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VOLUME 3 NUMBER 10

May 18 - June 1, 1972

# toronto citizen

MIDTOWN'S COMMUNITY NEWSPAPER 25¢



## Fire hazard in downtown schools

The Metro Board stops the city  
from ending the problem

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## N.D.P. Crisis

The leadership vs. the Waffle

Members move to prevent  
a split in the party

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## St. Lawrence Centre

Should the criticism be ignored?

page 13

## Abolish Ugly Music

Dear Sir:

I agree with the spirit of Mr. Selgren's letter about the need for a Pedestrians' Commissioner at City Hall.

I also agree with most of his specific suggestions. With reference to No.10 of these, I am placing the following motion on Council's order paper for May 26th:

"Alderman Kilbourn moves, in view of the city's interest in the problem of noise pollution, and in view of general public concern about the environment of Nathan Phillips Square, that the Committee on Parks, Recreation and City Property be directed to find means of elim-

nating the present program, of bland canned music piped on to the square, and replacing it, whenever possible, with live musicians, and at other times with recorded music of strong and distinctive character, whether country, folk, rock, jazz, classical or whatever, with due emphasis being given to Canadian music or musicians and to Canadian controlled recording companies and sound engineers."

Perhaps readers of the *Citizen* will write to Council if they agree or have comments to make.

Yours sincerely,  
William Kilbourn.



photo: Harold Whyte

Alderman William Kilbourn on a bicycle.

## Hostel Revival

Dear Sir,

There is just one rather unfortunate omission in the comprehensive report on bicycling in Toronto under the 'Definite Bicycle Story' by Virginia Smith in the last *Toronto Citizen*. It is the fact that bicycling and youth hostelling go hand in hand and just what options are open to Torontonians in this sportive pleasure.

No sooner had the first youth hostels been established in Germany in the 1920's than hostels rapidly opened up all over Europe. The young discovered them to be ideal for bicycling, so it has become a main source of vacationing over there since.

The Canadian and American youth hostel movement has co-operated closely and established some bicycle hostel chains in various parts of the continent and these were successful mainly due to friendly and understanding farmers

who provided spare rooms in their farmhouses to hostellers.

Since the wide use of cars most of these farm hostels closed down for lack of hostellers calling by.

However, anyone interested has an opportunity to try this once much-loved form of bicycle touring during the long weekend of May 19-22. Bicycle Tours have booked the Canadian youth hostel at Blair, a farm near Galt. Phone Leslie Tompkins at 481-7097 for details.

I am sure the bicycle comeback will soon lead to a determined movement to establish beautifully located hostels in Ontario once again making it feasible for the Province to also employ a Commissioner to determine trails for hikers, cyclists and horse back riders as well as canoe routes to run through natural areas unmolested by any commercial sites or other developments.

Alfred Freund.

### Clarification: Raleigh Bikes

Due to a misunderstanding during the conversation between our reporter and Mike Barry of *Bicyclesport* we printed in our last issue a reference to the quality of Raleigh Bicycles.

Mike Barry is extremely upset at this reference and says that the

quality is still excellent. He did, however, say that the top line Racing Raleighs are now made at the Carlton cycles plant, which was taken over by Raleigh industries some while ago. It was during this conversation that the misunderstanding arose.

# toronto citizen

The Toronto Citizen is published every other Thursday at offices 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: John Cobb. Arts Editor: Gary Topp. Photography Editor: Jack McLeod. Advertising Manager: Geoffrey Lye. Production this issue: Jon Caulfield, Ellen Murray, Rosalind Gilbert, Solange Bonnet, Keith Richardson, Rodney Olsen, Phil Lapides, P.M. Mullings, Felix Gifford, Virginia Smith, Kathleen McDonnell, Choy Kim Soo, Sherri Heyding, Marcia Singer, Alfred Freund.

## O.H.C. promises Hydro Block development soon

A committee to work with the Ontario Housing Corporation in redeveloping the Hydro Block was set up by representatives from several Southeast Spadina organizations at a meeting Thursday, May 11. A second committee was appointed to search for a suitable chairman for the Hydro Block committee.

Thursday's meeting was the seventh community discussion of the Hydro Block since Alan Grossman, the local member of the Ontario Legislature, announced last August that Hydro would not be permitted to build its planned 12 storey transformer station on the Cecil-Baldwin-Henry-Beverley Street site. At the time, Grossman said the block would be sold to the Ontario Housing Corporation, which would maintain it as a residential area. The purchase has not yet been completed.

The organizations at the Hydro Block meetings have agreed that the site should remain mostly residential, and that the existing houses should be preserved wherever possible.

Most of the 41 houses on the block are salvageable, though many need major repairs.

The Mon Sheong Foundation, represented by Alderman Ying Hope, has been pressing for the construction of its home for the aged on part of the Hydro Block. The Foundation owns several houses on nearby D'Arcy Street, but, because of difficulties with zoning regulations on D'Arcy, would prefer to build on the Hydro Block.

An OHC representative on the Hydro Block told the meeting that OHC would complete its negotiations for the block in the near future. OHC will then call in architectural consultants to plan the redevelopment of the block in a style that will complement the rest of the neighbourhood. He expects that the architects will complete their study within one month of the purchase.

During the redevelopment period, the OHC will attempt to relocate residents within the Grange

Park area. Families on welfare and those who would ordinarily qualify for subsidized housing will be financially assisted in the move.

The OHC representative said that the Hydro Block working committee - composed of one delegate and one alternate from the Grange Park Residents Association, the Metro Chinese Centre for Social Services and Culture, the Chinese Presbyterian Church, the University Settlement House, the Chinese Community Centre, the Mon Sheong Foundation, the United Action of Chinese Canadians, the Chinese Canadian Association and two residents of the Hydro Block - would be recognized as an advisory group to the OHC.

The search committee, appointed by the working committee, will be prepared to name possible chairmen by the next meeting on Tuesday, June 23. Most committee members felt that the chairman should reside within the Grange Park Area.

## "Transportation Denied"

### Handicapped group confronts TTC

Scarborough Controller Karl Mallette and Etobicoke Controller and TTC Commissioner David Lacey both declared their support for a special "Dial-A-Bus" system for the physically handicapped at the "Transportation Denied" conference last Saturday at the Lord Simcoe Hotel.

But Lacey admitted that a Dial-A-Bus for the general public, a feeding into the present TTC system, could not be made "initially accessible" to wheelchair riders. "Unfortunately," said Lacey, "The system was not initially designed to accommodate the handicapped." Partially correcting the oversight by the installation of elevators in subway stations would be "extremely costly," he said.

Mallette and Lacey were among several city, Metro and provincial politicians and transportation experts who faced and fielded questions from about 50 persons in wheelchairs and nearly 100 other ambulatory handicapped at the conference, sponsored by the Action League for Physically Handicapped Advancement (ALPHA).

Not all the handicapped are happy with the idea of a segregated transportation service, even at fares equivalent to TTC rates, as Mallette suggested. Pat Shinton, a wheelchair user, insisted "The public never sees us," when Lacey said that TTC buses would still not be safe or suitable for wheelchairs even with special ramps installed in the doors. "How can they regard us as people if we're shut away in private vehicles all the time?"

Both Mallette and Ontario Department of Transportation and Communications Planning Director William Bidell said that the Dial-A-Bus for the handicapped should be

considered a temporary measure. "This doesn't preclude adapting some of these things for the handicapped into our new transit designs," said Mallette. Bidell agreed that the transportation problems of the handicapped will have to be taken into account in all long-range provincial transportation plans.

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Traffic along Avenue Road in Ward 11. Area residents say their neighborhoods are thruways to downtown.

photo: Phil Lapides

## Ward 11 studies Dial-A-Bus

By Kathleen McDonnell

The Ward Eleven Electorate, the CO'72-affiliated group in Toronto's northwest ward, is taking an issue-oriented approach in its efforts to organize the ward and get reform candidates elected in the 1972 municipal elections.

In a ward-wide meeting last Wednesday which drew about seventy people, the group discussed transportation problems in the ward and heard suggestions from several speakers on how to alleviate them.

Chairman Harold Poultney said that the group is confining its activities to planning meetings on specific issues and getting people in the ward out to them rather than discussing possible candidates at this stage. Their next meeting, unscheduled as yet, will be on housing.

"We've not only agreed to endorse candidates," Poultney said in an interview, "but we plan to seek out people and pick out two good ones and go to work for them." At the moment, he said, the group was not discussing any names, but it seems likely that they will support the ward's junior alderman David Crombie, who was at Wednesday's meeting and who often votes with the reformers on the present Council — John Sewell, Karl Jaffary, William Kilbourn and Archie Chisholm. With senior alderman David Rotenberg probably running for mayor, one spot in the ward is left wide open.

The major transportation problem in the ward, according to ward resident and Ontario Department of Municipal Affairs planner Wilf Walker, is the almost total lack of east-west public transit. There is almost no way to move across the ward which is in the shape of a long strip from certain points in the lower half, which extends from

Yonge Street to west of Bathurst, except by automobile. Added to this is the fact that three of the ward's north-south streets — Yonge Street, Avenue Road and Bathurst Street — are heavily used arteries for drivers and transit riders coming from outside the city. Most of the present bus routes in the ward either run down Bathurst or take diagonal routes across the ward to feed northwest Metro commuters into the Yonge subway line. So ward residents at the meeting seemed to feel that their area was being treated as a thruway to downtown, especially by the TTC.

### The inaccessible TTC

The difficulty of getting action from the TTC proved one of the bugbears of the meeting. Jim Gillen, who is studying transportation alternatives under a Local Initiatives Program grant, said that his group had consistently been unable to get access to TTC data for their work. He said that the TTC was "lagging behind" other public bodies in its refusal to allow public participation in decision-making. In effect, said Gillen, the TTC was "insulated from direct political pressure" and the Metro Transportation Committee was inadequate as an avenue for getting at the Commission, since TTC officials rarely attend Committee meetings.

Alderman Crombie spoke of the TTC bureaucracy as a "mountain" and told the group to get on with its own planning and to "worry about the TTC last." Later Crombie modified his statement and advised the group to go with the TTC to the Metro Transportation Commission, rather than the other way around, as Gillen suggested.

Other speakers talked about transportation alternatives for Ward Eleven. Real Estate agent John

Sherk presented his plan for an extensive pattern of bus lines that would cut across the parts of the ward not now served by transit. The buses would also act as feeders into the Yonge subway and the still-to-be-built northwest rapid transit line.

### Dial-A-Bus.

John Bonsall, a planner with the Ontario Department of Transportation and Communication, gave a slide presentation on the province's pilot Dial-A-Bus project now operating in Bay Ridges. Bay Ridges is a suburban, low-density community, unlike Ward Eleven, but with some modifications, Bonsall said, such a system could be designed to serve the area.

According to Bonsall, the Dial-A-Bus can operate in three ways, either on fixed routes, on what he termed a "many-to-one" basis, meaning pickups from varied points terminating at a fixed point, such as the GO commuter station in Bay Ridges, or on a "many-to-many" basis which would operate something like a communal taxi service.

Dial-A-Bus is simply quicker and more convenient than driving, many Bay Ridges residents have found. The big problem with it now is that it is still operating at a large deficit. In a low-density area like Bay Ridges it can come close to paying for itself only during the peak hours of heaviest use. It seems likely that only a heavy provincial subsidy will allow Dial-A-Bus to continue in Bay Ridges, Bonsall concluded but other speakers suggested that it could prove more self-sustaining in a middle-density area like Ward Eleven. The group resolved to study the feasibility of initiating Dial-A-Bus on an experimental basis in the Ward Eleven area.

public meeting in mid-June.

The ward is one of several among the city's eleven wards in which active citizen groups hope to hold broadly based meetings and conventions to select and bring about the election of "citizen-oriented" candidates in the December municipal poll. The Ward One group is looking for aldermen who will be "accountable" to local citizens. The groups' hope is that election-based meetings will generate ongoing ward organizations that will function as liaisons be-

tween aldermen and wards between elections.

The meeting also approved draft recommendations which request aldermen to communicate regularly with their electorate in newsletters and at quarterly meetings.

Ward One, the city's westernmost political sub-division, is bounded by the lake, the Humber, Parkside Drive in the south and extends above St. Clair Avenue in the north. The ward is presently represented by Ben Grys and William Boytchuk.

## Vaughan runs in Ward 5

Colin Vaughan, one of the key leaders in the anti-Spadina Expressway movement, has announced his candidacy as alderman in Ward five.

He told a press conference last Monday that he would be running as an independent candidate with the endorsement of the reform group, Ward Five '72.

A search committee set up by that organization three months ago picked Vaughan and the ward's senior alderman, Ying Hope, as the pair to back for aldermen in the December municipal elections.

The reform group is aligned to CO'72 and is interested in electing aldermen who support the various reform political concepts and who will be responsive to the wishes of community groups throughout the ward.

In making its choices, the search committee by-passed William Archer, Ward five's other sitting alderman, and there is speculation that he will decide to run in another ward rather than buck the Hope-Vaughan entry.

Vaughan said a large number of people and community organizations have pledged their support for him.

His decision to run, he said, was in response to his "disappointment" in the quality of city government and "the single-minded attitude towards development" at City Hall. He forecast that one major city-wide issue in the election will be what sort of development Toronto wants.

He said the present attitude at City Hall is "development at any cost" while his concern is with the quality of development to keep the city a humane place to live in.

Vaughan is 40 years old and has three children. A native of Australia he came to Toronto in 1956. An architect, he is a partner in the firm of Robbie, Vaughan and Williams whose offices are on Alcorn Avenue in Ward five. Vaughan lives in Wychwood Park in the northwest corner of the ward.

He first became involved in city politics in 1968 when he successfully helped oppose a rezoning for a Union Carbide installation in his neighbourhood. Besides his activities in the anti-Spadina battle, he is a former chairman of the Confederation of Ratepayers and Residents Association.

Through his activities with

CORRA he has been a frequent observer and participant at City Hall and is regarded by both his



Colin Vaughan

allies and foes as a formidable public speaker.

Vaughan said he will resign as chairman of the Spadina Review Corporation in light of his candidacy.

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by Louis Del Grande

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# Toronto OFY

by Keith Richardson

The sixth floor of the William Mulock building on Jarvis Street is headquarters for this year's Opportunities For Youth program in Toronto.

Rows of empty desks greet the visitor: everyone's at a conference in Gananoque, Ontario.

The air of placidity is broken only by the ringing of unanswered telephones.

Everything's cool though — round-the-clock work since March has accomplished what needs to be done centrally, and now the 165 OFY projects approved for Metro are ready to go.

Nationally, 3,000 projects, providing 29,000 jobs at a cost of \$34 million, have been funded under Opportunities For Youth this year. The first cheques have started arriving, and most projects are underway this week.

In Metro the half-dozen project officers responsible for different areas of the City banded together to present a "Toronto package" for federal approval; the projects they recommended tended very broadly to focus on problems of youth alienation in the suburbs; poverty and ethnic isolation in the outer core; and needs for artistic, cultural or recreational expression in the inner city.

Funded were such projects as the Bloor-Bathurst Information Centre (\$10,000), Toronto Truck Theatre (\$15,000), Build an Oriental Playground (\$19,000), An In-Depth Study of Sunday Retailing (\$11,000), Environmental Law Advisory Office (\$6,000), Brailled Books for U of T Students (\$18,000), Sherbourne Youth Centre (\$14,000), Downtown Community Television (\$19,000), and the Shadow of Dracula (\$15,000), a community motion-picture project in Scarlettwood.

Over 1,200 project applications were turned down and many of the authors are understandably upset — one phone-caller threatened to "bring in heavy artillery". In defence of OFY's selections, assistant project officer for downtown, Ron Maksymetz, explains that "every project was researched and considered very carefully, because our budget made hard choices inevitable. Basically we tried for a reasonable balance all across Metro, and tried to fund the people who really needed the money. A few good technical projects, that we couldn't fund, we've referred to our 'private sector' for help" (a private-company fund is also channelled through OFY).

Maksymetz himself is officer for 31 projects — over \$300,000 worth — ranging from Cabbage Town Type-In (typing skills for women from low-income areas) to a summer "music appreciation" camp for the blind. In his central area are

three mobile theatre groups (one all-French), recycling centres for furniture and books, two television groups and a community radio project.

The Urban Facilities Recreational Project will do a study of open-space use in Ward Six. Project worker Paul Wilkinson says they'll be starting in the University Avenue area. "Here, for example, we have a problem convincing Hydro that, even though they won a Beautify Toronto award last year, their land may not be ideal for people-use". City planning staff are providing maps and other facilities, maps and

The Don District Neighborhood Law Office received a grant to expand their present operation. Ron Maksymetz hopes this is the sort of project that will become a "very strong permanent law resource centre, in an area where they really need it".

