

toronto citizen

MIDTOWN'S COMMUNITY NEWSPAPER

25¢

Another corporate rip-off:



**doesn't solve
a damn thing**

Metro threatens City power

METRO COUNCIL AND Metro's transportation planners, confronted with committee room after committee room full of angry citizens demanding to know why an expressway was planned to bisect their neighborhood or why a subway was planned to rumble through their local park, created the Metropolitan Toronto Transportation Plan Review to serve as a distant early warning system about the sentiments and ideas of people in Metro regarding transportation plans.

MTTPR bills itself as a vehicle for citizen participation in transportation planning, but it isn't that at all. What it does, at public meetings and in other ways, is absorb and collate citizen opinion on some transportation issues and then report its intelligence to Metro. Planning is still done from the top down by men in windowless rooms, but at least they get some minimal notion of what may be on people's minds about what they're doing. And wise politicians get an inkling of positions which may be popular or may be very unpopular.

MTTPR began its series of public meetings in Scarborough last spring and summer. To no one's surprise, the big topic of discussion was the Scarborough Expressway. This fall MTTPR is holding public meetings in the City of Toronto, among other places. There will be ten meetings beginning with one at Lord Dufferin School on Berkley Street in the east end October 22.

The most interesting thing about MTTPR's plans for public meetings in Toronto is that they reflect little interest in the opinions of some parts of town and considerable interest in the opinions of other parts of town. For example, Wards One, Two, Three and Four, the whole of the City's west end, will be the site of only one meeting, the October 22 session. The City's east end, Wards Seven, Eight and Nine, will also be the site of only one meeting. Wards Ten and Eleven, by contrast, each have one meeting scheduled, and Ward Five will get two meetings. The remaining three meetings will all be located in Ward Six, but two of them, one at the Toronto-Dominion Centre and another at the University of Toronto, are planned for commuters — the workers who use transportation into and out of the City daily. This is a fine idea; the City's downtown workers are a neglected segment of the population when it comes to many planning meetings. Otherwise, MTTPR's plans for meetings tend to favor the politically active and wealthier parts of the City. Immigrant, working class and less politically active areas get only two out of the ten meetings.

HARBOUR SQUARE, the development now under construction beside the new ferry docks on the bayfront, will be the locale of several hundred apartments and several hundred more hotel suites in high rises, as well as several hundred thousand square feet of office space when it is completed. There will be about half a dozen 30-storey, 40-storey and higher buildings, conveniently arranged according to the development plan, to form a massive wall between the City and the lakefront. It's an awful thing. It's so bad that even the Toronto Harbour Commissioners, no mean boosters when it comes to supporting Toronto's boomtown trend, say that they don't like it.

City Council has succeeded in an effort to persuade the developers to review their plans once again, at least for the parts of the site where construction isn't yet underway. The company says it won't do anything that "interferes with the development's economic potential," but at least maybe, just maybe, Harbour Square's awfulness can be whittled down a mite.

The power of Toronto City residents and politicians to shape the City's future may be severely threatened by planning currently underway at the Metro level, says a report written for the Confederation of Resident and Ratepayer Associations (CORRA).

Toronto City is one of the six boroughs in Metro Toronto, and according to provincial law, borough plans which do not conform with official Metro planning must be amended so that they do conform.

Until now Metro has not had an official plan. A Metro plan was approved by Metro Council in 1966, but it has remained unofficial because it has never been sent to Queen's Park for ratification. Ontario municipality plans do not become official unless they are processed through the Ontario Municipal Board and the Ministry of Municipal Affairs and receive provincial approval.

Metro politicians cited several reasons for keeping the status of the 1966 plan unofficial. The most important, according to many observers, has been that the borough politicians who make up Metro Council have in the past been unwilling to surrender much of their

planning power to Metro Council as a whole.

The Metro planning staff has now begun the lengthy job of rewriting the 1966 plan, and there is some likelihood that, when it is completed, this plan will be sent on to Queen's Park for provincial approval for several reasons — for example,

provincial pressure on Metro to establish an official plan; changes of political climate at Metro Council; the appointment of a young, aggressive Metro Chairman, Paul Godfrey, who wants to make his mark on Metro.

Projected population Metro planners will deal with

several issues in the new plan. Among other things, they will be planning to accommodate provincial policy which sets a projected population figure for Metro in the year 2,000 at three million. They will be developing patterns of residential, commercial, industrial and recreational land use for Metro in the context of an overall shape in which plans for major transportation routes, "greenspace" areas and development will be set out. In the course of this, they will be setting limits and guidelines for planning and development within the six Metro boroughs, and the boroughs will have to accept these and plan accordingly.

A Metro planning staff spokesman told the Citizen that, while Metro planners will be writing their plan in consultation with borough staffs, power does lie with Metro. Metro could, for example, decide that downtown Toronto should have twice as much as or half the commercial development as City politicians decide it should have.

The CORRA report sounds an alarm for City residents. It says that the program for public participation which Metro planners have set out "is an insult to all citizens . . . The public can merely discuss and comment on what the Metro planning staff develops. There has not been any public input into the basic nature of the proposed plan, what areas and issues are to be studied, and what form the plan should take. It appears . . . that the planning staff will have settled most of these issues before they talk to the public." If residents of the City and the other boroughs want any real role in developing the Metro plan, they will have to assert themselves and "confront the planners and politicians with an organized and determined display of 'citizen power'," says the report.

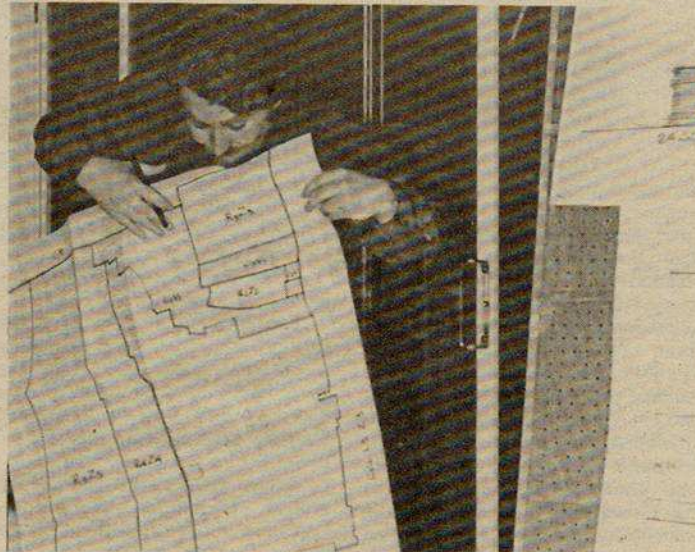
Top-down planning

The major problem which citizens face on the issue, according to the CORRA report and Metro officials who are sympathetic with the report's viewpoint, is planning which works from the top down. Queen's Park planners have set certain goals and objectives in terms of population, development and transportation for the Toronto-centred region, including Metro and several neighboring regional governments. The Metro planners are setting themselves the job of altering Metro's suit provincial plans. The boroughs will have to adapt themselves to conform with Metro's plans. Residents, neighborhoods and communities will simply have to bite whatever bullet is passed along to them.

"Planning should begin at a local level and work from the bottom up," a member of the Metro Planning Board who disagrees with the Metro staff's approach told the Citizen. "As it moves up, senior governments should be regulating conflicts among local areas and making the thing fit together. Instead we're being told by Queen's Park to plan for a certain population figure in 2,000, and we have to plan for that and live with that."

The CORRA report also questions the approach of the Metro planners. "To correct the inequalities in the society . . . should be the first goal of the Metro plan," the report says. It says the planners seem mainly concerned with manipulating population and employment goals, with deciding on desirable land use goals and similar sorts of primarily physical planning.

The report will be the starting point for a CORRA committee on the Metro plan. CORRA is looking for suburban representatives to work with its primarily City members on the committee.



Scenes like this where Paul Martell of the Annex Ratepayers' Association presents planning proposals to a community meeting may be a thing of the past if a planning review takes much of the power away from the city.

toronto citizen

MIDTOWN'S COMMUNITY NEWSPAPER

Lead control fight begins

by P. M. Mullings

The inevitable battle between a commercial polluter and the neighbouring community has developed over the cleanup of the air around the Canada Metal plant on Eastern Avenue where a summer study showed dust and lead contamination to be up to 80 times higher than in other parts of the city.

The fight is also breaking down into another clash which pits the area residents and the Toronto Board of Health against the polluting company and the air management branch of the Ontario Environment ministry.

A group of area residents appeared at the Committee of Adjustment last week to oppose Canada Metal's request to build a dust filtration facility and a second chimney 85 feet high. The group wants residents, particularly

children, living in the area around Queen and Leslie Streets to have blood tests to measure the amount of lead in their systems before any construction work begins.

Many of the residents were shocked at the results of the summer study done by the University of Toronto and published in a copyrighted story in the last issue of the Citizen. They want the extent of the danger of lead poisoning known before any expensive work is undertaken by Canada Metal to try to remedy the situation.

Norma Litwiller, the president of the local residents' association, said facts about the pollution and more health data are definitely needed before the company builds the new stack. At a community meeting held prior to the Committee of Adjustment meeting, the residents voted to get expert opinion about the

effect the 85-foot chimney would have on controlling pollution. Canada Metal already has a 152-foot chimney in operation, and there are fears that the new chimney won't do very much to change the lead dust falling in the neighbourhood.

Inga Wayne, of Berkshire Street, told the Committee of Adjustment "It's no sense building an 85-foot chimney if it won't do the job. Let's find out before the company builds the chimney and then refuses to spend more money to really correct the problem."

But Alastair Orr, chief engineer at Canada Metal, argued before the Committee that the proposed changes would bring emissions from the smelting plant in line with standards set by the air management branch. He said that construction work had to start right

(continued, page 10)

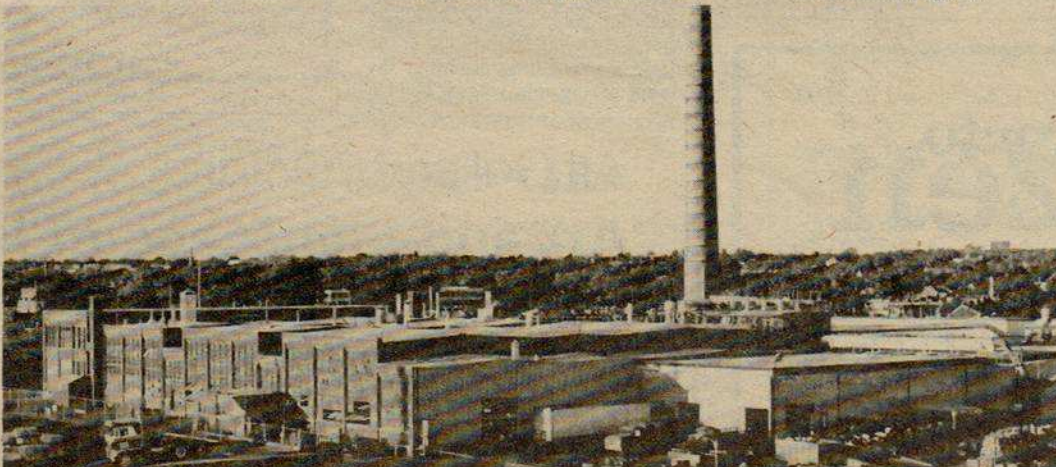


photo: David Groskind

Area residents are battling Canada Metal about construction of another chimney at the plant on Eastern Avenue. The old 152-foot chimney doesn't prevent the emission of lead into the air and residents fear the new one won't either.

Snide, sneering comments

Congratulations on your birthday, and many happy returns. Since Izzie Stone got too old to continue his paper, the Citizen has become the single indispensable journal in this household. Your muckraking, anti-establishment critiques are a welcome change among Toronto media.

But surely some establishments are less equal than others. For a long time you have treated the leaders of the NDP with the same derision as those of the other parties, the development industry, the U. of T. Law Faculty, and all the rest. Since the overwhelming number of causes which you support are also vocally and actively supported by the NDP, your attacks on the leadership of that party has always puzzled me, especially since they have often been so unfair and petty.

Take, for example, your snide and sneering comments on Stephen Lewis in your latest issue's Diary. "Stephen Lewis has gone and done it again", the Citizen revealed. (Again? Again what?) What big expose were we in for? Lewis came out for the Scarborough Expressway? No, he's a solid opponent. Lewis on Moog's payroll? No, nothing like that. Lewis caught buying California grapes? No, he fervently supports the Chavez boycott.

The big deal was that Lewis had accepted from the government a chauffeur-driven car. Now what was so monstrous about that? The answer, apparently, lies in the rest of your Diary (imagine — giving three-fifths of this front-page feature to this shocking incident). As far as you're concerned, Lewis has been co-opted by the Tories by accepting the government offer of a car and chauffeur.

Now, as you well know, the government supplies the opposition with secretarial help, research help, office space, telephone credit cards, meeting rooms and the like. All these services have been received with great pleasure by the NDP, for they substantially increase the opposition's ability to function more efficiently and aggressively. Would you argue that NDP MPP's should reject such government-provided services? And if not, why in the world should a car for the leader draw him or them "that much closer to the Queen's Park establishment", as you claim?

For Lewis to have tried to make political hay, as you advocate, by refusing the car would have been the sheerest hypocrisy. By accepting, he saved the party several thousands of dollars which have traditionally been used to lease a car for the leader, and which can now be diverted to countless other party expenditures. Obviously we don't believe this was a very high priority on the list of desirable new government expenditures. But recognizing the burdens of the opposition leaders is infinitely more legitimate than hundreds of other ways in which this government wastes our money.

The penultimate sentence in your Diary is the quintessence of self-righteous and myopic irrationality: "Anyway," so you believe, "in the next election we will have a choice between one of three young leaders being driven around in fancy cars." Come off your high horse. Talk about a mindless obsession with images instead of substance. How about other comparisons among the three leaders, such trivial items as their policies, their platforms and beliefs, the kind of people in their parties, the causes those people are involved in — you know the kind of trivia I mean.

You've been down on Stephen Lewis for a long time now, as is of course your right. But you haven't always been fair about it. During last year's Waffle controversy, for example, you quoted Lewis in one story, but failed to point out that the quotation came not from him, but from one of his most outspoken critics in the party. You later explained privately that you were too busy to check the accuracy of the quotation with him. That won't do; it's not a good enough excuse from you. That's the kind of journalism the Citizen ostensibly rejects. So is your gratuitous little smear job on Lewis' new car.

The NDP deserves more from the Citizen — not special favours, just fair and reasonable treatment



within your own journalistic and intellectual guidelines.

Yours sincerely,
Gerry Caplan.

Citizen replies

The editor replies:

To many people the leader of the province's socialist party accepting a chauffeur-driven car from the government is, to use Caplan's own word, a pretty "monstrous" thing. They just don't equate socialism and the fight for economic and social equality with people who ride around in chauffeur-driven cars. Caplan correctly argues that taking the car makes things easier for Lewis and the NDP. But the advantages must be weighed against principles and the party's ultimate aims. Gut reactions are involved here and we imagine that a pretty good question in a psychological test of people's basic political makeup would involve their reaction to whether a socialist party leader should or should not be riding around in a chauffeur-driven car doled out by the governing party.

Further in his letter Caplan equates the use of secretarial and research help for the NDP caucus and the use of a chauffeur-driven car. This is obviously ridiculous. The office staff and related services are there essentially to help the caucus members to be more effective MPP's. The chauffeur-driven car is basically to be used for political purposes.

By accepting the car Lewis may not be co-opted by the Tories but surely it makes him less credible when attacking the Conservatives for their traditional use of the government apparatus to spread their party's political message. And, more important, Lewis in his chauffeur-driven car assumes a privileged position shared only by large corporate executives, the very wealthy and the Queen's Park establishment. His new status further removes Lewis both emotionally and in daily experience from the public at large.

That Lewis could have gained some political mileage by refusing the car was suggested as one of the added advantage "from an image point of view." It was not the crux of the argument against Lewis accepting the chauffeur-driven car.

As to Caplan's demand for more coverage of the other parties — the Citizen has discussed the Conservatives' position on many issues in stories ranging from faults in the Ontario Parcost programme to the attempt earlier this year to build a

"Super-bloc" for government offices in the midtown area. The reason we have devoted so much space to the internal structure, policies and problems of the NDP is because we believe that as one of the few left-of-centre papers in the province, the Citizen has a responsibility to its readers to do so. Much of our coverage has been distasteful to the NDP leadership because the past two years have been difficult ones for the party. We believe we honestly analyzed the events surrounding the NDP's setback in the 1971 provincial elections, the warfare over the Waffle and the failure of the party to properly organize in the midtown area for the 1972 federal elections.

We don't agree that we have been unfair to Lewis. Concerning the Waffle story last year, both Caplan and Lewis take exception to the way the Citizen got the quote on Lewis' refusal to attend a midtown meeting discussing the Waffle issue, not to the veracity of the quote. We were certain that the quote was accurate and published it. (By the way, the source was not one of Lewis' severest critics in the party.) We don't apologize for the manner in which the quote was obtained or for the fact that we did not check it with Lewis.

Concerning our "diary" item on Lewis and his chauffeur-driven car — in a recent telephone call Lewis complained that we did not get his side of the matter. Our reply is simple. The "diary" comments on items in the news or brings obscure matters to public attention. The column is reflective nature and does not demand that each person whose actions are discussed gets the right of an accompanying explanation or rebuttal.

Lastly, to keep the record straight, it is worth noting that after publication of the chauffeur-driven item, the Citizen asked Lewis to do a tape-recorded interview covering two pages in the paper. It would have been an opportunity for him to present NDP policy and his view of the state of the party. But Lewis was the first person ever to decline the Citizen's offer. (Even notable Citizen targets such as David Rotenberg and Tony O'Donohue granted interviews last year.) Lewis said he wouldn't do the interview because the Citizen had been "unscrupulous" in its dealings with him in the past and he could see no good for him coming out of the interview — even if it was to be tape-recorded and accurately transcribed. We don't believe this is so and the invitation to Lewis is still open.

Ying Hope disappointed

Dear Editor:

I would like to respond to Jim Lemon's letter on the Spadina Rapid Transit in the last issue of the Toronto Citizen. Frankly, he disappoints me with his overly simplistic view of political action.

