trust, the "primary tenant" is Rodman. But while Rodman claims to be living both at 4 Sussex and at another address on St. George Street, her tenants say that she moved out of 4 Sussex in August, has not slept there since and does not live there. They say she moved all of her possessions and furnishings out; she claims much of her stuff is still at the house. Her mailing and address and telephone are now the St. George Street residence. Another bylaw covers the kind of lighting bylaw covers the kind of lighting there must be in stairwells; 4 Sussex is in violation. The doorbell at 4 Sussex does not work. The third floor tenants say they have no fire escape. We imagine a City housing inspector told to get tough might have a field

day at 4 Sussex

But none of this solves the tenants' problem -- having to move again soon. It is dog eat dog in the housing business, and the tenant is a toothless, clawless dog in the melee. At the bottom of the heap, the tenant gets stuck with the bill when a middleman like Rodman finds herself with financial commitments she finds burdensome. The flat renter or roomer, on 30 days or a week's notice, is always the last to know when the renovators or wreckers are coming. The moral of this story is for tenants — don't get in until you know what you're get-ting into; get assurances in writing or, maybe, get a lease research your new home to see how much money is being passed around and how many hands it's passing through.

Sussex

through.

And maybe, sad as it is to say it, don't trust anyone. "I thought it was only 40-year-old businessmen who screwed kids," commented a student living at 4 Sussex. Rodman is 24, and her occupational association is with a community

### LEAD CONTENT IN SOIL NEAR PLANT 80 TIMES ABOVE NORMAL CITY RATE

(continued from page 1)

the area around Canada Metals which is located at 721 Eastern Avenue, a block west of Leslie Street and one block south of Queen Street. But the July findings of high lead levels are very similar to the results of a study completed in the area in 1970 by Professor Harry Warren, a University of British Columbia geophysicist. A copy of Warren's findings was sent to the provincial government in 1970, but it is not known if any action was taken on it.

The July test also uncovered abnormally high levels of lead content in vegetation and soil in the Canada Metals area. At a site 100 yards north of the plant, grass had a lead level of 610 parts per million, shrubbery had 918 and soil, between ground level and a depth of two inches, had 8,150. These compare with normal city values of 20 to 100 for grass, 20 to 100 for shrubbery and 100 to 200 for soil dug to the two inch

At a site 150 yards northwest of the plant the findings were less startling but still high. Grass was 210 parts per million, shrubbery was 370 and soil was 7,700. At 200 yards north of Canada Metals, Maple leaves in the Bruce school yard measured at 110 parts per million compared with a

normal city value of 50 to 100.

A scientist familiar with both the Niagara Street situation and the July study told the Citizen that soil contamination is about equal in the two areas with the overall lead menace more dangerous around Toronto Refineries. But he stressed

I am prompted to write this letter

after reading Mr. Olson's fine ar-

ticle "Pills, Pocketbooks and

When a patient visits a doctor, the

doctor, in many cases, prescribes

medications. He may order one or

several medications. He writes

these on a small slip of paper which

is called, and has always been called, a "prescription". So we have

one patient, one doctor, one

prescription. That is how it used to

be. Now druggists call each item on

this slip a prescription. Thus if the

doctor orders two medications the

pharmacist under Parcost in On-

tario can charge \$2.20 for each item

and so on.

two drugs \$4.40; 3 drugs \$6.60

Nowhere in the Parcost literature

they just talk about \$2.20 cost to

issued to the public is this explained

Profits" Citizen, August 31).

Letters



Canada Metal Company's East-end plant which is responsible for high lead dust levels in a neighboring school yard.

that the Eastern Avenue lead levels are far above acceptable limits.

Canada Metals is located in Ward Eight, an essentially working class area of Toronto. The blocks immediately north of Canada Metals are filled with hundreds of small, well-kept houses. Bruce School fronts on Larchmont Street and the school yard is behind the building on Berkshire Street, almost directly north of the plant's main chimney.

Mrs. Harold Harrington who lives

at 7 Berkshire, at the corner of Eastern Avenue, told the Citizen that the chimney belches dusty smoke for much of every afternoon. She also complained about the smell coming from the A. R. Clarke tannery located next to Canada Metals. She said her neighbors are always complaining about the dust and the

### Enclosed plant

Canada Metals is a large enclosed plant with a 152-foot chimney stack. It uses an oxidation process to produce its ingots and lead sheets and also reclaims lead from the plates and poles of scrap batteries.

Al Orr, environmental engineer at Canada Metals, told the Citizen in a telephone interview that the plant has not received any complaints from the neighborhood. He stressed that the plant's yard was paved in July to keep dust from being blown by the wind. Another antipollution device the company uses is a filtering bag-house which filters the exhaust from the plant's melting

He stressed that the plant has undertaken all corrective measures asked for by the Ontario Ministry of Environment.

Orr's candid approach to questioning by the Citizen was ruined by the fact that, when this reporter was talking to another Canada Metals official about the subject, Orr broke into the phone line and ordered the other man off the phone. "This is an important call and you are not supposed to tell this guy anything," he said. Orr then personally concluded the interview

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### fill a prescription. I have not found one person that realizes that they are being charged \$2.20 for each item on the prescription. Most of them that I have talked to have been quite shocked when they found this out.

The place of the druggist in our midst is highly over-rated today. There was a time when he had to make up the prescription but now most drugs come in pill or capsule form and liquids are already in

DOUBLING A PRESCRIPTION

The big scare that the pharmacist feeds the public is safety — that you might get a wrong medication if a druggist did not count your pills into a bottle. Are druggists incapable of mistakes? As far as the patient is concerned, once a dangerous drug is placed in his hands, how can the druggist control what the patient does with it?

I would like to see you make it clear to your readers that it is \$2.20 for each item on the prescription and not \$2.20 for the whole prescription.

I note that the Star and Globe and also the Sun ignore this point although I have pointed this out to them. I suspect they fear the consequences, if they tell the truth, both from the industry and government. I am sure they do not want the public to clearly understand this.

Of course, under Parcost, the druggist is supposed to sell your drugs at cost and his only profit is supposed to be the \$2.20 but is the public in a position to judge whether they are paying costs only? Obviously, it is wide open for the druggist.

Incidentally, there are still many druggists not under Parcost and there is really no control over those who are. It is a strictly voluntary

gimmick and such schemes, when they involve profit, are doomed from

> Faithfully yours, Raymond P. Brown

### Lemon on Weiss on Godfrey

Dear Sir:

I disagree with Gary Weiss's evaluation of Paul Godfrey. Rather than being "two different animals" as North York controller and Metro Chairman, he is very much the same person. I attended the August 9 meeting on the subway alignment with the chairman.

It is clear, first, that Godfrey wants the Spadina and Scarborough expressways. He stated explicitly to that Toronto needs the two. Although on September 6 he declared an open mind while the Scarborough is reviewed, make no mistake: he is a car man.

Second, he doesn't understand citizen participation. Despite an air of friendliness, he failed to grasp the need for direct ongoing (if not regular) consultation between citizen groups and the designers of the subway route. He (and even Ying Hope) said in effect not to worry: You can rely on Ying and me to convey your views.

The Chairman is a nice fellow and hardly the personification of evil. And I agree with Ron Haggert that he worked harder for the Metro Chairmanship than Reid Scott.) But he possesses a quality of uncertainty ent facade that bears watching

Jim Lemon Chairman, CORRA

### Apologies

Apologies to A. E. LePage. They're bigger than a typographical error in our City Real Estate article last issue indicated. Their 1973 projected revenue is \$20-million, not \$2-

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## Height restriction proposed to 'save' St. George Street

The Toronto Planning staff is studying the possibility of a 38-foot height limit for new buildings on St. George Street in order to save the street's remaining houses from being demolished and replaced by apartment buildings.

The study follows neighbourhood concern about two stately old homes that are about to be torn down by LAZ Building Ltd. and Silverstone (St. George Apts.) Ltd. which intends to build an 11-storey apartment on the site at the southwest corner of St. George and Bernard

(Research by the Citizen into the fate of St. George Street has disclosed that LAZ-Silverstone recently bought another house at 212 George with the apparent intention of tearing it down and building an apartment building.)

The two neighboring houses at Bernard, numbers 246 and 250 St. George, are on lots having a R-4 zoning classification which permits construction of apartment buildings. But the houses have considerable architectural and historical value. Through a typographical error they were omitted from a recent listing of 500 buildings which the Toronto Historical Board and City Council said should be protected from demolition. But even if they had been on the list, their demolition would have been delayed for 60 days but not prevented. The Ontario Legislature earlier this year refused to give the City power to do anything more than delay granting demolition permits for up to 60 days.

The study by the planning staff was requested by the Building and

Development Committee which was concerned that many of the remaining houses on St. George Street have historical importance and that their presence prevents the street from becoming a canyon of high rise apartment buildings.

In recent years many of St. George Street's finer houses have been destroyed. Two elegant homes near Bernard Avenue were demolished within the past year and replaced by a cold looking six-story box building which will be used as a nursing home.

Streets running off of St. George and those in other parts of the Annex are protected under a 38-foot height restriction passed by City Council earlier this year to stabilize and protect the residential nature of the area's streetscape. But main streets, such as St. George and Spadina Road where some apartments and institution buildings are located, were not included under the protective legislation. The height restriction by-law is being appealed to the Ontario Municipal Board by some developers, and a final ruling on its legality is expected this fall.

Although unable to stop demolition of the two houses at Bernard - both demolition and building permits for the apartment building are in the process of being granted — some local residents, backed by the Annex Ratepayers' Association, concluded a deal with LAZ-Silverstone to prevent the destruction of two trees

on the property. LAZ-Silverstone agreed to save or replace the two trees if they are damaged during construction of the apartment. In return the company

received tacit resident support for an application to be made to the Committee of Adjustment last month to provide five fewer underground parking spaces than the 47 it should have made available under the building regulations.

Meanwhile, the house at 212 St. George was transferred to control of LAZ-Silverstone on July 31 for a price of \$300,000. It's a large house sandwiched between two apartments just north of Lowther Avenue. It was owned for several years by the Sudan Interior Mission and was used as a transient home for missionaries on leave between postings in Africa.

The financial dealings concerning the purchase involve high finance. Although bought by LAZ-Silverstone for \$300,000, the property was immediately mortgaged for a total of \$575,000. The law firm of Saul B. Kelner and James S. Leibel hold one mortgage for \$500,000 at an interest rate of 12 per cent. Another \$75,000 mortgage is held by Kelner.

LAZ Building Ltd. and Silverstone (St. George Apts.) Ltd. are listed as equal 50 percent owners of the company which has bought the two houses at Bernard and the one at 212 St. George. The president of LAZ Building is listed as Dusan Lazarevich. Silverstone is owned by Ben Freedman and Sam Lazaroff

The Silverstone company is believed to own one or more apartment buildings on St. George. LAZ Buildings owns a house on Huron Street which it has converted into bachelor apartments.

Lazarevich told the Citizen it was



250 St. George Street is scheduled for wrecking to make way for a high rise. Neighborhood resident managed to negotiate with the developer to save the tree in left foreground.

not yet decided what would be done with 212 St. George Street. He suggested that it might be renovated and turned into bachelor apartments. But the house sits on two lots which are large enough for an apartment building, and the \$300,000 purchasing price and the size of the mortgage suggests that in order to get its money back, LAZ-Silverstone will eventually have to demolish the house and build an apartment.

Ward Five Alderman Ying Hope, who helped in the negotiations with LAZ-Silverstone to save the trees on the St. George-Bernard lots, was surprised when told by the Citizen that the same company had just bought 212 St. George. He said that the information made it even more urgent for St. George Street to be protected by the 38-foot height restriction.

He also said that his research staff would immediately do a title search of all buildings on St. George, from Bloor Street to Bernard, so that the community would know the extent of the holdings of any developers it deals with in the future.

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**TORONTO SHORTS** 

### Windlass proceeds

The Windlass plans proceeded this week to City Council for approval, and on October 22 it will go before the Ontario Municipal Board. After negotiating since last spring, both sides — the developer, Windlass Holdings Limited, and the community negotiators from the Grange Park Residents' Association and the Chinese Community Association — are mustering whatever weapons they have if something misfires. The Community groups have been assured of legal aid, if lawyers are required to fight the development before the Ontario Municipal Board. Windlass has alternate plans which require no by-law changes. The new design includes townhouses and buildings up to 12 storeys, as compared to the former scheme of three 29storey buildings. There is also provision for 20 percent low rent units under the OHC rent-supplement program, although the community wanted the maximum of 25 percent possible under OHC provisions. The physical structure is more attractive, but as one resident observed, there was no discussion of money and profits in the negotiations, certainly the area where the community most needs information

### Campus co-op licensed

The Campus Community Co-op, a daycare centre on 12 Sussex Avenue, has finally been granted a license by the Toronto Day Nurseries office and will be eligible for municipal subsidies. Last March, the centre was denied a license for a number of reasons, but mainly because no staff members had the official credentials, although all had experience and were approved by the parents (Citizen, April 6). According to Julie Mathien, a spokesman for the Co-op, one volunteer had the appropriate certification and was taken on staff. Now the Co-op will get from Metro up to five dollars a day for each child providing parents pass a means test.