"Murals", a project to put wall art in the subways, was originally supposed to put their first mural in the Spadina station. It seems the TTC would rather think in terms of Montreal-type mosaic tiles, though, so the group's first adornment, a large plexiglass construction, will go to Brampton instead.

Several community newspapers were also funded in spite of promised strictures on alternate-press projects. In Maksymetz's area is the North Toronto Community Journal, which received \$17,000 to set up a free distribution newspaper north of Eglinton.

The Canadian History Comic Book project has already attracted controversy. "Actually, a tremendous amount of research and technical ability is going into this project," says Maksymetz "and there'll probably be some publishing offers when they're done." The first episode concerns a hitherto-obscure piece of Indian history the group has researched.

All projects receive their funding in lumps of 40 - 40 - 20 per cent; at each stage they present an evaluation report. Salaries this year are fixed at \$60 a week for high-schoolers and \$90 a week for participants of post-secondary age. Each project has at least two financial "representatives" — in the hopes that all decisions are co-operatively arrived at. Another change this year, is the employment of many more female workers — over 40 per cent of the jobs are for women. Many of the projects still need staff, but the central office is overfilled with job applicants. The idea is to go talk to individual project representatives.

Maksymetz feels that with the whole OFY program, "It's not really the money that counts. It's just terrifically valuable experience for everyone involved. Sure, some ideals will be shattered... but some people will really learn a lot about translating ideas to reality."

## Bathurst Church approval

Bathurst Street United Church, faced with the possible dissolution of its congregation due to financial troubles, was given at least a year's reprieve Tuesday night by the mid-town Zone Council of the United Church's Presbytery.

The Church had approached the Council with a request to approve the appointment of a part-time minister, beginning in the last half of 1972. Congregation members saw this as a possible measure to reduce the Church's expenses and keep its building open both for religious services and for community group which have made Bathurst Street their home.

After some discussion of delaying the decision, the Zone Council voted its approval of the appointment of a part-time minister "subject to annual review."

The annual review rider is considered an acceptable compromise by most Bathurst Street members, Barbara Beardsley told *The Citizen* after the meeting. Among other

things, congregation members stressed, it means that such groups as THOG, a radical theatre group, the Student Christian Movement and an inner-city youth recreation project can continue operating out of the Church for the next year.

Bathurst Street United has an innovative Board of Management which oversees activities in the building, and which is composed of both members of the congregation and representatives of the groups that use the Church facilities.

Bathurst Street's congregation has dwindled over the years, and almost half its revenue comes from the rent it collects from community groups. The Church still has a \$4,000 bank loan outstanding from 1971, Barbara Beardsley told the Council, and expects to finish 1972 over \$6,000 in the red. The Church's present Minister, James Allman, resigned his \$12,000 a year position last March, effective at the end of June, to help ease the Church's financial squeeze.

# Summer in the city

A guide to kids' activities in park-shy mid-town

by Virginia Smith

The Parks and Recreation Department, Opportunities for Youth, and various private organizations are sponsoring summer play programs this year. Despite their efforts, many Toronto children may have no place to play because of inadequate park space within the mid-town area.

Every summer, the Parks department runs playgrounds in parks and schools throughout the city. The playgrounds are divided into Junior and Senior. Junior playgrounds, for children 10 and under, operate from school closing until Labor Day. There are around 125 of these playgrounds in Toronto, about 25 of them in the mid-town area. A full list may be obtained from the Parks and Recreation Department at City Hall. There is no formal registration process for city playground programs and all activities are free.

Playgrounds are staffed by two city supervisors, except during July and August, when the staff at Senior playgrounds is increased to three.

Playground activities include softball, track, cheerleading and crafts. Playground teams are organized into competitive leagues.

There is a nursery school at every park, for boys 3-6 and girls 3-8. Programs at the playschools, which run from 10:00 to 11:30 every morning, include crafts, games, and singing. Many parks provide wading pools for children under 10. The 68 wading pools in Toronto operate from 10 a.m. to 6 p.m.

## Pools and swimming

Downtown swimming pools for older children and adults are scarce. There are ten outdoor public swimming pools in Toronto, but only two of them are in the mid-town area - Willowdale Park (Christie Pits) and Alexandra Park. There are swimming pools in the YMHA at 750 Spadina Ave. and the YMCA at 40 College. The YMHA pool is open only to members.

The Toronto Board of Education may run a swimming program this summer. The program, which has not yet been approved, would be for children seven years and over, or tall enough to cope with swimming pool depths. A decision on the program is expected sometime this week.

Some Toronto schools run gym classes during the summer, but they are sponsored by individual schools,

not by the Board. The Board is, however, running a special physical fitness program at Central Technical High School, at Harbord and Bathurst Streets. This "program of enrichment", as teacher Rod McDonald describes it, includes a variety of activities - swimming, track, archery, and games. School principals will select students from grades 6, 7, and 8 to participate in the program. There may be places open in the program after the selections have been completed.

## Day camps

Various private organizations throughout the city are planning summer recreation programs, though some have had to limit activities because their Opportunities for Youth proposals were rejected.

The YMHA is running several day camps for children between 5 and 16. The camps operate from 3 to 5 days a week in units of three weeks. One camp will operate out of the YMHA building at 750 Spadina Ave. There is still plenty of space in the camp.

Bloor St. United Church at 300 Bloor W., St. Peter's Church at 647 Markham, Bathurst St. United Church at 736 Bathurst, and Walmer Rd. Baptist Church at 188 Lowther are struggling to maintain their summer programs despite the rejection of their Opportunities For Youth projects. The churches were working with an interlocking system of 9 projects - 6 interchurch projects and three involving 1 church only. Most of the projects were turned down.

Reverend David Allen, who coordinates the recreation programs at Bloor St. United Church, thinks that the proposals were rejected because they were too closely connected with churches. OFY changed its emphasis this year, favoring projects submitted by groups not affiliated with any organization.

Father Robert Carr, at St. Peter's, says that he is currently "trying to scrape something together." Since the rejection of the Church's OFY project, Father Carr has approached the province and the Kiwanis Club for funds, but so far with no success.

The Churches have managed to salvage a few programs, about 1/4 of those originally planned, says Addy Brown, a community worker at Bathurst St. United Church. They had planned three permanent recreation centres. The centres will now be scheduled in various places



Margaret Fairley Park at Brunswick and Ulster Sts.

photo: Phil Lapides

at various times.

A recreation and crafts program for children under 12 is planned for several community churches. For further information, phone 924-1121. A program at St. Raymond's School near Christie Pits will include both recreational and cultural activities for children and teenagers. The St. Raymond's Centre will be open in the afternoon and evening.

The Walmer Rd. Baptist Church will sponsor an evening for children in their early teens. Bathurst St. United Church is running a series of camping trips for teenagers. The extent of the program will depend on available funds. A local soccer league is being launched with Bloor St. United Church money.

Last year the University Settlement House in Grange Park ran an OFY community playground on the Hydro Block at Beverley and Baldwin. The Settlement is planning four or five small playgrounds this summer, but so far it has not obtained sufficient funds.

David Rose will be coordinating an OFY recreation program in the Bloor-Spadina area at Trinity Church and the Walmer Road Baptist Church, as he did last year.

Rose's group can handle about 125 children; between 20 and 60 show up on any given day. Activities include sports, arts and crafts,

trips to Ontario Place, Fort York High Park and the zoo.

This year project workers are planning a street program aimed at children who can't get to the churches. Workers will wheel a cart full of toys and games through local streets, stopping at yards where children are playing. Rose hopes that "something is going on with sensible adult supervision."

## Shortage of parks

All city projects are plagued by lack of space as well as personnel. Inner city parks are scarce and pitifully small. The North Jarvis Community Association has been circulating a petition demanding more park space in the Bloor-Carlton-Yonge-Sherbourne area. The petition will be presented to the Park Department sometime next month.

Petitioners call current parks policy in their neighbourhood a denial of the intent of the Official Plan, which promises 1.4 acres of park space per 1,000 population at a distance no greater than a quarter of a mile from any home. There is not one swing or see-saw within the old boundaries of the North Jarvis Area, says Des Turner, the Association's President. (The Organization recently extended its boundary one street west from Yonge to Bay.)

The Annex has 2.4 acres of parkland, though the Official Plan calls for 24. Meanwhile, south of Bloor St., there is only one park in the whole Sussex Residents' neighbourhood, a postage stamp playground at Ulster and Brunswick. One mother in the Sussex area reports that last summer about 50 children generally crowded into the park's tiny wading pool, while the two city supervisors necked in a near-by shed. Still further south, hundreds of children in the Kensington Market area are crowded into the tiny park at Dennison and Wales.

The City is doing little to relieve the park shortage. It has budgeted only \$1 million a year for the purchase of new parkland and recently spent half that amount on an addition for two Rosedale parks.

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## Terrorism on Harbord St.

Twice during the past weekend windows have been smashed at the headquarters of Karl von Harten, the Social Credit candidate in Spadina Riding in the forthcoming federal election.

One window was shattered by a broken bottle late Friday night and the other window, in the storefront headquarters on Harbord Street, was broken Sunday night.

Von Harten has sworn out warrants against two unidentified men who are not believed to have been working together. The window smashing incidents are the third von Harten has suffered within the past month.

He believes unfavourable publicity about the activities of the extreme right-wing organization, the Western Guard, is responsible for the attacks.

Von Harten himself recently resigned from the provincial section of the Social Credit party charging it has become the political wing of the Western Guard.

He still remains in the federal party and is now renting his Harbord Street office and is moving to a new location.

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AT THE BOARD

BY ELLEN MURRAY

## Hazard in 24 schools

Toronto has 24 schools with open stairwells which are considered a fire hazard because they allow smoke to drift from floor to floor. Schools built since 1962 have been required to have enclosed stairwells. In October, 1970, the Ontario Fire Marshall advised that open stairwells be replaced in two older schools, Shaw St. and Park, and a Board report has shown that 22 other schools — including Christie, Essex, Palmerston Annex, and Central Technical School in the midtown area — need the same renovation.

Toronto budgeted half the money needed to make these repairs, \$1.7 million, in its "extraordinary" budget this year, but this expenditure was rejected late last month by the Metro Board of Education. Although extraordinary budget items do not come under the provincial ceilings, the Metro Board still has the power to review and reject such expenditures. The city Board, at the urging of Trustee Barnes (Ward Ten) has decided to challenge this rejection at the Ontario Municipal Board.

All trustees consider safety in the schools important, but more than that is involved here. Jones and several trustees pointed out in the debate that the Metro Board had given what they considered almost certain assurance that funds for the five or six most hazardous schools could be provided this year if Toronto submitted the request in a different budget category. Another trustee suggested raising the money through a local tax levy. But most board members seem to feel it's time that Metro's increasing power over local boards was challenged strongly.

This has been an issue for a long time. It came up in the debate on Metro school building policy and during the budget discussions. The Board has asked the province to make an inquiry into the structure of the Metro Board. Not too long ago trustee David Shanoff of Ward Four tried to introduce a motion to dramatize the issue which proposed that the Toronto Board dissolve itself and hand over all power to Metro. But he found out that the local board didn't even have the power to dissolve itself.

The appeal to the OMB is the strongest move Toronto has made to try to stop Metro usurpation of local autonomy. While many trustees feel that Metro serves a useful function in redistributing tax money more equally among local boards, they don't like its intensive use of review power to tell these boards how they can spend their money. Fire safety is a motherhood issue which seems to offer Toronto a fairly strong basis to challenge Metro.

### A Fair Shake for Women

Toronto's school system, like most other organizations, has mostly men in its top administrative positions — from vice-principal up — and mostly women down at the bottom — in teaching positions. Trustee Graham Scott of Ward Seven made a motion at the city Board of Education meeting May 4 which was designed to change this situation. It asked that a committee be set up to develop a promotion procedure which would encourage the selection of qualified women. The motion passed.



Val Scott photo: Phil Lapidus

Scott said that the Board has a duty to provide adult models which will help "the girls in our system develop a desire to aspire to the limits of their abilities." He surveyed the promotion situation in Toronto schools and showed it was failing to do this. At the highest paid teacher level in secondary schools, the ratio of men to women is about 2 to 1. This rises to 4 to 1 at the department head level. At the level of principals and vice-principals, for which candidates must be invited by senior Board people to take a "principal's course" before they can be considered, the ratio of men to women is 14 to 1. In the prestigious collegiates there are 28 male senior staff and no women at all. This, said Scott in a mild understatement, gives the "appearance that some discriminatory effort is involved."

Scott and Laura Sabia of the National Action Committee on the Status of Women emphasized that it was important not only to avoid discrimination but, as well, the appearance of it in promotion policies. Various speakers from women's groups agreed that the best way to achieve this goal was through a procedure which involved open competi-

tion and clear, well publicized criteria. Director of Education Ronald Jones maintained that the Toronto Board has eminently fair promotion procedures now.

Floora Hogarth of the Ontario Committee on the Status of Women said "I want my daughters in school to see women in leadership roles." The Committee's brief criticized textbooks which portray women only in "traditional stereotype roles" and guidance and counselling services which direct women into service and supportive roles. Amendments from trustees Fiona Nelson (Ward Five) and Gordon Cressy (Ward Seven) directed the board's committee to make recommendations which will correct sexual biases in both these areas. The committee is to include trustees, senior staff, and representatives from the Ontario Teachers' Federation and from the provincial and national groups working to implement the Royal Commission Report on the Status of Women, and interested people from the social sciences.

The strength of the Board's commitment will really be tested when the committee brings back its recommendations for action. Several trustees who ended up voting for the committee are obviously uneasy about its objectives; one said that he didn't like the idea of the schools turning women from their "duty" of marrying and having children, and another didn't want to see a whole lot of "women's libbers" involved. But they apparently didn't want to come down on the "wrong" side of a movement which is gaining increasing popular support, and only one trustee, William Lang of Ward Eight, actually voted against the motion.

### Letting Students Know Their Rights

High school students who have been campaigning for their own Bill of Rights say that they are partially disenfranchised citizens. Students don't have many rights, but a group of Metro high school students recently made a study of the provincial laws and local board policies which govern secondary schools and published this information in a booklet which urges students to demand the few rights these rules do guarantee.

These students came to the Toronto Board to ask permission to distribute several thousand copies of their *Students' Rights Handbook* in city high schools. To their surprise, they got it. The trustees voted unanimously to allow distribution, while emphasizing that this permission did not mean approval of the pamphlet's contents.

A couple of Board officials asked the Board to defer the decision, but trustees said that the student authors "ought to be congratulated on their initiative," and pointed out that had the permission not been granted the booklet would be distributed off school property anyway. During the debate it came to light that the Board's own set of rules and regulations, drawn up in February, had not been distributed to all students by the Board officials as the trustees had requested.

The handbook was prepared by the Toronto Alternate Press Service, a news service for high school student papers in Metro Toronto. It includes information on regulations about suspension and appeals, student records, locker and personal searches, censorship, administration interference in student government, and hair and dress regulations. Advice is given on what students can do if their rights are violated in a school and how they might go about getting more of their rights respected in school regulations.

### Task Force Report

The public has been invited to comment on the newest community involvement plan for the Board proposed by the controversial Task Force on Education. The Task Force, set up in September 1970, last week recommended its own dissolution to a special board committee.

The Task Force suggested in its place a "School/Community Development Team" which would set up short-term work groups to concentrate on specific educational problems — for example, a study of placement of inner city students in secondary schools; the Oak St. Project, which is supposed to develop a community school; and an analysis of teaching methods and pupil progress in reading instruction.

The Team would consist of one administrator (probably Dale Shuttleworth, one of the two remaining Task Force staff) and a secretary. The work groups would include both school staff and outside community people. Participating staff members would be freed for a few hours each week from regular duties through a staff release programme and would be expected to match this time with an equal amount of their own free time.

People who wish to comment on the new plan or the whole Task Force report will have a chance at a special meeting May 24 at 7:30 p.m. at the Education Centre. Those who wish to speak or to get a copy of the report should get in touch with the Assistant Secretary's office at the Board.