The whole objective, after the Provincial Cabinet's decision on the Spadina alignment, was and is to protect the neighbourhoods and lands through which this alignment passes. The T.T.C. has a tight schedule, for concurrent design of the entire route — to be followed by extremely rapid construction. Therefore, immediate action in order to forestall physical threats is to these neighborhoods was and is necessary. That is my position.

Thank goodness early action was taken in warning Paul Godfrey and the T.T.C. of our concerns, which were documented in two letters — one from Doug Browne, and the other from myself, shortly after our meeting of August 9th, 1973, and now under active consideration at the T.T.C. I found these letters far more productive than Mr. Jim Lemon's questionable type of action, which was only to write a letter to the Toronto Citizen knocking the "process", and thus creating possible mistrust and dissension.

Certain people have fought too long and hard to deserve this.

Sincerely,

Ying Hope, P. Eng.,
Alderman — Ward 5.

toronto citizen

The Toronto Citizen is published every second week at 171 Harbord Street, Toronto 4, Ontario. Telephone: 532-4456. Price 25 cents per issue. Second Class Mail Registration Number 2448. Editor: Arnold Amber. Managing Editor: Jon Caulfield. Assistant Editor: Ellen Moorhouse. Photography Editor: Jack McLeod. Staff Writers: Ellen Murray, Gary Weiss, David McCaughna, Brian Cranley, Carl Stieren. Photographers: Phil Lapiques, Bill Lindsay. Business Manager: Michael Sotiron. Advertising Manager: Alan Hall. Office Manager: Darel Dilabough.

Art Gallery of Ontario Art and landscape of Italy, too late to be saved?

This exhibition reveals startling devastation and misuse of Italy's cultural and natural resources, offers alternatives and urges response to this worldwide environmental crisis.

From September 22 to October 28

Dundas West at Beverley
Telephone 363-3485

10:30-5:00 Monday-Saturday
1:30-5:00 Sundays, holidays

Atlantis Book Store

large occult section

Plus science fiction, National Geographic and other magazines, fiction and non-fiction. Posters and maps.

visit Atlantis Book Store.
364-4226 374 Yonge

FIRST UNITARIAN CONGREGATION

WEEKLY SUNDAY SERVICE—11 A.M.

SEPTEMBER 30

People Making —
Family Cluster Programme

Rev. Richard S. Gilbert

OCTOBER 7

Penal Reform

Clayton Ruby, lawyer

October 14

Time Out of Mind
Mavor Moore

175 St. Clair West at Avenue Road
EVERYONE WELCOME

GOT THE MUNCHIES?

CURE THEM WITH THE FIRST

Pizza

ITS AS CLOSE AS YOUR PHONE

925-2411

TWELVE LOCATIONS

Toronto's largest Pizza House serves you best



5 p.m. - 3 a.m. Mon. - Fri.

11 a.m. - 3 a.m. Sat. - Sun.

THIS AD IS WORTH \$1.00 WHEN YOU PICK IT UP OR 50c WHEN DELIVERED ON A SINGLE PIZZA OF \$3.00 OR MORE.

PARTY DISCOUNT — FAST DELIVERY

Scarborough Expressway

Dull Council plods ahead

by Alderman Dorothy Thomas
Everybody learns from experience, including Metro Executive. But in their dullish and plodding way, they sometimes confuse the lesson to be learned.

ITEM: One expressway (Spadina) stopped because of massive public outcry against expressways and their effect on urban areas.

ITEM: Another expressway (Crosstown) more or less quietly dropped.

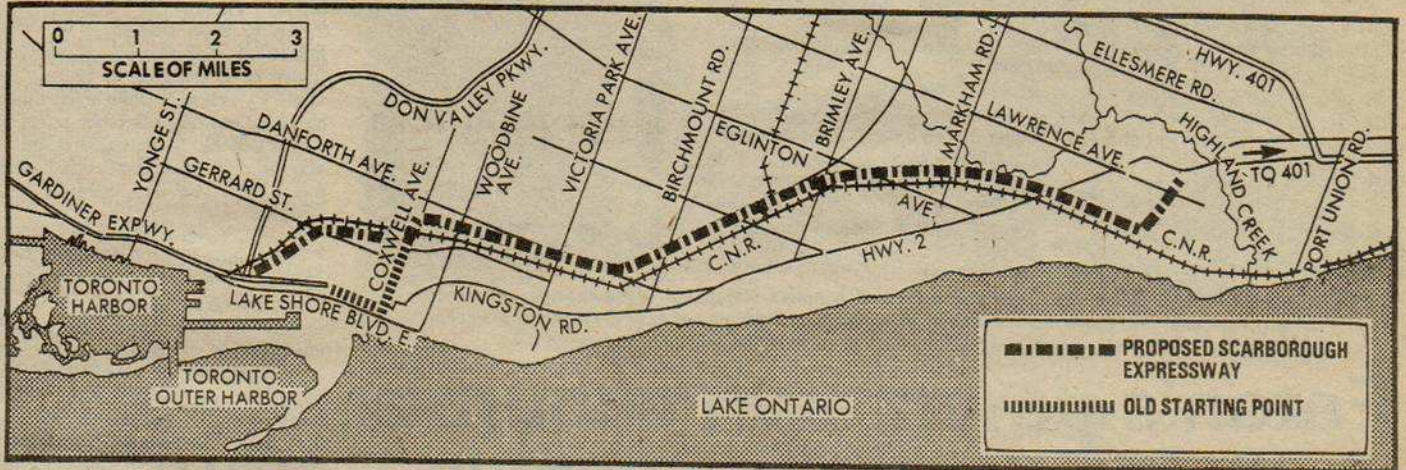
ITEM: Massive public opposition to yet another Expressway — the Scarborough. An old, established community objects to being destroyed by an expressway no one really believes is needed.

ITEM: A study of the Scarborough Expressway by the Metropolitan Transportation Plan Review repeatedly points out that no study of the need for the Expressway has been undertaken, that travel and land use patterns have changed since the Expressway was designed; the study recommends that no further decisions should be taken with respect to this expressway, at least until some of the more important questions have been considered.

ITEM: Metro Executive surveys the scene; shudders to itself inwardly at the prospect of imminent public hysteria (in their view); is, I suppose, somewhat chagrined at the lack of expressway-mania on the part of their high priced transportation planners and, in a forthright and decisive way concludes that the answer to all these problems is to move the expressway into Wards 7 and 8.

Alas, poor Metro! From the arms of ForWard 9 into the prickly embrace of the Greater Riverdale Organization. As a tactical manoeuvre, shifting the expressway has to be the blunder of the year.

I personally fell about laughing when Metro Chairman Paul Godfrey presented the new alignment to members of Metro Council and interested members of the public. Particularly when his man William



The new proposed route of the Scarborough expressway spread the political fight on the issue from Ward 9 to Ward 8. It hasn't ended the opposition.

Malone, of the engineering firm of Deleuw Cather, ingeniously commented that all interchanges had been removed from Ward 9, because people there didn't seem to like them, and placed in Ward 8 of the City, and Ward 1 of Scarborough. A good way to influence people but not to win friends.

Alderman Fred Beavis of Ward 8 drew the appropriate conclusion (and the biggest hand of the day) when he said, "You're buying off Ward 9 at our expense". Alderman Tom Clifford noted to anyone who would listen that this alignment would wipe out his beloved shopping plaza at Pape and Gerrard and he was certainly against it. Hurray Fred, hurray Tom, hurray faithful anti-expressway Dorothy (who said that she (me) was solidly against any expressway alignment even if the homes and ravines of Ward 9 were saved).

This new political formation is completed by adding Alderman Karl Jaffary and John Sewell of Ward 7 which also loses houses, parks, etc. in the new expressway alignment.

All sat together at recent Greater Riverdale Organization meeting

(without even squirming). Cheers galore as each, in his or her own way, denounced the new alignment. Chairman Godfrey was confronted by Riverdale residents on his front doorsteps. What is passing through Chairman Godfrey's mind? North York people don't do that kind of thing. They respect business hours. Does he know what he has got himself into?

Of course, the whole new alignment is a railroad job (no pun intended) from beginning to end.

First, the attempt to buy off opposition by minimizing the impact where organized opposition already exists. Secondly, Chairman Godfrey's insistence that a start be made on the expressway by March 1974, an obvious move to get the thing rolling before any new opposition is built up. This is the lesson that Metro has learned from the Spadina fiasco — not that governments ought to be responsive to the wishes of citizens, not that expressways are being rejected all over the world, not that they have acted like pig-headed oafs, but that if you want to build an expressway, you ram it through so that people

don't know about it till the bulldozer is in the livingroom.

(The ignorance of the Metro pro-expressway forces is amazing. Metro Roads Commissioner, Sam Cass, was recently quoted in the Star as saying no-expressway policies just don't work. He offered the information that London, England, was going back to building expressways. When he was told that in June a Labour majority was elected to the Greater London Council on a no-expressways policy, Cass was surprised.)

Obviously, the Scarborough is their do-or-die effort, the last stand at the old expressway corral, the death spasms of a mindless fixation already reeling from heavy blows.

Whether the pro-expressway forces can maintain sufficient energy to see this expressway

through is the question. The official line is that no more expressways should be built — after the Scarborough is completed. Nothing clings more dearly to existence than a bad idea.

PURE SOUND

Stereo Component Sales

Products fully guaranteed

Open Evenings

13 St. Nicholas St. 921-5272



FRIENDLY TRAVEL & TOURS

Airfare & Hotel Accomodation

1 week Florida from \$143
1 week Bahamas from \$159
2 weeks Spain from \$399

339 Bloor St. W.
Toronto M5S 1W7
Phone: 961-5656

TORONTO SHORTS

Grape boycott

Organizers of the Toronto Grape Boycott are continuing their effort to publicize the cause of California's farmworkers. The farmworkers are fighting this year to hold the ground they gained when they won the right to unionize in 1970 following another grape boycott across North America. Since April over 7,000 California farmworkers have been arrested for picketing as the growers have tried to bust the workers' fledgling union.

Metro is the sixth largest market for California table grapes, and a successful boycott would help the farmworkers' cause considerably. Boycott organizers, who have come here from California, are holding weekly meetings at Bathurst United Church Mondays at 7:30 p.m. and are encouraging local sympathizers to help them get their message to Toronto supermarkets by organizing consumer delegations. For further information, contact Anella Parker at 924-3170.

Gothic festival

The HumberSide Residents' Association, a Ward One citizens' group which bore the brunt of the battle against Cadillac-Greenwin's proposed high rise development at Gothic and Quebec Streets, will be sponsoring an Octoberfest at Old City Hall October 13. The event will feature dancing, entertainment, refreshments and a costume contest. The association hopes proceeds from the occasion will help defray the cost incurred by it in its fight to prevent demolition of 100 neighborhood houses. For more information call Marilyn Tinsley at 766-4971 after 6:00 p.m.

Police station

After a few months in the limbo of planning and feasibility studies, committee reports and private discussion, the Metro Toronto Police Department's proposed Division 52 headquarters is emerging again as an issue. The Department plans to close down its College Street stationhouse and move to a new building. Its original plans were to construct a facility

in a Ward Six residential neighborhood, Grange Park. About a year ago area residents began resisting the plan because it would wreck 11 houses and complicate traffic on residential side streets. For a few months the Police Department remained intransigent and refused to discuss the matter with anyone, but earlier this year its wall of silence was worn down with the help of several politicians on City and Metro Councils. The Police agreed to consider a site on Dundas Street at Simcoe Street owned by the Toronto Parking Authority if an architect could design a workable dual-purpose facility that would accommodate both a police station and a parking garage.

Some suggested plans for the dual-purpose building were prepared by architect John Parkin. The Police and the Parking Authority have seen Parkin's plans, and a September 10 letter from Ch of Harold Adamson to the Police Commission rejects suggested ideas for the Dundas-Simcoe site and terms the location "totally unacceptable". Local politicians, residents and City planning staff have not seen Parkin's plans and have asked the Police and Parking Authority if they might be able to see them. Eventually the decision will be made by Metro Council, which owns the initial site through its Property Department, and City Council, which owns the Dundas-Simcoe site through its Parking Authority.

Committee back

The Confederation of Resident and Ratepayer Association (CORRA) has reconstituted its Metro Centre Committee and resumed an active role in the debate about the billion-dollar waterfront development. At its last meeting, CORRA passed resolutions asking City Council to set up a citizens' advisory committee on Metro Centre and to ask Queen's Park about the status of 55 acres of land which the province owns and which the developer claims are part of his 200-acre site. CORRA also wants Council to undertake a title search of the remaining acreage to find out if the ownership of any part of it is uncertain. Concern about Metro Centre is starting up again because the developer says he plans to return to City Council this fall to seek approval of detailed plans for the project.

You get a FREE GUITAR by enrolling for guitar lessons at

B and D MUSIC STUDIO

475 Dupont St. at Bathurst tel: 535-7001

70 Berkeley Street at Adelaide. 364-4170

FIREHALL THEATRE

1973-74 Subscription Series. 5 Plays for \$10

'THE PLAYS THE ST LAWRENCE SHOULD HAVE SCHEDULED' — DAVID McCAUGHNA, TORONTO CITIZEN

Oct. 18-Nov 3 KASPAR by Peter Handke

an electrifying charade about the tyranny of language

Nov 29-Dec 15 ONCE IN A LIFETIME by Kaufman & Hart
Hilarious misadventures as the talkies hit hollywood

Jan 31-Feb 16 TOTAL ECLIPSE by Christopher Hampton

the notorious love affair between Verlaine & Rimbaud

Mar 21-Apr. 6 OLD TIMES by Harold Pinter

his latest most highly praised play

May 2-May 18 DOCUDRAMA by the Firehall Company
an original entertainment about old Toronto

Subscribers save \$5 on every ticket and can attend any performance during the run.

Clip this ad, send your name, address telephone and cheque for \$10 for each subscription payable to the University Alumnae Dramatic Club, to Mrs. Mavis Hayman, 2 Towercrest Drive, Don Mills.



Fairview-Eaton lawyer Thomas Deacon (left) and Annex Ratepayer spokesman David Lewis Stein. Opponents of Eaton Centre won a two-week adjournment because Deacon's arguments were too complicated for anyone but another big time real estate lawyer to understand.

Eaton's downtown suburbia rears its head once again

by Carl Stieren

What you are going to do is to suck all the business out of Yonge Street, and it is going to become just an empty corridor — a transportation corridor as they like to call it — between department stores.

This is the way David Lewis Stein of the Annex Ratepayers' Association replied to the claim by the Eaton's-Fairview group that its new Eaton Centre scheme would actually enhance Yonge Street and make it more people-oriented. The scene of the exchange was a corridor in City Hall after a meeting of the City's Committee of Adjustment on September 18.

The Committee of Adjustment is usually a rather cut-and-dried committee to which a landlord applies for permission to divide his plot of land in order to sell part of it — for example, for a highway or a parking lot. That night it was transformed by Eaton Centre lawyer Thomas G. Deacon into a developers' chess game, with plasticene maps of four-party land transfers and three-dimensional models of air space rights.

The opponents of Eaton's in the game were representatives of the Annex Ratepayers' Association, the Trefann Court Residents' Association, the Better Downtown Planning Corporation and CORRA. The outcome was not even a stalemate; the land transfers and airspace agreements were so complex that neither the opponents of the scheme nor the committee members could fully understand them. After Deacon's presentation, Judge W. M. Martin, the Committee Chairman, granted a request by Wolfe Ehrlichmann of the Trefann Court Residents' Association for a two weeks' adjournment.

The Eaton Centre group wants to transform the entire area from Queen to Dundas and from Bay to Yonge from a quaint but aging Main Street surrounded by small shops and old warehouses into what it calls a "superblock". The superblock would surround Holy Trinity Church and Trinity Square, drawing prospective customers and strollers inward from Yonge Street into a shopping mall with more than 400,000 square feet of retail space. Basically, it is a suburban shopping plaza located downtown.

Compromise plan

In response to the original Eaton Centre development plan in the spring of 1972, Holy Trinity announced its own plans for redeveloping its property. This would have included parks, a theatre and a strict limitation on the amount of shadow that Eaton's development could cast on Trinity Square.

After strong opposition to different features of the Eaton Centre plan by groups such as Pollution Probe, the Toronto Chapter of the Ontario Association of Architects, the Federation of Ontario Naturalists and several City residents' and

citizens' groups, a compromise agreement was worked out. The compromise, first drafted in July 1972, was signed last November by the Fairview Corporation, Holy Trinity, Eaton's and the City. Although Holy Trinity was to get a small City park to the south on Louisa Street, Trinity Lane — the entrance to Trinity Square from Yonge Street — was sacrificed to the developers.

When the final draft of the four-party development agreement finally came before the last City Council for a vote in mid-November, several major changes had been made by Fairview. As Alderman John Sewell wrote in the *Globe* November 23, 1972, the City found that Fairview was refusing to commit itself to building the proposed pedestrian mall from Queen Street to the new Eaton's store. In addition, the new Eaton's store was to be reduced in size from

a million square feet to 600,000 square feet. Fairview also refused to specify the location of the two office towers that had been shown in the model which Fairview had previously presented. Finally, although Holy Trinity Church was given some guarantee of sunlight, there was no such guarantee for the City park to the south.

In the four-party agreement, Fairview demanded and got a great deal of leeway from the old City Council in the timetable for building Eaton Centre. While construction of the new Eaton's store would begin in three years, the second phase, between Albert and Queen from Yonge to James, could begin as late as ten years after the start of construction for the Eaton's store. There was no limit to how late construction might start on the project west of the James Street line, and the only restriction placed on these lands in the meantime was

that they could not be used as parking lots for more than ten years.

Under existing City bylaws, Fairview — the same company that built the T-D Centre — could construct the equivalent of two and one-half T-D Centres in its superblock. According to some observers, the transfer of air rights which Fairview lawyer Thomas G. Deacon was trying to pass through the Committee of Adjustment, might actually be a transfer of density to allow Fairview to build even more high-rise buildings in other parts of Eaton Centre. If the sub-division is allowed, Fairview could build even more than two and one-half T-D Centres.