The Co-op, which is parent-run and controlled, been plagued with difficulties for years. The branch of the Co-op for children over two years of age has claimed squatters' rights in what was a vacant university building on Devonshire Place for about a year and a half. The University of Toronto has agreed to provide space in a house beside the under-two centre, but the Co-op is still waiting for renovations to be made. About 60 percent of the children's parents are connected with the university, and about 40 percent come from the neighboring community.

### Queen's Park run-around

Another development which has gone through the working committee process is a Y&R development on the northwest corner of Yonge and Lawrence. Although the 35-foot height limitation bylaws have not been approved, this development is in an area which would be affected.

Several years ago, according to Jack Marshall of the Bedford Park Resident's Association, who has been negotiating with Y&R, the original scheme called for extensive commercial rezoning, the destruction of single family dwellings, new row housing and a height of about 20 storeys. There were various meetings with ratepayer groups after the first proposal, but Marshall says the plans were essentially the same. Y&R vice president, W. Murchison, says the company had decided on a low rise building last year, but discussion about the plans began in earnest after the height bylaws were proposed. A working committee was set up, the residents defined 22 points which they wished to discuss and hammered out compromises. The final plan, which will be presented at a public meeting, September 19 at Bedford Park School, calls for a five and six storey commercial and office building.

Although Y&R has reached agreement with the ratepayer associations, according to Murchison, if the height by-laws come into effect, the company would probably not buy the property because it is difficult to measure the risk involved. "We don't know what's going to be permitted or asked of us," and as a result it would be difficult to evaluate the property, he said. Y&R will oppose the heights by-laws at the Ontario Municipal Board.

### McCarthy and McCarthy

No matter on what side of the development fence you sit, you can find a lawyer at McCarthy & McCarthy, a big law firm at the Toronto-Dominion Centre. There's Dennis Wood, fondly known as the "people's lawyer", who represents CORRA, St. James Tenants Community Action Project and others in the fight against the West St. Jamestown scheme at the Ontario Municipal Board. Or down the hall there' expensive J. J. Robinette, who for a large sum represented the City before the OMB in its fight against the Spadina Expressway. Or if you've really got what it takes, you might try George Finlayson, Gerhard Moog's lawyer, who's performing daily at the Queen's Park hydro hearings.

### Summer limbo

West St. Jamestown has been in a summer limbo, according to lawyer Dennis Wood, who appeared before the OMB this spring. The Ontario Cabinet was petitioned last June, but when the Cabinet decision will be made is anyone's guess.

### RESIDENTS CHARGE PLANNING BOARD SLIGHTS LOCAL PARTICIPATION

by Gary Weiss

Toronto's "reform" Planning Board is reform in name only. That is what 60 angry Ward Three residents told surprised City Planning Board members at their regular meeting last week.

Led by the ward's senior alderman, Michael Goldrick, spokesmen from five community groups roasted the Board for nearly an hour for its failure to live up to promises of "full community participation" in several local planning decisions.

"The substance of transfer from a well-meaning elite hasn't taken place. People are impatient," said Goldrick

The decisions under fire concerned the location of two neighborhood planning offices to be set up under the Neighborhood Improvement Program (NIP) and the appointment of a community planner for the Dufferin - Davenport NIP site office. Most of the heat was generated over the second issue.

The immediate cause of the furor was a planning staff report which recommended the selection for the planning position of a candidate who was not approved by the neighborhood groups. According to spokesmen for the Dufferin -Davenport Resident's Association, which had been discussing with senior planning staff the qualifications of the four applicants suggested by the staff for the job, there was an "arrangement" by which the local groups' recommendation on hiring would be followed. The association said a tape recording had been made of the arrangement but had subsequently been found to be "bad". In addition,



Alderman Mike Goldrick

a brief presented by the association pointed to a City Council statement which said that "selection of staff (should) be carried out with the full participation of the community."

### Interpretation disputed

The association's interpretation of "full participation" was promptly disputed by Robert Hewison, a planning staff member who had been present at the meetings in question. Hewison said that the staff recommendation on hiring accorded with staff selection policies adopted by the Board on June 12. Staff actions were also angrily defended by the City's Chief Planner, Dennis Barker, who was apparently astounded at this rough return to work following his summer vacation.

Caught between the desire to placate the community and the responsibility of backing its own staff, most Board members chose

"Full participation is open to a number of interpretations," served one member. And, referring to the alleged "arrangement", Board Chairman Juanne Hemsol repeatedly asked, "Where is it written?

Ward Five alderman Colin Vaughan, the mayor's represen-tative on the Board, brushed off the attacks at first. But later, warming up in a long speech on the issue, he condemned the Board for "unevenness", urged the official "chastisement" of the planning staff condemned and branded Hewison "totally wrong" and his actions "totally vacuous".

Vaughan's outburst was greeted with sarcastic compliments for his oratory; and Planning Board member Reverend Derwyn Shea disassociated himself from the "chastisement" comalderman's

Although, in the closes session, the Board was divided, in the open meeting they voted 4-3 for turning down all applicants for the job and instead readvertising the position. Selection of the applicant in the future, the Board directed, would require a unanimous decision of the City planning staff-community selection group. The Board also withdrew from consideration by the Executive Committee of City Council an office site selection opposed by the community gourps: and the Board ordered that the staff and location of a Part II study office for the St. Clair - Dufferin area be selected with the participation of community groups and local adlermen.

Disregarded work Board's decision was The criticised by community residents for having disregarded all their previous work. Some planners also said that the decision was bad and that their erring colleagues should have been reprimanded. The meaning of "full participation" is obvious, they said.

Goldrick and some resident group spokesmen conceded, however, that specific guidelines for planning staff would be helpful, though they really wouldn't be necessary if staff members were all truly sympathetic

to community planning concepts. Because no specific guidelines exist, there is a good possibility of further confusion over the meaning of "full participation" as it applies to community involvement in planning decisions, admitted a Planning Board member in an interview following the meeting. To avoid future conflicts, the Board member says it will have to refine its policies and come up with a fixed procedure; and to satisfy community preferences there may have to be more use of "contract basis" consultants who may suit the community but not the long-range needs of the permanent planning

Like City Council, the Planning Board is widely considered "reform" minded, sympathetic to citizen participation. But as a somewhat startled Board found out last week, a media reputation is no protection from angry residents who feel they're not being dealt with

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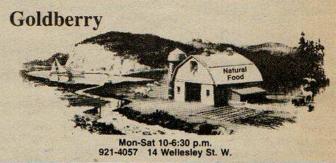
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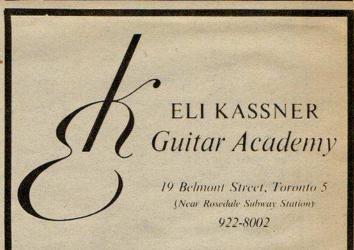
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## Survival in the supermarket jungle

by Rodney Olson

There is an old military tactic based on confusion. The theory goes that if you can confuse your enemy enough he will be thrown off-balance, making his doom inevitable. Confusion now seems to be one of the main ingredients of Canada's shopping scene, especially as it pertains to the rapidly rising cost of food.

The public is bombarded daily from all sides as to what's causing the increases and what really determines which way the food industry turns. Supermarket chains the producers and processors, the federal government hesitates to frame a comprehensive policy to check food prices, the government provincial automatically blames the Trudeau administration, the farmers say they aren't making anything extra because of the higher prices, supermarkets say they won't raise prices on goods already in their stores but everyone knows that they do, and so on. Only the position of the consumers remain constant they keep paying higher and higher

Some of the confusion was lifted recently when Stephen Lewis, leader of the Ontario New Democratic Party, disclosed the percentage of profit of 15 leading supermarket chains and dairy and meat producers. As Lewis summed it up, the overall situation is "clearly a greedy rip-off". In spite of claims that they make less than two cents profit on each dollar of sales, Lewis pointed out that in terms of real profit — the return on their investment — the large supermarket chains have been making about ten per cent profit during recent

It is clear that, even during the public outcry against rising costs, the food industry giants are making more money on their investment than General Motors and other industrial corporations normally associated with high profits and blue chip stocks. Lewis' figures (see page 6) show that, while corporate profits in the first half of 1973 generally

were up 34 per cent over last year, the food processing companies experienced an increase of 56 percent during the same period. He also noted that the increasing monopolistic nature of the industry should not be overlooked. The five major food chains operate only 24 percent of the outlets but account for 85 percent of the total sales.

Consumers cringe

Reading Lewis' findings will probably make most consumers cringe. Although everybody knew that prices were too high, the confusion about who was making most of the money remained. The figures show where — and to what extent — everybody's food money is going. An increasing portion of most people's income is now going for food and shelter, and for all but the very rich, there is a need to know how best to play the supermarket game.

One shopping alternative may be to turn to surplus stores like Usher's whose operation is described on this page by Marylin Linton, the Citizen's food expert. Another possibility is to shop in the few small co-op stores, like Karma Co-op at 344 Dupont Street (see Citizen, November 16, 1972). But for most people, shopping at a nearby supermarket is most convenient and an established part of their life pattern. Here are some key ways that supermarket shopping can be made less costly for the consumer.

1. Get serious about food shopping. In the course of a lifetime, all families spend more on food than they do on most other items. But because food is bought in small amounts many people do not shop properly, they just buy and buy. Do not shop when you are hungry because everything in the supermarket looks attractive. Try to make a list before going into a supermarket and try to stick by it. Supermarket advertizing and store layout is designed to get the impulse shopper. If possible, leave the kids at home because they demand unnecessary cakes, candies and other goodies; even parents who resolutely say no to the first few demands tend to give in before



photos: Phil Lapide

Shopping in supermarkets these days can be a confusing thing with prices rising so quickly. Finding bargins is particularly important for older people on fixed incomes.

reaching the checkout counter. Avoid buying things you don't need, and be wary about being trapped into trying new products advertized on television.

2. Make some time for shopping. Time is money when it comes to shopping. If you can afford the time, check the newspapers and shop in the supermarket that is selling the things you want at the cheapest prices. Take time in the supermarket to check the price between the different sized packages of the same products. Take time to carefully pick your produce. Even at good prices, rotting fruits and vegetables are not worth it.

vegetables are not worth it.

3. Shop around and buy the specials. Don't stay with one supermarket chain out of allegiance or family tradition. There are shifts in pricing policies and services. Look around from time to time to see if another chain may now offer more than your regular store. Look for the specials. Every store runs loss leaders to get you in, and you can

turn the tables on them by restricting your buying to these items. If you have the cash, stock up on specials. It hurts two weeks later when you have to pay between five and ten cents more for the same

4. Watch convenience foods. Every time some food processor helps you prepare your meal, you pay for it. Not only the legitimate labour costs in processing the food but also the fancy packaging, the advertizing and the company's profit. Avoiding convenience food is a sure money saver and usually makes for a better meal.

5. Buy house labels. Every major supermarket chain has its own house labels. What most shoppers don't know is that they are usually produced by the companies that make the national brands which are much more expensive. At times there is no variation in quality or taste; only the wrapper is changed to protect the food processor's profit and supposedly highly respected

name. Some house brands do taste different, but it's worth investing in them from time to time to see if you like them. The potential savings are well worth it. The difference at a midtown store between the national and house labels on ten items was recently computed by a Citizen shopper at 18 per cent.

6. Be wary. Supermarkets aren't lovable homes away from home where even more than the price is right. Usually the price isn't right and the store is set up like a boobytrapped jungle. Psychologists tell the supermarkets how to arrange their products to appeal customers and there are sneaky arrangements between food suppliers and the supermarkets aimed at liberating more money from the customer. Don't be fooled by the packaging, the lighting and everything else. If the business was morally sound, would all the spoiled tomatoes always be at the bottom of the specially-priced boxes? Be on

### USHER'S PLACE

## Alternative to the ripoff

by Marilyn Linton

Shopping at Usher's is different and not everybody's cup of tea. People shove their way down the narrow aisles, there are long lineups, some of the canned goods are slightly damaged and others are obviously old. The decor, although not the offensive "plastic" style of the musak supermarkets, is not all that inviting. In short you don't go to Usher's to have a good time, you go there to save money.

there to save money.

One of Dave Usher's basic assumptions is that people who are concerned with cost and value will overcome the advertising conditioning they have been subjected to and will buy the hundreds of nonbrand name items carried in his two outlets, a large store at 1266 Queen Street West and a smaller version at 169 Queen Street East.

King B products are an example. A regular sized tin of soup is 10c, pork and beans are also 10c. But most shoppers have never heard of King B products or the other brands that Usher's sells from places in Quebec until they enter his stores. Instead people rely on national brand names, and food companies use the idea of reliability to cement their product into the hearts and psyche of their consumer. Usher believes that to think differently is a process of self-education. The taste difference is minimal and is not important to people who want to save money. "We got in a load of

tomato juice, which was under regulation for its salt content. I didn't know the difference but the dietician at the food company did." He sold the large tins for 20c, and anyone who noticed a difference added his own salt

added his own salt. Usher says that the general public is largely unaware of the number of checks and controls involved in the canning industry. "Canada has a rigid code about canning and bottling. You just cannot sell a bunch of junk in cans." Damaged tins scare some people because of the reports that bottulism may sometimes be evident in mis-shapen tinned goods. Usher denies this. Damaged shipments are inspected through insurance claims before they are cleared to his store. Bottulism is not represented by a dent in a can, but rather a bulging disfiguration. In any case, damaged tins are less than

10 per cent of the stock at Usher's.