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# Bulbs, STOPs and a cafe

City Council made decisions about some hundred different matters last week. Several city employees were promoted; for example, D.C. Mandel, who's been a Revenue Clerk, Grade 2, at a weekly wage of \$178.85, became a Revenue Supervisor, Grade 3, and got a raise to \$186.90. The city authorized itself to buy some duplicating paper, some work clothes, a few thousand gallons of paint and an enormous quantity of light bulbs. The Commissioner of Purchasing and Supply will be buying, among other things, 11 quarts of Burnt Sienna paint for \$2.04 a quart and 24 F96T12 Deluxe Cool White fluorescent bulbs for \$1.50 each. The city will enter an agreement with the York Centre developer, the T.T.C. and the Parking Authority to build an underground passage at University Avenue and King Street that will connect the St. Andrew subway station, a parking garage and York Centre. The city will spend \$7,015 to renovate a clock in the tower of St. James Cathedral which was bought and put there in 1875 with money donated by the citizens of Toronto. The clock needs a general overhaul and some new parts and bell hammers. STOP signs will be put up on Arlington Avenue at Benson Avenue; these were requested by Alderman Ying Hope on behalf of neighborhood people who want the signs because children from two local schools have been dodging cars at the intersection lately.

Council decided to let the owner of a house at 63 Kendal Avenue keep two decorative light standards on his lawn; though permission for them has never been given, the Commissioner of Public Works says he has no objection to the lights. An "applicant who runs a licensed victualling establishment" at Edith Drive and Eglinton Avenue will be allowed to have a 25 foot by 8 foot boulevard cafe this summer. Council congratulated Robert Bundy, general manager of Toronto's Parking Authority, for being chosen "Parking Man of the Year" by the International Municipal Parking Congress for his outstanding achievements in the field of parking. A number of groups have received permission to use Nathan Phillips Square — the annual outdoor art show; the 1972 Jewish Appeal; and the Metropolitan Toronto Police Amateur Athletic Association's Miss Toronto Beauty Contest Pageant. And Council received and read a report from Alderman Horace Brown about the city's Summer Music Festival in the parks; this year's festival will include ten jazz concerts at Forest Hill Memorial Park, square dancing on 37 different

evenings at four parks around the city, 12 organ recitals at High Park, 9 country and western concerts at Riverdale Park and several dozen other events.

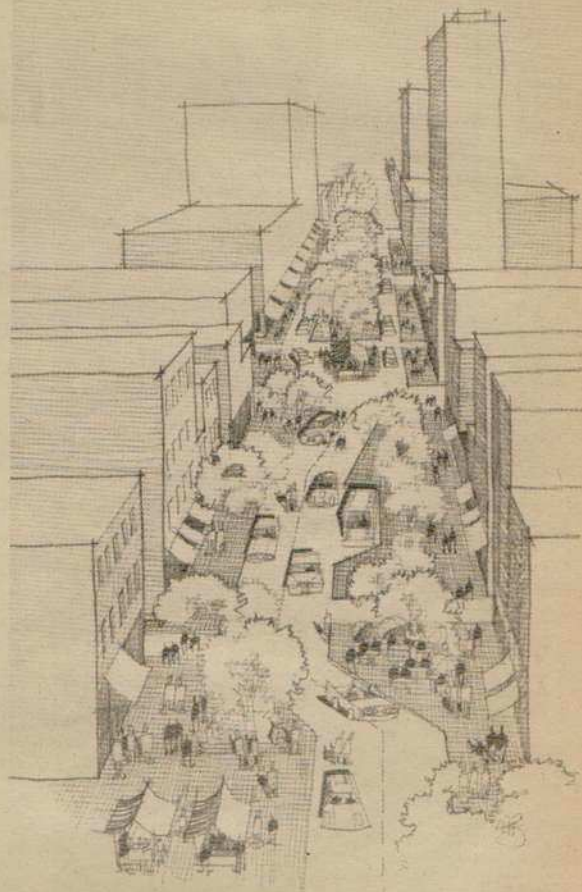
These are some of the things Council does in a usual business week.

## Snakes, saboteurs and negatives

Alderman Allan Lamport got very excited at Council because aldermen John Sewell, Karl Jaffary and Archie Chisholm not only didn't join the rest of Council in rejoicing about the way the garbage strike turned out but asked Council to condemn the Executive Committee for the way they handled the strike. Lamport called the three "snakes", "saboteurs" and "negatives". These aldermen and the others who had uncomplimentary things to say about the Executive's manner of labor negotiations are as happy as everyone else that the strike is over; but they wanted to point out that things are far from hunky-dory. As Jaffary emphasized, the margin of ratification of the settlement was fewer than 100 out of 2,000 workers. "There's clearly a serious morale problem," he said, "and it will remain. The city has a lot of unhappy employees."

## Deeming amendments minor

Council passed some rules about holding public meetings on amendments to the city's Official Plan which say that meetings will always be held except for "amendments deemed minor in nature" or which are considered not to affect people in the area. This makes sense because there are different sorts of really unimportant or basically bureaucratic changes made in the Plan regularly. But Sewell wanted to know who was going to decide what's minor and what doesn't affect people. Alderman Fred Beavis moaned at this silly question and said he guessed somebody would decide — the Planning Board or the planners or Council or a committee or someone. Sewell wanted a better answer. He thought maybe people in the area should have a voice in deeming amendments minor. He and a couple of other aldermen suggested that the Planning Board could announce that if anyone had anything to say about something the Board thought was a minor matter they could make a deputation during the first hour of a regular Board meeting. There wouldn't have to be special meetings on small items, just advertised opportunities for anyone to come forward and raise a point. Maybe local people have perspectives on planning issues that City Hall hasn't got, argued the dissenting aldermen. Council disagreed and approved the rules as they were.



Byway — a planner's idea for Yonge St.

# Yonge St. — byway or highway

by Felix Gifford

Last week the City's Public Works Committee sat through three hours of argument for and against Commissioner Bremner's *Proposal For A North-South, One-Way Street System*. At the end of the meeting the people-aldermen on the committee, Jaffary, Kilbourn, and Scott, had had enough. They wanted to stop the scheme once and for all. The car-aldermen, Archer, Boytchuk, Clifford, Marks, and O'Donohue, used their majority to defer the committee's decision. Crombie sat in the chair and relayed the hockey playoff score at appropriate intervals. Neither Lamport nor Bruce bothered to put in an appearance.

The main part of Bremner's proposal is to make Yonge and Church Streets into a pair of one-way traffic arteries between Davenport and Front Streets. A short section of Bay Street, between Queen and Front Streets, would also be one-way, and a similar section of York Street, now one-way, would become two-way.

The most compelling presentation was the first of the evening, by Anthony Coombes of the City's Planning Staff. He argued that "... the proposal will reinforce Downtown in general, and Yonge Street in particular, as places for vehicles and more through traffic. We feel this would be a basically wrong direction for the City to take at this stage of its history and development."

Most of the speakers agreed, including representatives from the Church-Wellesley Businessmen's Association and many interested residents' and ratepayers' associations, and also a number of private individuals, including Alderman

Horace Brown, who is not a member of the Works Committee. Brown was surprised that only about 50 people were attending a discussion that might affect the Downtown area for the next 100 years. He then proceeded to drive some of this small audience away by giving them one of his seemingly interminable monologues about Toronto, the Queen of Cities.

Support for Bremner's proposal came from the Downtown Council, from Major-General Sparling of the Toronto Redevelopment Advisory Council, and from Commissioner Bremner. The Downtown Council, apparently an association of businessmen, wants even more one-way streets than the proposal demands, and more parking lots as well. The Major-General argued that there has been too much talk and not enough action. Bremner himself stressed the experimental nature of the proposal, that the City is a laboratory, that he is merely a dumb engineer, and that his objectives differ little from those of the Planning Staff.

Just how far apart are the Planning Staff and the Works Department on this matter had already been ably demonstrated by Anthony Coombes in the 77th and final slide of his well-illustrated presentation. The Planning Staff propose that the Downtown portion of Yonge Street be turned into something that bears comparison with a meandering rural lane, as shown in the accompanying sketch. Coombes' final slide showed both this drawing and one of Yonge Street as it would be if it were merely a one-way traffic artery.

Bremner complained after the meeting that the comparison was unfair because the view of the one-way Yonge Street did not have attractive canopies over the storefront windows. Obviously he overlooks the fact that such canopies would be a menace if hundreds of cars were racing past in the batches that traffic engineers drool about. They would impede the dissipation of carbon monoxide and other poisonous gases.

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You're not entitled to speak before City Council. Only members of Council and officials whom Council asks to provide them with some information talk there. But you are entitled to speak at any of Council's five standing committees about any topic within their area of interest whether or not the subject is on their agenda.

You are required to submit in advance a request in writing and some literature that explains what you're going to talk about. Send this material to the secretary of the committee, and you will ordinarily be placed on the agenda for the next meeting as a matter of course.

Matters relating to planning, development, buildings, zoning, land use and similar areas are the business of the Buildings and Development Committee. (The Planning Board doesn't hear deputations; matters relating to it should be brought to B. & D.) Streets and street repairs, parking, traffic

and related topics are the business of the Public Works Committee.

The committees on Parks and Recreation and on Urban Renewal, Housing, Fire and Legislation handle business as their titles imply. Just about any topic at all, but particularly those dealing with the way city business is done and with city administration, are appropriate for the Executive Committee. Committees meet regularly — the Executive, for example, hears deputations every second Wednesday.

From time to time there are public meetings relating to a particular issue — a development or a street widening. The procedure for talking at these is the same.

Besides the standing committees, Council has other temporary committees; recently there was a Committee on Conflict of Interest. Deputations may also be brought to these, and to the city's Board of Health as well.

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Ontario NDP leader Stephen Lewis has declined to participate in a conference at Bathurst Street United Church on the crisis in the party over the proposed dissolving of the Waffle movement.

Ten Metro riding associations are sponsoring the conference to provide rank and file members with the opportunity to get first hand information about the dispute and to "give direction to the Provincial Council" on what to do about it.

The June 4 conference is one of several methods party members are using to pressure the party leadership and the Waffle to find a solution to the crisis which many NDP moderates believe may wreck the party. A compromise solution involving affiliated status for the Waffle is also being widely supported.

Up to 700 party members from as far north of Metro as Aurora are expected for the conference. Lewis, on behalf of the party leadership, and James Laxer, for the Waffle, were to be the two chief speakers.

However after taking three days to consider his participation Lewis informed the organizers Tuesday night that he will not be taking part. He said his presence would turn the conference into a confrontation "Lewis and the Unions versus the Waffle."

He said he felt that more than this aspect is involved and that the decision to disband the Waffle had been taken by the party's provincial executive and was not his "baby" to have to defend.

As the Citizen went to press an invitation to replace Lewis was being extended to Ian Deans, the MPP for Wentworth. Besides the two chief speakers the conference will feature a panel of four "moderates" who will give their views on the situation. A discussion from the floor is also planned.

One of the conference's chief organizers said even without Lewis the meeting would give "hundreds of moderates in the party the chance to get the point across to the leadership that there may be mass resignations from the NDP if the Provincial Council goes ahead with the Waffle expulsions."

The Waffle and the party leadership have been at odds since the movement, which advocates more socialistic policies, was formed three years ago. But the dispute reached crisis proportions only during the past few months. At the last Provincial Council meeting in March, Lewis made a major attack on the Waffle and a three-man committee was set up to tour the province and get riding association opinion on the subject.

The committee reported back to the Executive Committee May 8 with a recommendation that the Waffle be dissolved as soon as possible or its members would face disciplinary action or expulsion from the party.

The report was accepted by a 17-6 vote and the issue gets its next hearing before a Provincial Council meeting to be held June 24-25 in Orilla.

Because Waffle leaders Laxer and Mel Watkins immediately said that the movement intends to continue to exist as an organized group, all debate on the issue has revolved around the effects of any expulsions.

Many party members suddenly were confronted by the fact that through personal action they would have to take a political and moral stand on the Waffle issue. The party has always given great weight to civil libertarian issues and now the problem of the right to free speech and dissent, combined with what is best for the party's political future, struck close to home.

Numerous meetings have been held and the struggle has taken on a three-sided approach.

The party leadership, the majority of the Queen's Park caucus, and the unions affiliated with the NDP are united in the drive against the Waffle.

For their part, there has been no Waffle inclination to disband. Their position is divided between a small group ready to bolt the party and set up a more militant socialist and nationalist party, and the larger segment which wants to seek a compromise solution in order to stay in the NDP.

The third group, the party moderates, in the main are not supporters of the Waffle's ideological or tactical approaches, but they are the most active in trying to arrange a compromise. Many of them say they will quit the party on principle if the Wafflers are expelled.

The moderates' main strategy is to sway the party leadership, particularly Lewis, away from any expulsion move by demonstrating that the NDP will lose much more than the Wafflers and their sympathizers if expulsions take place.

Toward that end the moderates have grabbed on to the "affiliation compromise" as a means to defuse the issue and allow all sides out of the very tough situation. Although only the barebones of the formula have been worked out, the compromise would allow the Waffle to become an affiliate group within the NDP like labour unions are. Wafflers would have the right to membership both in the movement and the party if they so desire.

First presented by Desmond Morton, the party warhorse who in the past two weeks

# Moderates fight NDP purge

## Lewis will skip crisis conference; Harney petition calls for Waffle affiliate status

By P.M. Mullings

### Party view

"... the Waffle presents a direct and fundamental challenge to the whole structure, direction, purpose and leadership of the party. The Waffle states explicitly that the party in all its aspects has failed, and that therefore a formal continuing structure within the party is necessary to fight for alternative policies, principles and leadership, not only before but between conventions. In effect, the Waffle is claiming the right to a continuing existence as an unofficial formal opposition within the party, in order to take over the party and fundamentally reshape it."

... part of the findings of a NDP committee which studied the Waffle question

### Waffle view

"Without a structure the Waffle could not exist, it could not engage in the political activities that are intended to be creative responses to the real problems that Canadians face. Ultimately, the Waffle must be judged on the basis of the positive contributions that it believes it has made to the building of an independent socialist Canada."

... from a published statement by the Ontario Waffle

suddenly shied away from taking the final expulsion kick at the Waffle, the compromise is now being circulated around the province over the signature of John Harney, the third place finisher in last year's federal leadership contest.

Well-known party leaders such as Karl Jaffary and Walter Pittman were early signees of the document which is expected to get thousands of other signatures before being submitted to the party leadership.

The petition mildly attacks both the leadership and the Waffle for their handling

of the dispute and rejects the situation the party now finds itself in:

"... we are not interested in awarding the blame or praise in this situation, and we insist on believing that most persons on both sides of the issue have been motivated by what they felt to be the good of the Party and the movement. We believe that the Party is now being presented with a terrible set of alternatives and we do not want to be forced to choose between them."



John Harney



Jim Laxer



In happier times: Lewis defeats Pittman for the provincial leadership.

The petition sets out a possible affiliation formula in the following manner:

"We propose that the Waffle establish itself as a group autonomous from the Party and that the Party accept its affiliation to the Party. This approach would permit those who believe that the Waffle has a singular contribution to make to the cause of socialism to join with that group to advance views, hold conferences, publish statements and papers in the legitimate hope that their efforts would influence the community, but not permit them to maintain a continuing opposition structure within the Party. In turn, the Party would not be called on to be answerable for the views and expressions of the Waffle Group as such.

"Membership in the Waffle Group would be compatible with membership in the Party. Just as the affiliated labour movement and the Party are related but autonomous as institutions, so would the Waffle and the Party always be free to choose whether or not the broad compatibility of their goals requires and merits the advantages and obligations of affiliation.

"We know that this proposal is not worked out in detail. But we believe that the active and serious consideration we call for above will provide the ground on which a resolution can be reached and refined through the process of debate and accommodation."

No matter how many signatures are collected a possible compromise will depend on the reaction of Lewis and the Waffle.

Lewis, who is known to be more concerned now about defections by party moderates than he was two weeks ago, has told some of the compromise leaders that he "can't see affiliation making any sense" and says the unions won't back it. But at the same time he has indicated that the concept is worth studying in the context of "working something out."

Wafflers interviewed by the Citizen had an almost identical feeling. They are uncertain how the affiliation is to be set up and are therefore cautious in talking about it. But they say it is being considered and could be a solution to the crisis.

The struggle over the Waffle has particular significance for the ridings in the southern part of Metro. Not only do most have a higher than average percentage of Waffle members but many riding officials say that they have been swamped by threats from non-Wafflers to quit the party if the expulsions are carried out.

In nearly all cases the southern ridings submitted briefs to the three-man committee last month opposing the party leadership's handling of the Waffle question.

Don Munro, the President of St. Andrew-St. Patrick riding association which covers part of midtown, said if the expulsions are carried out "it's going to be a disaster for us. We are going to end up with three parties. One representing the Waffle, one the labour unions and one the middle party."

He said many people in the riding, including a number of executive members, see the action as a purge and have said they will resign if the expulsions go through.

One of the casualties would be Bob Beardsley, the recently nominated NDP candidate in the federal riding of Spadina. He will tell a riding meeting tonight that he will leave the party if the expulsions are carried out.