Land exchange

Under the terms of the four-party agreement, the City is pledged to swap three acres of streets and lanes to Fairview for several strips of land along Yonge, Queen, Dundas and Bay Streets, which would be used to widen these streets and their sidewalks. The wisdom of such a plan is not as apparent to the new council as it was to the previous council, which passed the four-party agreement and which had plans to widen these streets to provide for more downtown traffic. The new council does not value these strips of land so highly and may not wish to use them for these purposes; many politicians feel that the City has been taken in this trade with Fairview.

If David Lewis Stein is right, the effect of the project could be to pull business off Yonge Street. For its part, Eaton's claims to have done its own secret market surveys which

justify the enormous retail space in the project. However, those surveys may not adequately account for the competition from the Bank of Montreal's development scheme for the old Toronto Star site southwest of Eaton Centre. There will also be competition for the same market from a new Marks and Spencer's store which is planned across Yonge Street.

Building elaborate, over-extended projects is not new to Eaton's. As one citizen, F. E. Hastings, reminded City Council in a personal brief during the debate last July on Eaton's Centre, Eaton's has been building such castles for a long time:

The first Eaton Scheme as you will remember was their massive, grandiose project of about 1929 at College Street. It was to be the brightest jewel in Toronto's business crown, to cover the entire city block bounded by Yonge, College, Bay and Hayter Streets. Streets were closed, concessions were made, everything humanly possible was done by our politicians to please the T. Eaton Co. What Toronto and its people got for their trouble and sacrifice was an unfinished store — a financial disaster and a white elephant — from the beginning, a huge parking lot and a decrepit warehouse. We have had this Eaton's Folly with us for 43 years. But wait — all is not lost for the T. Eaton Co. I see by the Toronto Star of June 23, 1972 that Eaton's College Street Store and land is about to be sold for \$19,000,000. It sounds like a pretty good deal for Eatons.

TRANSACTIONAL ANALYSIS OR I'M OK -- YOU'RE OK

TRANSACTIONAL ANALYSIS GROUPS — an introduction, by experience, to the theory of personality and communications introduced by Eric Berne in his book "Games People Play". Small groups of 10 to 12 participants learn the fundamentals of Transactional Analysis, and thereby improve their own interpersonal relationships.

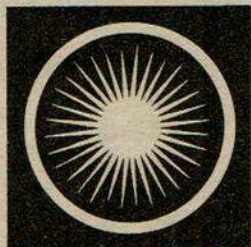
These groups are designed to give the individual an opportunity to engage in straight, effective communications. The group style of presentation provides learning opportunities for participants to gain new understandings of themselves, and the ways they

communicate with others. Further, these new insights are tested in the group and confidence in their use is enhanced.

Transactional Analysis groups are not encounter sessions. The group style merely provides the forum where new insights and methods of communication can be put to the test, and confidence in their use gained.

Each group is led by a qualified professional, who will provide both resource material and information for the group member.

For further information and registration please call 961-5553, Tuesday to Friday 9:30 a.m. to 4:00 p.m.



THE MIND INSTITUTE

223 ST. Clair Avenue West
(at Dunvegan Rd.)

961-5553



The Shadow Cabinet

J. Howard Prop., 600 Parliament Street 967-7644

Janet Howard has finally opened her bookshop



NORDIC JEWELLERY LIMITED

Hi, I'm Charles Versteg of Nordic Jewellery in the Lothian Mews.

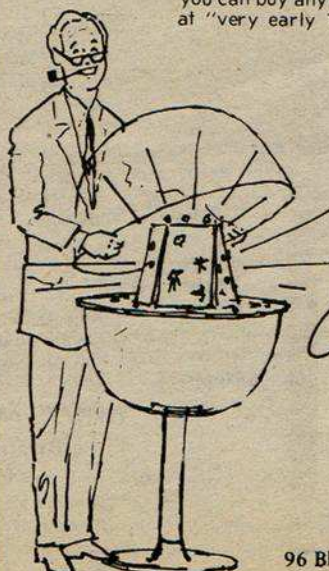
I want you to know something. I want you to know that up until 5 p.m. this November the 9th you can buy any of my distinctive gold jewellery at "very early 1973 gold prices". Believe me,

that means very large savings for you. After this November 9th my gold prices will be boosted to match the current market.

I very much hope that you will drop in and visit me. The sooner you get here the better the selection.

Yours truly,

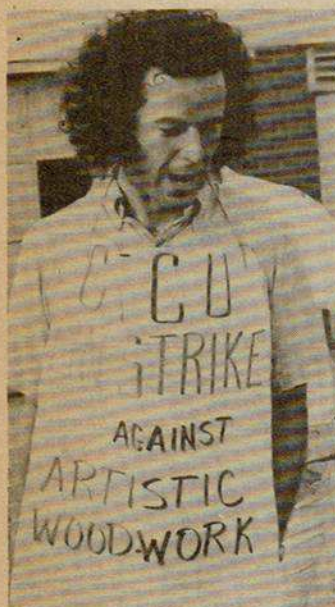
Charles Versteg



920-8488

96 Bloor Street W. Toronto, Canada

Arrests continue at struck plant



On the picket line at Artistic Woodwork

by Michael Sotiron
The strike at Artistic Woodwork for basic union rights by the Canadian Textile and Chemical Union (CTCU) is continuing. Arrests of picketers have been continuing as well.

Every day at 6:30 a.m., two lines of strikers and police face each other for the daily confrontation. A car filled with scabs drives up. The picket line bunches up into a tight wall. The police march over and forcibly divide the strikers so that the company car can drive through. Thirty-seven strikers have been arrested since the strike began. A typical case was the arrest of Enrico Angeloni on September 19. Several police pounced on him. When union organizer John Lang went over to inquire what was the matter, the police immediately arrested him. Charged with police obstruction, his bail forbids him from getting within 100 feet of the Densley plant.

In three months of negotiating, the union won little more than a 65-cent

hourly increase for the workers, who make wooden frames and moulding for frames. The company refuses to budge on the crucial issues of seniority in hiring, firing and promotion, management rights and union security.

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 right to run the operation must be unimpeded.

Like many other small plants in northwestern Toronto, Artistic Woodwork employs a large number of immigrants, including Italians, Greeks, Portuguese and Latin Americans, who have language and other difficulties in fighting exploitation.

Madeline Parent, secretary-treasurer of the CTCU, charges the police with "terrorizing workers away from the picket line".

She cited the overt favouritism of the police towards the company and its scabs. On the morning of September 20, many strikers went over to a parking lot in York Borough which is next to the police station and the borough's council chambers.

The company has been using the parking lot to assemble the drivers and scabs before driving over to the Densley plant. This morning, though, the scabs did not appear although the drivers were waiting. Parent speculates that there must be some connection between the police and the company. The police cleared the parking lot of the strikers. The same has not been done with the drivers and scabs.

Police role

Complaints of the police's strikebreaking role has reached the Toronto City Council. On September 14, City Council passed a motion saying that the police should refrain from provocat on picket lines and that they should ensure that strikers are given all reasonable opportunity to convey information about the strike to those in the vicinity of the struck plant.

Alderman Dan Heap commented on the right of strikers to communicate with those entering the plant. He particularly objected to people being allowed to drive through picket lines.

Mayor Crombie said it was important for public authorities to inform the public, especially immigrant workers, about the rights of strikers and the rights of public authorities.

Over 200 people attended a conference on the role of immigrant workers in Toronto at the Ontario Institute for Studies in Education on September 18 chaired by Heap. The speakers included Andreas Papandreou, Alderman John Sewell, Angelo Principe of the



Many of the striking workers are immigrants

Assoziatone Democratica Italiano, John Meiorin, Secretary-Treasurer of the Bricklayers Independent Union and Mel Watkins of the Ontario Waffle.

Avram Isaacs, of Isaac's Gallery, said that he hasn't bought picture frames from the company since the strike began and has no intention of doing so until it ends.

Al Reese, president of Local 521 of the United Electrical Workers, pledged the support of his union. He observed that the police were there to intimidate strikers and coddle strikebreakers.

Joyce Wieland, speaking as a Canadian artist and for Canadian Artists Representation, deplored the exploitation of immigrant labour.

Several resolutions were unanimously passed at the meeting supporting the right to strike and the right of association.

Horrible stories: giving tenants the boot on Earl St.

Tenants sometimes shy away from taking leases on their apartments because they aren't certain they want to make a one or two year commitment to live in one particular place. They worry that they may discover they don't like the location after living there for a while, or they may want to feel free to move according to the flux of their occupation and life style. And so they are happy to take up a month-by-month tenancy.

Tenants ought to be aware that, if they do this, they risk becoming victims of real estate pirates. For example, 15 tenants at 5 Earl Street in the North Jarvis neighborhood were asked August 31 to vacate their apartments by September 30 to facilitate "extensive renovations" planned by the building's new owner. When the tenants kicked up a fuss about the orders to vacate, the new owner said that some of them could stay on but that rents on the building's small apartments would rise from \$130 to \$180 monthly.

Tenants on month-to-month tenancies, in other words, are subject to the whim of a building's owner, or its new owner if the original landlord sells out. If a landlord will not offer a lease but insists on a monthly tenancy, it probably means that his business is not running apartments but is real estate speculation — that he wants to be able to sell the building or has some other more profitable plans for it. A building which is unencumbered by tenants on one and two years leases is easier to sell, easier to negotiate with and easier to alter radically than a building with tenants who still have several months to go on their leases. Tenants who value their homes won't do business with real estate speculators, partly because the transaction could end very unhappily for them and partly because real estate speculation becomes much less profitable when tenants avoid doing business with speculators.

Apartment-hotel

The new owner of 5 Earl Street has a major change in mind. He wants to make the place into a small apartment-hotel, a business which appears more profitable than renting homes to tenants. And so he notified the tenants in the building at 10:30 p.m. August 31, at the beginning of the Labor Day weekend and at the last possible moment, that they would have to find new places by the

end of September. They were in his way, interfering with his profiteering plans.

The identity of the new owner was uncertain at first. The building's deed was in one name; the orders to vacate were issued under another. Real estate pirates tend to hide themselves behind a smokescreen of fronts and are often hard to identify. It now appears the new owner is Venture Properties, Ltd.

Venture Properties, Ltd., pulled another fast one at 3 Merideth Crescent earlier in the summer. The tenants were notified July 30 of rent increases which would be effective one month later, on September 1. Again, Venture acted at the last possible legal moment it could in dealings with month-to-month tenants. Rents were increased by about 75 percent. For example, an apartment which was \$160 in August was \$285 in September. Venture claimed the increases were to cover "extensive renovations". These renovations, according to the tenants, amounted to painting the porch and putting in some new carpets and wallpaper. A tenant at 3 Merideth Crescent calculates Venture's profits on the building are roughly 65 percent, not counting appreciation of the property.

Restrict publicity
The president of Venture

Properties is Helmut Joseph Valevicius. On March 17 Valevicius was found guilty of four violations of the Real Estate and Business Act and fined \$5,000. The charges against Valevicius involved using trust fund accounts to support his real estate business to the tune of \$101,325.

At a hearing September 18 about the status of his real estate broker's license in the wake of the March case, Valevicius approached *Globe* and *Mail* reporter Jeff Simpson, the only newsman at the hearing, and "suggested he would pay money to restrict publicity" about the hearing, according to Simpson's *Globe* story, September 19. A decision about Valevicius' license will be made by the end of the month.

The point of this account is not to smear the name of H. J. Valevicius but to indicate to tenants the kind of people they may sometimes be doing business with. All a tenant is usually looking for is a congenial place to hang a hat for a couple of months or years. But some landlords are not simply in the business of renting congenial places. They are into a much bigger game, like a real-life Monopoly contest, in which the rules are dictated by whatever they can get away with and in which the simple tenant and the tenant's rights aren't worth a pitcher of warm spit.




PEST CONTROL

OUR RETAIL STORE AT 434 QUEEN T. E. (AT SACKVILLE) CAN SUPPLY YOU WITH THE RIGHT PRODUCTS AND INSTRUCTIONS TO DESTROY ROACHES, FLEAS, BED BUGS, ANTS, SILVERFISH, RATS, MICE AND ALL OTHER HOUSEHOLD PESTS.

IF YOU WISH, WE CAN ARRANGE FOR ONE OF OUR TRAINED AND LICENSED SERVICEMEN TO ELIMINATE THESE PESTS FROM YOUR HOME OR BUSINESS FREE ESTIMATES — WORK GUARANTEED.

BIKOE MFG. CO. LTD.
434 Queen St. E. Toronto
363-8821





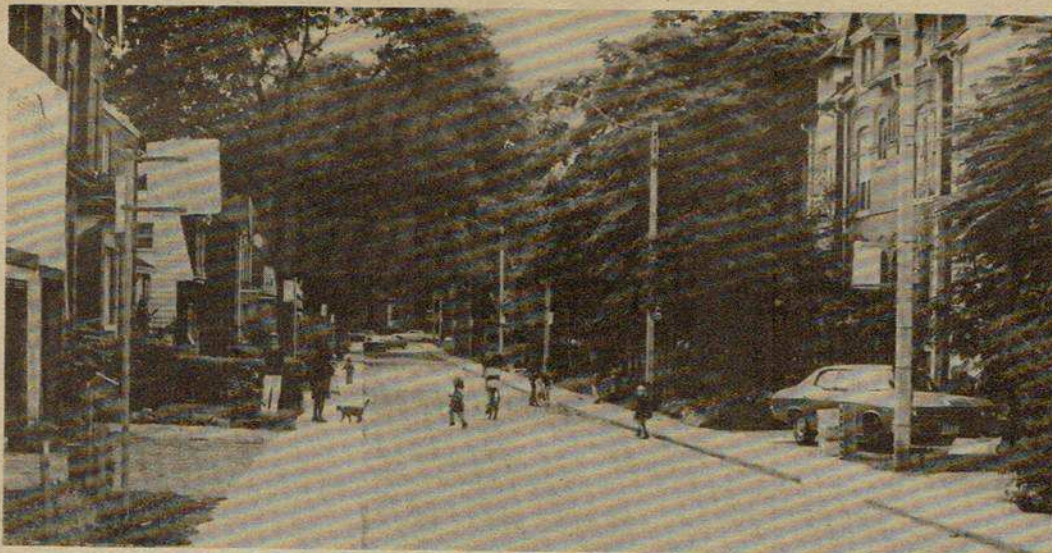
ELI KASSNER
Guitar Academy

19 Belmont Street, Toronto 5
(Near Rosedale Subway Station)
922-8002

The Eli Kassner Guitar Academy is recognized as one of the finest music schools on the continent specializing in the instruction of guitar. Our highly qualified teachers offer instruction in all types of guitar: CLASSICAL, FLAMENCO, FOLK-JAZZ.

We teach beginners as well as very advanced players. Special attention is given to the teaching of children and all our students are encouraged to take the examinations of the Royal Conservatory of Toronto. We also teach all other instruments as well as MUSICAL THEORY, HISTORY, COMPOSITION AND IMPROVISATION.

We are open for enrolment now. For appointment call 922-8002.



Before it became a dead end, Boswell Avenue was a mini-freeway through the Annex to Avenue Road. Now it's quiet street where kids can play without risking life and limb.

photo: David Groskind

The Boswell capers: a land speculator fights back

by Barry Wellman

A number of cars sped to a stop at the curb late one afternoon last Spring on Boswell Avenue. Traffic in the block clogged. A few moments later a photographer rushed up in his sedan and took pictures of the traffic mess. The drivers in the cars waved to him. Then he pulled away, and a few moments later the other drivers zoomed off. The street was quiet and empty again.

No, it wasn't the filming of *Police Surgeon*. The pictures surfaced when Toronto's Executive Committee met to consider if the experimental closing of Boswell Avenue should be continued for three more months. The pictures were produced by one of the opposing developers as conclusive proof that the closing had led to a miserable traffic mess. Pictures don't lie, do they?

This bizarre episode is only one incident in the fun and games that Boswell Avenue residents have had with two developers who have fought determinedly to reopen the street in order to facilitate the construction of a large commercial complex. Not all development fights are with giants like Cadillac or Fairview. More likely, most are like those on Boswell Avenue — fought determinedly between the residents of one small area and small, virtually anonymous developers. And incidents like the Boswell capers are likely to appear on many Toronto streets.

The fight over the Boswell street closing is simple. As the first street north of Bloor with a traffic light, it was an arterial route for drivers coming from the west who wanted to go north on Avenue Road. Traffic volume was about 1,000 cars a day, with much of it concentrated in the evening rush hour. Traffic sped noisily down the narrow residential street to make the light, passing fumes as they went. One child had his leg broken in an accident; parents feared for the safety of the others.

After a lengthy series of open block meetings, the residents petitioned City Council to close the street on an experimental basis. The great majority of residents signed the petition. Initial approval was given by the old Council; final approval by the present Council. Boswell became a precedent for many other block groups — such as Moore Park — who wished to preserve the residential quality of their street while still enjoying the urbane pleasures of the city.

The results have been spectacular to this initially rather skeptical observer. Not only do the kids play without fear, but nodding acquaintances have become good neighbours. A number of impromptu block parties have taken place, and street games are the common rule.

The trees even seem greener and leafier. And it is still only less than a 100-yard walk to Avenue or Bedford Roads for most residents.

Enter the developers

Enter the developers, especially Franc Joubin. Joubin, who now heads a James Bay oil exploration company, had quietly been buying up property on Avenue Road and adjoining pieces of Boswell and Tranby. He controls the whole block of Avenue between Boswell and Tranby where the Canadian Guild of Potters is located. He also owns housing on Boswell and Tranby, all of good quality, and much of it zoned residentially.

His rental agent, Guaranty Trust, had been kept informed of street-closing plans, as had been all landlords, but Joubin claims that he hadn't found out. When he came storming around just before Council approved the experimental street closing — after a long series of block meetings — open hostilities broke out and have continued to this day.

Joubin is probably an assembler rather than a developer. A noted Canadian uranium explorer, he has been using his mineral wealth to quietly accumulate the block. When the time is ripe, he says that he will sell out, to someone who is better qualified to develop it commercially — perhaps Cadillac, which has just built a speculative office building across the street.