Exactly what kinds of things does
Usher get his hands on? Label
changeovers, for one. When a
company decides to redesign a tin
label, those with old labels are
removed from the market through
clearinghouses such as Usher's. end
of the line products are also absorbed, and Usher keeps a nose out
for bankruptcy sales and fires,
buying up goods at low prices after
they have gone through inspection.
There may be new products which
can't get into the regular market,
such as a new type of baby diaper.

Some companies overproduce and can't sell enough through regular

channels. Day old bread is picked up from the major bakeries. Most of the time, these are bread and baked products resulting from overproduction rather than shelf goods which have not been sold. sequently, the day old bread is still fresh but is sold at half price. Usher has also set up exclusive importing rights with several manufacturers in the United States and Europe. Paper products are an example, as are sardines from Spain. He sells some of the volume to other stores as well. Usher says his outlets provide enough variety that most customers can do about 80 percent of their shopping there. Occasionally he runs out of some items, and there are some things that he doesn't

Usher believes in making a profit without raking the hell out of the public. He grew up at Queen and George Streets where his father had a grocery store selling goods at reduced prices. When he started the food clearing warehouse, he wanted to keep in mind welfare recipients, penny-conscious pensioners and a carriage trade concerned about cost. Sometimes, people come to slum. They look at a strange label on a tin, and say, "I wouldn't buy that." They probably don't return, but they

aren't encouraged to.
(continued, page 6)

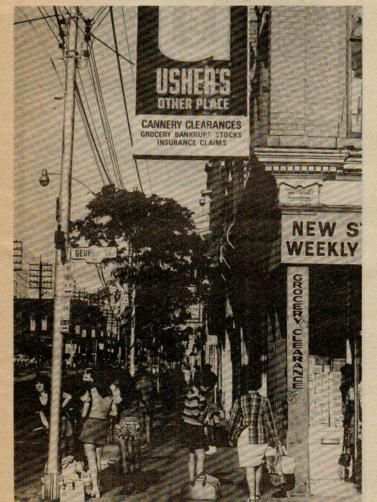


photo: Phil Lapides

Usher's two outlets offer a reasonable alternative to the supermarkets. But shoppers have to forget about national brand goods if they want to save money.

TORONTO CITIZEN, Sept. 14-27-Page 5



Surplus goods or obscure brand names mean much lower prices at Usher's.



## Savings on 'no-name' goods

(continued from page 5)

Usher says his profit margin and the price he charges depend on how successful he is in his own shopping. Customers seem to accept that a jar of peanut butter might be 29c one of peanut butter might be 29c one day but 39c three months later — or the reverse. It depends on the shipment that Usher was able to get his hands on. Either way, both prices are lower than the 49c "all time lowest price offered" elsewhere in the city.

Although Usher feels there is a

Although Usher feels there is a need for more food clearing warehouses in Toronto, he says that there is just not enough merchandise around to stock them. He is working to capacity with his two stores and says he is not interested in setting the world on fire. He might consider one more Usher's in places like Hamilton or Scarborough, which might reduce some of the pressure from the two city stores. "I'm sure we lose a lot of customers because of the waiting, the crowds." The store at 1266 Queen West is open only Friday and Saturday. The rest of the week is spent in clean-up and restocking. Prime time labour expense is kept to a minimum.

Some recent prices at Usher's were: Pop 3 for 29c; fruit juice 48 oz. 5c; frozen french fries 2 lbs for 39c E. D. Smith tomato ketchup 20 oz for 41c; Burns cooked ham 6 oz. pack for 89c; Dutch bleach 96 oz. for 49c; Soy cooking oil 16 fl. oz for 53c

In addition to shopping at places like Usher's, there are small ways of cutting corners. Mixing homo milk with powdered milk in equal parts retains the flavour of whole milk while cutting the cost in half. Cheaper cuts of meat may take more preparation time but are worth it. A private butcher shop sells chicken livers for 89c lb., and braising ribs at 98c lb. This, in addition to stewing beef or veal, is a saving as compared to the more expensive cuts of meat — lamb at \$3.29 lb. and sirloin steak at \$4.59 lb. Meatless dinners where eggs or cheese is substituted is another

People who are determined to buy Grade A meat could look into some companies offering savings for those buying in quantity. The Meat Man, a division of F. G. Bradley, at 946 The Queensway is a cash and carry pick up outlet. Some of the recent prices include loin of lamb chops, well trimmed, and boxed at \$10.60 for 20 4 ox chops. (\$2.30 lb) and round steak minced in 5 lb. packs at \$5.95 per 5 lbs. (\$1,19) lb (compare with \$1.79 of some private butchers). The point to remember in going to Bradleys is to check their prices over the phone (255-3418) before committing yourself, so that you are assured of a saving before driving out there. Since the Meat Man sells only in

quantity, you had better have a large freezer or some friends who are willing to break up the load. Lamb at the Meat Man is particularly good quality and is cheaper than most shops in Toronto A similar quantity selling arrangement exists at Simon de Groot on Church Street south of Wellesly. A highly regarded butcher shop, de Groot's sells a side of beef cut up into steaks, roasts, stewing meat, and hamburger for an overall price of \$1.15 a pound. But as a side of beef often runs 300 pounds, a lot of cash, a freezer, and group buyers

would be needed.

There are other places where bulk

buying brings savings. Balaban's Produce has eggs at 95c per dozen for extra large, compared with \$1.04 of other places. If you buy a 15 dozen box of eggs, the price for extra large comes down to 88c a dozen. They are at 951 Ossington. Staub's Eggs at 66 Antier Avenue are 86c a dozen for a 15 dozen box. On Highway 48 ports 15 dozen box. On Highway 48, north of the 401 you can save on fresh vegetables by picking your own. Skrow's Produce at Front Street and Portland sells mushrooms at \$3.75 per 5 lb. basket, a case of 18 lettuce for \$4.00, a 50 lb. bag of carrots for \$3.25, and a 50 lb. bag of onions for Again, group buying is in-ed, because the goods are perishable.

At 66 Alcorn, Hunt's Bakery has a day old outlet which stocks baked goods which have either been overproduced or returned from their own outlets. The prices are 20 per cent off fresh goods, and one-third off day old merchandise

Frank D'Elio has a small shop where he sells only horsemeat. It is at 1A Harvie Avenue, off of St. Clair West, near Lansdowne. Italians and Portuguese use horsemeat like beef or veal, and D'Elio says that the tastes are very similar. Ground horsemeat is 69c lb., while steaks are \$1.19 lb.



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## Food industry profits rise ahead of prices

Stephen Lewis, the leader of the Ontario New Democratic Party, issued a press release August 30 showing the extraordinary profits being made by large companies in the food industry. They show that while prices have been rising so have company profits. All figures used in Lewis' report come from the companies' financial statements.

### BECKER MILK CO

The latest figures for 1972 show sales up over 20 percent, and net income up to \$1,611,000 compared to only \$988,000 the previous year - an increase of 63 percent. The rate of return on equity, after taxes, was 20.4 percent.

### CANADA PACKERS

The year ending March 31, 1973, showed a jump in net income over the identical period a year earlier of over four million dollars. It represented an increase of 40 percent. The rate of return for the most recent year was 10.95 percent.

### DOMINION STORES

Again, a food chain doing over \$1-billion in annual sales, its net income for the year ending March 17, 1973, was in excess of \$10-million. This represented a return on equity of 10.9 percent. Rather more spectacular, however, is the 13 week period ending June 16, 1973 which, compared to the same period last year, saw net income rise from \$1,480,000 to \$2,847,000 - a jump of 92.4 percent. (Sales increased by only 13 percent.

### DOMINION DAIRIES

For the year 1972, this company managed a 14.5 percent return on investment. For the six month period ending June 30, 1973, net income went up by 59 percent (though sales only went up

Page 6 - TORONTO CITIZEN, Sept. 14-27, 1973

This company must have felt chagrined to find that its net income only climbed from \$9,235,000 for the year ending March 31, 1972, to \$10,300,000 a 11.5 percent increase. On the other hand, the rate of return was 14.2 percent.

### QUAKER OATS LIMITED

The latest 1972 figures show a modest gain in net income of 7.3 percent over the previous year with a 12.6 percent return on equity.

### SCHNEIDER'S LIMITED

For the fiscal year ending Oct. 28, 1972, net earnings rose from \$1,586,000 to \$2,007,000 - an increase of 26.5 percent. The rate of return on investment was 10 percent.

### SILVERWOOD INDUSTRIES (MAC'S MILK)

After an overall loss in 1972, with a return on investment of only 5.4 percent, Silverwoods, for the twelve weeks ending March 23, 1973, experienced a jump in net profits of 775 percent over the same period one year earlier. In the rise from \$32,000 to \$280,000, this company recouped, in one quarter, the entire 1972 loss.

### STEINBERGS LIMITED (MIRACLE FOOD MART)

The latest figures for 1972 show a rise in profitability of 58.3 percent — from \$9,459,000 to \$14,972,000. The rate of return for that period was 12.8 percent. The net income of Steinbergs jumped another 10 percent in the first three months of this year

### GEORGE WESTON CO. LTD.

Another huge chain doing over a billion dollars of sales per year. Net income rose in 1972 over 1971, from \$15,113,000 to \$18,577,000 — some 22.9 percent. The return on investment was nearly 10 percent. For the six month period ending as recently as August 3, 1973, profit was up 63 percent over 1972 (though sales were up only 17

## Drache: the important issue is seniority

(continued from page 1)

migrant workers to organize collectively to fight for their democratic rights."

Fighting for 20 years

The CTCU, a small union affiliated with the Confederation (formerly Council) of Canadian Unions (CCU), has been fighting for 20 years in small plants in Ontario. Since it won the Texpack strike in Brantford two years ago, the union has, with the help of volunteers, expanded its organizing drives, most recently succeeding at Puretex Knitting Mills in Toronto.

The struggle is an important example of the need for unionization of the unorganized two-thirds of Canada's working people, many of whom work long hours with low pay and with working conditions and

even their jobs completely out of their control. Before the CTCU organized Artistic Woodwork earlier this year, the employees worked a 42½ hour week, plus an average of four hours overtime, at wages from \$2.00 to \$2.95 an hour. According to assembler Ricardo Pena, who works at the company's main plant on Densley Avenue, between Eglinton and Lawrence off Keele, the company occasionally demands five hours on Saturdays. Not surprisingly, compulsory overtime is also a bargaining item.

Strike organizer and negotiator Danny Drache says the company attempted to use the 65 cent wage boost over two years — instead of its original offer of 35 cents over three years — as a bribe to induce the union to accept other clauses which



Strike supporters have charged the police with aiding and abetting strikebreaking.

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### THE MIND INSTITUTE

223 ST. CLAIR AVE. WEST TORONTO 961-5553 CANADA he describes as "totally arbitrary" and, in some cases, "vicious and punitive". "They want to have the hand on the whip," he said.

The most important issue in the strike, as it is in many conflicts between newly established unions and management, is seniority — the right of workers who have worked longest with the company to be the last fired, first rehired and first promoted. The union's position is that the seniority principle prevents discrimination against workers on the basis of age and race, while the company insists that its rights to run the operation must be unimpeded.

Artistic's chief negotiator, assistant manager S. J. van Zyl told the Citizen that the company is willing to accept seniority on a plantwide basis for promotions and recall from layoffs, and on a division-wide basis for layoffs. However, he quickly qualified this acceptance, adding that while seniority would be first priority, "some determination of skills and performance" would also be considered by the company's decision makers.

Low priority

In fact, van Zyl indicated seniority would be low on the list of priorities, stating, "Wherever there are equal qualifications, seniority would prevail." The union's opinion, as expressed in a leaflet, of the company stance is that, "When, in the company's judgment, there is any difference (in quality) between two workers, all seniority rights of a senior worker would be negated completely."

A pervasive management rights clause which Drache says was used as an ultimatum in close to three months of bargaining — the company would not sign a contract — appears to leave everything but the application of rules solely up to the company.

Although van Zyl says the company's lawyers, Mathews, Dinsdale and Clarke, advise that rules may be challenged through the grievance procedure, the clause states "that it is the exclusive function of the company to... make, enforce and alter, from time to time, rules and regulations to be observed by the employees." A disciplined or discharged employee may only grieve if he claims "that he has been discharged or disciplined without cause", according to the management's proposal.

The CTCU charges that the company can discharge any worker for violation of a plant rule, no matter how frivolous. Even if a rule could be grieved, which would depend on an improbable legal interpretation of the clause, this could be done after a worker had been punished for violating Drache considers all management's rights clauses to be 'odious", but he says the union will accept one providing that it is neither "punitive nor restrictive".