A veteran party worker who has the respect of both sides in the conflict, Beardsley says he "couldn't remain in the NDP if it takes the undemocratic solution to the problem." Beardsley is pushing ahead on a heavy campaign schedule hoping that the Harney petition will have an important effect.

Another party veteran, in Beaches-Woodbine riding, told the Citizen she has expected the expulsion of the Waffle since last year's federal convention where Jim Laxer, the Waffle leadership candidate, embarrassed many people in the party by running second to David Lewis. She said the expulsions would "destroy" her riding association.

Karl Jaffary, one of the three NDP aldermen on City Council and a member of the party's federal council, has told associates he will consider leaving the NDP if any expulsions occur.

One of the few cheerful predictions from the southern front came from former Canadian Army officer David Middleton, the president of St. George riding association. He figures on losing only six of his more active workers and feels that "moderates leaving the party will come back. How long depends on their particular personalities."

Although Middleton and the St. George association have come out strongly against the party taking any action against the "left segment", he summed up the dispute with the following philosophical observation:

"All of us, the Watkins, Laxers and the Lewises, know where we want to be — we just don't know how to get there."

The city's handling of the Fairview "Eaton Centre" midtown development proposal had been shaping up as another clash between Toronto's two schools of city-building. Then, in late-April Fairview postponed its June 30 deadline for finishing business arrangements for the development.

Till then the "aw-come-on-let's-get-on-with-it" steamroller, which had plowed Metro Centre through City Council with barely any planning guidelines, and had approved residential redevelopments like Gothic-Quebec against the clearly expressed desires of the neighborhood, was moving onto a collision course with its customary foes — the usual handful of "opposition" aldermen, the city's planning staff and some citizen groups. These people want the city to take seriously a clause in the city's Official Plan which says it is city policy to consider "large scale development proposals... which have a major impact on the structure or character of the city only in light of a study... undertaken for the purposes of recommending policies" for a detailed area plan. The city was proceeding without a plan, without any formal guidelines for the development, with no policy at all except Up-The-Development.

The steamroller probably would have mowed down its antagonists once again, though not without some long, loud confrontations in Council. But the crunch was averted for the time being — in the eyes of some people close to the situation, maybe for good — because of Fairview's decision to reconsider the development. This article is about what's gone on, what the fuss would have been about and why Fairview has paused and may bow out.

### The Site

There's no city plan for the area bounded by Yonge, Queen, Bay and Dundas Streets. There is a planning staff report which was written about six years ago when an earlier development for the same area was on the drawing board. The report outlined desirable objectives for the area but was never adopted by Council as city policy. In 1967 the development fell through; since a planning report applies generally to an area no matter who develops it, the planners filed their report away for future reference.

It would almost certainly be needed again because there has been strong interest in redeveloping the area for several years on the part of the two most important parties concerned, the city and Eaton's, which owns much of the land, and which had sponsored the abandoned proposal. And, as is the case with the Metro Centre site — downtown, lakefront land now covered by expanses of only partly used railroad yards — most everyone in the city interested in the downtown core hoped for some sort of project that would make better use of the area.

The site is the heart of downtown, including part of the city's primary retail shopping district, adjacent to the business district, to City Hall Square and to the city's most heavily travelled pedestrian artery, Yonge Street. Much of the area now lies dormant, used for warehouses and parking lots. Apart from the Yonge and Queen Street frontages and busy Trinity Church, which sits surrounded by ugly, faceless buildings and engulfed by parked cars, it's a lifeless place.

People with visions of a nice downtown want to put the district to what they call "more human" use; and those people with an eye for figures realize that the income and taxes the area provides are far lower than what is possible. An estimate of increased tax revenue with the Fairview development is \$6 million a year, a rise of 300 per cent over the \$2 million now collected. There is no way of knowing how much money a developer might make. But the price tag of the Fairview development ranges around \$200 million, not a sum to finker with. The developer obviously believes he'll profit more here than he might with another investment. In the developer league, Fairview is blue-chip. It's part of Cemp Investments Limited which is controlled by the Bronfman family of Montreal whose main financial asset is Seagram's Distilleries.

Eaton's is the patron of the Fairview proposal, as it was on the earlier scheme. Eaton's, a landowner, is, in a sense, the client of Fairview, a developer. The two companies have been engaged for a number of years in a complex, private deal. Not only did they intend to redevelop the poorly used land in the district; their original plan had been to raze and rebuild the entire area with the exception of the Old City Hall (Trinity Church's successful fight to protect its position has changed this scheme.)

Out of it all Eaton's would get a new store and make a substantial profit from selling its land. Fairview would get a downtown development which included a shop-



Warehouses and faceless buildings now fill much of the Fairview site. Most of the present structures would be razed; Old City Hall would remain.



ping mall, some office buildings, maybe some apartment houses and maybe some other things. They weren't quite clear about what other things.

The companies settled some ground rules and drew up the draft of a deal a couple of years ago, then approached the city. What they seemed, very roughly, to have in mind was a city version of a suburban shopping mall with some downtown accessories like office buildings. Suburban shopping malls are among Fairview's fortes — Fairview Mall, for example. The actual details of the development have never been very clear since Fairview and Eaton's have both played their cards very close to their chests, have never been very open about the specifics of what they hoped to do and never showed anyone anything much more than rough sketches and display models of the development.

### A "Working Group"

In mid-1970, after Eaton's and Fairview made the city aware of their plans, Mayor Dennison appointed city Development Commissioner Graham Emslie co-ordinator of city dealings with Fairview. In the latter part of the year, after some initial talks with Fairview, Emslie organized what he calls a "Working Group" of people from "concerned" Metro and city departments — development and public works departments, the T.T.C. and some others, it's not clear exactly who — to work out a city approach to the development. The "Group" drew up a list of "guidelines" for an "acceptable" development, incorporating some of the general ideas for the area from the 1966 planning staff report, but for the most part making specific comments about particular aspects of the ill-defined Fairview development proposal. While some of the "guidelines" made some nice suggestions about what might be done, they were far from the careful, legally binding provisions that planning requirements are meant to be. They weren't based on any planning staff study, nor were they ever discussed or passed by Council. Basically, they were bargaining points for talking with Fairview, a far cry from a considered approach to building a downtown.

In early 1971 the "Group" approached Fairview with the "guidelines"; Fairview agreed to some and questioned others. Emslie sent a report about it all to Council's Executive Committee last May.

Meanwhile the city's planning staff, which had sort-of-more-or-less been involved in the informal "Working Group" thinking,

took its 1966 report from the files, updated it with some slight editing and sent it to the Planning Board. The planners had an idea that things should be done in an open, formal way. The Board approved the report as criteria for evaluating development proposals for the area on May 11, 1971.

Within 24 hours, the Executive deferred both the Planning Board and the Emslie reports and decided to get down to serious business with the appointment of Alderman Fred Beavis as liaison between the Executive and Fairview. It had become clear that Fairview was serious and wanted to talk turkey with the city. Preliminaries like lists of nice ideas for the development could be dispensed with, especially since the developer didn't go along with all of them. No action has been taken on either the planning report or Emslie's report since then. With the exception of the "opposition" aldermen, a couple of citizens groups and the planners, no-one seems very interested in the planning report or development guidelines. Not a public peep has been heard about Emslie's "Working Group" report.

### Trinity Church

While this was going on at City Hall, Fairview hit a snag. The developer had originally planned to buy out Trinity Church and redevelop its property too, but the church took a dim view of this. The mayor indicated that, if Trinity got difficult, the city might just expropriate their property, on behalf of Fairview under provincial law. The province suggested that expropriating a church was inappropriate application of provincial law. And the church, wanting to stay where it was, and thinking little of Fairview's apparent shopping-plaza-style plans, drew up its own development scheme for its holdings in the area. This included lots of public open space, a cluster of small-scale facilities and a diverse variety of planned uses for the area; none of these had figured prominently in Fairview's scheme. Fairview had to talk business with the church because Trinity held land smack in the middle of the site, including land slated to be part of that on which the new Eaton's would be built. Lack of Trinity cooperation would doom Fairview's plans before they started. The negotiations between Fairview and Trinity went on for roughly half a year. Fairview was forced to rewrite, in part, its plans which had assumed all of the area would be at its disposal and hadn't anticipated a spunky church.

By early this year a *modus vivendi* had

Eaton-Fairview's mid-town development postponed April for good. Here's to date.

All you to know Eaton C

by Jon Caulfield

been reached; the church and Fairview had worked out mutually compatible developments on all points but one. The church maintained that a high building at the southwest corner of Fairview's site, just north of the Old City Hall, would have serious bad effects on its planned public open space because a lot of sunlight would be blocked out. It's a fact that people tend to use sunny squares much more than shady squares, and Trinity wanted its hard-won public place fully used. Fairview maintained that it had seriously compromised its economic projections by giving in to the church — it really hadn't much choice — and that more intensive development of the rest of the site was necessary. They said a tall building would be needed at the southwest corner. Trinity and Fairview dumped the problem in the city's lap in February. While at first the difference appeared critical, a Trinity spokesman said last week that some of Fairview's most recent ideas about the southwest corner, prior to the postponement, were not far from what Trinity had in mind. It seems it could have been worked out.

During the six months that Trinity and Fairview were negotiating, it's not clear what the city was doing. The Executive was handling it all. Anything it was doing was behind closed doors and without Council approval. The Executive did not use the time to hash out planning objectives with Council or to invite any discussion of the development.

### The City

After settling, more or less, with Trinity, Fairview had to come to the city for negotiations about city-owned land on the development site, mostly streets and lanes. Still on an informal, *ad hoc* basis, the Executive and Council's Public Works Committee bargained with Fairview. In return for 113,000 square feet of city land the developer offered some 65,000 square feet plus right-of-way over another 25,000. The bulk of the land Fairview offered was, they said, property the city had indicated an interest in acquiring for street-widening purposes — 10 feet of fringe along Bay, Yonge and Queen Streets, and a 54-foot deep swatch along Dundas. It's interesting that the widenings in question are not part of the city's plan either but are only some suggestions that have been made by the city's Works Department and Metro. Yet the Executive and Works committees were quite prepared to swap land for this purpose. In Fairview's opinion the value of the lands up for swap was equal. The city

v's \$200 million  
development was  
April 21st — maybe  
e's the history

# wanted w about Centre ... and then some

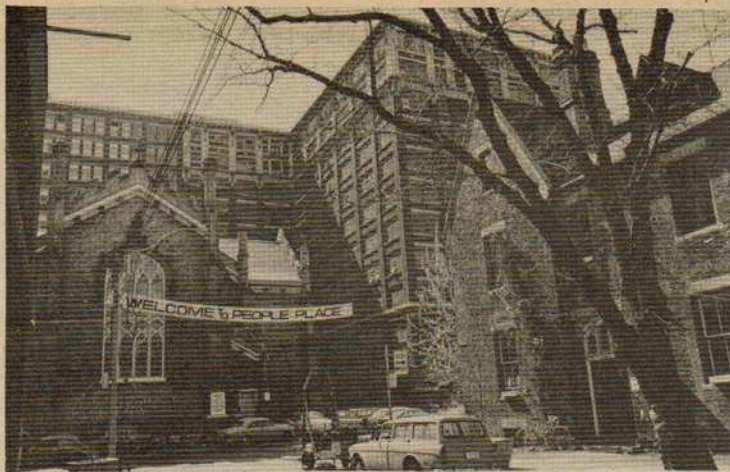
photos: Phil Lapidés

disagreed and indicated it also wanted compensation which, according to a Fairview spokesman, was something in the neighborhood of \$1.5 million. In addition the city said it expected Fairview to pick up roughly \$2 million tab for rearrangement of public works facilities that would be necessary.

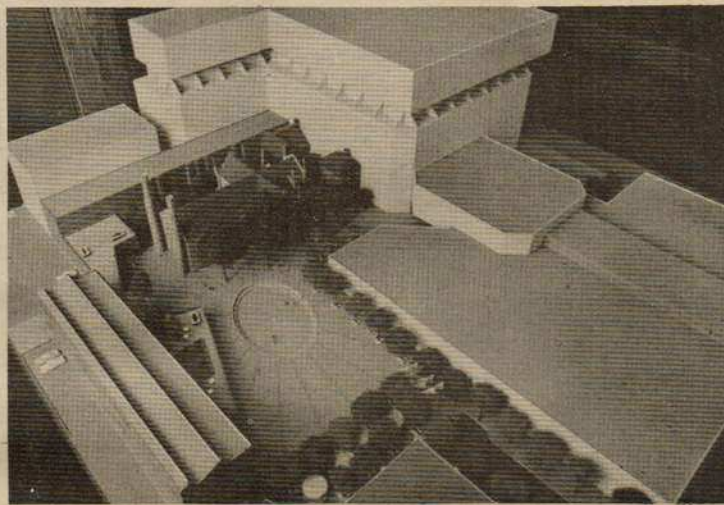
The rough outline of a deal was worked out and came to Council March 29 for approval "in principle"; the deal would go through if Fairview's other plans fell into line. Some aldermen — Kilbourn, Jaffary, Archer, Hope and Brown, led by Sewell — took the opportunity to ask what has been going on between Fairview and the city and whether there shouldn't be a plan for the area prior to dealing with the developer.

Because the area is presently zoned pretty much for what Fairview wants to do, they said, the city's only control over the development is the street closing/land swap deal. Shouldn't Council take this occasion to discuss planning objectives for the area and adopt some? Alderman Crombie, chairman of Works, said his committee planned a public meeting sometime in May; at that time open discussion of the development would begin. For the moment, said Crombie, it was a good idea just to agree about the details of the trade. He didn't answer questions about what sense it makes to firm up detailed recommendations first — which include, for example, reference to planning matters like street-widenings — and then to conduct discussions.

This policy of setting out a complete report, then pausing for Council reaction and public discussion, also characterized the way the Executive Committee was going about its Fairview work. It also planned an open meeting — although this might have been a joint meeting with Works, the same meeting Crombie was proposing. The Executive continued to want to tightly control city proceedings relating to Fairview, and it wasn't very happy about an open meeting chaired by the unpredictable and more less reform-minded Crombie. The Executive's open meeting plan had been to give the public a chance to react to a completed policy proposal on the development. As Fairview's gears were grinding to a halt, CORRA — the Confederation of Ratepayers and Residents Associations, an amalgam of groups from all over the city which plays a watchdog role at Council — was in the process of suggesting the meetings should be held before the Executive made its policy. Open hearings, they said, should be part of the active planning process, not a reactive political process.



Trinity Church, now engulfed by Eaton warehouses, planned its own small-scale development around a public square within Fairview's site.



## The Planners

Meanwhile, from February onward, the planning staff had, on their own, studied everything available about the Fairview and Trinity projects in light of their 1966 report. They concluded, in a report to the Planning Board March 14, that the Trinity development, which had been well publicized in detail, met all the 1966 objectives; but the information available about the Fairview development, was insufficient to answer several crucial questions. The Board, perhaps goaded into a new, tougher line by the debacle of its Metro Centre plan at Queen's Park, approved the staff submission; their report has yet to come to Council.

Among the points raised by the planners, with some comments, were these:

**What was the city's policy on the Dundas Street widening? What thinking had been done about the implications of this for adjoining communities?**

— Apart from the question of whether any downtown streets should be widened 54 feet, there's the question of how a Dundas widening would affect communities along Dundas like the Chinese business area, Southeast Spadina and parts of Ward Seven abutting Dundas. Metro, which controls all arterial roads in the city and boroughs, has intimated it has a plan for Dundas which appears to be some sub-specie of a crosstown highway. Is this city policy too? If not, why arrange for a deal that would give an additional 54-foot clearance?

**What thinking had there been about the impact of the development and street-widenings on the existing pedestrian arteries along Yonge and Queen Streets, especially Yonge Street?**

— While the deal with Trinity had minimized some of the suburban mall aspects of the development, it still seemed that the developer might be planning to have little more than a concrete wall along the Yonge frontage of the development. Like Yorkdale Plaza and similar places, the development would face inward. This would have a severe impact on the existing character of the area. What exactly was the conception of urban planning underlying Fairview's development? Was the city seen as a collection of Toronto-Dominion-style malls connected by privately controlled pedestrian walkways and surrounded by widened, one-way streets?

**What impact might the arrangement for parking garage access requested by Fairview have on the future of Yonge and Queen Street pedestrian malls?**

— The Yonge Street problem would be lesser because the garage access would be opposite Shuter Street, but, according to Works Commissioner Bremner, the Queen Street access, if permitted, will eliminate any possibility of a pedestrian mall on Queen. The cars will have to travel along Queen to get to a cross-street.