What has gotten Joubin fighting has been the closure of Boswell at the Avenue Road end. This would hinder the access of trucks off of Avenue into a narrow lane which goes from Boswell into the rear of Joubin's property. He controls all but two of the eight houses on the Boswell side of his parcel. All of the homes are in good condition, are

happily occupied and have been singled out by the Toronto Chapter of Architects in their walking tours of the city. Joubin plans to tear down the residentially-zoned homes in this strip to create an "access mall" in the commercial development. It is a safe bet that he would rather see them zoned commercially as the Avenue Road side now is.

Should be aware

Toronto residents should be aware of how Joubin and his ally Grace Cordone Realty — an outfit that owns the the other Boswell-Avenue corner, as well as other property in the Annex — have adopted many of the tactics that residents' groups have successfully used to fight developers. He has circulated a "citizens'" petition, anonymously addressed to fellow residents and landowners of Boswell Avenue, against the closure. The block association found out about it in time, and learned that most of the small number of signatures came from his tenants. One tenant has been heard to be threatened with eviction if he actively supported the street closure.

Developers have realized that it is better to outflank residents groups than to fight them frontally. Joubin's chief tactic has been to propose a number of other places to close Boswell — anywhere but the Avenue Road end which would block a future stream of trucks from getting in. The residents oppose this; closed at Avenue Road, the block has been reincorporated into the Annex, but closed at Bedford or in the middle of the block, Boswell would soon become part of the Avenue Road commercial complex.

There have been other forms of misrepresentation besides misleading petitions. Council has

asked Public Works Commissioner Ray Bremner to poll the residents on their opinions about the experimental street closure. The block committee would like the residents to be asked simply whether they like the street better now — closed at Avenue Road — or open as it was before. People's answers would be based on their actual experience. But Joubin wants Commissioner Bremner to also ask about a number of other places for closing the street besides at Avenue Road. This could split the vote among a number of alternatives, so that even if a majority were in favour of some sort of closure, the largest percentage for any specific option might be for reopening the street.

Joubin is always testifying before Council about the large volume of heavy truck traffic that now is forced to go both ways down Boswell Avenue. These trucks only seem to exist in his eyes. The garbage truck comes by twice a week; Eaton's and Simpson's come by occasionally. Joubin told Council about the great amount of traffic that must go through the lane he owns to get to the rear of his Avenue Road stores. Yet the residents only counted 22 vehicles using this lane when they checked one day. Most were residents' cars that were garaged in the space back there. The biggest truck was a small van. Perhaps Joubin is projecting his future dreams of semi-trailers into the present.

Grace Cordone Realty also claims that a small dress-making shop was driven out of business by the street closing. The store hadn't been doing any real business for a long time. This stretch of Avenue Road is lined with empty stores. The indoor "Conservatory" across the street seems about half vacant.

Then there was the photographer who took the traffic jam picture. His license plate was traced back to Grace Cordone Realty. After he got his pictures, we haven't had a parking problem at all.

Try us for the best deal on **CAMERAS** projectors or anything else photographic

- Largest selection — we stock all popular makes and models
- Low prices — we will not knowingly be undersold
- High trade-in allowance on your present equipment
- You will enjoy dealing with our staff of photo specialists.

YOU WILL PAY LESS WHEN YOU BUY FROM US

TORONTO CAMERA CENTRE

340 YONGE ST. BETWEEN DUNDAS & GERRARD STS. (Opposite Sam the Record Man)

FIRST

There's your job. Then there are those long frustrating drives home in rush hour traffic, the crowded subways. The chaos if it storms. All these build tension in you.

If you're a young professional you don't need to be told what being on edge can do to your mind. That's why you strive to keep active, to keep in shape.

But even keeping fit isn't the whole answer. Take the time, when you find yourself fraying at the edge, to visit REGAL ROGUE. Here you'll have a chance to obtain a kind of tranquility that was known to the Stoics.

EXPERIENCE OUR

- Body Toning
- Sauna
- Hairstyling
- And a Manicure or Pedicure or Facial

A Special Cost for this Special Package

\$17.50

All or any of these in our congenial atmosphere can go a long way to promoting you, the healthy, relaxed well-groomed individual.

And as we have pointed out, here you'll be able to find a pleasant escape from the busy world outside.

Come to

REGAL ROGUE

368-2051

in the Razors Edge at the Downtown Holiday Inn 89 Chestnut St.

Civic Square

Toronto Academy of Karate-Do



Instruction in the true art and meaning of Karate-Do

Men, Women, and Children — All Ages

922-8880

Mon., Wed., Thurs., 6-10 p.m.

Director: Hidy Ochiai

Chief Instructor: Burt Konzak

460 MANNING AVE.

It's a nice building but a bad City Hall

My eye for architecture is un-schooled, and so when I look at Viljo Revell's praised Toronto City Hall, all I see is a typical bureaucratic filebox set to curves. The curves are novel in that context, but hardly innovative; another far older building in the City in which curves are used to good advantage springs immediately to mind, the University of Toronto's Convocation Hall. It isn't clear just what Revell's admirers find so noteworthy about City Hall.

I might feel differently if the building were not City Hall but some other building because, coupled with its expansive public square, Revell's creation infuses something badly needed into Toronto's downtown, a kink in the sight-scape, a measure of diversity. But I don't see much virtue in a City Hall, a place where the public's business is supposedly done, that's designed like any other office building.

Looking at City Hall, one's eye constantly returns to the public square where people relax in the sun in summer, skate in winter, attend festivities and rallies year-round. But the square is outside City Hall, and it has nothing to do with what's going on inside. From the square, City Hall seems as faceless as any large provincial or federal ministry. There is very little about the building which says to people that what goes on there has anything to do with them.

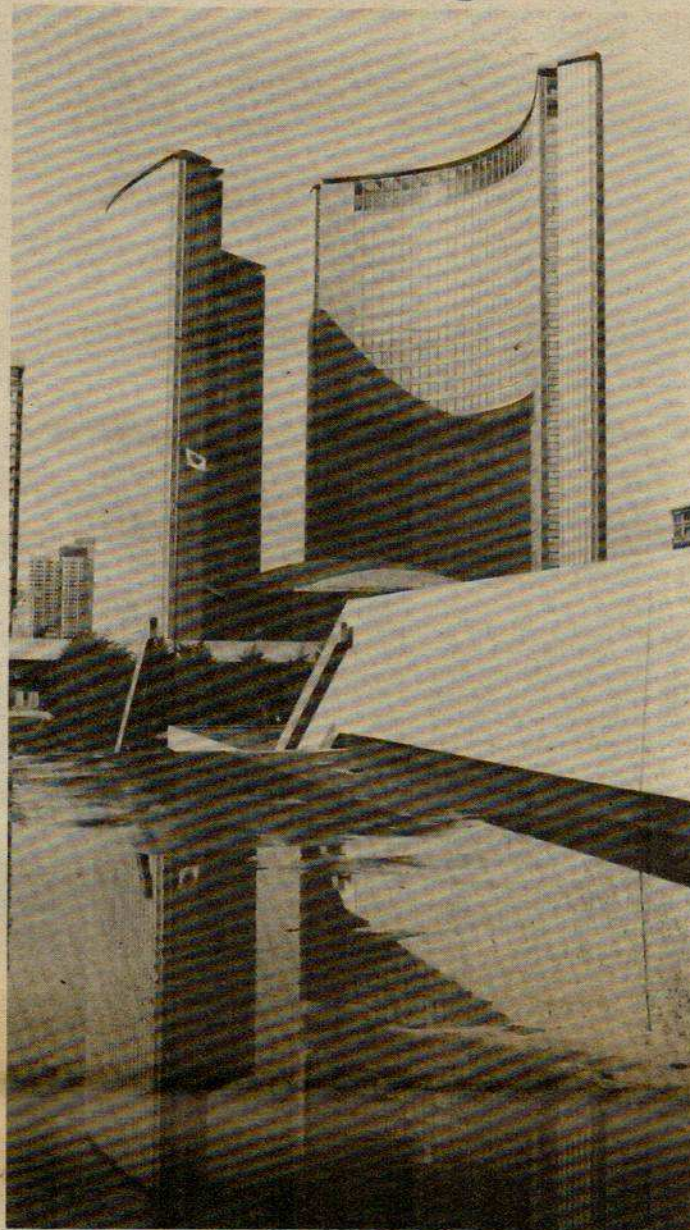
A comment I have heard about City Hall is that most citizens of the City and Metro visit it once, to sightsee. But then, unless they work in the building or are part of the tiny group of people who participate intimately in local politics, they don't visit it again except on highly specific business — to get a marriage license or a permit to build a porch or whatever. Otherwise there's no reason for them to come to City Hall. There's nothing about the building that says anyone wants them to come there.

Public gallery

One of the interesting features of City Hall concerns the public gallery of the City and Metro Council chamber. It's a good gallery with excellent lighting and sound systems, sort of a government-in-the-round. Again Convocation Hall comes to mind. I am partial to round, rather than angular, designs for assembly-places. But this isn't the feature of the gallery which interests me; what interests me is the complete lack of amenities for people who do come to sit in the gallery and watch the politicians at work.

The closest public washrooms are a three-storey elevator ride, a 50-yard walk and a flight of stairs away. There are washrooms in the chamber, but they're in a lounge which is reserved for politicians, City and Metro staff and the press. Unless you are one of these people or are a friend of one of these people, the lounge is off-limits, protected by a gate and a uniformed attendant.

The lounge is a place for politicians, staff, press and their friends to sit and chat over a cup of coffee. The only place in the building for members of the public to sit and chat over a cup of coffee is entombed in the bowels of the building, a short distance from the public washrooms, and is closed except during the bureaucracy's business hours. Many people come to City Hall after hours for political meetings, and there's nowhere for them to sit and chat except a small, chintzy bar which is open irregularly. Why should they want to sit and chat? Maybe they're waiting out a particularly boring segment of a meeting but want to sit in on a later session. Maybe they just want a refreshment.



Toronto's picture postcard City Hall is often admired as a building, but it's not admirable as a City Hall. photo: Bill Lindsay

But at least the politicians are accessible to people. The Council chamber is far better designed than, for example, the meeting place of Board of Education trustees on College Street, a cramped little room which barely acknowledges that people might actually want to come and see what the names they've voted for are up to. The accessibility of the City Hall bureaucracy is another matter.

Largely inaccessible

The design of City Hall, in that it's just like any huge office building, does complement the City and Metro bureaucracies. Metro's administrative offices might as well be located in Hamilton for all the difference it would make to most Metro citizens. And in spite of initial efforts of several City politicians to forge links between their wards and City departments, the City bureaucracy remains largely inaccessible to people who don't have some inside knowledge or an alderman helping them through the maze.

The immediate, personal responsiveness of the civic bureaucracy to citizens isn't the same issue as the design of City Hall, but it's not an entirely different question either. There is a political dimension to physical designs and layouts, and City Hall's monumental motif doesn't encourage a relationship between what goes on inside it and the citizens of the City.

At its last meeting, City Council took a welcome step. City Hall is surrounded by a two-storey podium, and the roof of the podium, to which stairs lead from the public square in front of the building, is an architectural wasteland — a wide expanse of empty, windswept asphalt. Council has decided to sponsor a design competition to develop more pleasant, usable space

on the podium roof. There's talk of a small botanical garden, of galleries for small exhibits, of places for people to sit and quaff beer, all designed for year-round use. It's a nice idea.

But it's got nothing to do with City Hall's basic problem. These amenities, like the square below, will all be outside City Hall and won't bring people any closer to what goes on inside City Hall. The winning design will no doubt be tasteful and pleasant, and the press will have another chance to crow about the greening of Toronto under its "reform" Council. There is a segment of the press which cannot quite tell the difference between developing a genteel urban Disneyland and reforming civic politics in fundamental ways.

More responsive

An aspect of reform is making the civic structure, both the City's and Metro's, more accessible and responsive to citizens. Some City politicians have sponsored local meetings between ward residents and City staff responsible for such jobs as enforcing building standards and arranging street patterns. That's a step in the right direction. There has been talk of City staff becoming involved in specific parts of town — a housing inspector wouldn't be working in Ward One one day and in Ward Eight the next but would become familiar with and perhaps familiar to the people of a particular part of town.

But there still remains the problem of the City Hall structure itself. An ambitious suggestion for solving this has been to scatter parts of City Hall throughout the City with personnel staffing storefronts on major streets — not the whole bureaucracy but just some of the staff who deal with citizens on a day-

to-day basis, to establish a presence in and links with a cluster of neighborhoods. One of the most visible City departments, Planning, works partly along lines like these now, and there does seem to be a more easygoing, candid relationship between people and their civic government where this goes on.

Within City Hall, it's not clear what might be done, given what there is to work with. If the place were designed today, it probably wouldn't be what it is. It might be a series of interconnecting low-rise buildings grouped around a public square. It might be something — anything — other than a cathedral which attracts praise for its architecture but is fundamentally unworkable as a good City Hall.

Anarchy and subversion

Council decided two weeks ago that nobody may build any more buildings higher than four storeys in downtown Toronto without its specific permission, without participating in some genuine political give and take, for two years. The only exceptions will be some of the developers who have already had detailed plans in the works. Council will be deciding who is exempt from the height limit very soon. Likely candidates mentioned at City Hall are parts of Eaton Centre, the Royal Bank's Front Street building, the Bank of Montreal's 80-storey King Street edifice and parts of Metro Centre.

The developers' response to the height limit has been to call it "anarchy", "senseless", "destructive" and a lot of other nasty things, and they have promised organized resistance through their boomtown business associations like the Urban Development Institute, the Board of Trade and the Downtown Redevelopment Advisory Council. To hear them talk, one would think that the height limit was perilously subversive legislation which will shatter the foundations of private enterprise in Toronto.

Almost unanimously

In fact, Council voted almost unanimously for the height limit; only Aldermen Joe Piccininni, Fred Beavis and Tom Clifford, all relics from past boomtown Councils, opposed it. In other words, the height limit wasn't a divisive issue at Council which sorted out the "reform" bloc from the other members. The sponsor of the bylaw isn't Alderman John Sewell or Alderman Karl Jaffary or another of the councillors about whose subversive tendencies the development industry has warned us in the past. The sponsor is Mayor David Crombie, and in fighting the bylaw, the developers will be fighting Crombie, his personal staff, the Planning Department and most of Council.

At the last Council meeting, Crombie outlined his two key reasons for sponsoring the bylaw, and neither sounds particularly anarchistic. He said that the City's 1953 zoning bylaws and its 1966 Official Plan contradict one another about downtown development and

that he wants a consistent, well-written plan for downtown which clears up the conflict and takes account of the enormous surge of downtown development in the past decade. Second, he said that, during the last ten years, the City and Metro transportation plans have been almost completely scrapped and that, because development planning is integrally linked with transportation planning, the downtown plan has to be rethought.

The height limit bylaw will be automatically repealed in about two years. During those years the future of downtown will be an open question, and City residents, politicians and planners will have some time to consider new answers. Whether or not it will be the most important thing this Council does during its two-year term, as Crombie suggested, is still unclear, but the anti-boomtown politicians who won last December's election have delivered on a major campaign promise. The developers' wide-open hunting license on downtown has been revoked.

PLYWOOD

Veneer core only cut to size.

VENEERS

Over 100 species. German woodworking tools, teak oil, contact cement, stains, Marquetry supplies, etc.

THE PLYWOOD SHOP

Rear 142 Davenport Rd. 921-9505
Open Monday to Saturday 9-6

THE CENTRE FOR THE THREE R'S PRESENTS THE FIRST WORKSHOP IN CANADA BY THE GESELL INSTITUTE OF CHILD DEVELOPMENT

This 4 1/2 day intensive workshop approaches child behaviour from a developmental viewpoint. People involved in children's education will gain insight into the concept of the "behavioural age" and will better understand child growth in relation to school.

DATES: OCTOBER 29 — NOVEMBER 2, 1973
PLACE: 252 BLOOR STREET WEST
FEE: \$100
INFORMATION: N. FORMAN, 208 BRUNSWICK AVE.
TORONTO M5S 2S6 TEL. 925-1273

Participants Receive Certificate Of Attendance
THREE R'S: A New Psycho-Educational Service
Gesell Developmental Approach Diagnosis & Remediation of School Problems
Educational Advise-ment — Specialized Referrals Parents Involved in Planning

Continuing Education

Evening Classes

Learn Mandarin and Cantonese Chinese

Bickford Park High School

Phone 537-2194
777 Bloor St. W.

NEW CANADA

"CANADIAN LIBERATION NEWSPAPER"

Follow the struggle for independence & socialism in Canada.

\$2-yr., \$3.50-2 yrs
Box 6106, Station A
Toronto 1, Ontario

STORE FRONT

The SPC Store Front is looking for an administrative-minded, mature, self sufficient person. Position requires typing (60 wpm) and experience on AB-Dick duplicating machine. Will be responsible for the complete administrative duties of store front, plus giving assistance to community groups.

CALL: ANELLA 924-1411

MEAN YOU'RE NOT LANDED YET??

WELL, THEN READ ON:

is your LAST CHANCE to apply for landed migrant status inside Canada. You must apply with Immigration by Oct. 15; the rules are strict. That's for real.

BUT!!

is not as simple as the government says. Contact us first before you go to Immigration.

TORONTO ANTI-DRAFT PROGRAMME

11½ Spadina Road (just north of Bloor)

920-0241

HELP FOR HOMEMADE MUSIC

- all instruments new and used
- lessons with qualified musicians
- instrument repairs in our enlarged shop
- folk records

The instruments themselves can be as rare as the DULCIMER or FRETLESS BANJO, but our prices are reasonable for these and other specialty instruments new or used.

The lessons we offer are given by highly qualified musicians who are well versed in the many styles of the banjo, guitar and the old time country fiddle.

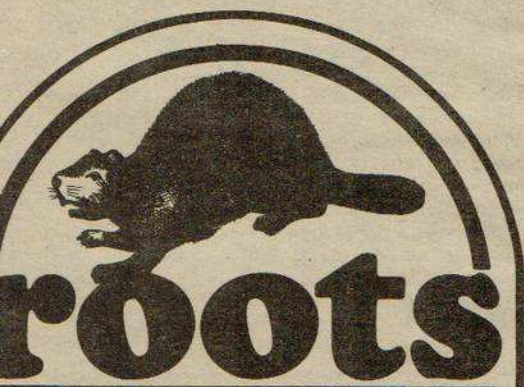
Our craftsmen can custom build instruments or supply material for custom crafting. We are experts in inlay in any material; ask us about it.