Artistic Woodwork is attacking the union on two fronts — at the bargaining table and on the picket line, by continuing to run the plant. Van Zyl told the Citizen that production was moving so well that the company does not want to hire any more workers at the present time. He claimed over 60 per cent of

the firm's normal complement of 117 worker employees is working, plus nine foremen and some managerial staff, with an output that is 70 per cent of normal. "We're improving every day," he says; there's "no difficulty" maintaining production. Asked if the company still intends to sign a contract, he replied that circumstances had changed since the beginning of the strike, and "we're giving a fair amount of thought to the total situation."

Almost nil

Production of finished products is running at almost nil, the CTCU counters, because all the finishers, necessary for both moulding and finishing frames, have gone out. About one-third of the workers, the same third who opposed the union's certification, are scabbing on their fellow workers. CTCU secretary-treasurer Parent, who along with a worker was knocked down by a company car August 22, says that production is necessarily so restricted that the only reason for operating the company is psychological, to attempt to discourage striking workers.

At the bargaining table, Artistic Woodwork has refused to accept the checkoff, or automatic deduction of union dues from pay cheques, which is accepted by nearly every organized company. In a "democratic country... workers should have the right not to belong to a union," van Zyl insisted, even if all

workers benefit from collective bargaining. In fact, the union is not demanding that all workers be forced to join it, only that they pay dues because they benefit, a longaccepted compromise with antiunion companies.

Meanwhile, every weekday 50 to 75 pickets take on the company and rolice

Support has come from many quarters, and Parent is expecting more. In addisiton to Aldermen John Sewell and Dorothy Thomas and supporters unidentified with organizations, members of the Italian-Canadian Association and the Waffle, including James Laxer, have marched on the picket line. Panhellenic Liberation Movement leader Andreas Papandreou, son of a former Greek premier, denounced Artistic Woodwork in a speech to picketers September 4.

"I feel deep disappointment . . . that in this particular establishment workers are earning wages that are a shame," Papandreou said.

"But far more important is that you are being denied the right to organize."

Although strike pay is \$25 per week or less, the CTCU is prepared for a long strike. It is asking for support on the picket line at 23 and 25 Densley Avenue, near Keele and Lawrence, particularly between 6:45 and 7:45 a.m., when scabs are herded in. For more information, call the CTCU's Toronto office at

## The strike breaker's best pal has been the Metro Police

Metro Toronto police are helping Artistic Woodwork attempt to break the strike by escorting non-union workers across picket lines and harrassing union picketers. Police have arrested at least 17 unionists at the plant on charges of trespassing, public mischief, intimidation, obstruction and assaulting police.

Two of those arrested were Judy Steed and Walt Humphries. Steed, charged with assaulting a policeman, has laid a countercharge against a policeman, alleging that she was kicked by him. Humphries, charged with obstruction and trespassing, told the Citizen that police questioning him at the stationhouse insisted he was being paid by the union for his strike support. When Humphries asked what his legal rights were, he was told he had none.

City Aldermen John Sewell and Dorothy Thomas, who marched on the picket line September 4, denounced the police role in the strike. Sewell said that the police were helping break the strike and were frustrating the law which gives workers the right to organize, strike and picket.

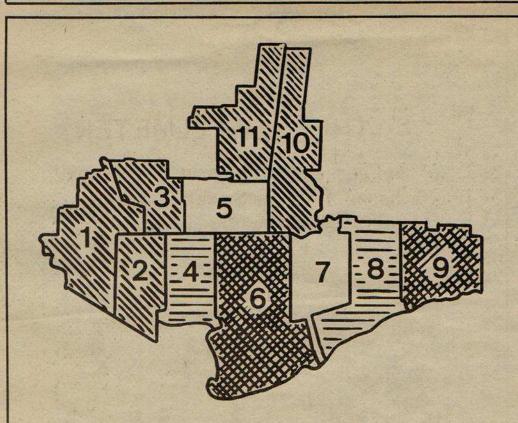
After Sewell, Thomas,

Alderman Dan Heap and union representatives addressed the City Executive Committee September 5, the committee passed a resolution asking for information about police activity at the strike scene, another calling for a meeting between unionists, politicians and a Police Commission representative, and a third resolution condemning in general terms police activity which provokes violence or prevents strikers from communicating with people who want to cross the picket line.

At the committee meeting, Thomas said that police could never get away with the kind of tactics they have been employing at Artistic if a major union were involved. Police at United Auto Workers' picket lines would be much more diplomatic in their actions, she said. out that, when railroad unionists broke into the federal parliament buildings, none were arrested or shoved around. But at Artistic. where the strikers were behaving very reasonably, Sewell said, the police were harassing the workers. He and Heap said this was because the union involved was small, the number of workers was tiny and the people involved were immigrants.

## How Council has voted

HUW C	unitu	nus i	oueu
	DEVELOPMENT	POWER	MISCELLANEOUS
	1 2 3 4 5 6 7	1 2 3 4 5 6 7	1 2 3 4 5 6
David Crombie (Mayor)	x x o x ? x x	<b>X X O X X X A</b>	AXXOXO
Ward 1 Elizabeth Eayrs (M) William Boytchuk	0 0 0 0 0 0 0 C X X X X X X	X 0 0 X 0 X 0 X X X X X X X	0 X 0 0 0 0 A X X X ? X
Ward 2 Archie Chisholm (M) Ed Negridge	0 X 0 0 0 X X X X X X X X X	X O A O O O X X X X X O X X	X 0 0 0 0 X X 0 0 X 0 X
Ward 3 Mike Goldrick (M) Joe Piccininni	0 0 0 0 0 0 0 0 X X X X X X X X	0 0 0 0 0 A 0 A X X X X X X	0 0 0 0 0 0 X 0 A X X X
Ward 4 Art Eggleton (M) George Ben	X X A X X X X X X X X X X X X X X X X X	X X X X X X X X X X X X X X X X X X X	X X O X X O X O X X X X
Ward 5 Ying Hope (M) Colin Vaughan	0 0 0 0 0 X 0 0 0 0 0 0 X 0	0 0 A X 0 X 0 X 0 0 0 0 0 0	0 0 0 0 0 0 0 X A 0 0 0
Ward 6 William Archer (M) Dan Heap	X X X X ? X X 0 0 0 0 0 0 0	X X O O X X X X O O O O O O	X X X X X X 0 0 0 0 0 0
Ward 7 Karl Jaffary (M) John Sewell	0000000	0 0 0 0 0 A 0 0 0 0 0 0	000000
Ward 8 Fred Beavis (M) Tom Clifford	X X X X X A X X X X X X O X	A X A X X X X X X X X X X X X X X X X X	X X A A X X X X X A X X
Ward 9 Reid Scott (M) Dorothy Thomas	A X O X X X O O O O O O O O	X X O O X X X O O O O O O O	X X X O X X 0 0 0 0 0 0
Ward 10 William Kilbourn (M) Paul Pickett	0 0 0 0 0 X 0 X X X X A X X	0 X 0 0 0 X X X X X X X X X	X 0 X 0 0 0 X X X X X X
Ward 11 Anne Johnston (M) David Smith	0 0 0 0 0 0 0 0 0 X X X X X X X X	0 0 0 0 0 0 X X X X X X X X	0 X 0 0 0 0 X X X A 0 0



### A political organizer's guide to Toronto

The accompanying map of Toronto's 11 wards, based on the Sewell voting record, indicates the rough status of each ward from the point of view of "reformers" in Toronto. There are four kinds of wards categorized:

- —those in which both aldermen tend to be supporting "reform" positions — Ward Five and Seven;
- —those which are represented at both City and Metro Councils by an alderman who tends to support "reform" positions — Wards One, Two, Three, Ten and Eleven;
- those which are represented by a "reform"tending alderman only at City Council — Wards Six and Nine;
- -wards with no "reform"-tending aldermen
   Wards Four and Eight.

## There are

There's a clear 12-

A City Council voting record on 20 selected issues which arose during the first six months of the 1973-4 Council indicates that Council's 23 members have divided into two predictable voting blocs.

According to the voting record, which is based on official Council documents and was prepared by Alderman John Sewell, 12 councillors tend to vote consistently together on one side of most issues, while 11 others tend to vote on the opposing side.

Because the split is so close, the vote of one or two maverick members on a particular vote or the absence of one or two members often can trip the balance of power. However, there are no consistently maverick members who flop from side to side from issue to issue. Councillors tend to vote with one group or the other on a fairly regular basis.

Neither bloc at Council has an official name or caucuses together. But the last civic election is usually described as having been a fight between "reform" style and "old guard" style politics. On the basis of the Sewell voting record, the block of 11 tend to support "reform" sides of issues. This group includes Aldermen Elizabeth Eayrs, Archie Chisholm, Mike Goldrick, Ying Hope, Colin Vaughan, Dan Heap, Karl Jaffary, John Sewell, Dorothy Thomas, William Kilbourn and Anne Johnston. The group of 12 includes Mayor David Crombie and Aldermen William Boytchuk, Ed Negridge, Joe Piccininni, Art Eggleton, George Ben, William Archer, Fred Beavis, Tom Clifford, Reid Scott, Paul Pickett and David Smith.

Smith.

The voting record is grouped in three categories labelled "Development", "Power" and "Miscellaneous" category includes a variety of issues ranging from garbage pickup methods to street widening, and when this catch-all category is subtracted from the voting chart, leaving only the major categories of "Development" and "Power", the occasional maverick votes become less frequent, and the voting blocs become even more consistent.

### How to read the chart

In the voting chart at the left, councillors' votes are indicated by X, O, ?, A, and C. An X means a member voted against the majority of the "reform" group. An O means a member voted with the "reform" majority. A ? means a councillor's combined vote cannot be classified. An A means the member was absent. And a C means a member declared a conflict-of-interest and did not vote.

The 20 issues tabulated are divided into three catergories — seven in "Development", seven in "Power" and six in "Miscellaneous". Each issue is explained in the following text:

1. Gothic-Quebec. The issue was repeal of the Gothic-Quebec development bylaw which would have allowed four apartment towers to be built on the site of 100 old houses in west end Toronto. The question of whether Council had a moral and-or a legal right to repeal the bylaw, which was originally passed in 1971, was really what was before Council. The courts have since decided Council did have a legal right to repeal the bylaw. The vote recorded here is an amalgam of six Council ballots on February 16,



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An interesting feature of the voting chart is the variation in aldermen's votes within several wards. Ward Eleven's Aldermen Anne Johnston and David Smith, for example, tend to vote on opposite sides of the same issues, as do the aldermen in Wards One, Two, Three, Six, Nine and Ten.

March 19 and May 10. Most of those recorded here as opposed to repeal — all except Mayor Crombie — walked out of Council rather than vote on the issue.

2. Harbour Square. This represents two votes, April 25 and June 9, on similar motions to hold up.

2. Harbour Square. This represents two votes, April 25 and June 9, on similar motions to hold up technical approval of this mammoth development, first authorized in 1968, in hope of getting it revised.

3. Pape-Gerrard. This vote, April

3. Pape-Gerrard. This vote, April 12, was about whether Council should prevent the building of a shopping plaza by refusing to issue a building permit. The development was in conformity with zoning bylaws but contravened the City's Official Plan.

4. West St. Jamestown. This vote, March 5, was about the repeal of the 1971 West St. Jamestown development bylaw which permitted an additional 1,300 apartments in St. Jamestown at an extraordinarily high density.

5. Apartment-hotels. This is an amalgam of four votes on February 27. There was general agreement that Council should plug a loophole which allowed apartment buildings in any commercial area in the City. What is recorded here is the position Council members took on four amendments which would have allowed exceptions.

6. Underground malls. This vote, June 9, was to stop the budgetting of \$350,000 for the construction of underground connections among large downtown developments such as the Toronto-Dominion Centre, the Royal Bank, the Bank of Montreal and others.

7. Metro Centre tower. This is an amalgam of two votes — a vote, May 24, which was to hold up technical approval for the 1,800-foot high communications tower in Metro Centre, and a vote on June 20 which was to impose a height limit on the site.

### POWER ISSUES

1. Community organizers. The vote, June 9, was about whether the Sewell-Thomas proposal to have the City hire organizers should be voted down or considered further. The X's here indicate Council members who wanted to keep the proposal alive in some form or, in the case of Sewell and Thomas, adopted as it was.

2. Toronto Hydro Commission.

2. Toronto Hydro Commission. The X's indicate members who supported ex-Metro Chairman Fred

## tre two sides at City Hall

### r 12-11 split on Council according to the voting record since January

Gardiner; the O's indicate those who supported environmental lawyer David Estrin. The vote was March

3. Planning Board appointment. This was the vote January 31 for the last member of the Toronto City Planning Board to be elected by Council. The X's supported Lloyd Poulton, staunch citizen defender of developers: the O's supported developers; the O's supported Richard Gilbert, a citizen group representative.

representative.
4. Executive Committee appointment. This vote, at a Council caucus December 19, 1972, was a choice between Art Eggleton, supported by the X's, and Archie' Chisholm, supported by the O's.
5. Display centre. The vote, April 12, was about whether Council would set up a committee to advise the Development Department on the

Development Department on the programs which would be shown in the City Hall display centre.

6. Development Department. This

vote, April 13, was about whether Sewell's motion to re-organize the Development Department should be considered further.