**What will be the time allowed for public pedestrian access into the development?**

— According to Fairview's original scheme, much of the area would be closed off after retail business hours. How does the Trinity deal affect this? Will it be city policy to insist on access to the public places in the development from all directions at least during transit hours and perhaps 24 hours a day? When we are speaking of the Fairview development, are we talking about a public place or a private place or what?

**Are there any sorts of facilities that should be included in the development?**

— Since their 1966 report the planners have urged the city to seek in redevelopment of the area not only retail and office space but also eating and entertainment places, housing, and simple public space for walking and casual use. Streets like University Avenue, which may look nice according to some people, but which are lifeless many hours of the day because they have largely only one sort of use, should be avoided.

**What will happen in the western part of the redevelopment, along Bay?**

— Here the planners want to know about two things — whether it will be city policy to ask the developer not to tear down the buildings opposite City Hall and use them as parking lots for a few years until they are developed; and whether the redevelopment here will be an appropriate neighbor in scale and design for City Hall. Will the developer maintain that he has to raze the buildings and have parking lots until development is started in order to keep the properties paying for themselves? Will the developer propose to build enormous buildings next to City Hall in order to make up for floor space he has lost because of changes since his original plan?

**Will T.T.C. facilities at Dundas and Queen Streets be improved and integrated into the development?**

— The development will bring a rapid rise in use of area transit facilities, and the planners are interested in knowing how much thought has been given to this. In addition there's the question of why extensive parking facilities are needed in one of the city's most convenient locations for transit service.

Council has taken an interest in only two of these issues — both parts of the street closing and land swap. Alderman Jaffary's motion to oppose any widening of Dundas was defeated, but Council did decide to ask Metro for a clear statement of its plans for Dundas. Council decided pedestrian malls on Queen Street aren't important; it accepted the parking access along Queen in spite of the fact that an alternative access to Bay proposed by Alderman Archer is equally practical. It seems that, for reasons of his own, the developer has indicated a strong preference for the Queen route, and the majority of this Council is quite open to developers' predilections.

And so, when Fairview postponed further negotiations about the development April 21, planners' problems remain almost entirely unsolved. There is some doubt that they could have been systematically resolved in the course of a couple of public meetings and a Council session under a June 30 deadline. It's not certain whether or not Council would have asked the developer for a formal development agreement with the city as a condition for the land swap and street closings. This question might have been the nub of the clash between the two schools of development control — whether there would be a development agreement prior to city assent to the land swap; whether the agreement would be based on Council-passed planning objectives arising from the planning staff report; and what sort of objectives would be sought. But Fairview temporarily pulled out.

## The Postponement

The reason Fairview paused was to refigure its situation and renegotiate with Eaton's for Eaton's land. It had been a couple of years since the two had drafted their deal, and in the meantime several unanticipated, financially limiting circumstances had arisen. Trinity and the city were both going to cost Fairview more to settle with than had been foreseen. Some smaller private landowners along Yonge Street and elsewhere in the area had adjusted their prices in the way people usually adjust their prices when someone else very badly wants what they have. None of these things along was crucial, but they added up.

Beyond this, the costs of construction and borrowing money have risen quite significantly since Fairview and Eaton's first arranged their relationship. And it was beginning to appear that the market for office space, which Fairview had anticipated would provide a certain return on its investment, would become quite a lot more competitive as Fairview's buildings became ready for occupancy. Many other developers have been getting onto the downtown office market lately — not least of these, Metro Centre with its planned enormous facilities. Fairview's public statement indicated they couldn't make it by the June 30 deadline that was part of their agreement with Eaton's. But what they meant was they might not be able to make it, period, under the terms of the agreement. Eaton's would have to give them a better price for its land.

It's not clear what will happen. Some of the more involved city people believe the development is dead, that Eaton's won't negotiate seriously with Fairview. Others feel Eaton's wants development badly, will continue the dealings with Fairview that have already come so far and will do so before December while the present development-eager Council is still in office. If this does happen, if Fairview reassesses and returns from Eaton's to the city ready to move ahead, the fight about how to handle the development proposal will be renewed.

*The questions the planning staff has been asking are very important. Eaton Centre may not seem like that critical a political issue. Located partly in a wasted place where no-one now lives, and accommodated to Trinity's small pleasant development, the Fairview development is a little remote and not without merit. But it raises enough questions to indicate some planning objectives should be established. The sort of downtown and city we have isn't the outcome of a big decision; it's the outcome of many small decisions about many developments. Without controlling all these small decisions, we're liable to end up with a downtown that we'd rather not have.*

SCREEN GEMS

# PLAY IT AGAIN, SAM

by Marv Newland

*Play It Again, Sam* is an amusing movie although there are times when you might just sit, slightly bored, while the plot develops. When Woody Allen starts reacting to all that development, however, you'll be down on the floor with your coke cup. Theatres should install seat belts to keep audiences from falling out of their chairs, guffawing.

Woody Allen also wrote this movie which is based on his

Broadway play of the same name. The boredom of the opening sections can be explained by the fact that he didn't direct this one. The director is Herbert Ross, who directed *T.R. Baskin* and *Good-bye Mr. Chips*. Draw your own conclusions.

Comic timing and writing are great. How many more times Allen will be able to play the same timid, hyper-nervous, bumble-brained character remains to be seen, but he successfully pulls it off again in *Sam*. Jerry Lacey, as the imaginary Bogart, is rivaled only by Jimmy Crickett as a helpful conscience. Diane Keaton

and Tony Roberts as his best friends are cast keenly.

It's a good movie. There are quiet areas, some unimaginative locations, and a couple of dumb scenes; (a shot of Woody and his best friend's wife going up a hill in a cable car while the camera remains on the street below is a masterpiece of meaninglessness. Yet Stan and Ollie's, the Marx Brothers', and W.C. Field's movies suffered the same peaks and valleys but remain ace entertainment.

So if you like love, and you like laughs, see *Play It Again Sam*. Don't reveal the ending of this picture to anyone!

# GUMSHOE

by David McCaughna

Having a Humphrey Bogart complex isn't an unusual condition these days. Albert Finney suffers from a severe case in the new British film *Gumshoe*. He plays a stand-up comic in a depressing Liverpool night spot reciting a string of tired jokes nightly. The women he loved has left him for his brute of a brother and he's been in therapy to get things straightened out. He takes refuge in the image of himself as a latter-day Sam Spade. Finney makes a good Bogart, complete with trench-coat and a good attempt at the famous clipped, gruff voice. But when things get hot and it comes to the crunch he isn't up to filling Bogart's boots.

An ad placed in a local paper gets our Bogy involved in a wild, confusing escapade. It involves the brother and the woman *Gumshoe* once loved, a huge fat man, shipping guns to fascist Africa, the abduction of white girls, the murder of black men, and that familiar stand-by, heroin. The film fails because the plot is so jumbled and vague that we are never quite certain exactly what is going on. Consequently there is little excitement. Who wants a thriller without thrills?

The screenplay is a wonder. It basically consists of Finney and his co-stars shooting one-liners at one another with amazing speed. Everyone is trying to be wittier than the next fellow.

Albert Finney is a fine actor and it's a pity to see him caught up in a mess like *Gumshoe*. The same goes for the remarkable actress, Billie Whitelaw, who's always hovering on the brink of something important but is never given a chance.

# ANNE AND MURIEL

by Wyndham Wise

Truffaut is back, but unfortunately the occasion calls for no undue celebration. *ANNE AND MURIEL* (now playing at the New Yorker) is no more than a footnote to a decade of great films from this French master of the cinema. Commercial in aspect and mannered in style, *ANNE AND MURIEL* never really takes off, nor develops beyond a surface understanding. It would seem that Truffaut was more interested in visual excellence, which he achieves admirably, rather than real depth of understanding. Unbelievable as it might seem, I came away thinking of Claude Lelouch (*MAN AND A WOMAN*; *SMIC, SMAC, SMOC*) and not of the genius who is responsible for such brilliant films as *JULES AND MURIEL*, *SHOOT THE PIANO PLAYER*, *400 BLOWS* et al. But perhaps that's too harsh. *ANNE AND MURIEL* does please, if not arouse, and, within the bounds it sets for itself, it is almost a flawless work if a trifle too long.

The film is based on a work by Henri-Pierre Roche, a popular French romantic novelist of a few

years back, who also wrote *Jules and Jim*. The stories bear more than just a passing resemblance and, like *Jules and Jim*, *Anne and Muriel* is a period piece set in Paris around the turn of the century.

Claude (Jean-Pierre Léaud), a young student, is invited to stay with a friend of his mother's, who lives in Wales with her two daughters. He is first attracted to Anne (Kika Markham), but slowly changes his affections and asks for the hand of her moody sister, Muriel (Stacey Tendeter). Claude's mother deems the marriage unwise and the two separate with a promise to meet again in a year, with the hope that their affections will stand the test of time.

Claude returns to Paris, pursues his career as an art critic and dismisses Muriel in favour of various other affairs. Yet, the lives of the three are fated to criss-cross constantly over the next four years, Claude first being attracted to one sister, then another. Finally he loses both of them and is left only with vague memories and half-realized passions.

Like *JULES AND JIM*, *Anne and Muriel* involves three characters — two women and a man instead of the two men and a woman in *Jules and Jim*. The style and pace of the two films are the same. Truffaut even repeats similar effects. The scene in *JULES AND JIM* where the camera pans across the countryside and the face and voice of Jeanne Moreau is superimposed is repeated again here with the face and voice of Stacey Tendeter superimposed over a fast moving pan of the Welsh countryside. Yet, where *JULES AND JIM* was naturalistic and truly absorbing, *ANNE AND MURIEL* is mannered, stylised and very self-conscious. It's as if Truffaut knew he was doing a remake of his earlier classic and at the same time knew that it would not be as good. It lacks confidence and the inner strength of *JULES AND JIM*.

Stacey Tendeter, as Muriel, overshadows everyone else in the film, even Léaud, Truffaut's favourite leading man for the past ten years. I've personally admired Léaud for his sense of control and presence on camera, but here he is stilted and never gives any character to his blank, serious face. Miss Tendeter, on the other hand, brings Muriel to life with a passion but maintains a haunting, isolated quality. Kika Markham, as Anne, never really gets off the ground, and is not helped by an ill-defined character.

The settings on the coast of Wales are beautiful, the costumes elegant and the atmosphere one of subdued sophistication, but unfortunately Truffaut relies too heavily on these elements and not on substance. Recent Truffaut films have become slicker (*MISSISSIPPI MERMAID*, *BED AND BOARD*) but less satisfying. *ANNE AND MURIEL* is an unsuccessful attempt to repeat his earlier successes. It would seem that commercialism has caught hold of this French master. I personally hope the trend reverses; it would be a shame to lose one of the more creative directors of modern cinema to the lure of the big dollar.



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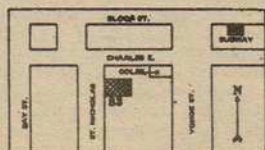
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# KURT REIS ON THE ST. LAWRENCE CENTRE, ETC.

Kurt Reis' official title at the St. Lawrence Centre is that of Guest Director. In that and other ways, he is to the Centre what Henry Kissinger is to the U.S. Government. In view of the *Bitching and Counter-Bitching* that's been going on in the last few issues, this represents a kind of *Flank-Bitching*. Kurt Reis talks to David Gustafson.

**CITIZEN:** What do you do at the St. Lawrence Centre?

**REIS:** I direct plays, mostly. I advise, I suggest, I prod, push, cry, discourage, encourage. I try to develop a reasonably creative atmosphere where it's possible for good work to happen.

**CITIZEN:** How do you find the environment?

**REIS:** I find it potentially conducive to creativity. It's a strange and a funny place. You know, some things, some people were born to be attacked, and I think the St. Lawrence was one of those. It's the largest theatre in the city and it's considered to be the most important theatre in the city in the sense that it's considered to be the Establishment theatre, although I don't know what that means anymore. It does plays which no other theatre in the city can do... it spends more money than any other theatre. It's constantly in the public eye. Naturally, it's going to be attacked... it has to be attacked, it has to be attacked as much as any public institution which aims to serve the public. And if you attack the institution you attack the individual who presides over the institution, because the office is nothing more than an extension of the personality of the man who holds it. So in that sense the environment at the Centre is currently one of paranoia. Not unjustified. It's a place where a lot of good work could come from... a lot already has.

The job of the St. Lawrence is not to please the critics. The job of the people at the St. Lawrence is to make theatre. The two are never going to meet, because there's a gap between the critic and the artist. It's created by the fact that demands on both sides are not met.

**CITIZEN:** The Centre operates under the classification of A Repertory Company. Is it, in fact, what a repertory company should be?

**REIS:** No, but then there is no repertory company in North America, in the true sense, the European sense.

**CITIZEN:** Where does it fall short?

**REIS:** It really hasn't had any time to develop. I don't think a repertory company can mature until it has played together for some time and has developed a point of view — not a style — not necessarily a political point of view, but a point of view about what plays it's going to do and how it's going to do them.

**CITIZEN:** When you say a point of view, are you talking about the artistic director or the entire company?

**REIS:** That point of view has to be pronounced by the artistic director. It is a point of view that is developed by him and communicated through his actors. What plays are you going to do, how are you going to do them, and why? — that's a point of view.

**CITIZEN:** Is there a point of view at the Centre now?

**REIS:** I'm not the artistic director of that theatre. I'm just a guest director there.

**CITIZEN:** Moving on, then, what do you think of the attacks leveled against the Centre — are they justified?

**REIS:** I think some of the criticism is justified. I think some of it is outrageously extreme. Much of the criticism demands instant reform. In the theatre, change takes time. It's a gradual process. Those people who are demanding instant reform are denying the process of change. The most precious commodity a theatre has is time, and that is the very thing that people who attack the Centre are trying to deny it. "You have had enough time", and so, they tell the Centre what it has not done in the time it has had. And this is unfair.

**CITIZEN:** What about the Canadian playwright?

**REIS:** No one is trying to deny that the Canadian playwright is a reality in 1972. Sometimes I feel, that the critics who attack the Centre think there is a conspiracy on the part of the Centre against the Canadian playwright. The facts prove the opposite.

The Centre has done at least one Canadian play each season and sometimes two. Now in the city of Toronto there are at least a half-dozen public theatres... most of them do Canadian plays, most of them do all Canadian plays. I don't think that the Canadian playwright, in terms of getting produced, is getting a raw deal in Toronto.

**CITIZEN:** Are you saying the Centre's responsibility to the Canadian playwright is reduced because there's such strong Nationalism in the smaller theatres? How can the playwright get fair shakes when you consider that the Factory Theatre has done ten major productions this year and all of them together cost less than one production at the Centre.

**REIS:** Are you trying to tell me that the Canadian playwright doesn't get as good a deal at the Factory as at the Centre?

**CITIZEN:** Yes.

**REIS:** Don't blame that on the St. Lawrence entirely. Actors who want to act at the

**REIS:** People who run arts organizations should refrain from putting out manifestos... they should refrain from saying what they hope to do. They should only announce what they're going to do, because if they articulate a philosophy then someone is invariably going to come back and say they're not doing what they said they would. There has been no action at the Centre. As far as I know, several possibilities have been announced, but nothing's fixed. Yet, there's a lot of guessing going on.

**CITIZEN:** If you had the chance, would you opt for a Canadian play?

**REIS:** If I had a Canadian play that I felt passionately about, fanatically about, I'd do it. I don't have that play. At the moment I don't have a Canadian play that I want to do badly enough, that I'm willing to spend four months on and that's what it takes.

**CITIZEN:** Are you reading scripts as they come in?

**REIS:** Yes. Remember, I'm not the artistic director there. Yes, I've read some good

this job today will determine whether you will survive — if you are good or bad. What happens in this country is that actors do one job and move on to the next job and on to the next job and it doesn't really much matter whether they succeed or fail — They're going to keep working, anyway. That's sad because it negates competition, it negates the marketplace, the creative struggle. Struggle is vital. Not enough is demanded of the Canadian actor. In rehearsal, production, performance, ethics... they are not faced with enough demands — not that they're not capable of fulfilling the demands; the demands simply aren't made. That's really important: not enough is insisted on.

**CITIZEN:** You're also faulting directors: lack of vision, laziness...

**REIS:** Partly.

**CITIZEN:** Yet, why is it that so many good plays are done by so many good people who have talent and potential and who might some day really score in an Establishment theatre and they're never seen by members of the Establishment? Why aren't you looking for young directors while you're obviously reading Canadian plays? We've seen what happens across this country when guys get picked because "they've waited their turn." And we've seen what happens when someone is hired who's done nothing or who's not ready to move up to Establishment goodies. You've got to channel new young blood and vision into the rich theatres, but how can you do it properly if you never go see their work?