Our record collection is folk and many are hard to find labels.

TORONTO FOLKLORE CENTRE Ltd.

284 Avenue Road
920-6268

WE TRY TO BE HELPFUL AND ARE PROUD OF OUR PRODUCTS.



roots

NATURAL FOOTWEAR

Handcrafted in Canada

1052 Yonge Street,
Opposite Rosedale Subway)

Tel. 967-5461

United Way: an em

by Rodney Olson

Attacks on the United Way go back a long way in Metro's history, but this is the first year that elected officials have joined the crusade against one of the community's largest sacred cows. The political involvement could mean that the United Way will finally have to make some key changes in its operations or possibly face the alternative of dying altogether.

By a 16-5 vote the Toronto Board of Education last week voted not to give a blanket endorsement to the United Way campaign. For the first time, the Board will allow debate on the merit of the organization's type of charitable activity by permitting Concerned Citizens About Social Policy to distribute anti-United Way literature through the school system. Literature produced by the United Way will also be allowed into the schools as it has been in past years.

The trustees' action could be more im-

Support your own local organizations

There are a number of organizations in Toronto which are not concerned with simply servicing the social needs of individuals but are organizing to initiate social change — to get rid of the conditions in society which cause individual social needs in the first place.

Every reader probably knows of at least one group which he or she believes is doing the kind of work that needs to be done to begin a process of social change. In most neighborhoods and communities of Metro there are small organizations working to promote social change, and critics of the United Way suggest that people who want to give some money to a worthy cause seek out one of their local groups.

Some groups which readers might keep in mind include:

- the Grange Park Residents' Association or any other residents' association in a neighborhood currently fighting important local battles and incurring costs;
- Parkdale Single Parents' Association, 1267 Queen Street West;
- any co-op daycare centre;
- Women's Place;
- Pensioners Concerned;
- the Federation of Ontario Housing Residents' Associations or any other active tenants' rights group.

portant as a trend-setter and a psychological blow than as a substantive monetary crippling of the United Way. The question of how widely the anti-United Way literature will be presented will probably depend on the whim of the principal in many schools.

A more important challenge to the United Way is being launched by Ward Eleven Alderman Anne Johnston who is also chairman of the Metro Social Services Committee. She wants Metro to reorganize its grant structure and have the four levels of government — federal, provincial, Metro and borough — take over the funding of many essential social service agencies which are now part of the fund.

Johnston will take her proposal to the next meeting of the Metro Social Services Committee and is expected to argue her case on two traditional criticisms of the United Way. The first is that it doesn't realistically deal with the problems within the community or the problems, particularly monetary, of the agencies it funds. The second is that the theory that the community is saving enormous amounts of money through a private charitable collection is false because a substantial portion of the funds donated, particularly those of large corporations, are deducted

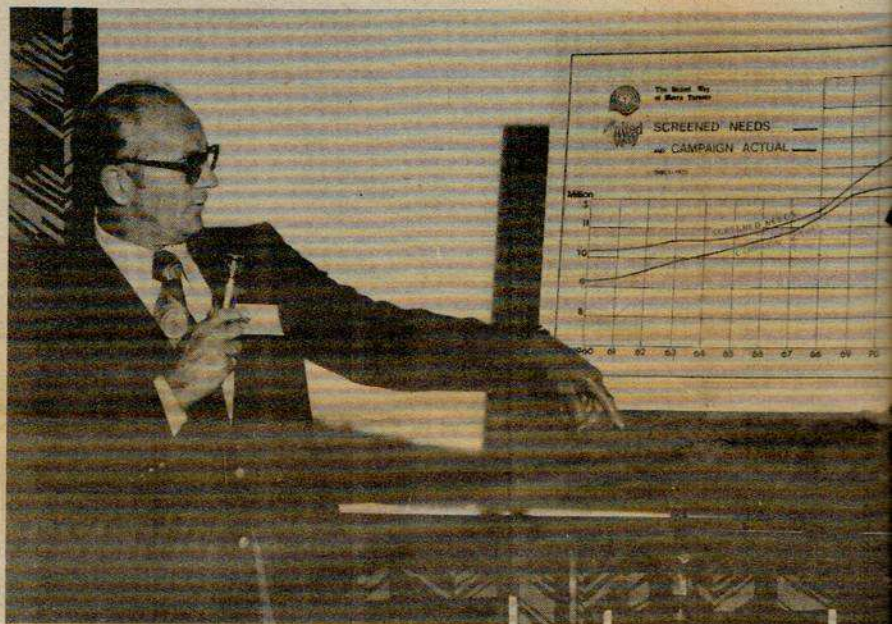
from taxes.

Costs up

This year's attacks on the United Way come when the campaign is far from a healthy state. For the past three years it hasn't met its campaign goals, as administration costs for the campaign and for running the affiliated agencies have risen faster than the public is willing to contribute. Senior United Way officials have been predicting that unless the trend is reversed, the organization's days are numbered.

Another informed insider who believes the United Way is on its last legs is Dr. Wilson Head, chairman of the Social Services Department at Atkinson College. He was quoted earlier this year as saying the present welfare approach, as represented by agencies within the United Way, has "failed miserably in dealing with social problems of the poor and disadvantaged." He predicted that it will never raise enough money to do the job properly without major changes.

Head said the United Way should drop its less important agencies and get much more involved in agencies concerned with innovative services and that it "should deal with a small number of groups whose major



Among United Way's corporate bigwigs is C.W. Daniel (left), vice-president of Bell Telephone. Craig Hamilton (right) is the campaign chairman.

The fight against United Way

THE UNITED WAY WHY KEEP IT WORKING?

Any day now, you'll be approached at your door, at your office, at your work-place, and certainly through the news papers, to give money to the United Way. This is the time of year when United Way's organizers will be urging you to open your hearts and your pocketbooks. They will mount an intensive campaign in schools, workplaces and with door to door canvassing for money to support their member agencies in dealing with the individual unfortunates of our society.

It's pretty hard to resist this emotion-laden request to "give to a good cause". If by chance you have a little extra money, you've almost certainly planned to spend it on your own family needs but if you say no, you might appear cheap. Maybe you've thought of some questions you'd like to ask, questions about charitable tax deductions, where the money goes, and who decides where it goes, how much it costs to raise all this money, are these problems being solved with our money?

A lot of people have doubts and suspicions about the United Way's approach to charity, but they haven't had access to enough information to be confident about saying so. So they end up contributing or signing up for a payroll deduction, and dismiss their doubts for another year. After all, how do you say no to your supervisor in the office, to your neighbourhood canvasser, to your teacher? How do you say no to charity?

It isn't easy to say no to something like the United Way. This is a fund-raising process

to which thousands of people have committed themselves in past years, through volunteer canvassing, through sitting on boards and through cash donations. But recently, questions about this fund-raising and the United Way's fund allocating process have begun to be raised; a lot of people have discovered that the answers are pretty hard to get.

One of the reasons the answers are hard to get is because the United Way won't appear in public forums to answer questions during campaign time — the time when most people are giving money and have the questions on their minds. The United Way will provide public relations material with questions and answers designed to show it in the best possible light, but it is difficult for the average busy person to take the time to formulate and present questions which cut through the pat information handed out by the Fund.

Some answers

Citizens Concerned About Social Policy has been able to make these questions priorities, and consequently we can give you some information beyond what the United Way makes available.

How much does it cost to raise this money? The Fund hopes to raise over \$14,000,000 this year. They claim that less than nine percent of every dollar collected goes to raising money and to administrative costs over the year. However, this figure refers only to costs which are paid for out of contribution dollars. It does not include the costs of campaign dinners, the cost of loaned executives from corporations, the

cost of including their promotional literature in company mailings (such as Bell Telephone), donations of staff time from tax-supported institutions. All these costs get paid for somewhere along the line. Corporations not only pass on these added costs to you as consumer, but they are able to pass off these costs as tax-deductible business expenses.

Where does the money come from, and who gets it? According to the most accurate figures available from last year's campaign, the part that was clearly donated by corporations amounted to only about one third of the money collected. (Corporate donations equalled \$4,593,813.00 out of a total of \$13,277,766.00). Almost all the rest of the money was given by individual wage earners.

Very little of the money is given to poor people. The United Community Fund only gives money to its member agencies, which provide service, not money to the people they are supposed to be helping. Consequently, a great deal of the money goes for salaries to professionals rather than to poor people.

Is the United Way effective? One objective of the United Community Fund, which has not been able to meet its goal for three years, is to unite organizations into one campaign. The numerous tag days and repeated requests for money from many other organizations are a constant reminder of the failure to achieve this objective.

Traditional charitable dollars are seldom made available to groups who claim to deal with situations which cause social problems.

emotion-laden sacred cow

purpose is to discover new ways of providing services."

One of the early critics of the United Way, Pierre Berton, also attacked it for its "Twentieth Century malady of bigness."

In a 1961 column he wrote, It is so big, so diverse and so complicated that it no longer has a true image. It is cold and as impersonal as General Motors. In many people's minds, it has ceased to be charity and has become a sort of voluntary tax, squeezed grudgingly from the employees' pay envelopes with the bribe of income tax exemption to sweeten the arm twist from the boss.

Berton also attacked the claims that the United Way is the most efficient way yet developed for raising funds. He wrote,

This is not quite true. A more efficient and fairer method is for the government to get the money through taxes. (And since donations are tax deductible, that's happening now.)

If efficiency is to be the yardstick, then, let us by all means do away with the United Way and let the tax collectors handle it painlessly. This would save untold hours of brewery executives' time, untold space in

the newspapers, untold door-to-door canvassing.

Phony goals

But one of the central points of Berton's opposition to United Way involves the policy of setting phony campaign goals which possibly can be reached rather than trying to raise a sufficient amount of money to properly run the affiliated agencies. Referring to one year's budget when about \$600,000 was deliberately cut from the final total, he wrote,

"The goal was a phony one . . . The people who deal with the sick, the destitute, the jobless and despairing knew this. But the men who believe in the North American concept of Success — the businessmen who run the United Way and who feel it must, above all, be successful for morale reasons — these men refused to go for the real figure. Thus, a compromise figure was reached and everybody was able to

United Way avoids public discussion

The United Way has ducked two opportunities to debate its critics in public forums. On September 12 United Way organizers were invited to appear with critics of their drive on a Channel 19 television program. They replied that they would not be prepared to accept the invitation until November, when their fund drive has ended. And United Way has declined an invitation to debate with critics at an October 10 St. Lawrence Centre community affairs program.

United Way spokesmen have said that, because October 10 is in the midst of their fund drive, people involved with the campaign will be too busy to come to a public debate. Representatives of Citizens Concerned About Social Policy, the most vocal local critics of United Way, with whom United Way organizers would have debated October 10, say they will appear at St. Lawrence Centre and present their side of the issue whether United Way appears or not.

Howard Buckbinder, a member of SCASP, isn't pleased with United Way's reason for refusing to participate in the debate. "What better time for a public meeting than during the campaign?" asked Buchbinder. "If you have something to hide, it could only help the campaign."

congratulate himself that the United Way had made it — or almost made it."

Berton's suggested solution of the United Way problem called for the grouping of various types of agencies into smaller funds which would hold campaigns during different times of the year. For example, all the health and research organizations would be lumped in one drive while recreation, "character-building" and informal education groups would be in another. This, he wrote, would give contributors a clearer idea of where their money was going and how it was being used.

Berton was always the exception among Toronto journalists in his attacks on the United Way. Most newspapers and radio stations accord the campaign almost total co-operation and help. The Star runs countless stories every year by Samuel Campbell detailing how the various agencies are properly spending United Way money.

Media tie

Only on rare occasions, such as Mary Kate Rowan's series two years ago in the Globe, have Metro residents been able to follow a discussion of the pros and cons of the United Way. The media's close tie to the United Way has made it more difficult for opposition to properly surface and organize. Many people on an individual basis have chafed at the pressure at their office about donating to the United Way, but their defiance is attacked at every turn — media advertising, billboard appeals, notices on milk cartons and this year's reminders with the telephone bill.

To its credit, the United Way has instituted some changes in its methods during the past two years. There has been an increase in money for agencies involved in hard-pressed areas of the city on innovative programmes. Reviews have been done on some fringe agencies involved with the United Way, and there has been some tightening up on the administrative side.

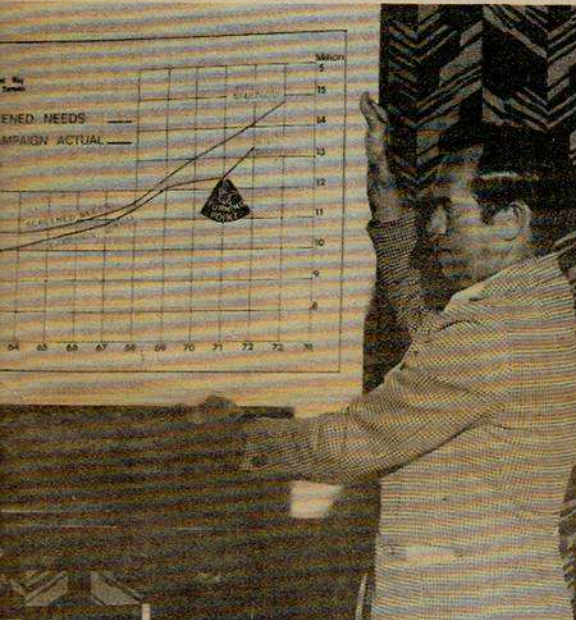
But the basic thrust and performance of the United Way remains unchanged. The corporation executives have volunteered again this year, and the pressure system on employees to contribute continues. The chairman of this year's drive, William Daniel, a Shell vice president, says that the system of suggested donations based on an employee's earning power will be used again this year.

If 1973 is going to become a very important year in the United Way's history, it is not going to be about what it has done. Rather it will probably be noted for the year that the opposition against the campaign was legitimized by 16 school trustees.

the United Way is far from a st three years it goals, as ad-campaign and for agencies have risen willing to con- officials have ss the trend is ion's days are

who believes the gs is Dr. Wilson Social Services College. He was as saying the as represented nited Way, has ing with social disadvantaged." ver raise enough y without major

y should drop its get much more erned with in- it "should deal ps whose major



Daniel (left), vice-president of Shell Oil and (right) is the campaign's publicity director.

United Way . . . a long time coming

promotional billings (such as s of staff time ions. All these e along the line. on these added at they are able tax-deductible

ome from, and e most accurate st year's cam- arily donated by ily about one ed. (Corporate 00 out of a total d the rest of the dual wage ear-

s given to poor nity Fund only agencies, which y to the people helping. Con- money goes for er than to poor

ective? One ob- munity Fund, meet its goal for anizations into us tag days and ey from many instant reminder s objective. ars are seldom o claim to deal social problems.

The United Community Fund does not even accept applications from groups who intend to become involved in political issues. If you inquire when you're approached by the United Community Fund, you will find that the agencies which do receive funding from the Fund do not deal with problems such as housing, unemployment, the rising cost of living, tenants rights, the effects of fixed incomes and so on. The inevitable result of this refusal to deal with the causes of social problems is that the cost of charity goes up every year. The U.C.F. sets a bigger goal and asks for a greater gift because they are not solving any problems; they are just servicing the victims.

Why won't the U.C.F. and its member agencies tackle the causes of social problems? To answer this question, we have to take a look at who control and run the U.C.F., and where their interests really lie.

A recent study of the 1972-73 board of the United Community Fund indicates that 73.3 percent of the board members are business representatives. Some of the names may have changed this year, but the interests haven't. Business positions of members of the board read like a corporate Who's Who — presidents, vice-presidents, directors of companies like Bell Canada, Imperial Oil Ltd., Shell Canada Ltd., Manufacturers Life Insurance Co., Massey-Ferguson, Consumer's Gas, T. Eaton Co. Ltd. and so on. In these days of skyrocketing food costs it is interesting to note the presence on the board of executives from George Weston Ltd., Canada Packers Ltd., General Foods Ltd. and Maple Leaf Mills Ltd. Maple Leaf Mills

owes deferred taxes of over \$4,000,000. This is almost the equivalent of the entire corporate gift to the U.C.F. last year. Also on the board this year is a member of the executive council of Canadian Manufacturers Association — publishers of ON STRIKE — a manual on strike breaking which defends the work of Canadian Driver Pool, a company of strikebreakers.

The corporation-dominated U.C.F. is not likely to deal with major social and economic problems. The organization is controlled by those who benefit from the present concentration of wealth and power, and it is in their interest to maintain the present unjust structure of society.

How else do the corporations benefit from the United Way? Every year during campaign time we read about our corporate citizens, their gifts, their personalities and the good work they are doing for charity. The newspapers are doing great public relations work, free of charge, for the corporations. A few loaned executives — who can be written off as operating expenses — make for a beautiful image of "good corporate citizenship". At the same time, the corporations can write off their tax-deductible donations. Many corporations are subject to taxes at a rate of 62 percent of their taxable income. In these cases, the dollars they give are really 38 cent dollars. The real gift is small because the rest, 62 cents on the dollar, would have gone for taxes anyway.

So the corporations benefit from being involved in the United Way through the great amount of free publicity they receive as corporate citizens, the favourable tax

position they enjoy in relation to donations, and the amount of control they can exert over how charity is dispensed in a way that does not touch the major social and economic problems — a control that excludes solutions to the causes of social problems.

An Alternative

To say no to the United Way is not to say no to solving social problems. You may still want to become involved in social action or contribute to groups who are involved in it. There are alternative action organizations that are coming to grips with the causes of social problems. While not eligible for United Way funding and other traditional sources of funds, these struggling groups need money and manpower to keep going. To select alternative groups which are designed to deal with the causes of social problems, we suggest that the organizations meet the following criteria:

- that they operate democratically;
- that their members face the problem in their own lives that the group is trying to solve;
- that the staff is hired without reference to professional qualifications;
- that the group average income reflect the Metro average or below;
- that they deal with issues which affect disadvantaged groups.

ITS IN YOUR HANDS

This article has been contributed by Citizens Concerned About Social Policy, c/o 620 Millwood Rd. For further information and/or a pamphlet entitled "I Didn't Give at the Office" please write to the above address.