7. Mayor's conference. This vote was about whether or not Mayor Crombie should be allowed to finance a conference of Canadian

finance a conference of Canadian mayors, which he had personally arranged without Council's advice and consent, from the City general

### MISCELLANEOUS ISSUES

1. Soccer stadium turf. The vote, April 27, was about a proposal to spend an uncertain amount of money to put artificial turf into Stanley Park. The minority wanted answers to various basic questions. before expenditures were made. The proposal later fell through because of the federal government's reluctance to proceed in such a

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2. Canadian National Exhibition. This vote, April 12, was about whether or not Council should ask Metro to turn the C.N.E. back over

3. Garbage pick-up. This vote,

### Votes tend to be close

One of the most noteworthy things about the Council voting record is the closeness of many of the votes. Six of the votes would have gone the other way if one alderman had changed his or her vote, and five more would have been reversed if two aldermen had changed their votes. This means that citizens who are serious about their civic politics have something to gain from staying on top of what their representatives are doing at Council. Failing to have one's alderman in Council and voting a particular way on certain issues could make a critical difference during the 1973-4 Council

"Reformers", whose political representatives seem to be out-numbered by one vote at Council. may want to take note of the fact that the people who appear most likely to be open to persuasion on various issues are Mayor Crombie and Aldermen Scott and Negridge. While the voting record doesn't show it as clearly, it's probably also worthwhile trying to lobby Aldermen Smith and Eggleton. These five members are probably as close to the "middle-of-the-road" as any are on the bifurcated 1973-4 Council. The voting record also suggests a little political homework might be in order with "reformers" Archie Chisholm and William Kilbourn. March 14, was about whether garbage pick-ups throughout the City should be made at the curb instead of at the side of the house, as they had been in Rosedale and some other neighborhoods.

4. Speed bumps. This vote, February 2, was about whether or not the City should apply to the

not the City should apply to the province for legislation which would permit the installation of speed bumps or should postpone applying for another year pending further study. Immediate application won, and the province subsequently granted Council's request.

5. Spadina transit alignment. This

vote is an amalgam of votes March 5 and June 9 to appeal the Spadina subway alignment decision to the Ontario Municipal Board and to the

provincial cabinet.

6. Queen Street widening. This vote, June 21, was about a proposal to widen Queen Street on the north side from City Hall to University Avenue at a cost of \$600,000.

### Incomplete but useful

John Sewell's City Council voting record is a document which should be handled with care and used cautiously. The voting record does indicate how Council's 23 members have been voting on various issues at Council over a several-month period. Insofar as it indicates general trends at Council, the habits of particular aldermen and the kinds of alignments that have occurred on of alignments that have occurred on various issues, it is a very useful document. However, there are some very important things it does not tell readers, and so while it gives an accurate picture of one aspect of Council, it is not anything like a complete look at Council or particular aldermen. Among the things which the voting record does not which the voting record does not communicate are these:

1) Member's initiatives and leadership efforts. The chart does not indicate which aldermen are really raising issues at City Hall and which are simply voting with their bloc when final ballots are taken. Alderman Elizabeth Eayrs, for example, took a leading role in the debates about Gothic-Quebec — an debates about Gothic-Quebec — an issue centred in her ward — and the Metro Centre tower. The voting record does not show that she was instrumental in raising these issues and articulating her bloc's position on them. On the issue of the Mayor's conference. conference, Alderman Mike Goldrick took a strong leadership role during Council's debate. Alderman John Sewell and Mayor Crombie often tend to be in the thick of the fray and sway other votes. The voting record does not say what Council members are taking initiatives or in what area they are



One story which the voting chart does does not tell is whether councillors are taking initiatives in Council or just raising their hands when the yeas and nays are counted. Alderman Elizabeth Eayrs, for example, tok a leadership role during the Metro Centre tower debate — something which the chart doesn't indicate.

2) Relationship with constituents. The voting record does not indicate to what extent aldermen are in-volved with their constituents when they are developing positions on issues. It does not indicate in what ways citizen participation in the political process is flourishing or withering in various wards. It does not indicate the ways in which aldermen develop their ideas, who advises them and how.

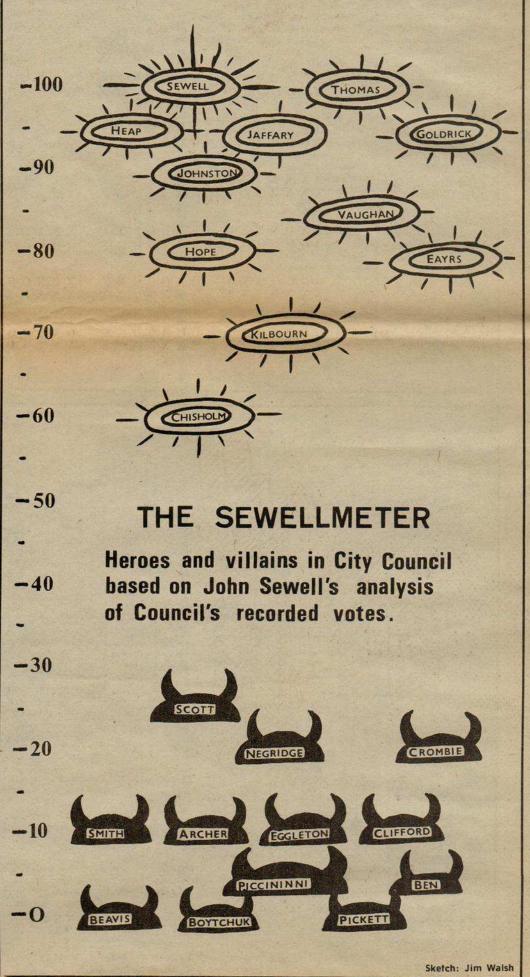
3) Rationale for votes. The voting

record does not explain why councillors voted as they did on particular issues. For example,

Alderman Dan Heap voted against Alderman Dan Heap voted against the Sewell-Thomas organizing proposal for very different reasons than did his colleague from Ward Six, William Archer. Heap was looking at the proposal from the left, while Archer viewed it from the right. On various votes, citizens may want to consult with their aldermen about why they voted as they did and about why they voted as they did and how they interpreted the issue before making a judgment about the vote. It would be foolish to interpret the X's and the O's of the chart in a one-dimensional good-guys and badguys way. It is important to remember that the chart does not

convey political complexity.

4) Incompleteness. The chart does not cover all of the critical issues which arose during Council's first six months. For example, the 12 to 11 vote which put Archer rather than Heap on the board of directors of Toronto Western Hospital is not of Toronto Western Hospital is not included. The votes about the police communications tower in Winston Churchill Park and about the Sherbourne-Dundas block are not included. However, while this is a selected voting record, it does accurately indicate the trends at Council during the first several months of this year.



## They will bellow and gnash their teeth

Early this autumn City Council may decide whether or not to legislate a height limit — perhaps 45 feet — for any new buildings in downtown Toronto. The effect of the bylaw would not be to prevent any further structures in the City's core more than four storeys high. Rather, it would be a form of development control; any proposals for new buildings higher than the limit would have to be routed through a political process at City Hall and specifically approved by Council.

A downtown height limit is not a bolt from the blue at City Hall. Development control was a major plank in the platforms on which many people believed "reform" candidates stood in last year's municipal election. And the new Council commissioned reports from its professional staff about downtown development control shortly after it was elected; these reports are what are now giving rise to a debate about a height limit.

A height limit would accomplish a couple of things. Used as a tool to restrict downtown development severely for a couple of years, it would allow the City's planning staff time to assess the core's two decades of radical growth and to develop some ideas for the downtown's future. Without this sort of "holding" bylaw, while development is popping off constantly throughout downtown, the planners are unable to do this.

A second objective which a height limit would achieve is offering any citizens and politicians who want it a chance to scrutinize and discuss any but minor future downtown development proposals. The City would insist that developers explain openly what their projects are all about before allowing a building permit. Some kinds of development could be encouraged and others discouraged.

### Not marked interest

Interest in participating in political process has not been marked among Toronto's property industry, and the industry is likely to bellow loudly and gnash its teeth when word gets around that a height limit may be in the works. There are a number of developers with plans for new downtown edifices on the drawing board, and there are many more speculators with investments in core property who will be unable to enjoy their usual profits if nothing more spectacular than a 45-foot building can be built on their land.

Developers and speculators are people who tend to involve lawyers by the horde in their business, and proponents of the height limit anticipate committee rooms full of three-piece suited solicitors huffing and puffing about justice, the sanctity of property, and the Canadian way, when an opportunity for public discussion of the bylaw arises. It will be suggested that imposing a downtown height limit is a mode of behavior akin to banning pea soup and cod-cakes from Canadian dining rooms. Toronto's usually mild mannered crop of "reformers" will be depicted as a raving socialist gaggle for daring to suggest that the people who live in the City ought to have any important role in deciding about the future of downtown.

There will be talk about "assessment". "Assessment" is a ritual incantation which politicians and developers utter while con-

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secrating plans for new travaganzas. What it means is that most anything at all anyone cares to build is justified by the taxes it will generate. But the costs of sewers and garbage collection, roads and transit, policing and fire protection, and so forth, have not usually been figured in when politicians recite their acts of faith in "assessment". When they are figured in, it appears that the difference either works against the ordinary taxpayer or is nil. And in any case, it's all beside the point during the height limit debate since the limit won't prohibit development but will simply provide more opportunity to think about it.

It is possible that a height limit will neither be passed nor defeated this fall. What Council may do is refer the issue for further study and discussion. That will satisfy the property industry almost as much as will killing the whole idea, and the industry will support this alternative if the bylaw can't be defeated. It's not clear who else will be opposing the height limit because, in one alderman's words, "nobody else has anything to lose if we pass it".

Another debate at City Hall this fall will be about Metro Centre; it will begin this month when Alderman John Sewell begins trying to shepherd his ideas about the development through City Hall. Among Sewell's proposals for Metro Centre are that:

—"All housing built in Metro Centre should be non-profit. Metro Centre should be allowed to make the normal builder's profit of nine or ten percent, but nothing on land or buildings."

—"At least 30 percent of retail stores must be owner occupied. No more than 50 percent of the retail space may be rented or owned by companies having more than three other outlets in Toronto. (These criteria will help to ensure a strong position for the small businessman and help to keep out chain stores.)"

-"No office space may be built on speculation (that is, without a committed ten-year tenancy) unless it has been conclusively shown that the vacancy rate from all office space in the University-Queen-Jarvis-Front area is less than five percent."

### Crombie's assistants

An alderman wrote in to complain about a remark in my last column. The piece was about Council's handling of Mayor David Crombie's request for funds to continue to maintain an expanded personal staff, and the comment with which the alderman took issue said that some observers at the debate were disillusioned by the failure of any "reformers" to query the size of the salaries Crombie wanted to pay his staff. Two of his assistants are receiving \$2,500 monthly and another \$100 a day.

My correspondent pointed out that one alderman's "initial reaction to the proposal was the size of the salary, which was double" the alderman's salary. Another alderman, the letter said, had made a comment about the very low salaries aldermen pay their own assistants — salaries which come out of the aldermen's own pockets since no funds for aldermanic assistants are provided, and salaries which would be unacceptable to any unionized City Hall employee.

The alderman who wrote to me is right. There was some discussion of the size of Crombie's assistants' salaries in the contexts outlined, but this is not the context I was writing about. What I was talking about was the whole tone of the debate which never questioned that \$2,500 monthly is a perfectly acceptable salary to be paying someone. Or, as my correspondent wrote, "What is important is that the people Mayor Crombie has hired are worth the money they are getting, and could

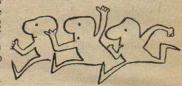
easily earn in private industry."

I think we are into a controversial argument here. The point I was trying to make in the comment with which the alderman took issue, and in the sentences leading up to it, was that people are not "worth" so much money monthly or yearly. Once you accept the notion that Michael Dennis, one of Crombie's aides, is worth \$2,500 monthly, you are also saying that someone else is only worth \$500 monthly, or maybe \$250 monthly, or maybe less. My own opinion is that Michael Dennis should make no more and no less than anyone else at City Hall garbageman, typist, alderman, mayor. Michael Dennis is a bright, talented man who had the good

fortune to go to law school and to become a member of a prominent Toronto firm. He is a very valuable person, I am told, to have on the City's staff in any capacity. But I don't think this makes him "worth" more than the fellow who cleans the aldermanic latrines.

What Michael Dennis could make in private industry is irrelevant to the principle I'm talking about; I am no more enamoured with private industry's scale of values in paying workers than I am with their scale of values in building downtown skyscrapers or James Bay hydro projects.

Of course, this is airy-fairy pie-inthe-sky talk. I don't expect Michael Dennis would continue to work at the Mayor's office if he was paid a laborer's wage. Maybe this means we pay him what he asks. Maybe it means he's not the man we hire. At any rate, several people with whom I spoke at the August Council meeting said they wished some alderman had at least raised this issue, as did I.





## A life-loving man who burnt himself out

Kerouac, A Biography by Ann Charters, Straight Arrow Books, 1973.

by David McCaughna

I saw the best minds of my generation destroyed by madness, starving hysterically naked,

dragging themselves through the negro streets at dawn looking for an angry fix, angelheaded hipsters burning for the ancient heavenly connection to the starry dynamo in the machinery of night,

who poverty and tatters and hollow-eyed and high sat up smoking in the supernatural darkness of cold-water flats floating across the tops of cities contemplating jazz,

-from Howl by Allen Ginsberg.