**REIS:** That's not true. I go. I try to see as much as I can and that's a lot.

**CITIZEN:** True, I've seen you at a number of the smaller theatres. You're an exception.

**REIS:** I guess so, I don't have an answer to that, but I will say this: It is true in this country — more so than in the states — that theatre people don't go to see other theatre people's work. Maybe because it's too tight a family group and there's not enough diversity. I will agree that there is not enough of an interest in each other's work, there's not enough encouragement. Absolutely true. Maybe the people who should be going are too hassled by their jobs. Could also be that there's a lack of competition. Also, there is a strange kind of structure in the country that says "you've got to pay your dues." It's like a Victorian school system. It's part of why we lack style in this country.

**CITIZEN:** That all seems to add up to laziness.

**REIS:** Well, I'll tell you one thing for sure, this country certainly negates instant success. If you succeeded in New York you would be in demand. Not here, Failure or success does not determine where you work or whether you work. As a matter of fact failure or success is only another step in your development as an artist here. It's almost a socialistic way of thinking. The result is, there aren't too many people in this country who have a unique way of working. There's a "sameness" about most people's work. On the other hand, it's one thing to be a good director, it's another thing to be a good director at the Centre. You've got to be a manager there. In fact, you've got to be an artistic director, an executive. You have to cope with the entire organization, not just a small group of actors. Some people buckle under the pressure.

**CITIZEN:** So much for development.

**REIS:** I wish the country would stop being so Nationalistic and be more Internationalistic. It's not Nationalism, it's Isolationism. The Centre should consider that it is competing with the great theatres of the world. That's what we should be aiming at. The way to make a theatre an appreciated item in your community is to make it as well known as possible in the national and international sense. That's part of my quarrel with the St. Lawrence Centre: I wish the directors, the Board, the politicians would consider the possibility this theatre has to be an internationally renowned, distinguished theatre.

**CITIZEN:** Aren't they worried about the price tag?

**REIS:** Sure. If you want to save money, then save money. If you want a significant theatre, then spend it. And why not? We're on the map now. We should spread out. A theatre has to be constantly changing.



Kurt Reis

photo by Phil Lapides

Factory Theatre Lab can. Nobody's squeezing their arm to stay at the Centre. The Factory has at its disposal the same acting pool that the St. Lawrence does.

**CITIZEN:** I disagree. No way.

**REIS:** Are you talking about money?

**CITIZEN:** Yes. You have to. Most actors at the Centre can't afford or simply refuse to work for \$35 per week.

**REIS:** Then maybe a great deal of the criticism should go to those actors who refuse to help. You don't act for money. You don't work in the theatre for money. As artists it is their responsibility to involve themselves in working on a Canadian play. They're just as responsible as directors are to do them, writers are to write them, theatres are to produce them. If they get called to do a Canadian play the least consideration should be the money.

**CITIZEN:** That's unrealistic.

**REIS:** Well, I'm a realist too. You've got to make a living, but that doesn't diminish the responsibility of the actor who refused to work the smaller theatres. And I'm talking about the "big-time" actors. Why don't they try and get them? Why don't they try and get a Bill Hutt to work at the Factory for six weeks?

**CITIZEN:** Because he won't do it for nothing.

**REIS:** O.K.

**CITIZEN:** Besides, there's more to it than that. Doesn't the Canadian playwright deserve to have \$60,000 worth of set and \$60,000 worth of actors and audiences as big as the Centre?

**REIS:** Absolutely. Nobody's denying that. Nobody's denying that the Canadian playwright deserves to be done in the best possible conditions. To my knowledge there is no policy at the Centre which obviates that.

**CITIZEN:** Except that it has, by its actions, fairly well left out the Canadian playwright.

little pieces — not worth \$100,000, though.

**CITIZEN:** Are *The Trial* and *Electra* each worth \$100,000?

**REIS:** Bad choice of words. I want to do plays that involve me, that represent a task, a problem. Frankly, I'm interested primarily in what I do, and that means I'm an ego-maniac. I think that's the only thing you can be if you're a director — What else have you got? You've got to have a vision and that vision has to come through yourself and you have to believe in it. I'm interested in my fanaticism.

**What do you think of the Centre's audiences?**

**REIS:** I can't really categorize the audiences down there. There's something distinct about them. They expect a lot, a lot more than New York audiences. The critics do too. It's important the theatre does what it wants to do. If the audience wants to sit through it, fine; if not, fine.

**CITIZEN:** How do you react to the political situation connected with the Centre's budget?

**REIS:** I don't have much inside information, but it sounds like the old story: the theatre needs money and the politicians don't want to give it. There's a screwed up concept that the theatre has to make money, an old cliché. Well, it won't. But would city hall think of closing the library, the art gallery, or the museum because they don't make money? If you want good theatre you have to pay for it.

**CITIZEN:** 'Nuff said. Let's talk about acting.

**REIS:** I think there are a lot of fine actors in this country. I don't think enough of them get to play the kind of roles they can do, but maybe because there is too much work for them in this country. Actors in this country are not unemployed for very long periods of time. Also, I don't find an obsession to survive. In a sense it is healthy to know that

THE STAGE

MAYBE WE COULD GET SOME BACH

by David McCaughna

We are firmly back in the fifties. The juke-box at the side of the stage is blasting out those great old hits: Teresa Brewer, The Big Bopper, etc. These were the times, the programme notes tell "when there was nowhere to get but up, and everybody was sure of getting there." The two principal characters in Louis del Grande's hilarious *Maybe We Could Get Some Bach* are determined to get "there." Robin Dawn (Stein) and John Murino hail from Brooklyn and Hoboken respectively. They have come to Manhattan to fulfill their dreams of becoming big stars. Just Good Friends, they move into a tacky, cock-roached room and go through the traumas of living together and trying to succeed. They've both got some big handicaps. Robin has to camouflage her raucous Brooklynese with a posh accent and cut the ties with her Mr. Portnoy Jewish father, while John has to cope with a movie-star crazed mother, a loony father, and worries about his sexual 'orientation.'

The play is autobiographical and the outcome is highly predictable. But what happens along the way is extremely funny. It's the most enjoyable comedy Toronto has had for many months. In the hands of director Eric Steiner, *Bach* moves at a rapid rate. He has made every situation matter. Beneath the laughs and jokes, the relationship between Robin and John is touching. She tries every ploy to snare him; he eludes her efforts.

Neil Munro is the tense John. He is an excellent actor and brings a high-powered nervousness to the role. John seems constantly on the verge of a crack-up. Robin in the hands of Wendy Thatcher squawks and screeches. Her hair is often rolled into hideous curlers, in true fifties flavour. Robin will

never make it as a femme fatale.

The rest of the large cast in this production are all more than adequate in exaggerated roles. Bobby Dermer proves himself a versatile actor as he plays John's buddy Joey, the epitome of the fifties greaser, with ducktail, switch-blade, and the hep lingo, while he also has the part of the timid mouse in a group therapy session which John joins. Francine Volker in the same group is a marvelous screaming woman. Keith Mills is very good as the seed-munching drama coach.

*Maybe We Could Get Some Bach* concludes with a surprise birthday party that reaches epic proportions. It's great to be laughing again. It's at the Factory Lab Theatre and on Wednesday and Thursday the performances are free.

QUEBECOIS, JEAN BARBEAU

by Nigel Spencer

Recent cries for new plays of high quality are being answered with authority by one of Québec's most talented new writers. *Le Chemin de Lacroix (The Way of Lacroix)* by Jean Barbeau is a brilliant, twentieth-century passion play about the very real torture of everyday life. In Toronto, it is being given parallel (and quite different) productions in Québécois and in English.

The Québécois original has been superbly staged by Le Théâtre du Petit Bonheur Jean Van Burek, in the unpretentious atmosphere of a cafe or basement get-together. Informality is essential to this play, for it consists of an ordinary man's (Rodolphe Lacroix, played by Daniel Da Sylva) anguished account of a police beating and the very personal and human chain-reaction it sets off. He drags his three-dimensional cross (which is also most of his setting) full-circle around the spectators, and is helped through

the fourteen "stations" by friends Monique and Thierry (played by Michelle Labarre and Jean-Marc Amyot).

Each of these people has a distinct and fully-equipped character, and in the case of Monique and Thierry, they double as girlfriend, mother, nurse and cop on one hand; and as pal, lawyer, language-coach and cop on the other. The tyranny of a lawyer who hammers Lacroix "into shape" for the public arena, of the academic who "tidies up" his earthy Québécois into "polite and acceptable" French, of the cop who beats him, and of the friend who betrays him, interlock and amplify one another astonishingly. The acting at Le Petit Bonheur does Barbeau full justice, especially the sensitive and developing awareness of Da Sylva's Lacroix and Amyot's amazing adaptability in Thierry's triple-play.

In a sometimes careless translation by Philip and Susan London and Laurence Berard at the Poor Alex, Stephen Katz has given us an English version that is totally different, but almost as powerful. Acknowledging that not only Barbeau's style but much of his intimate rapport with the audience is lost in transit, Katz has successfully gambled on shifting the emphasis from the "three" to the "one", Steven Whistance-Smith's very powerful and rugged Rod Lacroix. The price for this approach, paid mainly in the first half, is the loss of considerable nuance and many electrifying aspects of the personal relationships. Further, the use of props and a "hammy" style for flashbacks and vignettes relegates these episodes to a merely diverting and narrative function.

After the intermission, however, we realize that Katz and Whistance-Smith (with help from the solid structure and theatre-sense behind Barbeau's witty lines) have made it. The risks pay off, and the audience is not turned away, it is held and assaulted... very effectively. It should not be surprising to see spectators shaken (like Jace Van der Veen as Thierry) or in tears (like Alexandra Stewart, who plays Monique). One can only regret that the translators did not make a more conscientious effort at retaining some of the shading and verve so needed in the first act.

Accompanying this version of *Lacroix* in the guise of a "curtain-raiser", is *Manon Lastcall*, a farce by the same author. Given the even more ham-fisted translation of this work, director Katz has seen fit to impose a considerable amount of improvisation. It is an enjoyable farce, with some good

acting by Valri Bromfield and Harry Lane, but the allusions to known Quebec personalities and social conditions fall flatter than a report of the "Bye-Bye" Commission.

MARY

by Alan Gordon

You wonder what those people at the Charlottetown Festival are trying to do to us. Are they trying to tell us that the world is a musical, and we are merely off-key singers in the chorus of life, or what?

Last year we were treated to the musical version of *JANE EYRE!* I had the feeling that Bill Cole was miscast as Rochester, the surly lord of the manor. One of the Charlottetown principals agreed with me, but countered with, "But the whole idea of *Jane Eyre* in a musical is ludicrous, so what can you expect?" I had to agree. Given the logic that *Jane Eyre* would make a dandy musical, then practically anybody would make a dandy Rochester... Zero Mostel, Phil Silvers (who can't see without his glasses anyway), Tiny Tim... anybody.

Well, this year, I was ready for practically anything but a musical version of the life of Mary, Queen of Scots. Would there be a rousing finale at the scaffold? Would the King with the pox have a snappy patter song? The ramifications were frightening.

Well, the ramifications were not as appalling as the production. To understand why this production went so wrong, we have to look at the director. Alan Lund is a fine choreographer. He doesn't understand words as well as he does movement, but that shouldn't have been too great a problem. The big problem for this production was that the Feux Follets was cancelled. Les Feux Follets, Alan Lund's other baby, existed to depict ethnic dances around the world. When the Canada Council balked at backing the dance troupe this year, Lund was left with all these dances and no where to put them. Except *Mary*. So lucky *Mary* gets a crazy Scots sword dance, some surrealistic moose mating dance and as many peasant dances as you'd care to throw sticks at. The production numbers stopped the show, and whatever momentum the show had managed to gather was destroyed. After each show-stopping number, the poor show had to start all over again. This was almost as tough on the actors as it was on the audience.

Speaking of the actors, there were, I'm afraid, only two. I'm

talking of Marilyn Lighthouse, as Mary, who by now has probably brought her performance down to match the house, and Don McManus as Bothwell, Mary's best friend and second husband. The rest of the speaking roles were played by mincers or shouters. Nancy Kerr as Queen Elizabeth gave us a fine caricature of Glenda Jackson on an off-day.

As for the Stratfordian settings and properties, Ed Kotanen served excellently as the designer. Every problem the lugubrious script threw at him he was able to solve with his usual deft touch. Frances Dafoe could learn a great deal from Mr. Kotanen about understatement. I could swear that there was no one in Queen Elizabeth's costume for the first couple of scenes.

And that, I'm afraid, is *Mary*. Not a tune worth singing, let alone worth remembering. Not a lyric worth speaking and not a line worth saying. Lund simply chose the wrong subject material.

I wouldn't be surprised to hear that next year they're doing something Canadian. Like the Springhill mine disaster. Great lighting effects, and what a dance number. What are you doing to us, Charlottetown?

MARQUISE

by David McCaughna

Noel Coward has written some very funny plays. I have in mind *Private Lives* and *Blithe Spirit*. At his best he's terribly witty, and his plays are filled with ingenious little twists and turns. *The Marquise*, at the Royal Alex, is a second-rate Coward.

It's costume-Coward. Set in eighteenth century France, it deals the usual Coward terrain of the naughty aspects of life among the upper reaches of society. At a beautiful country chateau on the outskirts of Paris a young couple are on the brink of marriage. Their widower fathers are both pleased but the boy and girl both love others. It's a sad state of affairs with no possible solution in sight until the Marquise Eloise de Kestournal saunters in. She's a woman "with a somewhat colorful past." Forthwith the plot thickens at every turn. The Marquise has returned to the chateau to reclaim the man she always loved.

The plot of *The Marquise* is quite predictable and the outcome is inevitable. Coward's wit is more biting and caustic when he's at home in his native element: the English upper class. Here it is laboured and lacking. The charm and wit that does exist belongs to the Marquise and Glynis Johns fits the role perfectly. She is both sly and charming at once. Purring her lines with a voice sounding as if it were flowing out of a bottle of molasses, Johns is an expert comedienne. Against her performance the others in this British-import production pale. Richard Todd is her eternal self-righteous man. *A Man Called Peter* is his perfect milieu; on the stage of the Royal Alex, he's dull and characterless.

Directed by Roger Redfern, *The Marquise* is played against a stunning set of arches and porticos that adds a much-needed element of elegance.

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ITZHAK PERLMAN — A STYLE OF HIS OWN

Itzhak Perlman is, at 27, already an established international star, perhaps the finest violinist to appear since the generation of Heifetz, Cistrakh, Kogan, Milstein, Menuhin, Stern, et al.

On May 2-3, Perlman played the Dvorak Violin Concerto with the Toronto Symphony on a program that also included Shostakovich's *Leningrad Symphony*. Perlman's warmhearted playing of this lovely, rhapsodic concerto was ill-served by the orchestra's stolid accompaniment. Oddly, Maestro Ancerl's interpretive sympathies appeared to lie less with the geniality of his compatriot Dvorak and far more with the bombast of the Shostakovich symphony, a work he recorded in Czechoslovakia and in which he impressively built tremendous blocks of sound that at times seemed to threaten the foundations of Massey Hall.

When I visited Perlman at his hotel on the afternoon of May 3, he was reluctant to discuss his differences with the orchestra. In this, I sensed not only the courtesy due a host (and employer), but also the personal affection that Karel Ancerl, one of the real gentlemen of the podium, inspires even in those who, like myself, are often disconcerted with his conducting.

As it turned out, what Perlman, who lives in New York City, really wanted to talk about was "his" New York Knickerbockers,

then in the middle of the NBA playoff finals. "They're my team. I don't own them but they're my team! I flew with them from Boston to New York after they beat Boston. For me, it was so exciting because I'm a real fanatic. I had just played in Providence and they all autographed my concert program. So it says, 'S. Hurok presents... Dave DeBusschere! Earl the Pearl! Jerry Lucas!'" Perlman laughed with delight. And, being a Knick fan myself, we spent a few minutes discussing the Knicks' future, not only in the playoffs, but next season when the injured Willis Reed would return to the lineup, giving the Knicks the luxurious problem of finding places for both of their "big men", Reed and Lucas.

Perlman is a charter member of what has been called "the musical Mafia" — a remarkable group of young friends-and-colleagues which includes pianist Vladimir Ashkenazy, pianist-conductor Daniel Barenboim and cellist Jacqueline Du Pre (husband and wife), and violinist Pinchas Zukerman. Concertizing and recording together in various combinations, they comprise the freshest, healthiest breeze felt in the concert world in the past 30 years, heralding a return of personal, expressive playing after a generation of musical anti-romanticism and non-interpretation.