One United Way publicity effort has been to festoon most of Metro's milk cartons with their symbol, logo and slogan.

SUBSCRIBE --

you owe it to yourself!

26 issues

of the

Toronto Citizen

only \$5.00

"... The paper civic politicians reach for first to find out what they should — but haven't — been doing lately."

Time, Sept. 3, 1973

Call 532-4456

or write

Toronto Citizen

171 Harbord St.

Toronto 4

Residents want say in cleaning up air

(continued from page 1)

away if the company is to meet a February 1, 1974, deadline set by the air management branch for the company to clean up its air emissions.

Delay permission

Orr submitted a letter to the Committee from the air management branch which he said supported Canada Metal's contention that the new chimney and smoke filtering baghouse would bring the emissions into "compliance with the standards set by the department." But on the day before the Committee of Adjustment meeting the Toronto Board of Health asked the Committee to delay granting permission for the new construction until blood tests and other health data are in.

The Committee of Adjustment took the matter under study, but when the Citizen went to press no decision had yet been announced.

The difference in approach between the City and provincial bodies is similar to the situation involving the Toronto Refiners and Smelters plant on Niagara Street where the air management branch has taken a much weaker stand against pollution than that demanded by the area residents or the Toronto Board of Health.

Blood tests taken around Toronto Refineries this year found 17 cases of high lead levels; three children were sent to hospital this summer for more tests. Large quantities of lead in a person's system are a serious threat to health which can lead to severe abdominal pains, arthritis, cerebral edema, brain damage or death. Lead poisoning symptoms are often mistaken for those of other diseases, causing a victim's condition to deteriorate before the proper diagnosis is made.

High lead levels in the blood are particularly dangerous to children, and Bruce Junior School is located just 200 yards north of the Canada Metal smelting plant. A number of other schools are not too far away. A public park, at Queen and Berkshire streets, is also close to the plant.

The summer study showed the lead level in the air around Canada Metal measured from 10 to 80 times above the normal City levels. At a point 200 yards north of the smelter, 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 tons.

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 University of Toronto researchers for their average atmospheric conditions. But tests of contamination of the soil showed the area around Canada Metal to be as high as 80 times more polluted with lead than the City norm.

Confirm tests

The University of Toronto results confirm other tests which were taken in the area but which were not given any publicity before the Citizen broke the story two weeks ago. In 1970 Professor Harry Warren, a geophysicist at the University of British Columbia, achieved similar results in a study of the Eastern Avenue area. Amid the publicity generated by the Citizen story, the air management branch disclosed that it, too, had done tests at five locations in the area. Results in July showed the equivalent of between 22 and 50 tons of dustfall, with lead content of between .13 and



Alderman Tom Clifford (left) addresses some Ward Eight constituents at a City Hall meeting about the Canada Metal pollution problem. The plant is in the ward.

photo: David Groskind

1.16 tons, were falling per square mile over a 30-day period.

Canada Metal produces lead, aluminum and bronze ingots and lead sheets. It is located in Ward Eight, an essentially working class area. On the blocks immediately north of the plant are more than 500 small, well-kept houses. Canada Metal is a large enclosed plant and uses an oxidation process to produce its ingots and lead sheets. It also reclaims lead from the plates and poles of scrap batteries.

Until the lead study results appeared in the Citizen, the lead problem at Canada Metal was being handled by the company and the province in a paternalistic manner with vital information about the extent of the problem never being released to the community.

The degree of distrust which resulted from this policy was shown in one resolution passed unanimously at the community meeting. It demanded that all blood, air and soil tests must be done by

independent researchers not associated in any way either with Canada Metal or the air management branch.

The residents, spearheaded by BREMM, the local residents' association, are now insisting on a say about what emission control devices are installed. Another resolution passed at the meeting calls for the air around Canada Metal to be made as pure as the air in other parts of the City.

Some residents said lack of leadership by the two ward aldermen, Fred Beavis and Tom Clifford, prevented them from getting action on the Canada Metal problem. Beavis appeared in support of the residents' position at the Committee of Adjustment but made only a perfunctory speech. Clifford told the Committee he was in favour of the immediate construction of the new chimney and air filtration facilities as well as the testing of area residents. His rambling discourse was so confusing that it was difficult

at times to know exactly where he stood.

Upset at opposition

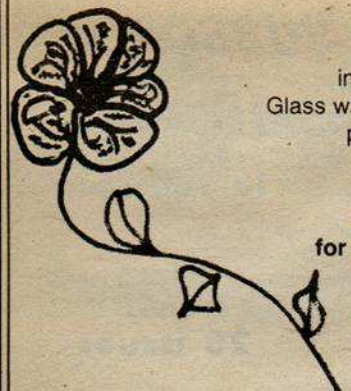
Canada Metal officials who believed they had a good relationship with the community were visibly upset at the opposition they were facing over the issue. Alastair Orr, the company's chief spokesman, refused to answer a number of questions about emissions from the plant and the effect the 85-foot chimney would have. His stock reply was, "All I can say is that we will be in compliance with air management regulations."

On the critical question of whether the branch's deadline for clean air, Orr and other company officials were not able to tell the Committee of Adjustment what penalty, if any, Canada Metal faces if work on the chimney and the filtering bag house is still in progress when the February 1 deadline arrives.

Dallard Runge, a community worker in the area, told the Citizen that the company's adamant stand in wanting to start construction work immediately is even stranger than it might seem on the surface because the air management branch has not ordered that it build the 85-foot chimney. Runge said the order only asks for construction of the air filtration facility. "It appears that Canada Metal has decided it is going to build the chimney and will not let the community decide what rights it has in the matter," he said.

Orr refused to talk to the press about any aspect of the issue.

Meanwhile, workers at the plant, represented by Local 453 of the International Chemical Workers, will discuss the pollution issue at a meeting later this month. There are reports that some employees have been off work because of illness connected with pollution in the plant, although Canada Metal management has publicly denied this.



A shop full of fun etc.
Fine Paper Flowers etc.
in green, red, orange, blue etc.
Glass ware, pottery, kitchen ware etc.
perfect for family or friend etc.

a Special kind of Shop
for that Special kind of Gift
for that Special kind of Person

etcetera

607 Yonge
920-3690



**Gloucester
Mews
607
YONGE**

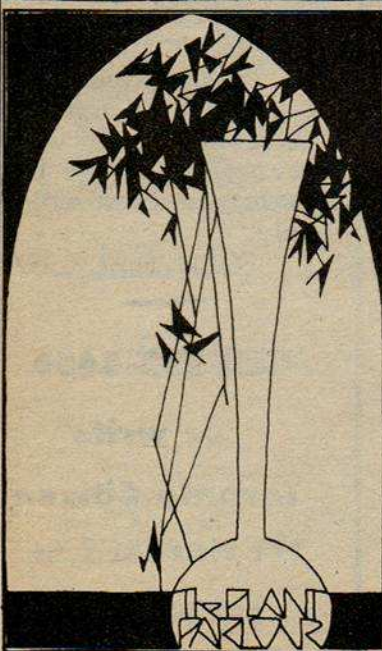
Where All The
Good Shops Are

clothes for the
lives you lead

603yonge. 964-0973

... THAT STINKS ...

THE ARTISTS



The Plant Parlour
Enter into the Victorian World of
Exotic Plants
Antique Curios
Floral Designs & Decorating consultations
by Walter Carriere 967-6381

SEA LINKS

Gifts from around the world...
a potpourri of everything linked
with the seas, ebones, bronzes, brass,
snakeskin belts and bags, gifts,
ivory, wooden carvings, sandalwood, chess
sets, jewelry, statuary from the east
and west, the Orient...

Unique...

A FREE GIFT WITH
EVERY PURCHASE

Costa-Gavras pulls his toughest punch

by Jon Caulfield

Constantin Costa-Gavras again mixes the style of the action film and the documentary to tell a story of confrontation between political ideals and political oppression in *State of Siege* (Odeon Fairlawn).

Like *Z* (1969), which was based on the assassination of the Greek pacifist-politician Gregorios Lambrakis in 1963, and like *The Confession* (1970), which was based on the experiences of Artur London during the Slansky trials in Czechoslovakia in 1953, *State of Siege* is based on a historical incident, the murder of an American, Dan Mitrone, by guerillas in Uruguay in 1970.

Mitrone was an ex-police chief who, in the guise of a technical adviser in the fields of traffic and communications, helped police forces in three Latin American countries develop methods for crushing leftist opposition. Named Philip Santore in the film, he is kidnapped by Tupamaros who offer

to exchange him for political prisoners. The government's initial response is that it has no political prisoners but only common criminals in its jails, and while it appears for a time that the crisis touched off by the Santore kidnapping may topple the government, in the end the Tupamaros' terms are rejected. Their alternatives are to kill Santore or to lose credibility as an opposition movement.

The film is pointedly political. During a conversation, a liberal journalist describes the dynamics of economic imperialism. Whenever an Uruguayan bakes with an aluminum pan, he says, the economy of the United States is helped. The double-talk of information officers is ridiculed. "What was Santore's exact job?" an American official is asked. He replies with vacuous vagueness. The tools of oppression — torture, terrorism and murder done "to preserve law and order" — are

catalogued one by one during the Tupamaros' interrogation of Santore. His technical expertise in communications appears to involve the application of electric shocks to human bodies in order to elicit desired information.

Dramatize politics

But the film's politics don't weigh it down after the fashion of Godard's boring monologues which often lie stranded and lifeless in the midst of his films. Like Gillo Pontecorvo (*Battle of Algiers*, *Burn!*), Costa-Gavras dramatizes his politics. (The co-author of *State of Siege* is Franco Solinas who was the co-author, with Pontecorvo, of *Battle of Algiers* and *Burn!*.) Often Costa-Gavras' style is like that of the best suspense thrillers, and, in fact, *State of Siege* is being billed in some cities as an action film, as *Burn!* was during its first run in Toronto.

State of Siege has evoked mixed critical reaction. A common comment has been that Costa-Gavras glibly and pragmatically manipulates his audience with the film, almost like a slick advertisement. Andrew Sarris described it as the left's "own John Wayne-type genre entertainment", and a British critic compared Costa-Gavras with the Nazi propagandist Dr. Goebbels.

This approach to form rather than content ignores the crucial question of whether Costa-Gavras is telling the truth. John Wayne's depiction of South Vietnamese villagers as courageous, idealistic people struggling to resist the yoke of godless totalitarianism is, we know from the historical record, false. Dr. Goebbels' depiction of the Jews as an evil race which pollutes Aryan blood is, we know, false. Costa-Gavras' depiction of governments which propagate official lies and which torture, imprison arbitrarily and murder is, we know, true. The involvement of the United States in Latin American affairs, in Guatemala, Cuba, Brazil, the Dominican Republic and perhaps recently in Chile, is a matter of public record.

Costa-Gavras does not appear to be a particularly ideological person. He has not set himself the task of sympathetically portraying a particular sort of political system. What he has done is dramatize oppression, and he has used the handy techniques of modern popular films. He has been charged with and tends to be guilty of oversimplifying and romanticizing, but he does not lie. In his films and in interviews he seems to be a man who is enraged by some of the things that governments do, and to the extent that he does propagandize, he propagandizes against oppression. He isn't promoting Marxism and anti-Americanism in *State of Siege* any more than he promoted anti-Marxism and anti-Russian sentiment in *The Confession*. He has said his next film will be based on South Africa and will deal with the political brutality in that country.

Political assassination

A second question which has been raised about *State of Siege* is whether it justifies and glorifies political assassination. On this basis, the film was cancelled by a film festival in Washington, D.C.

The issue is a phony one. The killing of Mitrone-Santore was no more or less justified than any other political killing. Political killings by



Yves Montand: "State of Siege"

governments are labelled acts of war or executions. Political killings by revolutionaries are labelled political assassinations. One expects that the distinction strikes oppressors as far more relevant than it does oppressed people, and from the perspective of the pacifist, the difference is moot. Whether or not Mitrone-Santore's activities were legitimized by the civilized practice of declaring them acts of war, they were acts of war. Mitrone-Santore was a soldier, and getting killed is a risk soldiers run.

A much more troublesome question for non-pacifists has been terrorist killing of non-combatants. This has gone on in wars among nations, for example, Hiroshima and Dresden, and has been probed in movies — in the film based on Kurt Vonnegut's *Slaughterhouse 5*, for example. And it is common in civil wars: *Battle of Algiers* is an account of a civil war of terrorist bombing. The morality of terrorism is debatable in some circles, but the killing of Mitrone-Santore becomes acceptable once one accepts killing combatants.

State of Siege is, however, Costa-Gavras' weakest film because he pulls his toughest punch. Santore's death occurs off-screen. After showing us torture and murder by the oppressors, Costa-Gavras stops short of showing us what fighting back does to the people of an opposition movement. Killing is a dehumanizing act, and killing for the sake of political ideals is tragically dehumanizing. Costa-Gavras does not help us at all with the difficult moral choice between violent and non-violent resistance because he doesn't try to dramatize the ways in which responding to political

brutality with political brutality may affect people.

Two-dimensional

As in *Z*, the heroes in *State of Siege* are two-dimensional. The dramatization of the fashionable young Tupamaros is often paper-thin, and the emotions, dilemmas and ideas of the oppressed are not dramatized as they are in films like *King and Country*, *Salt of the Earth* and *Nothing But A Man*. Lacking a protagonist like *Z*'s public prosecutor, *State of Siege*'s drama remains somewhat impersonal. Yves Montand's Santore is excellent but restricted by the script, and there isn't any comparable conflicting character against whom he's played off.

Battle of Algiers, too, is an impersonal film, but Pontecorvo does not equivocate with his story. The bombs explode only after we have seen the people who will die — wives at market with their children, innocent men and women. Perhaps the most terrible killing in movies occurs in the last scene of *King and Country* when the British army gratuitously disciplines an officer by making him command a firing squad which will execute a soldier whom he believes is innocent of the crime of which he's accused. When the officer must finally shoot the boy in the head, because he's still breathing when the firing squad has done its work, the camera doesn't draw back; and the scene doesn't fade or blur. And the killing isn't cheap thrills; we've just spent a whole movie getting to know the soldier and the officer, and the scene is genuinely terrifying. Costa-Gavras fails his story and his audience by failing to dramatize the execution of Santore.

JOE DALLESANDRO AND SYLVIA MILES IN "HEAT"

"Freshness and Excitement! Moving and Hilarious!"
—Rex Reed, New York Daily News

Andy Warhol Presents "HEAT"

A film by Paul Morrissey • In Color

DAILY: Open 5:30 at 6:00
8:00 • 10:00 • SAT & SUN.
Open 1:30 at 2:4 6-8 10

cinecity
YONGE at CHARLES • 922-1394

the kensington cinema

565 COLLEGE STREET
4 blocks west of Bathurst

532-7774

ALL SEATS \$1.25
Free coffee -- Bring your own cup

JEAN-PIERRE GODARD'S **ALPHAVILLE!**

THUR. SEPT. 27 TO SAT. SEPT. 29

THE WILD ANGELS
PARAVISION. PATHECOLOR

THUR. SEPT. 27 TO SAT. SEPT. 29

Sept. 29-30 Call the Box office for programme

Oct. 1-3 Blow-up & Fabriskie point
Soundtrack: Rolling Stones, Pink Floyd

Oct. 4,5,6 Special Surprise Double
Bill call Box office

Oct. 8,9 Marx Brothers in
Horsefeathers & Duck Soup

THEATRE PASSE MURIELLE
first play of the season

Under the Greywacke
A play about the North.
Wed. to Sunday at 8:30
Trinity Church, Trinity Square
\$2.50 + \$3.50 366-3376

Spaghetti hoods & Heat

by MICHAEL SOTIRON

Pete, Pearl, and the Pole: (Apkco Productions; starring Tony Anthony and Lucretia Love).

Dillinger: (AIP; starring Warren Oates and Ben Jonson).

A new wave is coming! Remember the spaghetti western? Now there's the spaghetti thirties gangster flick. **Pete, Pearl and the Pole** is complete with familiar but forgotten American actors, noticeable lip-sinc, and plenty of violence and guts.

Equally characteristic is the grainy colour and essentially

plotless story. Even though it has that low-budget "B" film quality, the film adheres rigorously to historical authenticity from spats, homburgs, to the lingo of the thirties. The actors speak entirely in underworld slang (and "Screw Sister does not mean what you think it does").

A little noticed aspect of this type of Italian movie is the consistently cynical behavior of virtually every character in the movie. No character is spared, they are all complete bastards from victim to bully. Everyone is equally brutal,

callous, and above all, greedy.

Since films say something about our society, what does this aspect of **Pete** etc. say about ours? Does it reflect the gradual disappearance of morality and civility in our society? I suppose the answer lies about us.

Dillinger is another "B" movie, just like the ones they churned out during the "dirty thirties". Like **Pete** etc. it has grainy colour, a simple plot, and lots of spectacular violence. It is a far more honest movie, though, than **Pete** etc. since the characters tend to be complex human beings rather than merely cynical s.o.b.s.

The character of **Dillinger** is glorified by Warren Oates who plays him as a culture hero of his time. Yet, the movie is explicit about the background of human misery that led to the outburst of gangster violence.

Dillinger is a better movie than **Pete** etc. both in plot and story editing. Although no critic had a good word to say about it, it is an entertaining movie which is worth

seeing on a rainy Saturday afternoon.

Social implications

It is the overall social implications of the re-emergence of the "B" type of movie, however, which are mostly noteworthy. The last time this sort of movie really made a social and financial splash was during the Depression. The cliché "Life imitating Art" immediately springs to mind. Does this re-emergence signify that our society is in for rough times? And why are movies, that concern themselves with the violent response of individuals to being trapped by an inelastic and deteriorating society, growing in popularity?

Perhaps this may be reading too much into what may only be a financial decision forced on the big movie producers by changing times. These "B" films are assured of success, though, since audiences are beginning to return to the movie houses. And the movies that they're seeing are the "B" movies with stories to them.

Phallic Symbolism

Triple Echo: (Oliver Reed & Glenda Jackson).