The Beat Generation was officially dead long before Jack Kerouac's sordid drug and alcohol coaxed demise in 1969 at the age of Very little attention was paid to his passing; after all, the beats had been a minor literary craze by then long gone, a whim of the Fifties, and Jack Kerouac, that self-appointed Big Daddy of Hip, its prime novelist-historian, was forgotten, his notoriety inherited by others, his books no longer read. His compatriots from those once golden days were now either dead themselves, comfortably established in university English departments, holed up in some obscure corner like Burroughs or were media darlings like Ginsberg.

The remnants of the Beats did not fare well in the Sixties. Kerouac became embittered, turned his back on what was left of the scene, closed his door to old friends, his mind twisted on a steady diet of intoxicants and stimulants. Suspicious and paranoid, he could not identify with the hippie movement as Ginsberg did. He found no common bond with Hoffman and Rubin, and his politics were defined as increasingly rightist. Finally he died of abdominal hemorrhaging Petersburg, Florida, with only an ever-loving mother and new wife at his side.

The back-page announcement of Kerouac's death did touch those of us whose first stirrings to literature began in the late Fifties, who cut our teeth on his novels, whose footloose adventures became the substance of our pre-high school fantasies, and whose heroes were that motly assortment of cronies who populated his life and novels. But the Fifties rapidly disappeared, and with it the innocence that spawned the Beat movement. Although some of its voice could still be heard, the Beat Generation, that floating colony of free spirits, the North Beach-Greenwich Village-Tangiers Bloomsbury vanished as a way of life and was fast forgotten in the rush into the psychedelic Sixties. The coffee houses where the Beats hung out and gave their fabled poetry readings became topless bars, and then they became instant Ancient History. Ginsberg, convenient freak-of-alltrades, easily adapted to the changing but Jack Kerouac, the French-Canadian whom Ginsberg once described as "creating a spontaneous bop prosody and original classic literature", departed from

Now we can observe the beginnings of a resurgence of interest in Beat literature, or more significantly in Jack Kerouac's novels. It is not merely a nostalgic return to



Jack Kerouac, New York, 1962

the memory of a peaceable youth for those of us who might have read them initially, but it seems as though they've been discovered by a whole new generation, arriving fresh from the dewy land of Tolkien and Hesse into the hands of Kerouac.

Romantic philosophy

The return to Kerouac is not difficult to understand. In the novels, as in much of Beat literature, there's a romantic philosophy that's highly appealing, especially to youth, as it's served in easily digestible doses. Those great legendary treks across America, the retreats into the woods, even the early drug experiences, are following a tradition in American literature, descending from the Transcendalists of New England, akin to Thoreau and Whitman. They present what appears to be an easily accessible refuge from the pressures of conventional living. The Beats didn't exactly discover nature in midcentury, but they illuminated it with a new light and spiritual relevance.

They made urban life bearable by forming their cliques that turned into communities which later became required stops for the tour buses. The Beats were taken up by the media as bearded and sandled diversions; but the publicity they received also helped to bring about their end. In retrospect their sensibility, as far as it can be summed up, seems remarkably refreshing and healthy in comparison to the nasty Sixties, where the rock song, rather than poetry or the novel, was the key art form

The Beats may have shot life, as it seems

now, through soft-focus, but it was a life that was extremely appealing. They dropped obligations; friendship took on a special meaning; drugs and sex were dealt with casually; and it was their world-may-care attitude that attracted our imaginations. Their credo - "Jazz-Junk-Pot-Poetry-Ideas-Orgasm-GOD!" — is old hat now but was daring and awfully exciting in the late Fifties. Beat literature applied new definitions to the American dream, the woodsy hut or the elusive white whale; this new speeded up mobile bohemianism became a soul-searching quest for peace and wisdom in the midst of the huge rat race.

Returning to Kerouac's novels now is an unexpected pleasure. One half imagined that the fervour and immaturity of youth would have glazed over them, not recognizing infantile scrawls, daring tales which had poor writing; but this is not the case. The best of his books still hold their attraction, and to re-read them is to come back to reliable old friends, and to rediscover that world which seems just as new now as it did yesterday. He didn't invent a style, but he used techniques gathered from the modern poets and novelists to mold his own voice. The influences for example from Joyce and Proust are obvious, but he applied them to his life in a flowing, free style that was perfectly in tune with his subject matter and radiates an optimism that was missing from his own life most of the time:

It was time for us to move on. We took a bus to Detroit. Our money was now running

quite low. We lugged our wretched baggage through the station. By now Dean's thumb bandage was almost as black as coal and all unrolled. We were both as miserable-looking as anybody could be after all the things we'd done. Exhausted, Dean fell asleep in the bus that roared across the state of Michigan. I took up a conversation with a gorgeous country girl wearing a low cut cotton blouse that displayed the beautiful suntan on her breast top. She was dull.

The Dean in this passage was Dean Moriaty, Kerouac's greatest character, and in real life the wild Neal Cassady, whose life is legend. Cassady contributed nothing in terms of literature, although he dabbled, but his frantic life captivated many, and his miderable death, recorded in that historical work of the Sixties, Tom Wolfe's Electric Kool-Aid Acid Test, was a drugged trip in Mexico where he'd ventured on one of Kesey's capers. Kerouac's novels are populated with a literary Who's Who of the period. Those appearing, always under different names, include Burroughs, Gary Snyder, Gregory Corso, Michael McClure, Lawrence Ferlinghetti, Kenneth Rexroth Gore Vidal, Robert Duncan and Randall Jarrell, among others. But always the major character was Kerouac himself, called Jack Duluoz often, or Sal Paradise in On The Road. It's interesting reading the novels now, accompanied by the handy code provided in Ann Charters' new biography of Kerouac and see exactly who he's writing

Kerouac set about purposely creating his own legend, and Charters' well-written book is a revelation of the disappointing reality behind Kerouac's facade. Kerouac seemed to have lived out his own fantasies on the pages of his novels. By nature he was restless, lonely, often depressed, but the figure he paints of himself in novel form is a much stronger man. It's a comedown to realize that these journeys across America weren't so much the wanderings of a great adventurer exhilarating in that wide open spaces but rather reflected his tormented condition. He had bursts of nervous energy, and he wrote in a greaty fury; but there was always some beast stalking his life, and Ann Charter's book is a detailed record of Kerouac's inability to sustain any relationship. The only person that could comfort him was his mother, and her home was always the terminus of his travels. In the end, when his mind was saturated in drugs and booze, he would not even let Allen Ginsberg into the house.

The novels became a front, and on their pages Kerouac projected his alter ego. For a while he lived on the legend he had created for himself, but it obviously wasn't enough. As the legend slowly faded, his dependence on drugs became greater, and the road was a downward one. At the end of one of his best novels, Desolation Angels, Kerouac writes, . I live with Memere in a house of her own miles from the city, it's a peaceful sorrow. A peaceful sorrow at home is the best I'll ever be able to offer the world, in the end, and so I told my Desolation Angels goodbye. A new life for me." The sorrow we see when viewing his life in his biography is of a talent never fully developed sorrow of a creative, life-loving man who burnt himself up.

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## 'Goldenrod': a fix of junk

by M. Sutton

Herbert Harker. "Goldenrod." New York and Toronto: Random House, 1972

For as long as critics and authors have taken Canadian literature seriously much ink has been spilt over the question of its heritage and its legitimacy.

Some critics have proposed that Canadian literature is colonial. Others maintain that it is a regional literature, while still others claim it is a national literature. And nationalist partisans have argued hotly that Canadian literature is entitled to its own idiosyncrasies even if it cannot make it on the international market as fiction or film.

Advocates abound. Some shout, 'Buy Canadian!' Others retort, 'No, — don't! Buy and imitate the best English and American models.' The naturalism of the poets of Confederation pits itself against the neo-Romanticism of Bliss Carman. Members of the McGill movement inveigh against the artsy-fartsy provincial Georgians.

provincial Georgians.

Through the 1920s and 1930s, A. J.

M. Smith argues the hard-headed aestheticism of Yeats and Eliot against bleeding-heart Canada Firsters and nature lovers. The quasi-leftist activitists of the 1930s and 1940s lambaste the aesthetes and call for an anti-Fascist poetry of the people.

the people.

More recently, for the second time in a generation, the so-called nationalists have taken up the Maple Leaf against the misnamed internationalists.

Mordecai Richler taunts the nationalist losers who will not face the test of the marketplace now dominated by Maileresque hype, shuck and jive. Robin Mathews and Margaret Atwood counter — "Cop out! Continentalism is treason!", and then fall to blows themselves over the validity of Survival's vision of Canada, Canadians and Canadian literature as a landscape of victims.

But let's face it. The whole debate isn't over quality in literature; the debate is over money. It is not a question of what is good in literature



Herbert Harker

or criticism, but of what sells — and worse yet of what a semi-literate public full of itself can be bulldozed into buying. Every sophist in the Canadian Forum knows that the English market is limited — tied up if not dead — and that while the Commonwealth may be a nice idea, it is a commercial failure. The Commonwealth has given way to the Common Market and the American Empire.

Empire.

And if you write as a 'professional', then you must avoid being an idealogue. As is well known, being an idealogue has been high bad form in fashionably arty and fashionably liberal Western literary circles since the days when the socialist realists drove Trotsky and the 'decadent bourgeois aesthetes' from the fold, and the later restrictions imposed on socalled free expression by capitalist and communist totalitarians alike. So if you write as a Canadian in the 1970s and you want to make a profit, then you write for the 'value free' trendy magazines, the packaging policy of the publishing houses, the celluloid octopus or the network idiot American dominated.

In Herbert Harker's book Goldenrod we have an example of a Canadian book by a Canadian author that is likely to make it in the international commercial hurly-burly of formula book marketing. Goldenrod is Harker's first novel, but it has the distinct edge of having been picked up and flogged by Random House, U.S. and Canada; this means instant distribution through the extremely powerful Random House organization both in North America and abroad.

Almost stumbling over themselves press critics have appraised Goldenrod as an evocative piece of Western Canadiana of international stature, proving, I suppose, that English speaking Western opportunism is more savvy than its Eastern French speaking equivalent. But if Goldenrod is an evocative erection of Western Canadiana, then gone is the fatalism of prairie fiction, though a stripe of Calvinist morality as wide as the prairies runs the length of the book like one of W. A. C. Bennett's highways to fortune. Jesse the hero, a defeated brone rider, mounts the mare of success, wins the Stampede champion's trophy, gets his woman back from his rival, and so serves as a good moral example to his boys.

The crippled philosophical thrust of this refurbished retelling of the American Horatio Alger myth places Goldenrod firmly in the stoney aerie of eagles presently occupied by such hackneyed popular masterpieces as Love Story and Jonathan Livingstone Seagull. What unites all three books is that they are all sweetly fanciful, all larded with the fatuous optimism that the individualistic ethic of the downhill skier will survive the corporate avalanche, and all mixed from the reconstituted concentrate of sentimental bilge — you can make it if you try. Just the stuff to make you never forget that you're OK because he's OK. But after all it's what a public tired of defeat, tired of nasty tales of political scandal and social bankruptcy want — and like any slaves of the habit — they'll pay the syndicate dealers through the nose for that oh so necessary fix of junk.

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## Gerald Caplan's deja vu

by James St. John

and Loren Simerl Gerald L. Caplan "The Dilemma of

Canadian Socialism: The CCF in Ontario' McClelland and Stewart, 1973. Paper, \$5.00

Gerald Caplan admits to the bias of one who had been an active member of the CCF and a committed member of the NDP. Far from claiming neutrality, he dedicates his book to Stephen Lewis. The publishers provide us with somewhat more information by mentioning that the author is a member of the Executive of the Ontario NDP and is an Associate Professor at the Ontario Institute for Studies in Education.

This, however, is only part of the story both of Caplan's bias and of his virtues as an author. Gerry Caplan became prominent as early as 1959 when he was campaign manager for Ontario Provincial Leader Donald MacDonald. He went on to become campaign manager for David Lewis in York South in 1962 and 1963 and for the general Ontario NDP campaign in 1971. A co-founder of the Waffle movement, Caplan later left the Waffle and co-authored a report which advocated its dissolution or removal from the Ontario NDP.

Ontario NDP.

If the direction of Caplan's commitment is thus understated, the title of his book is nonetheless nothing if not overstated. The actual contents of the book are more simply set forth in the thesis title of 12 years earlier upon which this book is based to wit: "The CCF in Ontario 1932-45: A Study of Socialist and Antisocialist Politics."

One wonders if the new title Page 12 — TORONTO CITIZEN, Sept. 14-27, 1973

resulted from the sense of deja vu which Mr. Caplan has come to feel, or if it resulted from the publisher's efforts to breathe life into the sales of an essentially academic narrative, at a price of  $2\frac{1}{2}$  cents per page.

This narrative covers in considerable detail an ill-known 14 year period and must be warmly welcomed as such. Unfortunately, Caplan's coverage of the confusing period of the first decade of the CCF in Ontario is only a disjointed, if lengthy, prelude.