I asked Perlman about a recent

magazine article which reported people frequently mixing him up with his friend Pinchas Zukerman, like Perlman, a talented, young Israeli-born violinist. "It's true, I'll show you. I show it to everybody!" It was an envelope, addressed to Perlman, containing a photo and an accompanying letter from an autograph collector, requesting Perlman's signature on the photo. "It's Pinky's picture!", Perlman roared with laughter.

Did Perlman have any insight into why so many violinists have been Jews? A chronological list that started, say, with Joachim and ended with Perlman and Zukerman would include, among others, all six of the violinists named in the first sentence of this article.

"I really have no idea. I suppose it's a close instrument to the Jewish people. It's a soulful instrument, and some say the Jewish people have been a people with lots of soul. It's been a tradition, when somebody is thinking of an instrument, it's the fiddle. But what started the tradition? I really don't know."

Perlman recounted the successive stylistic influences on him by some of the great violinists. "I had all sorts of periods. I had my Oistrakh period — everything was portamento. Usually, when you look up to somebody as a hero, you caricaturize him — whatever sticks out, you do even more. So

in my Oistrakh period, all I did was schmaltz it up. Then I had my Heifetz period. Around the age of 16, 17, 18 at Julliard, Heifetz periods were very popular. Mine was very short, about 2 months, but then for 2 years I was fighting it. Then came my Stern period — don't vibrate, don't take any time, don't do anything. Again, that's not what Stern does, but I misunderstood it at the time. I still admire him, but in a different way. What he does is the extreme in "modern" fiddle playing at its best. Then there was the Milstein period. It's very clean and neat playing, every attack is as neat as it can be. A Kreisler period, of course, that's the period, the schmaltz period. Kreisler was such an affectionate violinist, very intimate, very comfortable. There's nothing that compares to his playing of pieces for fiddle and piano. It was just the greatest! What you try to do, of course, is to get something of your own. The unfortunate thing is that some people have a hero for a year and it continues for the rest of their lives."

I told Perlman that his own style reminded me in many ways of the romantic approach of such great "old-time" virtuosos as Sarasate, Ysaye and Kreisler. Perlman denied consciously having such an approach, but his choice of repertoire shows his affinity for this "old" style, and forthcoming

LPs include Concerti of Paganini and Bruch, all 24 Paganini Caprices, Sarasate's *Carmen Fantasy*, both Wieniawski Concerti, and encore pieces by Kreisler and others. "I feel like doing this music at this point of my life, when the fingers are still young, when I feel on top of things."

The relentless schedule of international concertizing gets him down. "I hate flying. Once I get to the place, it's all right. Sometimes I get on a flight and I say 'Why am I here?' Every flight that I take I feel I'm gambling with my life. I keep seeing headlines..."

Perlman carries photos of his family, keeping them in his violin case next to his Stradivarius. He and his wife have two children, a boy almost 3 1/2 ("He was born on December 16th — Beethoven's birthday!") and a girl, 2. He had last seen his family two days before, and was flying back to New York that night. "If I go on a big trip, bigger than, let's say, 2-3 days, I take them. I'm going to Europe in a week, and I'm going to take the whole family. In a couple of years they're going to start going to school and we won't be able to do that. Now, while we can, we do it."

He regretted that in his rush to fly home that night right after his performance, he would miss the televised 3rd game of the playoffs and "his" Knicks. "Root for them for me", he asked me. I did, but "our" Knicks lost the game.

THE STAGE

NATIONAL BALLET

by Dianne Buxton

Performance, perform—  
Vitalize the mask by  
unmasking the soul.  
Unmask the soul by  
vitalizing the mask.

Reflecting upon the National Ballet's recent three week season, it is difficult to analyse the aspects without discussing each performance. I find, as a company, the National Ballet dancers are unreliable performers. One can sense when they are supporting the lead dancers of a performance or when they could not care less. As a corps, their fluctuation between excellent and terrible has to be some kind of joke.

The creative ability of the principal dancers was more interesting this year than it has been for several. The two guest artists, Neils Kehlet of the Royal Danish Ballet, and Jean-Pierre Bonnefous of the New York City Ballet, are very exciting performers; they possess enough technical ability and dramatic feeling to abandon themselves for a role, to enter and stay within it. Of the National Ballet's people, Vanessa Harwood was the most creative in the traditional role of *Swan Lake*. Every movement, every breath, was meaningful — I did not see Vanessa — being a swan, or



Vanessa — looking beautiful; I saw only the swan. Sergiu Stefanschi as the prince danced with genuine romantic feeling. Karen Kain and Frank Augustyn were natural and very moving in their performances of *Romeo and Juliet*. With Thomas Schramek as Mercutio, these three created atmosphere much closer to Shakespeare's play, with emphasis on youthful impetuosity and the tragedy of deaths caused by the cherished feuds of ancestors.

I think the two worst productions of the season were *Fandango* by Anthony Tudor and *Evocation* staged by Daniel Scellier. *Fandango* needs much stronger characterization to be entertaining: Pat Oney presented a hint of an actual personality as one of six dancing ladies who seem to be competing among themselves for manifestation of their self-images. *Evocation* is choreographically a drag and at some points looks rather dangerous. There is no apparent theme except in the pas de deux where Andrea Davidson and Frank Augustyn seem to like each

other a little. They are excellent dancers, but so what? Vanessa Harwood manages to make the movement more meaningful in itself (she dances an undefined third person) freely showing her love of it. However, I did not get the impression that love of movement was the theme of the ballet. The corps looked annoyed throughout.

*Judgement of Paris*, another of Tudor's pieces, is very humorous: based on the traditional story, Gillian Hannant as Venus, and Vicki Bertram as Minerva are especially absurd yet very real as the café girls competing for a customer's attention in some small back street of Paris. After encouraging him into drinking himself into oblivion, they greedily rob him and split fast. I deliberately missed Peter Wright's *Mirror Walkers* because every time I went last year, I fell asleep. Rumour says many people like it, mainly because of Karen Kain's dancing. I love her dancing when I feel she is doing more than executing technique, but I cannot suffer through

the entire production. David Browne, a young student of the National Ballet School said to me, "the choreography is just like classroom exercises. After training for eight years you want to do something a little different."

As a total production, the highlight of the season for me was Eliot Feld's *Intermezzo*, music by Johannes Brahms, performed beautifully by pianist Janis Neilson. The choreography is inventive and incredibly fluid. Obviously created out of a great happiness in being alive inside a human body, it manifested many earthly qualities of a carefree consciousness—warmth, humour, love, much gaiety, quiet solitude, but above all, a ceaseless stream of movement within and between each section of the dance. The dancers

and the pianist worked together, complementing the feeling of the piece as a whole entity. *Session*, by Rob Iscove, also came close to this dimension in that it allowed the dancers to simply convey whatever feeling they had for the music and movement. Victor Edwards, Ann Ditchborn, and Christopher Bannerman showed an awareness of movement to be whoever is moving, as existence is whoever is existing.

Generally I find that the National Ballet excels in mediocrity. Except for *Intermezzo*, the levels of production (except for some principal roles) are much below the capabilities of the dancers. This is my main criticism of traditional productions — there are too many good dancers standing around.

BERNARDA ALBA

by Gethin James

A magnificent set, ruined by a patently wooden drape, and a crucifix that lit up. The wooden drape stuck out like a sore thumb whenever the stage was lit; it was exceeded in size, though not in ostensible artificiality, by the wooden drape on stage in The O'Keefe during *La Sylphide*. The Academy of Theatre Arts should look to their sets with more caution, in that this auditorium does not lend itself with equal force to every kind of play.

*The House of Bernarda Alba* is most striking. Lorca sets up an amazing contrast between the fiery Spanish passion smouldering in the breasts of Bernarda's daughters and their black mourning garbs. As the period of mourning wears on, suppressed passion be-

gins to find an outlet. Jealousy, and the kindred passions, centres on the one sister who has a man, and, before long, all hell is let loose.

The actresses in this all female cast succeeded in very great measure to capture that mixture of anguish and pride that is the hallmark of the Spanish temperament. The older women were, of course, more difficult to play than the younger ones, and special praise must go to Nadene Rodgers who played the aging Bernarda.

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READING

by Mark Sarner

Have I ever lied to you before?  
by Jerry Goodis  
168 pages cloth \$7.95  
McClelland and Stewart Toronto

Have I ever lied to you before? is Jerry Goodis' answer to *Confessions of an Advertising Man*. The book, a collection of fables and anecdotes culled from Goodis' experiences in Canadian advertising, is a Horatio Alger story of how one man courted and wed success. Bright and informative, caustic and serious, it is filled with the immediacy of an extended monologue. It is Goodis' attempt to come to terms, albeit seriously, with the trade he has conquered. While not tremendous, it is an interesting piece, if only because Goodis tries to tell the truth about one of the most important businesses around.

Like all fine and outstanding heroes in North American success stories, Goodis has humble origins. Poor but proud in the beginning, he grew up in the Spadina Avenue Jewish ghetto in the 30's and 40's. Now, sixteen years after starting his agency, he drives a Lincoln, dresses well, pays himself a terrific salary and is both happy about his victories and angry about the state of advertising in Canada. A successful man with principles. At least that's what he says.

To believe one of the chapter titles, Goodis knows where he's going because he knows where he's been. Where he's been - he was poor, and he can't forget it. His pursuit of principles, once leading him into leftist directions, now making him what the fly leaf calls a "radical liberal" (?), always comes back to his experience of poverty for its meaning. He says,

As long as I remember the rumble of streetcars twenty hours a day on College Street; the feeling of wearing hand-me-down shoes that had my socks for soles; the rich smell of hot nights in the downtown ghetto; the spicy humour and the astringent talk - that long will I know how advertising must talk to people. With respect. Or maybe I mean with love.

That may sound hokey, especially after an instant replay of the

commercials seen most recently on T.V., billboards, cabs, buses and tricycles, but Goodis is sincere. He really seems to try to have a social conscience in a business that large portions of the public believe is peopled by merciless parasites. Goodis cannot be held responsible for all ads. Just his own. It is his contention, one backed by examples of some of his work, that his agency is differ-

**Burn  
this ad.**

**Then  
read it.**

ent and that it produces good advertising.

The book is full of all sorts of information, of varying degrees of interest. The average Canadian is confronted with 1560 commercials a day. The guys in the creative department make \$10 an hour. Sometimes more. Agencies get a standard 15 per cent of the total billings from an account. The big companies jump from agency to agency, looking for better campaigns. The creative people jump from agency to agency looking for better money and better action. Hiding behind the commercials they create, the advertising agencies exist in a highly competitive market place, where the commodities for sale are ideas and the formula for success is loaded with x-quantities. It goes without saying that the Goodis agency comes up looking and smelling better than any of the others mentioned in the book, but, then, it's only right since this is, after all, Goodis' book. As far as Canadian advertising goes, however, Goodis does manage to communicate the fact that it is a business. He demystifies it, opening peep holes into the not so wonderful machinery of the manufacture of public tastes.

At times the book reads like an extended memo, with morals to the stories, lessons learned, legislation proposed, and point-form breakdowns of situations. Goodis has managed to misquote in the text ads that appear on the same page. These slips might be the responsibility of a negligent editor or a consequence of the Goodis urgent enthusiasm found throughout the book. A strange business though, coming from a man in such an exacting trade.

The book is entertaining as well as serious. But it is nowhere near as funny as Jerry Della Femina's *From Those Wonderful Folks Who Gave You Pearl Harbour*. The Della Femina book is about his experiences in New York advertising and it's got its laughs. Della Femina, unlike Goodis, has worked for a number of agencies and has better stories to tell about the foibles of his co-workers and clients. He also provides a more detailed analysis of the creative process at work in making up a campaign. Della

writers. Della Femina includes Faulkner as a hero; Goodis leaves him out, possibly because, being a Canadian nationalist, he would rather go with the guy who used to live and work here before he made it big.

In spite of the similarities, however, the Goodis book is not all that derivative. Whereas Della Femina is concerned with humour, Goodis is seemingly more interested in the serious aspects of his trade. Humour is a vehicle. Della Femina does not appear to share Goodis' concern with principles.

If Goodis had been more intellectual, or at least more intelligent about his presentation, the book would be much better than it is. On second reading, the stories get to be tiring because they are all pretty much the same, and not tremendously fascinating at that. Still, the book is of value to those curious about advertising, and the appendix, in which Goodis outlines the process of developing a good ad campaign, is worth publishing on its own as a manual for the advertising-minded.

simply because the market for Canadian authors is small. Publishers can expect to print only a few thousand copies of any edition. A novel by Margaret Laurence, one of Canada's most popular authors, may sell 5,000 copies. The hard cover *Collected Works of Irving Layton* is \$14.95. The Longhouse stocks reprints of explorers' journals at \$20 or \$25 a volume.

Longhouse carries a wide selection from the New Canadian Library, which reprints well established authors in paperback. The House of Anansi publishes some of its authors in paperback, but even paperbacks are expensive. Margaret Atwood's *Power Politics*, for instance, costs \$2.25. The state of Canadian publishing is depressingly clear in the tiny paperback critical works available at the Longhouse. For 95¢ the student can read what amounts to an article by Michael Ondaatje on Leonard Cohen, or Robertson Davies on Stephen Leacock.

Beth Appledorn insists that Canadian books are not expensive, if you compare the Canadian book market with the American or English market. Canadian publishers probably charge the best possible prices for their esoteric product, but calling it cheap involve a bit of patriotic doublethink.

The Longhouse stocks just about every book put out by Canadian publishers. Browsers will find titles not available in any other bookstore - a book of Canadian gardening, Canadian cookbooks, forgotten volumes of Canadian history. The bookstore's Indian-Eskimo includes about 200 titles. "Serious buyers," say the proprietors, are buying books that usually must be ordered from the publisher. Older books, which haven't been seen in bookstores for several years, have been selling more quickly than current titles.

Non-fiction has been moving just about as quickly as novels and poetry. Leonard Cohen, Margaret Atwood, Margaret Laurence and Hugh Garner are currently the bookshop's best sellers, but more

**LONGHOUSE BOOKS**

by Virginia Smith

Would you buy a Canadian car at twice the price of a dependable American or French model? Probably not, unless you were affluent and trendy enough to indulge in conspicuous Canadianism. Beth Appledorn, June Walther, and Susan Sandler, the proprietors of the Longhouse bookstore on Yonge Street seem neither rich nor Waffle, but they are putting all their money on the Canadian product X. The Longhouse stocks only books by Canadian authors, except in the children's section, where the selection is more catholic. Only a boor, of course, would equate cars with books, but most readers like other consumers, look for a brand name at the lowest possible price.

Canadian books are expensive,

continued on page 18

**We're not  
playing  
hard to get.**



Femina is very close to the making, Goodis to the selling of what is made.

Goodis admits to having read Della Femina's book and the influences are obvious. Either that, or the two men are very much alike, and advertising is essentially the same everywhere. Like Della Femina, Goodis uses slogan-like chapter titles and the PR figure of Hemingway as the hero of cov-

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DO YOU KNOW WHAT I MEAN?

by Tom Hendry

TORONTO FREE THEATRE

Toronto Free Theatre will open its doors at 24 Berkeley Street on Thursday, June 1st at 8:30 pm with the first preview of our production of my play *How Things Are With The Walking Wounded*, directed by Martin Kinch. The play will be repeated on June 2nd. On June 3rd, Larry Fineberg's new play *Hope*, directed by John Palmer, will begin its previews. The two plays will continue in repertory (please see schedule) until June 29th, when they will be joined by John Palmer's *The End*, directed by Martin Kinch. The three will continue in repertory until July 16th; all performances will be free of charge.

In the company will be Clare Coulter, George Dawson, Brenda Donohue, Carole Galloway, Peter Jobin, Don McQuarrie, Marrie Mumford, Saul Rubinek, and Booth Savage. Stage managers are Jan Branton and Elaine Frank. Designers for the three shows are Paul Williams and Miro Kinch; Phil Schreibman is composer in residence and pianist for all productions; business management is by Shane Jaffe assisted by Linda Houston; Bill Fleming, Lynn Connell and Pat Flood are doing additional design acquisition and execution work on settings and props. Our poster design and other graphic work is by Design Workshop and Arco Planning Consultants are in charge of all renovation work done to our building.