Phallic symbols have become

such a cliché that a director should only use them at his peril. **Triple Echo** is about a young man who deserts from the British Army during World War II. He convinces a farm woman, superbly played by Brenda Jackson, to hide him. Her solution is to have him disguise himself as her sister Jill. Initially disgusted impersonating a woman, he gradually becomes fascinated by it.

The scene becomes increasingly feminine and is quite tranquil until disrupted by a tank which has lost its way. One has to witness this scene in order to appreciate the crudity of the image. First, a roaring sound as the camera fixes on the hill with telescopic lens, then the cannon turret comes thrusting over the hill. Very effective but gross.

Tension builds well in the movie, which achieves the air of finality of a Greek tragedy. Oliver Reed plays the psychotic brutal sergeant who takes the transvestite deserter to the army dance, and the inevitable climax occurs. If you like kinky psychological dramas well done, see it.

Rochdale porn

by David McCaughna

Hard-core porn has been given a chance to rear its five dollar head in Toronto. Anyone interested in film knows about the tough line taken by the Ontario Film Censorship Board and about how we often miss out on very interesting films because of the old bluenose. But art films aside, the last barrier seems to have been broken through by Reg Hartt, the hardworking and devious cinemaphile at Rochdale.

Over the past four years he has shown some excellent films in his second-floor makeshift theatre in Rochdale, and anyone brave enough to get up there was often rewarded with a film that was never to be seen anywhere else in Toronto, like **Erich von Stoheim' Greed** or **The Rocking Horse Winner**. If all goes well, people will now be making tracks to Reg's theatre to see pornographic classics. In order to get around the nasty censor, he has gotten 8mm prints of some of the major films in the New York porn world, and this category of print falls beyond the censor's jurisdiction. If Reg remains unhindered, Toronto will get a chance to see those films that we've all heard about but few have seen.

For openers, he has **Boys in the Sand**, which is actually hard-core gay porn, and a few years ago was considered the best film of its genre. The Toronto premier of **Boys in the Sand** had to be cancelled when the Rochdale security guards became edgy about bringing any more police trouble upon their harried building. But the next night Reg overcame their fears and **Boys** was shown. At five dollars a shot, it's the most expensive film in town, beating out **Last Tango** by a classy fifty cents. **Boys** is shown at midnite, when the regular film series is over — well, not actually midnite, porn freaks have to wait through a screening of Josef von Sternberg's **Blue Angel** with Marlene Dietrich. "I show that first," says Reg, "because if there are any Morality Squad men here they'll wonder what the hell is happening." Then as a bonus, there's a pornographic cartoon, done apparently by Walter Lantz, before he made it big with **Woody Woodpecker**. At long last, at about 1:30 a.m., comes **Wakefield Poole's Boys In the Sand**.

I suppose I was a fool to expect so much as a plot, but somehow you imagine that if a film has been so successful in New York and San Francisco, it must have something more to offer than just 90 minutes of bodily contact. Not only does **Boys in the Sand** have no plot, but it also has no dialogue, and the soundtrack is a curious mixture of familiar songs, from the Mamas and the Papas, Beatles, Bob Dylan and others, which usually bear no relation to the action but are occasionally and inadvertently placed just at the right moment to be terribly absurd. After the first ten minutes or so, **Boys in the Sand** becomes very tedious. There are only so many variations on a theme, and the film exhausts them all very soon — but not Casey who works very hard and bears a striking resemblance to Robert Redford.

Reg Hartt is showing porn to help
Page 12 — TORONTO CITIZEN, Sept. 28 - Oct. 11, 1973

pay off the huge debt his regular film series has incurred. He plans to advertise his porn offerings in the Star. In the near future, he plans to show such genial epics as **Bijou**, **Deep Throat** and **Behind the Green Door**. Judging from the size of his audience one weeknight last week, Reg will have his debt paid off in no time.

RESTAURANTS

Authentic Japanese Food

Michi

Restaurant
Dining Rooms


at
two midtown locations

459 Church Street
Tel. 924-1303

328 Queen Street W.
Tel. 863-9519

MAN OF ARAN

Restaurant & Tavern
250 Spadina Ave.
364-4034
Entertainment nightly



Chef's Special
changed daily

THE OLD HOUSE
WITH THE
DIFFERENT APPROACH
TO DINING
AND ENTERTAINMENT.



Egerton's

Entertainment nightly—Licenced
70 Gerrard St. East
Reservations 868-0036



The best in Rock & Roll
with
JOHN HOLLICK

Ginger Graham
a folk singalong

Entertainment Nightly

The Red Lion

1 BLOCK SOUTH OF JULIES ON JARVIS

gourmet
kitchens
social catering
ltd.

...takes YOU out
of the kitchen

EXCLUSIVE CATERERS TO CASA LOMA

If you are planning a cocktail party,
supper party, tea party or a wedding,
let gourmet kitchens assist you.

MAID AND BAR SERVICE
Call to-day or visit the
HOME OF HOMEMADE FOODS
for freshly baked pastries.

20 VAUGHAN RD. 654-3222

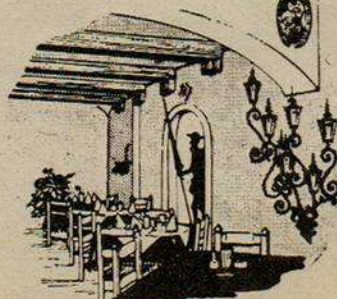
Don Quijote

Dining Room

Spend a typical
spanish evening right
here in Toronto, at a
very reasonable price.

Lounge

Visit our Don Quijote
Lounge upstairs and
enjoy the nightly
entertainment with
soft flamenco guitars
and bold spanish
dancing.



FULLY LICENSED

300 College St., Phone 920-2523

RESTAURANT ESPAÑOL



Visit our Don Quijote
Lounge upstairs and
enjoy the nightly
entertainment with
soft flamenco guitars
and bold spanish
dancing.

FULLY LICENSED

300 College St., Phone 920-2523

Varieties of corporate art

by Merlin Homer

Art for the Corporate Environment, the current exhibit at the Marlborough-Godard Gallery, is a varied and full exhibition of work supposed to be suitable for that environment. There is also an extensive slide show of works of art already existing in such environments in Toronto.

The slide show makes clear what the corporate environment is. It reveals an overwhelming sameness from building to building. Walls are white, ceilings somewhat low. Small walls seem mean, and larger walls have the character of big, blank oblong rectangles. One painting to a wall seems the rule, and, since few paintings have this oblong rectangular shape (one suddenly suspects why Kenneth Noland's do), the relation of painting to wall space is uncomfortable.

As I watched the slide show, I came to some surprising conclusions. There is much work which, consciously or unconsciously, directly or derivatively, has been created with this sort of environment in mind, i.e., in the hopes of receiving patronage from a

corporation of institution. At first, seeing the slides, I felt I had a better understanding of large, hard, somewhat cold paintings. They do seem to fit that particular environment well. But after seeing so many interiors that looked so similar, I began to change my mind. The paintings I had thought went well, seemed now just to blend in. They were incapable of carving their own space out of that cold bareness, or of adding significantly to it. In addition, they looked chosen by "experts", as if the element of personal taste had been entirely suppressed. It was a relief to see a small office where two Eskimo prints hung on the wall over a desk. They looked as if they might have been personally chosen by someone, and in the general context this seemed remarkable. In another office that possessed an Eskimo print, however, interior design had won out, and the unpretentiousness of the print was wrecked by the presence of an expensive matching chair.

But what surprised me most among the slides was the success of a big black-on-white Norval Morisseau bird, a giant primitive ideogram with its great outspread

wings. This Morisseau was one of the few paintings actually able to command its environment. It's hard to tell why, exactly. Size, intensity of colour, and simplicity of design obviously contribute. But it occurs to me that Morisseau is one painter who is genuinely painting neither out of nor for the great corporate environment; and perhaps his painting carries with it a different world of feelings, one that is able to successfully challenge that massive, blank world of suppressed feeling that comes across in the rest of the slide show.

Vasarely at Moos

On walking into the Moos Gallery, Victor Vasarely's impeccable canvases immediately proclaim that they would excel in the corporate setting. They are controlled enough not to offend, and brilliant enough to dominate any room. Vasarely is a master of optical illusion, built out of minimal shapes like circles and squares, and an incredibly controlled and effective palette, ranging from deep, dark colours and blacks, to utter, brilliant fluorescence. Although Vasarely's work is too calculated to be gay, he makes, with his colours and illusions, such astonishing play with the eye that the effect verges on gaiety.

Kenneth Goodnough

Kenneth Goodnough's paintings, on the other hand, exemplify a very dull sort of corporate painting. Goodnough's new work is now showing at the Mirvish Gallery. Each painting consists of a large, single colour wash with a patch of shard-like shapes somewhere on it. Once this basic division of the picture space between shards and field has been established, Goodnough plays around a bit with the shards. In one painting they are a flat, clean gravel grey; in others, colourful, like many bits of coloured paper; in one painting, a rich melting brown covers much of the shard area. Sometimes the shards are the same colour as the field.

The intensity or subtlety of paintings like these could have three sources. It could be created by the patterns of the shards, by the relationships of the colours, or by the relationship of the small area to the larger field. Unfortunately, in these paintings none of these create even interest.

Town vs. Picasso

Harold Town's Enigma drawings are now showing at the Gadaczy Gallery, while the Albert White Gallery, with what must be a tremendous sense of elation, has

ROUND RECORDS



46 Bloor St. W.
One Flight High
921-6555

The cast is all very good, with two veterans from the Farm Show appearing. Saul Rubinek plays all the guys in a main street brawl very skillfully, giving each character an instant identity. Clare Coulter has a number of excellent parts, the most memorable, a tough old junk dealer. Anne Anglin is back and presents a cross-section of northern women with her usual excellence.

THEATRE

The Greywacke

by David McCaughna

Last year, Theatre Passe Muraille began the season with the Farm Show, one of the joys of the year. It was a very merry and inventive excursion into the little Ontario farming community of Clinton. To commence this season the company, again directed by Paul Thompson, has ventured to northern Ontario, and on this occasion we're given a view of Cobalt, a mining community on the skids. This trip north has not proved as successful as last year's.

Perhaps one element working against *Under the Greywacke* is the theatre being used to house it. Number 11 Trinity Square, the usual home of Passe Muraille productions, is on the verge of being demolished, and the company has decided to branch out into some new locales. For *Under the Greywacke* they have moved across the street into the main sanctuary of the Trinity Church. Immediately we miss the intimacy and warmth of the old building, where the audience was placed in a different location for every production, and where audience and actors were always very close. But the Church sanctuary is an uncomfortable place, and the excruciating hardness of the pews may well explain why Trinity Church's congregation dwindled. The building is too large for the *Passe Muraille* production. The acoustics are bad, and the distance between stage and audience is miles.

The structure aside, *Under the Greywacke* is a disappointing production. It is a collage play, with bits of the life of Cobalt rendered in skit form, which attempts to give us an overview of the community. In the case of Cobalt, maybe the style just isn't appropriate anymore, for it's a sad community, where the mining wealth has gone and not much hope for the future remains. Paul Thomson's technique is still very appealing in many ways. The play is full of good humour, and the cleverness in some of the skits and songs is bright and attractive, but the production fails to create the sense of a whole community; the bits and pieces flung at us seem like random notes.

The cast spent the summer in Cobalt, and what we see on the stage

in *Under the Greywacke* is what they saw and heard during their stay. Some of the moments are very good, like the unveiling of the statue of a miner accompanied by pompous speeches, or a geophysicist's wife telling of her life, or the two actors who tell about their ill-fated trek into the woods. In one fine and enthusiastic episode, Miles Potter, becomes an entire mime, down to a drip of water, and later a trio of local women sing about the life of the sensuous northern women. But all the difficult moments and keenly observed characters fail to give a coherent view of this northern town. The technique was to build, with zestfulness, but in this production the skits fall aside — a couple of them are much too long — and lose their impact.

The miner's life is a tough existence, and Cobalt is a community that's vanishing; its inhabitants feel neglected by the Southern bureaucrats, and they have become bitter. Unfortunately the real problems of life in Cobalt are dealt with only in the final moments of this play. Up until then the people of Cobalt didn't sound much different from any of us southerners, and if there's anything that separates them from us, it didn't come across in *Under the Greywacke*.

Compliments
of

Canvas Art Manufacturing

170 Perth Avenue
537-8522



Etching, *Vollard Suite*: Pablo Picasso

mounted a show of Picasso drawings, etchings and lithographs.

There is a basic similarity between the shows. Both reflect the artists' personal fantasies and draw upon the resources of their draftsmanship, in both cases claimed by the gallery to be remarkable. Town works on tinted papers with expressive black strokes, then fills in with masses of careful white cross-hatches and other pen and ink effects, with the general result that whatever fire there was in the original black drawing is extinguished. His subjects, for instance a crucifixion with a TV antenna, suggests a surreal sensibility or an attempt at satire on the human condition. They fail on both counts, however, and are neither dreamlike nor biting. Nothing quite comes across. Perhaps that is why they're called Enigmas.

Picasso's lines are probably

among the most wonderful in the whole history of art. The exhibition at Albert White has them in abundance. The themes that passed through Picasso's head were sometimes trivial, but his line endows everything with purity and life. The Picassos are so extraordinarily free and sure that the poor Towns look forced and cluttered in comparison.

Art for the Corporate Environment, Marlborough-Godard Gallery, 222 Hazelton Ave.

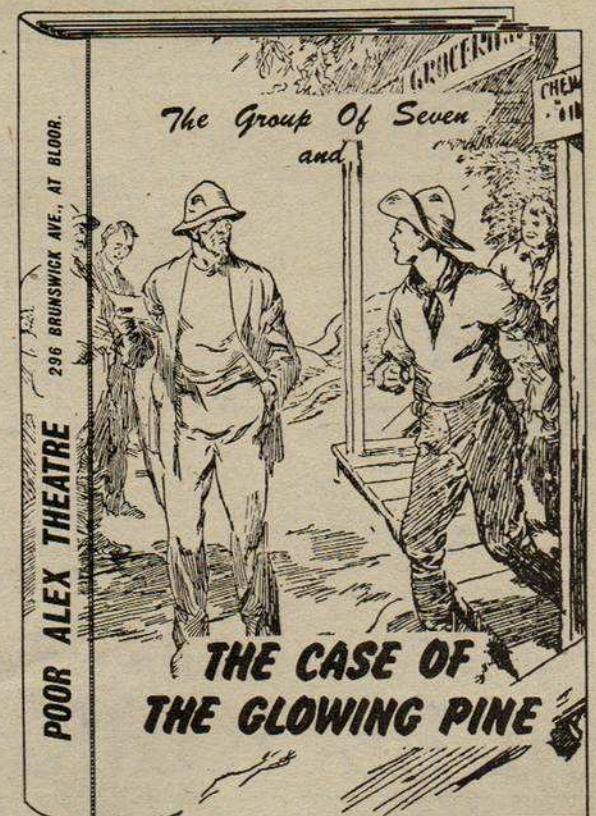
Victor Vasarely, Gallery Moos, 120 Yorkville Ave.

Kenneth Goodnough, David Mirvish Gallery, 596 Markham St.

Harold Town, Enigmas, Gadaczy Gallery, 112 Yorkville Avenue.

Picasso Drawings, Etchings and Lithographs, Albert White Gallery, 25 Prince Arthur Avenue.

All these galleries are open Tuesday-Saturday.



A Sage Production. Opens Thursday Oct. 4th. Reservations, 920-8373.
Wed. & Thurs., 8:30 p.m. Fri. & Sat., 7:30 & 10:00 p.m. Sun., 2:30 & 8:30 p.m.

Where the Wagon Led

by Mike Sutton

Where the Wagons Led: One Man's Memories of the Cowboy's Life in the Old West, by R. D. Symons. Doubleday, Toronto and New York, 1973.

- A forty-dollar saddle,
- A twenty-dollar horse,
- A ten-dollar rider,
- And a hay-wire boss.

Readers of Canadian literature often complain that there is nothing in the Canadian experience to



Sheldon (Shelly) Switzer, Civil-Engineer, graduated from the University of Waterloo. He is the son of Mr. and Mrs. Fred Switzer of Toronto. He is now employed with Del Zotto Construction.

compare with the American Wild West. Certainly the standard histories of Canada's West are pallid and mechanical compared to the tall tales of big men in a big land which serve as the American mythology of Western settlement.

But it is wrong to think that the American West was colourful and the Canadian West drab, or that the American West was full of bandits and desperadoes and the Canadian West full of peaceable if not passive dirt farmers. And it is a mistake to think that cattle drives only echo the names of John Chisholm, Abilene, Dodge City and the rest. In fact, it is plain foolishness to think that cowboys and all the flim-flam and popular mythology that surround them are a distinctly American phenomenon at all.

R. D. Symons' *Where the Wagons Led* is a long horse story. Though Symons adheres to the conservative historian's notion that Canada was settled respectably, with the Mounties at hand to collar the odd ne'er-do well, his narrative ill supports the conceit that the Canadian West was "opened more slowly", and with less trouble, than the American West. Symons' story is the story of cowboying in Saskatchewan and Alberta. It extends from 1906, when only horses, cows and men populated the Western prairies, to the present, when machinery has made both horses and drivers largely obsolete. And the story puts the boots to any notion that Westerners or the West recognized

the Forty-Ninth Parallel at all.

A strange amalgam of ingenuousness and cynicism intrudes throughout Symons' narrative. In one instance he relates that around French Creek, Saskatchewan, both Metis and whites used the term "half-breed" without any derogatory intent. In a similar vein Symons observes that, in 1914, many of the homesteaders along the Whitemud River were Germans who had left their homes to avoid the Kaiser's conscription. But because "they symbolized the enemy" they found Symons and his friends "not too welcoming". And in a sequence where he concludes a year and a half excursion along the Eastern watershed of the spinelike Rockies, through cowman country extending from Peace River to Chihuahua, he remarks:

English and Spanish are the

common languages of the Southwest (United States); Canada might learn something from the border country, where two languages are used without embarrassment, legal safeguards or coercion.

And so, within the year we said, adios, and came back to Canada.

We can appreciate the intentional irony of the last sentence, but we must doubt the implication that the American Southwest is a happy place of English and Spanish speaking co-existence — then or now.