Main strength

The main strength of the volume lies in the thorough narrative Caplan provides for the years 1941-45. Starting with the sudden rise in the popularity of the CCF in Ontario which began in 1942, he chronicles the rapid decline of the party's fortunes and writes about the infamous smear campaign by George Drew, Drew's Nixonesque "Gestapo" and such eager defenders of free enterprise as B. A. Trestrial, author of the polemic Social Suicide.

While Caplan's main strength may be in this narrative coverage, his major emphasis is a perceived sense of deja vu. This sense may be seen in a quotation taken out of context from an analysis of a 1935 party dispute.

"The Problem was not Communists, or even Trotskyites. The problem was those who considered themselves radical socialists, CC-F'ers in a hurry. They were a destructive crew, inflexible, uncompromising, utterly dogmatic, elevating intransigence to the level of a sacred principle." In Caplan's perspective, they were not rational.

For Caplan, rationality is tied into a conception of politics as a series of strategic manoeuvres with electoral goals.

The question of what kind of party these manoeuvres might benefit is never clearly confronted. The socialism of "socialist-in-a-hurry" — whether those of the 1930's or those of the 1970's — is summarily dismissed. The author's own brief flirtation with the Waffle, however, seems to stand as another example of the difficulty of fighting for power and principle at the same time.

Other difficulties seem to build up as Caplan tries to relate the title of his book to its contents. On the one hand the author advances the "chilling" analogy of Canadian socialism-on-a-treadmill, which he feels is "going nowhere". Much later, however, Caplan states that the Ontario NDP's "future is not yet closed", and he points to the three provincial victories in Western Canada as ground for further hope. Since there is almost no real discussion of what the current dilemma of Canadian socialism might be, there are limited grounds for the "constructive debate within the democratic left in Canada", which is the author's intent.

It is certainly worth questioning whether "socialism" as practiced by the "social democrats" of the NDP is really still perceived by the bulk of the public to be opposed to their "most precious basic aspirations". This statement does not seem to be clearly justified even in Ontario, where at least one million voters backed the party during the last six years.





## Foreign influence

by Michael Sotiron What's going on with Canadian produced and financed movies? At first, Canadians played the starring roles in English-Canadian movies whether the small masterpiece Goin' Down the Road or the disaster Madeline Is. Then, international talent began to creep in. Donald Pleasance starred in the awful Rainbow Boys and the ghastly Wedding in White. The Canadian Film Development Corporation's (CFDC) financed Neptune Factor carried it further with an even bigger array of international talent. Now Dyan Cannon, who arrived

with The Last of Sheila, is starring in the Canadian movie A Child Under a Leaf. Furthermore, Schmucks (CFDC financed) is sounding out Peter Boyle and Alan Arkin.

The CFDC understandably desires a financial return from its investments in order to forstall parliamentary criticism. But this method of paying for foreign actors certainly perverts the reason for its creation — the encouragement of Canadian film, and this surely includes the support of Canadian players. Somehow this does not strike me as encouraging Canadian talent, but rather is just another manifestation of this country's colonial mentality.

### MOVIE MAYBES

MOVIE MAYBES

Heavy Traffic (produced by
Steven Krantz and drawn by Ralph
Bakshi). Clyde Gilmore waxed
indignant in his review because of
the movie's anti-everything attitude
and super-violent scenes. He also
lashed out at movie buffs or at cineastes, as he contemptuously put it, for being pointy-headed in-tellectuals who appreciated such

Certainly the movie is excessively violent and scatalogical, and one can react to it in a morally indignant way. But that's missing the point. Heavy Traffic is an extreme comment on the decline of life in New York City — and as such it is satire. None of the scenes are unbelievable, and if the latest incidents in Metro Toronto — bystanders passively watching violent assaults — are indicators of a coming trend, then the movie's pessimistic vision might

someday apply to our fair city.

The movie is worth seeing if only for the painstaking animation

Animation has been in a serious decline since the 1950's with the exception of some wonderful NFB cartoons, most notably Fire now at the Cinema Lumeire. The jux-taposition of a surreal pinball game with the flow of animation as well as the pitting of cartoon characters against a real New York backdrop proved to be highly effective. In deed, in the end, when real people come into the movie, the effect was disconcerting because the cartoons seemed more real. Perhaps things are so bad in New York that the distinction between reality and horrible fantasy is no longer so

England Made Me (Peter Finch. Michael York, Hildegard Neil). Overall, an uneven movie. It gives the impression of being a poor English imitatation of the Garden of English imitatation of the Garden of the Finzi-Continis. The good moments — Hildegard Neil's in-cestuous attraction to her brother, the party orgy scene, and various surreal shots of the gliding limousine — have the misfortune of being overshadowed by woodeness and uncertainty in Michael Vork and and uncertainty in Michael York and especially Peter Finch, who simply is not believable as a hard-nosed German financier. The movie also suffers from a general lack of direction.

England Made Me might have made it if it were left to the supporting cast which was excellent. Krogh's aide Hall was played with an indomitable but icy menacing demeanor which was impressive. but the honours go to the portrayal of Minty, the perfect seedy exgentleman journalist with the constantly lit cigarette in the snappy

Rochdale Series At Rochdale (341 Bloor West, At Rochdale (341 Bloor West, Admission \$1.50 at 7:30 p.m.; \$1.00 at 9 p.m.) Reg Hartt is showing six movies in the period of September 12-29. Of the six — Wuthering Heights and Jane Eyre (September 12-16), Black Orpheus and Virgin and the Gypsy (Sept. 19-22), and Spirits of the Dead and Rocking Horse Winner (Sept. 26-29) — I am truly interested in Spirits of the truly interested in Spirits of the Dead. The movie, unfortunately, is in three parts being based on three adaptations of Edgar Allan Poe's

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Satyajit Ray's Days and Nights in the Forest is one of the highlights of the Stratford Film Festival.

## Two film festivals promise good viewing this month

by Natalie Edwards
Planning for some good films is
easy this week, with the Stratford
Film Festival starting a week's
exhibitions on Saturday, September
15, and the Toronto Film Society eginning its 26th season September

I really want to see Losey's A Doll's House, although I tired of the play even when I studied Ibsen, I am convinced Losey will freshen it for me, and I'm curious to see Jane Fonda tackle Nora, a meaty role relished by actresses since it was

reissed by actresses since it was first performed in 1879.

We'll also have the Canadian premiere of Rejeanne Padovani, Denys Arcand's new film, with both Arcand and star Luce Guilbeault present. This was the only Canadian film to colline as the control of the the film to really cause a stir at Cannes this year, and since I felt when I saw Arcand's La Maudite Galette at the Stratford Festival last year, like

someone who caught the story but missed the point, I must be extra attentive to his deceptive nuances.

The week sounds good. At 10.30 a.m. Saturday morning, September 15, Peter Sellers, Flora Robson and Rolph Bigharden morting the Ralph Richardson sport in the

musical version of Alice's Adventures in Wonderland, followed at 2 p.m. by the first in the week-long Douglas Fairbanks retrospective, The Black Pirate, and concluding with the North American premiere

of A Doll's House at 8.30 p.m.

Ophuls' The Sorrow and the Pity was a film event of last year. We've all heard of his recent equally absorbing opus on the Northern Irish conflict, A Sense of Loss, and I expect a good crowd will be there to see it Sunday night.

The week includes Chabrol's La Rupture in the same evening (Wednesday) as Alain Jessua's Traitement de Choc (Shock Treatment), a double I'd never

As usual there are a number of films of which I know little in advance, and therefore count heavily the selective taste of Messrs. Pratley and Denton for them to be pleasant surprises. The Romanian Michael the Brave, for instance, the West German treatment of Hawthorne's The Scarlet Letter, or the Swedish Hugo and Josefin.

Among films chosen from other Festivals are the French film There is No Smoke, from the Berlin Festival, Valerie and her Week of Wonders, a Czech film shown at the Karlovy Festival, and The Treasure by Lester James Peries, the Hungarian Sinbad, and West Ger-man Requiem for a Virginal King,

all from the Venice Festival.
Seminars and talks from guest directors, producers and stars, prize-winning films from the Canadian Amateur International Film Festival and varied shorts made by independent Canadian artists are also all fitted into a week that closes with James Bridge's Paper Chase, a U.S. film that was partly shot in Toronto. Stars Timothy Bottoms, Lindsay Wagner and John Houseman, and the director are all expected here for the film's premiere Saturday night, September 22.

International festival
Right here in town there's the
equivalent of an international
festival, spread out over the winter and available to members of the Toronto Film Society.

To celebrate the 25th anniversary, the Society featured ten programs of international films last year for the same price as their usual nine, and for the first time since they moved into the spacious quarters at the St. Lawrence Centre, they had to restrict their membership to fit the

seating capacity.

I've always liked the TFS programs because no film is ever a dud, and the features, shorts and even intermission music are as carefully selected as a concert program to provide a balanced and entertaining evening. And a double membership costs only \$22 for ten full evenings of films, an attractive feature in itself.

feature in itself.
Particularly welcome to Toronto this year are some seldom or never seen films all film buffs know about. I'm looking forward particularly to the Tribute to the Flahertys evening, which includes his Moana and The Land, plus a long filmed interview with Frances Flaherty, his wife and collaborator and for years a friend and patron of the Film Society.

Everybody Go Home, an Italian comedy of returning soldiers, sounds promising, especially as the evening also includes the Canadian prize-winner at Cannes, the animated Balablok.

A wonderful film unlikely to ever receive general distribution is Satyajit Ray's Days and Nights in the Forest, which I saw first at the Stratford Festival last year. The subtle and slow development shown among four businessmen on vacation, which gently illustrates their self-discoveries while commeeting meanwhile, almost subliminally, on business, and men, and India, is too much to appeal to a mass public. The characters quietly penetrate one's consciousness, however; become known and recognized, and are not forgotten. A year later I still feel I "know" several of them almost better than some of my friends.

On the same program, for contrast in every way, is Helen, Queen of the Nautch Girls, a spicy concoction delivered by the remarkable team of James Ivory and Ishmail Merchant, and introducing the exotic film dancer and generous excerpts of her effective numbers.

The ten programs also include John Ford's The Searchers (1956) starring the symbolic American, John Wayne. This poetic and magnificent western has only just begun to be appreciated for its true worth. There is also the Polish film Hunting Flies, a black comedy by

(continued, page 14)

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TORONTO CITIZEN, Sept. 14-27-Page 13

## Bright start for new company

Hurray for the Performing Theatre Company. They have brought good acting back to the city. are also bringing to Toronto a theatrical enterprise of true legit-macy — a theatre that supports itself, and does not exist through government grants.

The founders are a talented, harddriving husband-and-wife team, Geoffrey Saville-Read and Krysia Jarmicka-Read. They have established the company as a showcase for actors, giving per-formers "the creative freedom and the added challenge to perform in works for which he or she has developed a particular professional desire, but which, it is intended, also will appeal to the general theatre-going public".

Their choice for their first production, John Osborne's Look Back in Anger, is true to these goals. It is obviously a play that the Reads wanted to do very much, and very well, for that matter.

The only flaw in this first endeavour is the play itself. Osborne is an author whose own loquacity is his downfall. This was his first play, and made an overwhelming impact the Fifties when it was initially presented in England. Never before had anyone presented such a hard-edged, realistic view of lower middle class life, and the effect on the pampered theatre-goers of the day was the same as if 60 gallons of ice water had been poured on them.

Today, this story of Osborne's "angry young man", Jimmy Porter, and his repressed wife, Alison, seems somewhat prehistoric.

But it is because of this present-day numbness to this type of play that the Performing Theatre Company is all the more triumphant. Geoffrey Saville-Read is both despicable and full of pathos as the vicious Jimmy. At first, he seems nothing but a hateful deluge of verbosity. But as the play progresses we realize he is using his anger as a cattle prod to get a

reaction, any reaction, out of those who surround him. Saville-Read is a relentless dynamo who controls the proceedings entirely.

Sleeping volcano
In most husband-and-wife acting duos, one of the partners suffers in comparison to the other. Fortunately, one of the pleasures of this production is that she is as capable as he, and vice versa. Krysia Jar-micka-Read portrays the sad Alison with an inner fire that suggests a sleeping volcano. A perfect contrast to Saville-Read's white-hot performance, she creates a true image of a well-bred woman brought down, who still keeps her dignity. The beauty of her characterization is exemplified by the transition she makes from frump to tarnished beauty simply by running a comb through her hair.

The rest of the cast is equally good but somehow seems dwarfed in comparison with the well-cast Reads, David Yorston makes a fine Cliff Lewis, friend of Jimmy, and sympathetic ear to Alison. Geoffrey Blackman is properly aristocratic as Alison's father, but there is none of the rigid strength that a retired military man would have

As Helena, Alison's prim and proper actress friend who serves as Jimmy's nemesis, Alexandra Sellers is somewhat miscast. She fails to instill any belief that she is a grande dame of the stage. Her erformance improves, however, fter she becomes Jimmy's mistress, and her smoky voice conveys all the sensuality just waiting below the surface



George Touliatos, Mia Anderson, Dawn Greenhalgh in House of Blue Leaves.