Symons' narrative comes alive with the details he adds — details that would seem bizarre or contrived in a more esoteric writer. These details range from descriptions to half-hatched linguistic jokes. Symons describes a cow killed by the winter freeze hanging rotting in a tree in the Spring as he passes under it. In another place he comments that the mere bobcat or Lynx rufus does not do the beast justice, and that the Indians came closer with pah-pah-bao-pisoo.



R. D. Symons

CREATION 2 presents
a new play by Lewis Capson

THE LONELY VENTRIQUIST

OCTOBER 2-6

ST. LAWRENCE CENTRE TOWN HALL

evenings 8:30 p.m.

Sat. matinee 2:00

all seats \$2.50

for tickets phone 366-7723

citizen classified 532-4456 / jobs / goods / digs / etc.

FOR SALE

Saluki pups. Reg'd. Males and females. White, blonde and tan. \$150. up. 920-2494.

Martin D-18 guitar. Plus hardshell case. Excellent condition. 3 1/2 years old. \$500. Call 961-8605 and ask for Robert.

Terrific old furniture. Sofa (\$30). Big armchair — \$20. Black and white portable TV — \$50. 533-5268.

FOR RENT

Third person to share Cabbagetown house. \$70. per month plus utilities. Own room. Call 967-6786 evenings.

Bloor-Walmer. Large comfortable room. Share kitchen. Separate entrance. No rules. 962-4176.

Unfurnished room. Quiet locality. Keele-Sentinel Road area. Parking. Extension phone. Use of Kitchen Girl, woman or couple. 630-9954.

DAYCARE

Volunteers urgently needed to assist teachers with nursery school children, aged 2 to 6. Throughout Metro. Mornings only 9-11:30 a.m. Call 489-2300.

Babysitter wanted. Avenue Rd.-Eglinton area. 11:30 a.m. to 4:30 p.m. Two children, 4 and 6. Good salary for reliable person. Call 489-3270.

Babysitter wanted 4 afternoons a week. St. George and Bernard area. Mother with child acceptable. 962-3716.

ACCOMMODATION WANTED

I would like to live in a co-op or community house. I'm 27 and a student in early childhood education, serious and with wide interests. Also a vegetarian. Location unimportant. Telephone David at 691-6237.

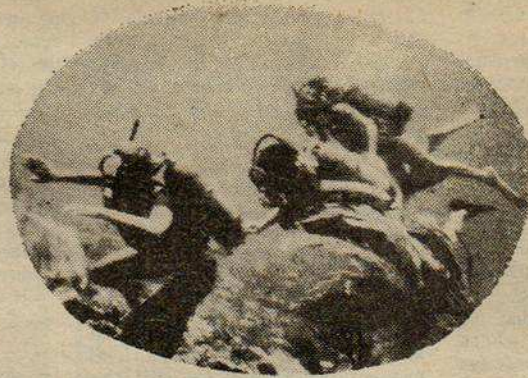
MISCELLANEOUS

Project Landlord. Have you a kind heart and some empty rooms in your house? Project Landlord at Queen Street Mental Health Centre is looking for landlords who will rent to recently discharged patients. They are hoping that if the ex-patients live in a comfortable and homelike environment, they will be able to stay out of the hospital. If you are interested in Project Landlord, we would like to meet you and will be willing to give advice and support. If you live east of Yonge Street and south of Danforth Avenue, contact Audrey Abbot at 533-8501, ext. 466. If you live west of Yonge Street and south of Bloor Street, contact Joan Williams at 533-8501, ext. 426.

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

Piano and theory lessons for children and adults. Studio at Bathurst and Dupont. Phone Paul Musgrave (A.R.C.T) before 9 a.m. or anytime Saturday. 961-1682.

Moving? R and M Movers. 24 hour service. Courteous drivers. Furniture bought and sold. 787-7274.



THE CANADIAN JUNIOR COLLEGE GRENADINES-CARIBBEAN SEA

If you are interested in Marine Sciences & Oceanography or Sciences in general, consider the Canadian Junior College, Caribbean Sea for your Grade 12 or 13 credits. We offer a choice of subjects that will qualify you for admission into Canadian and American universities. Select from English, Peoples and Cultures of the Caribbean-Sociology, Island Geography, Mathematics, Chemistry, Biology, Marine Geography, Marine Biology & Ecology, Physical Education, Graphic Arts & Underwater Photography.

Our enrolment is limited to 30 students with a student-teacher ratio of 1-5.

Instruction is by means of lectures, seminars, field and lab work. We have no conventionally styled classrooms. You can step out of our Bio-lab and fall into the sea.

If you are interested in the ocean and want to do original scientific research in an area where few have set foot before, join our school. It is the first one of its kind anywhere.

Total fee (including return airfare) Cdn. \$3,650.00

For our brochure for the 1974-75 term (September-May) write or call

Canadian Junior College
491 Brunswick Avenue,
Toronto M5R 2Z6 Ontario
Telephone (416) 925-6017

Personal interviews may be arranged

SUBSCRIBE

Name _____ Tel. No. _____
Address _____
\$5.00
MAIL OR PHONE YOUR SUBSCRIPTION TO THE TORONTO
CITIZEN 171 HARBORD ST., TORONTO 4. 532-4456

Neither triumph nor fiasco

by Michael Schulman

And so, after five years in gestation, a financial investment well into six figures, and the combined efforts of more than 200 people on stage, backstage and in the orchestra pit, Charles Wilson's *Heloise and Abelard*, commissioned for the Canadian Opera Company's 25th anniversary season, proved to be neither triumph nor fiasco. It helped prove a few things — that the COC can mount a big, professional-looking production that would not be out of place in any major opera house in the world; that stage director Leon Major is perhaps the COC's strongest artistic asset; and that an opera without a sense of personality in its music or libretto cannot succeed, no matter how superb the production.

Two years ago, when the visiting Earl of Harewood tore into the amateurism rampant on the Canadian opera scene in his brief but blistering report, *Opera in Canada*, he specifically recommended that the COC avail itself of "one or two more directors of the calibre of Leon Major". The compliment to Major was well-deserved, and thanks primarily to Major's direction, *Heloise and Abelard* was at least interesting to watch, if not to listen to. Major moved the many soloists and choristers to and fro throughout the opera's 17 scenes, managing to avoid the contrived, irrelevant movements common in operatic productions, when characters repeatedly pace the stage, climb and descend stairs simply to avoid standing in one place for too long. Major's movements made visual and dramatic sense.

Unfortunately, the libretto didn't. Librettist Eugene Benson's treatment of the famous tale of those 12th century lovers, *Heloise and Abelard*, started out some 20 years ago as a radio play which was never produced. In 1968 Benson, now a Professor of English at the University of Guelph and Administrative Director of the Guelph Spring Festival, was introduced to his fellow Guelph resident, Charles Wilson, well-known choral composer and conductor of the Bach-Elgar Choir. When Benson learned that Wilson was ready to try his hand at composing an opera and was



Phil Stark, Don McManus, Garnet Brooks, Jacques Lareau: "Heloise and Abelard"

searching for a story, that old radio play was resurrected and a five-year collaboration was begun.

Turning Benson's radio play into an opera libretto required incessant revisions, excisions, the introduction of new characters, shifts in the order of scenes, all aiming at the greater simplicity and economy required for a libretto to "work" in the opera house. As of the last week of rehearsals, Benson and Wilson were still making changes.

High-toned mishmash

The resulting text was a high-toned mishmash. The impact of the tragic love affair was diluted as Benson attempted to give equal time to the theological intrigues that reached out to destroy the lovers. The abstractions of the medieval church, which should have remained in the background, have been made to share centre stage, leaving the principal characters only partly developed. One is left unmoved even by the pathetic *Heloise*, the 17-year-old who falls in love with her tutor, *Abelard*, a famous theologian, bears his child, then willingly obeys his command to renounce the child and spend the rest of her life in a convent.

Abelard himself, as portrayed by baritone Allan Mon, comes across quite incomplete as a personality, vaguely in love with his student, vaguely at odds with the established dogma of the church. Even *Abelard's* castration by agents of *Heloise's* outraged uncle fails to evoke sympathy — he had been an incomplete man all along.

Still more ambiguous is the personality of *Bernard of Clairvaux*, the ascetic mystic who is openly hostile to *Abelard's* rationalism, then shows sympathy for the clandestine lovers, then decides that their love is sinful and, in the opera's penultimate scene, contrives *Abelard's* trial and imprisonment for heresy. A complex character, this *Bernard*, and tenor *Emile Belcourt's* indifferent

fully repeats what is basically the same role she played as the nurse *Filipevna* in last year's *Eugene Onegin* and as the Grandmother in Menotti's *The Consul*, at this year's Guelph Spring Festival.

For the most part, the singing was on the capable, professional level we have come to expect of the COC, with soprano *Heather Thomson* having the most to do, vocally, as *Heloise*. Other familiar COCers in the cast are *Alan Crofoot* as a tavern singer and *Garnet Brooks*, *Phil Stark* and *John Arab* as ecclesiastical friends and foes of *Bernard* and *Abelard*. The COC Chorus had a busy evening, on stage throughout the opera, usually seated upstage on bleacher-like risers, attired in striking hooded cloaks. *Suzanne Mess'* excellent costumes and *Ronald Montgomery's* lighting added needed color and style to *Murray Laufer's* single, drab, flat set.

An afterthought

I've saved the music for last, and this is appropriate, for even during the performance the music seemed like an afterthought, grafted onto the text and stage action. The orchestra, ably conducted by *Victor Feldbrill*, does not so much accompany the singing as comment upon it, often with bursts of percussion adding commas, periods or question marks to the vocal line. It is eclectic music, making use of ubiquitous tone-cluster glissando string effects plus assorted electronic, atonal and aleatory techniques. It is a well-crafted score — there are no ugly sounds, no indecisive passages, no awkward silences and, thanks to *Wilson's* choral background, the vocal lines are always singable.

But like many eclectic scores, the music lacks individuality, a point of

view, the "sound" of a composer. There is a sameness to it; it is emotionless music that never creates or sustains a mood, notes that seem to have been selected at random, as if any notes would do, for any character, in any scene. While many operas have survived despite limp or ambiguous librettos — Mozart's *Magic Flute* comes to mind as an operatic masterpiece that doesn't make all that much sense — it is as music that *Heloise* must ultimately be judged.

That is why I wonder what *Herman Geiger-Torel* heard in it, three years ago, when *Charles Wilson* played the already finished first act for him on the piano. *Torel* attended this "performance" at the home of *Ruby Mercer*, editor of *Opera Canada*, at *Miss Mercer's* insistence, after she had learned of the work-in-progress and had herself heard *Wilson's* solo rendition of the partly completed score. Was the COC General-Director genuinely impressed by the music? Or was he under pressure from the Canada Council, a major source of COC money, to mount a Canadian work for its 25th anniversary season?

(The COC had not produced a Canadian opera since *Louis Riel* and *The Luck of Ginger Coffey* in 1968.) Whatever the reason, *Geiger-Torel* immediately arranged a substantial Canada Council grant for *Wilson* and later for an appointment for him as the COC's Composer in Residence, freeing *Wilson* from his high school teaching and enabling him to complete the opera.

Now *Heloise* has been completed. It's nothing anyone need be ashamed of, but was it really indicative of the best operative effort this country's composers are presently capable of delivering? Somehow, I doubt it.

Short Canadian films
by Canadian directors from the
National Film Board

Wednesdays at 7:15
September 26 to March 27
ROM Theatre. Free

Royal Ontario Museum
Avenue Road at Bloor
Information 928 3690

ROM
Presents
NFB

Of the Fields, Lately

by David French
author of LEAVING HOME



with
Tim Henry
Florence Paterson
Sean Sullivan
Sandy Webster

directed by
Bill Glassco

designed by
Tiina Lipp

Tarragon Theatre
30 Bridgman Avenue 531-1827

Open Saturday 29 Sept.

Tuesday to Sunday at
8:30

Sunday Matinee at 2:30

Previews 26, 27, 28 Sept.
8 p.m.

Pay what you can

SINGLE?

Separated, Widowed or divorced?
Cupid Computer
(Cupid Dating Service)
17 Queen St. E.
Dept. 21 Toronto 1
364-0094

Festival of RUSSIAN FILM CLASSICS

at the Poor Alex.
Programme now available
from:

THREE SCHOOLS
296 BRUNSWICK (at Bloor)
Call 920-8370

ROM

COMMUNITY NEWS

The YMCA Walking Tours of Historical Toronto continues October 7 with an hour and a half walk with a guide. It covers the St. James' Cathedral area and the assemble point is the St. James' Cathedral Porch, King and Church Streets at 1:30 p.m. \$1.00 a walk.

Riverdale Library holds the formal opening of its new collection of Chinese books with a festive programme on Saturday, September 29, at 7:30 and 9 p.m. Tickets are free but must be obtained in advance. Tel: 466-0776.

Ron Atkey, M.P. for St. Paul's hosts, his Listening Post show on Monday, October 1, on Metro Cable TV, Channel 10. The open-line show features a discussion on Food Prices? Is there any limit? It's on from 9 to 11 p.m. On Friday, October 5, at 6:30 p.m. the topic is Curbing Inflation.

The History of Women in Canada will be discussed at the special course on women at the University of Toronto on Wednesday, Oct. 3. Its at the Faculty of Education Auditorium, 371 Bloor Street West, starting at 7 p.m. Open free to the public.

Politics and the Media is the subject of a conference sponsored by the Ontario Woodworth Memorial Foundation on Saturday, September 29, at the Education Centre, 155 College Street. Various members of the press and the political world will examine the question. Admission \$5.00. Runs 9:30 to 5:30 p.m.

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

MUSIC AND DANCE

Len Gibson is featured in a one-man show at the Actors' Theatre on Sunday, Sept. 30. Admission \$2.50, \$2.00 for students. 8:30 p.m., 390 Dupont St.

Vancouver poet Daphne Mariatt presents a reading on Friday, October 5, at A SPACE gallery, 85 St. Nicholas Street. 8:30 p.m.

the citizen calendar
culture/politics/community events

The Canadian Opera Company's salute to composers closes at the Forum at Ontario Place on Sunday, September 30, with a tribute to Rossini, with Cornelis Ophof and Patricia Kern. 8 p.m., Free with admission to Ontario Place.

GALLERIES AND MUSEUMS

An exhibition of 20 years of graphic work by Chagall At Galerie Dresdnere, 130 Bloor Street West.

A New Universe at the McLaughlin Planetarium. Phenomena of the sky like Cygnus X-3, white swarfs, etc. For show time, call 928-8550.

Wendy Snyder MacNeil, some recent work, is on display at the Baldwin Street Gallery of Photography, 23 Baldwin Street for the month of October.

Tom Benner, new fiberglass sculpture, at the Aggregation Gallery, 83 Front Street East, until October 11.

Homage to Bob Dylan by Angelo Sgabellone at Me and My Friends Gallery, 237 Queen Street West. To October 11.

Chuck Stake Enterprises rides again starting September 30 to October 12 at 567 Queen Street West.

Picasso at the Albert White Gallery, 25 Prince Arthur. To October 4. An outstanding show.

At the Art Gallery of Ontario, a small collection of Canadian prints. The David Milnes are especially worth seeing.

CHILDREN'S SHOWS

Toronto Actors Studio will continue its Darama Workshops for Children and Teenagers throughout the fall and winter. They will run on Saturdays and cover everything from dance to costumes and lighting. Information 923-9792.

The Palmerston Branch of the Toronto Public Library presents a puppet show, The Loathly Damsel, Saturday, Sept. 29 at 10:30 a.m. and 2:30 p.m. Free.

A SPACE theatre offers theatre workshops, including masques, story-telling myth-making, voice, movement, improvisation and video. For young people between 6-18. A SPACE, 85 St. Nicholas, 964-3627.

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, Oct. 6. The Little Sweep will be on Sept. 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 reopened at the Backdoor Theatre Workshop. Plenty of audience participation along with a witch, beautiful maidens, monsters and a hero. Saturdays and Sundays at 2 p.m. Admission \$1 for kids, \$1.50 for adults. Reservations necessary, 961-1505, 964-1513. 474 Ontario St.

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

THEATRE

Theatre Passe Muraille presents Under the Greywacke, Wednesdays to Sundays at 8:30 p.m., Tickets \$2.50 and \$3.50, 366-3376.

AC-DC by Heathcote Williams is on at New Theatre until the end of October, 736 Bathurst Street. \$2.50, 534-4990.

Tarragon Theatre resumes its schedule with David French's play Of the Fields, Lately. 30 Bridgman Avenue, 531-1827.

Toronto Free Theatre presents Clear Light by Michael Hollingsworth. Starts October 3. Call 368-2856 for reservations.

Le Theatre du P'tit Bonheur — Toronto's only French language theatre — presents Une Tempete between October 2-27. Tuesdays to Saturdays at 8:30, 95 Danforth Avenue, 466-8400.

The Toronto Truck Theatre, now established in the Colonnade Theatre on Bloor Street, present the hit musical I DO! I Do! playing Tuesday to Saturday for an indefinite run. Reservations at 925-4573.

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

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

A free evening of Experimental Films by Norman McLaren will be shown at the Bloor and Gladstone Branch of the Toronto Public Libraries, 1089 Bloor Street West, Friday, September 28, at 7:30 p.m.

Thursday Evening Cinema at O.I.S.E. Auditorium, 252 Bloor West features Frenzy and Shadow of a Doubt on October 4; Fat City and the Misfits on October 11. \$1.50 at 7:30 for both films; \$1.00 at 9:30 for late film.

Royal Ontario Museum presents the best of the National Film Board. On Wednesday, Oct. 3 the features are Wind, Who Were the Ones? The Rise and Fall of the Great Lakes. On Oct. 10 they include Multiple Man, Walking, Up Against the System and Centaur. Free with admission to the museum, Bloor and Avenue Road.

The Toronto Public Libraries Learning Resources Centre features the films of Fritz Lang. Thursday, October 4 its Siegfried and on October 11 its Kriemhild's Revenge. At 8 p.m., 666 Eglinton Avenue West. Free.

Films at The Kensington. 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 11. Admission, \$1.25; \$2 on holidays and Sundays.

Revue Cinema, 400 Roncesvalles, 531-9959.

Cinema Lumiere, 290 College, 920-8971.