### Blue Leaves tops comedy season

by David McCaughna

Marion Andre's summer season of comedy at the St. Lawrence Centre concludes on a very favourable level with a production of The House of Blue Leaves. It's the best production of the threesome. The play is unusually dark and sombre comedy; it moves on a rolicking comic tone, with grim and frightening im-plications underneath the laughs.

The House of Blue Leaves, a big off-Broadway hit a few years ago, is one of the few genuinely felt and really inventive American comedies written in recent years

Artie Shaughnessy, in whose apartment the action takes place, is a zoo keeper, but on this day, when His Holiness Pope Paul visits New York, the zoo appears to have moved into Artie's place. A motley collection of bizarre people pass through the apartment on this historic morning. Artie, who writes old-fashioned ballads, and dreams of being discovered, has an imbecilic wife and a son whose life was wife and a son whose life was scarred after being rejected as the all-American boy. Right downstairs lives his mistress, a brassy dame called Bunny Flingus. Artie and Bunny hope to ditch the nutty wife and flee to California and movieland, where Artie's old friend and hero is a director. There's also a deaf blonde bombshell and a batch of swinging nuns who take comfort

the apartment. This is Archie Bunker land, and John Guare explores that area of illusions and hopes for recognition and stardom that keep these people going. They are celebrity crazed; when Jackie Kennedy appears on the TV screen, the nuns photograph themselves along with her. The television itself plays a major part in the play. As the centrepiece of the living room decor, it represents the world of glamour and success to the inhabitants of Guare's mad play. It's an enormously sad comedy which portrays the little lives of its people and says more about the conditions of American life, in a more incisive way, than many more serious ef-

The first act is the play's major hurdle, and it's an awkward act as

RESTAURANT ESPANOL

Guare establishes his style and the situation. But the second act picks up right away, and the play takes on zany, rip-roaring quality. Andre, who directed the Montreal Production of The House of Blue Leaves, very ably allows this production to work wonders.

George Touliatos is very good as Artie, the zoo keeper with hopes of selling his tacky songs to the movies — after a Papal blessing, of course — and his good-natured approach to life and his optimism are what keeps him going. As his wife, not actually as far gone as we first believe, Mia Anderson gives a moving per-formance of a very difficult part. At first her limp pose seems a little too forced, but it's a performance that is carefully developed; by the play's conclusion, she takes on a new force. Bunny Flingus, the ultimate in brash York women, is handled by Greenhalgh with a proper screech. The rest of the cast are quite nicely fitted into their roles, especially Elva Mai Hoover, as a sex pot with an incredibly low-cut dress, and Jennifer Phipps as the head of the menacing trio of nuns. The House of Blue Leaves is a

marvelous play, funny and pathetic, and Marion Andre has given us a theatrical experience with real

### Film festivals

(continued from page 13)

Wajda (Ashes and Diamonds, Kanal), as well as Cannes Special Jury prizewinner, The Goat Horn, a Bulgarian film noted as a tragic and powerful tale of 17th Century vengeance.
Patrons at the Women's Film

Pestival saw Vera Chytilova's Daisies, a surrealistic and challenging escape involving two mad chicks and an unusually sharp denouncement of contemporary values. The film has a final banquet scene that rivals Bunuel's last supper in Viridiana for excesses. It is billed with Jires The Joke, an outspoken anti-Stalinist film of 1968, for a "double-Czech" evening.

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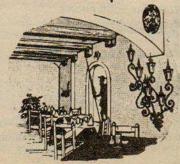
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### COMMUNITY EVENTS

The annual general meeting of Karma Co-op takes place Monday, September 17. It's at Friends' Meeting House, 60 Lowther Avenue. All members are requested to attend. Election of officers will be

The Toronto OXFAM Committee will sponsor a fund-raising, three-hour cruise on Lake Ontario, Monday, September 17, as part of its campaign to aid victims of drought in West Africa. Entertainment by Kid Bastien and his Camelia Jazz Band, Fonds, and driph also Band. Foods and drink also available. Requests for tickets at 97 Eglinton Avenue East or 481-6821.

The Annex Ratepayers' Association continues its 50th anniversary ac-tivities with a house-and-garden tour on Saturday, September 15. It's on between 1 and 5 p.m. and will between 1 and 5 p.m. and will provide an interesting look at some of the more special homes in the Annex. At any of the 15 locations you can buy a \$3 ticket which will serve as a guide to the various homes. Tickets also available at 98 Bedford

John B. S. Coats, a Theosophical world-wide lecturer, will be the guest speaker at the Toronto Theosophical Society, 12 Mac-Pherson Avenue, on Wednesday and Thursday, September 19 and 20 at 8 p.m. His topic on Wednesday is Today's man—Tomorrow's God and on Thursday. on Thursday — One Life or Many? All welcome.

Thursday Noon on the Square, public forum where you can question politicians and other interesting and controversial speakers. At Trinity Square, two blocks south of Dundas of Yonge. Food available. 362-5421.

### MUSIC AND DANCE

MALOMBO, a South African duo currently on their second North American tour, appears in concert at Actors' Theatre, Sunday, Sep-

\$399.00

## the citizen calendar culture/politics/community events

tember 16 at 8:30 p.m. The duo plays traditional tribal music with jazz overtones. Advance tickets \$2.50; at door \$3.00. Reservations -

York University's Faculty of Fine Arts kicks off its new series featuring major artists with a concert on Monday, September 24 by the Gary Burton Quartet, considered to be one of the best on the con-temporary jazz scene. Performance starts at 8:30. Ticket information at

An unusual musical event for the Metro area on Saturday, September 15, and during the following days when the City of Toronto celebrates Carnatic Music Week. If South Indian Classical Music interests you call 421-7960 or 251-2065 for more information about this visiting group from India

The Canadian Opera Company salute to composers continues at the Forum at Ontario Place on Sunday, September 16, with a Tribute to Verdi and on Sunday, September 23, with a Tribute to Puccini. Ernesto Barbini conducts the concerts which will start at 8 p.m. Free with admission to Ontaro Place.

The Canadian Dance Drama Company will unveil its first full-length dance drama, Siddhartha, Wednesday, September 19, for five performances, at the Toronto Workshop Productions Theatre, 12 Alexander Street. For further information 863-1836.

The Actors Theatre, 390 Dupont Street, presents Killaloe, an avant-garde jazz group, on Sunday, Sep-tember 23 at 8:30 p.m. Tickets \$2.50,

Accomodation

Transportation

Baggage handling Pools, restaurants

### CHILDREN'S SHOWS

Canadian Opera Junior 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. 22 and Oct. 6. The Little Sweep will be on September 15, 29 and October 13. 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 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 \$1.

Colonnade Children's Show 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 and Sundays, 1:30 and 3 p.m. Bloor Ww. 486-6515.

### GALLERIES AND MUSEUMS

The Baldwin Street Photography Gallery continues a show by Bar-bara Ashman until the end of the month. Wednesday to Saturday, noon to 6 p.m.

The Metropolitan Toronto Library The Metropolitan Toronto Library Board is showing a selection of prints by Pat Parkinson in the Central Library at 214 College Street. Ms. Parkinson's prints have been shown in galleries in England and Toronto. On display until the end of September. Additional information at 924-9441. The Workers, an exhibition of photography by Pierre Gaudard, at the Ontario Institute for Studies in Education, 252 Bloor West, Second Floor. Until September 21. 9 to 9 Monday to Friday; 1 to 9 Saturdays and Sundays.

Picasso, a rare selection of his graphic work from 1927 to 1968, including some from the Vollard Suite. At Galerie Dresdnere, 130 Bloor Street West.

The Innuit Gallery of Eskimo Art, 30 Avenue Road, features an exhibition of massive whalebone sculpture from the Artic. Works by Maniapik and Akpalialuk included exhibition. Until September 28.

An exhibition of 20 years of graphic work by Chagall starts Tuesday, September 25 at Galerie Dresdnere, 130 Bloor Street West.

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

The Royal Ontario Museum has varied shows: Cut my Cote, until September 23, an exhibit of traditional costumes; drawings of Indian Life by Jim Lumbers; Prints of Krieghoff at the Sigmund Samuel Canadiana Building. Admission free for all after 5 p.m., Tuesdays to Sundays

The Ontario Science Centre presents
The Voice of The Water, a superb
true-to-life feature film that won the
Silver Medal at Moscow in 1967. It
documents the land and water of
Holland, together with an affectionate portrait of the Dutch
people. It will be screened on

Fridays at 2 p.m. and 7:30 p.m. except for Sept. 21 and 28 when there will be no 2 p.m. show. On Saturdays and Sundays at noon, 2 p.m., 4 p.m. and 7:30 p.m. Until Sept. 30. No extra charge.

### THEATRE

The Toronto Truck Theatre, now established in the Colonnade Theatre on Bloor Street, presents the hit musical I Do! I Do! starting Tuesday, September 25, and playing Tuesday to Saturday for an in-definite run. Reservations at 925-

Second City at the Second City Theatre. (See page 12.) Free im-provisational 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 to September 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 1 D's. 366-7723.

Dracula at the Bathurst United Church. The fiendish production is on 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.

### MOVIES

Films at The Kennsington. 565 Coolege 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-

Third World Cinema continues at the Ontario Science Centre each Tuesday evening at 8 p.m. September 18 features The Priest and the Girl, from Brazil and In African Hands. On the 25th it's The Gods and The Dead from Brazil and Sky Chief from Ecuador. Admission free with admission to the Centre. from Ecuador. Admission admission to the Centre.

Toronto Public Libraries Learning Resources Centre laun-ches four early films of Fritz Lang on Thursday, September 20 at 8 p.m. with Brigitte Helm. On September 27 it is Spies. Free at 66 Eglinton Avenue West.

Thursday Evening Cinema at the O I S E Auditorium, 252 Bloor Street West, features Savaga Messiah and The Boyfriend on september 27. \$1.50 at 7:30 for both films; \$1.00 at 9:30 for late film.

### citizen classified 532.4456 jobs goods digs etc.

Mother wanted. Loving day care wanted for bright 3 month old child. Care for child in your own home. 536-

Sheridan Community Co-op Day Care Centre is expanding. Located in the Grace-Carmen United Church at 1155 College Street, just west of Dovercourt. Maximum 30 children. Applications — for full time only — accepted up until Oct. 15. Open 7:30 a.m. to 6 p.m. \$87. per month. Metro subsidies available for single working parents and low-income families. A full program of creative and active play. Qualified staff. The centre is geared to the needs of families in which parents are working, but we're open to as much parent involvement as you can give. Call 533-0242, days; 465-2182, evenings. Sheridan Community Co-op Day evenings.

### FOR SALE

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### MISCELLANEOUS

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.

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### ACCOMMODATION

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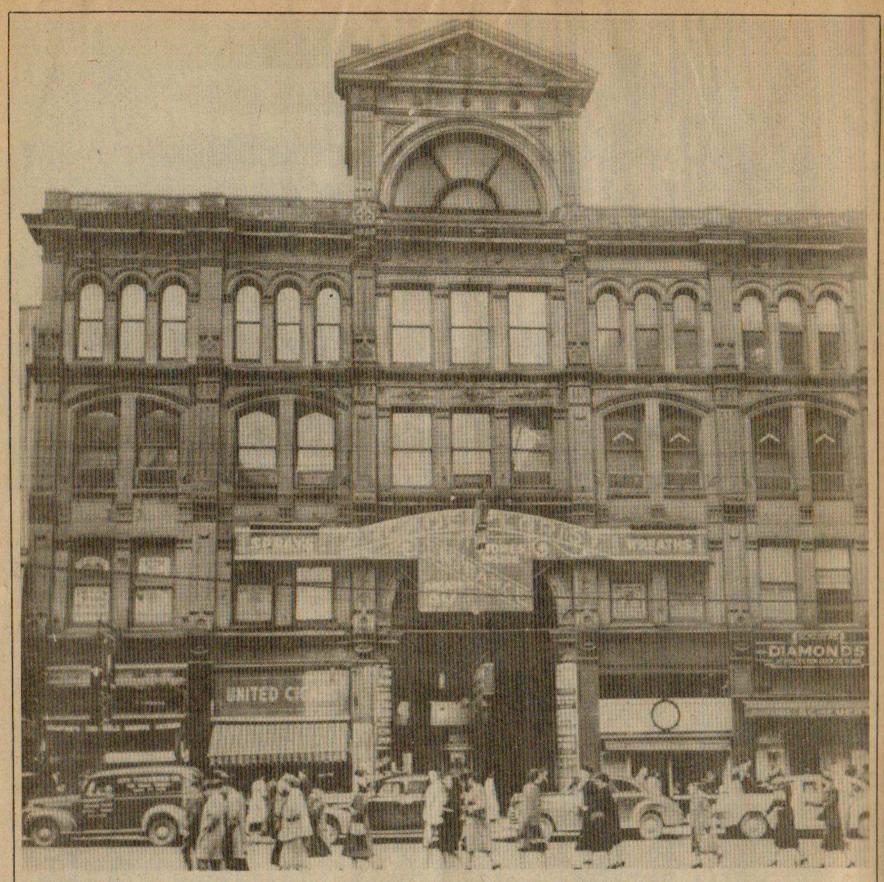
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TORONTO CITIZEN, Sept. 14-27-Page 15



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