Perhaps a few words of history might be in order here: Toronto Free Theatre was founded during the past winter by seven people: Adrienne Clarkson, a television personality and novelist, Judith Hendry, a theatre publicist, myself, Martin Kinch, a director and writer, John Palmer, a playwright and director, K. Gray Perkins, an executive with Goodis Goldberg and Soren advertising agency, and Dick Shouten, associate publisher of Saturday Night Magazine. During February, the group received a \$34,000 Local Initiatives Programme grant which enabled them to recruit the existing creative team. At the present time, continuation of the LIP funding has not been confirmed and this could pose a threat to the enterprise since private and corporate fund-raising are, at the moment, in their initial stages. Here, TFT is counting on some seventy volunteers who have agreed its objectives are worth supporting. As a separate aspect of volunteer work, a widespread invitation is going out across the city to community groups to come to the theatre as season ticket holders. Again, admission is free. Anyone wishing to enroll himself or his group as season ticket holders may write to Toronto Free Theatre, 24 Berkeley Street, Toronto 2 after May 23rd. Before that they may write c/o 34 Elgin Avenue, Toronto 5 or call 368-2856. A special invitation is hereby issued to the readers of the CITIZEN.

The building in which the theatre is located is a lovely old (circa 1850) brick construction some 60 feet high, 50 feet wide and 60 feet deep, completely free of columns and known in the district as The Old Opera House. It has to be seen to be believed. Its mere existence is due to the vision and imagination of the Greenspoon

family of Toronto, whose specialty is demolishing buildings but who, when they were asked to tear down the Old Opera House and some five related buildings, all dating from the same period, bought and preserved them instead. All honour to the Greenspoon family!

In creating Toronto Free Theatre, we set out consciously to invent an instrument which could, over an initial period of five years, develop, improve and maintain a repertoire of new Canadian dramatic work. Because of its implicit continuity, we decided the company approach would be the correct one; at first, we sought to avoid the problems of theatre building management by means of a gypsy life taking us from rented theatre to rented theatre. We quickly found that in renting from some-

and cheerless day in April. Now, sand-blasted, repaired, receptive to the sights and sounds occurring within it, basking in the warm sun of May, the building appears to be utterly worth all the financial anguish we've gone through to help it get itself together. It has a greatful wondering look - rather like a grand, but mature lady in somewhat reduced circumstances, who's found a young attentive and insatiable lover.

Administratively, TFT reflects its artistically innovative character by means of a unique structure which, we predict, will be widely copied here and elsewhere. TFT itself, which is an incorporated company (non-profit) has a nine-member Board of which six members are artists employed by TFT, and three members are not. Of the six, two members - Jan Branton and Peter Jobin - are elected by the acting company.

one year from now it will become a model for organizations where, at the moment, artists do not have the final say in policy and administrative matters of central importance to their professions. With such a working model before them we doubt that most artists will be content to remain in the atmosphere of paternalism and benign ignorance that all too frequently surrounds them, even in the best circumstances. Time will tell.

The plays, however, are what's finally important about Toronto Free Theatre. Larry Fineberg's *Hope* has to do, among other things, with the vast distances between close relations and the strange bits and pieces they use to bridge the horrific gaps between them. It has also to do with the sometimes murderous confrontations which occur - economically, socially, sexually - when the clumsy attempts at communication are - to everyone's horror - successful. The staging is perhaps the most unusual ever seen in Toronto. John Palmer's *The End* has, in my own opinion, a good deal to do with the personal mythology we build up in trying to define ourselves, and with the behaviour dictated by the application of myth to model. It is a very funny play indeed - perhaps the funniest he's written - but Palmer's concern for the consequences of personal anarchy is a constant undertone. My own play is, at bottom, a religious one having to do with the problem of grace in a society which refuses to define the word. It is not a solemn play - au contraire, I find a good deal of it very funny and strangely moving. But it does force the onlooker - even if he wrote the play - to make decisions about the acceptability of this or that road to a state of grace. Sounds ominous? It isn't.

Over the summer, as we play, we will be rehearsing our autumn repertoire which will open in September and play until early December; we hope, during this period to add a children's play which we can offer every Saturday and for perhaps ten days at Christmas. During January and February we will tour, and as we tour, we will rehearse our Spring '73 season which will open in April, and play through June. After that? We're considering a couple of invitations from overseas, but our response to these will have to depend on our Department of External Affairs. Somewhere in the future there's a film, perhaps several films, a season of Canadian theatre in New York, and many many plays at 24 Berkeley Street, particularly and annually, when we will sponsor the audition theatre project of six new plays.

It will be, no matter how it's received, an historic first season and one which every serious theatre-goer in this part of the world will have to have seen in order to be fully aware of what theatre is today in Toronto. Our hope naturally is that response will force us to prolong our seasons, but that, dear theatre-goer, will depend on you. We see the audience as an integral part of a community designed to make theatre and hope they will feel the same sort of responsibility for the success of the process as we do.

We believe that in art all genuine innovation is by definition excellent.

We believe with Diaghilev that the duty of the artist is to surprise his society.

We believe that dullness, reaction, lack of imagination and a way of life based upon accommodation and mediocrity are, in theatre, not only inartistic but sinful and immoral.

We believe with Arrabal that in art it is a criminal act to be out of fashion.

We believe that every human being has a right to access to art just as he has the right to air, food, water, and the other necessities of life.

We believe in a theatre of outrage, of total embarrassment, of conventional "bad taste" in which the great positive realities of love, friendship and duty may be discerned the more readily by contrast.

We believe in a theatre of dreams, of fairy tales, of romantic fantasy, since these are the true components of everyday reality. We believe in theatre where ability is the only measure of worth and the only reason for participation.

We believe in a demanding, difficult, requiring theatre that speaks as an adult to other adults, and at the proper time, as a child to other children.

We believe in theatre which recognizes that laughter was somehow invented despite the horror of life.

We believe in miracles, magic, and everything incomprehensible.

We believe that great enterprises in the arts begin and continue on the basis of impossibly high aspirations, not on the basis of compromise, expediency and conformity.

We believe in a theatre which is free, just as a church or synagogue is free to those who worship.

We believe in a theatre which, in terms of its own reality, will provide some reflection of the huge, bursting, crooked, scheming, idealistic, seething, tranquil, sinful, Puritanical place known to ourselves and others as Toronto.

We believe in the work and future of Mark Prent.

We believe in a theatre basing its existence upon the work of the truly creative small theatres of Toronto and their counterparts in other cities.

We believe that in our own terms we will fail more often than we will succeed - because of the lack of resources, of failure of imagination, of creative fatigue, of lack of courage and other human weakness - but that we will admit and learn from our failures and aspire to something more than survival in our successes.

We believe in a theatre which will offer a natural home to Young Canadian artists of courage and talent.

We believe we live in a country which will recognize and welcome our contribution.

one else, you have all the problems of ownership - i.e. of being tied to schedules - with none of the advantages. We had at first decided to present our work at Hart House but found in rehearsal that the plays, as they were developing, demanded a flexibility in seating arrangements and layout which neither Hart House nor any other proscenium theatre in Toronto could provide. A long period of anguish in the wilderness followed, and ended only when through sheer good luck we stumbled upon the fact that 24 Berkeley Street existed. We went to see it - bedraggled, windowless, grimy, unloved - on a dank

Our support group - Friends of Toronto Free Theatre, Inc. - will have a completely separate charter and Board. Since the primary task of Friends of TFT is fund-raising in order to keep us free, laymen will predominate among the Friends and artists will necessarily be in the minority. As a group, the Friends will elect the three lay members of TFT's Board. Thus, TFT will never be in the position of most artistic groups, where well-intentioned but non-involved members of the public make life-or-death decisions in artistic matters and have the power to fire artistic directors. If the arrangement is working well



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continued from page 16

traditional writers like Hugh McClelland and E.J. Pratt are also selling well. The *Anne* books are still popular, at least among sentimental parents.

The proprietors clearly do not consider Longhouse simply a business venture. Every third book you read should be a Canadian book, says Beth Appledorn firmly. Why? A Canadian must immerse himself in his history and culture.

Literary nationalism in long-colonized countries sometimes

sounds amazingly like petty provincialism. In Ireland, for instance, second rate poets like Austin Clarke spend a lot of time denigrating the English and complimenting third rate poets like Patrick Kavanaugh.

Raymond Souster was recently called "one of Canada's finest poets" in the *Globe and Mail's Weekend* magazine. If Souster is the nation's finest, which he's not, then Canadian readers had better look abroad. The blurb has a desperate sound. Who is Canada's

"best-loved" poet or "tallest" poet?

Beth Appledorn, who used to manage the book department at the York University Bookstore, has been considering the possibilities of a Canadian bookshop for about two years. Canadian nationalism is growing stronger all the time and she feels that the "time is right" now. Longhouse is not the first all Canadian bookstore. The owners of the first, which is located in Western Canada, weren't able to make a go of it

economically.

Though Longhouse is both more or less than a business the proprietors are not willing to maintain it as a nationalistic cripple. They have not yet been able to draw any pay from the bookstore. Susan Sandler has provided some financial support for the store. Beth Appledorn is willing to work with a losing venture for about two years. If the shop is not in the black by then, it will be shut down.

Longhouse was nearly empty

when I was there, but a few customers stopped in to chat. The shop is already more than a bookstore, says Beth Appledorn. It is "a place to discuss things." She is there to inform and to learn.

The shop is long and narrow; the customers who are ignorant of the Canadian past can interpret the name as a description. The longhouse was, in fact, a general meeting place for members of an Indian tribe. Because the house had a religious significance, the white man was not permitted to enter it.

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MAY 15 - JUNE 17

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**THE GROOMING BOARD**


HOME FOODS

restaurant & caterers

Sunday brunch  
(crepes)

salads                      cheeses

soups                      home-baking                      casseroles



Sunday: 10 a.m. - 9 p.m.  
Monday: 9 a.m. - 5 p.m.  
Tuesday-Thursday:  
9 a.m. - 11 p.m.  
Friday, Saturday:  
9 a.m. - 12:30 a.m.

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EXHIBITION OPENS MAY 27

Lillian Morrison Art Gallery  
104 CUMBERLAND 923-7092

COMMUNITY INFORMATION

**Operation Family Rights Advocates** assist in giving community information, solving problems with Welfare, Family Benefits, Ontario Housing, Unemployment insurance, etc. Also conducts a training program to teach rights as a recipient of a Government allowance. Service is free and free sitters are available to those who attend training program workshops. Central office is located at 310 Danforth Ave. 461-3801 or 461-0666. Branch office located in Woodgreen Community Centre, Queen St. E. 461-1168. Offices are open Monday to Friday. A General Meeting is held the first Wednesday of each month. OFR is also starting a depot for furniture and appliances, call the above number for more information.

**Metro Resources Centre** — Do you have an idea or project but no money? Do you need other resources but don't know where to turn? Metro Resources Centre doesn't provide funding but has just about everything else to help get your show on the road — a store front at 347 Danforth Ave., community workers, a duplicator, meeting space. Call 461-0771.

**Community Programs at Trinity Square and the Artisans' and Craftsmen's Co-operative** are offering weekly workshops in Arts and Crafts. Craftsmen and their apprentices will be setting up studios every Wednesday from 5 to 8 p.m. in Holy Trinity Church. The public is invited to attend these workshops and become involved in the process of weaving, leather working, candle making, the batik and macrame arts. The Trinity Square Art Gallery is also open to the public, 9-5 weekdays and until 7:30 Wednesdays. Admission free.

**Co-operative Information Centre** — Centre in downtown Toronto for the exchange of information on co-operatives; includes literature, lists of contacts, theory and practice ideas, organizational case histories, legal lore and financial facts about co-ops of all kinds. Individuals and groups with questions or experience with co-ops are invited to call 368-6890 or come to the office at 237 Queen Street West, second floor. Hours: 1:00 to 5:00 p.m., Monday to Friday, until May 31.

**Parkdale Action Centre** — Community information. Legal, health, social problems, tenant problems, emergency repairs. By and for the community, office at Queen and Elmgrove, call 532-5550.

# citizen directory

## community services / bulletin board

Photo by Oliver F. Watts



LEGAL AID

**Downtown Action Project** — Sponsored by LIP, offers help with title-searches on properties, corporate research, information on developers, land assemblies, zoning changes and other aid desired by tenant's groups, homeowners, and interested persons. All services free. Office at 298-D Gerrard Street East, second floor. Monday to Friday, 9 to 5. Call 924-8887.

**Services for Working People** — offer help with problems such as wages, working conditions, welfare, unemployment insurance. Office at 326-A College Street, call 920-6403.

**Legal Aid** — Government project that provides money for legal fees if you qualify. You must visit their offices and, if approved, will get a certificate (voucher) to take to the lawyer of your choice. 73 Richmond Street West.

MEDICAL AID

**Dental Clinic** — Free dental services by volunteer dentists at Dixon Hall, 58 Sumach. Monday nights 6:30 to 8:30. Call 863-0499 for more information. Legal aid also available.

**Rochdale Free Clinic** — Prenatal class Mondays at 1 p.m. Doctors available Tuesdays 8 p.m. to midnight, Fridays 3:30-6 p.m. General medical aid at all times, free food at 5 to 6 p.m. every day. Room 526, 341 Bloor Street West. 964-8892, 24 hours every day.

**Toronto Free Youth Clinic** — Open 24 hours every day for medical assistance of all kinds. Dental clinic, Monday through Thursday at 6 p.m.; birth control clinic, Saturdays at 2 p.m.; baby clinic, 1st and 2nd Tuesday of every month. Doctors available throughout week, call 925-6223. Also free legal aid clinic every Monday night at 7:30. 252 Dupont Street.

EMPLOYMENT OPPORTUNITIES

**Trigger** — Combination centre for unemployed youth and job-finding co-op, financed through LIP. Trigger helps unskilled high school drop-outs between 18 and 25 develop job hunting skills, and acts as a referral service to those with employment to offer. Young people applying at Trigger are prepared to take any kind of job. 204-A Queen St. West, 863-9967.

**CRUNCH** — Organized co-op of unemployed people who work together to meet collective and individual needs for employment. Everyone must attend weekly meetings, approximately 4 hours per week, and participate in the search for jobs. Idea is to interest the unemployed in action projects aimed at curing the problems of unemployment/work alienation. 26 Oxford Street, 922-1580.

MISCELLANEOUS

**Mind and Sight** is a photographic communication and information centre financed by LIP. It has a large, well-lit exhibit area; two functioning darkrooms for centre and workshop use; a work area for finishing, copying, mounting and administrative purposes; a Xerox system for experimental and interpretive graphics; adequate space for workshop, lecture and demonstration seminars. Open Tuesday through Sunday from 12:00 p.m. to 8:00. 11 St. Joseph St.

**The Women's Place** — Toronto Women's Center is designed to bring all women and all existing women's groups together so that they can act as a real force. Write, call, come in. P.O. Box 752, Station F, Toronto 7. Temporary location, 130 Eglinton Ave. E.

**Mobility Counselling Services** — travel information and other travel assistance. Rm. B23 Union Station, 366-7788 — Toronto International Airport, 676-2868.

**Art Rental Services** operates from the basement of the Art Gallery of Ontario. From 12-4 p.m. Monday to Saturday. 317 Dundas W.

**Pollution Probe** — Citizen's group based at the University of Toronto. Pollution Probe promotes changes in the legislative and legal areas in dealing with damage to the environment. Probers are available to speak to public gatherings and interested citizen's groups, and can offer concrete proposals to deal with most types of pollution. University of Toronto, Toronto 181. 928-6155.

**The Open Door: Women's Drop-In** companionship, coffee, TV. 315 Dundas St. E., Toronto All Saints Church. Open Monday-Friday, 10-4. Phone 366-4319.

**Any Day Now: Clothing and furniture co-operative.** Payment by contribution only. Will take or swap anything for anything. 26 Oxford St. 923-0944.

The Citizen invites community service groups (co-op, non-profit, community-run) to submit information about their services and activities for listing in this directory. Items should be concise but include all necessary information and will be run free of charge. Mail to: Citizen Directory, Toronto Citizen, 171 Harbord Street, Toronto 4, or call 532-4456.

ARTICLES FOR SALE

**Kitchen set** — 5 chairs and table, chesterfield and chair, coffee table, step table, girl's bicycle — cheap. 921-4209.

**Hand-twisted Mexican yarn** for weaving, knitting, crocheting spectacular colours. Phone 920-6793 after 6 p.m. or weekends. 35c an ounce, ponchos \$18.50.

**Musicians' autographs and letters** — private collector selling and buying. Schulman, 691-8573.

**Canoe** — first quality, a brand name, fibreglass, 11 ft. Never used. Good for one man and baggage. \$95. Call 962-4495.

# citizen classified

## 532-4456 / jobs / goods / digs / etc.

ARTICLES WANTED

Wanted: used tandem bike. Call Peter, 781-0062

We need everything related to babies and toddlers; from clothes for a free store to toys and furniture for our day-care section. Informative books on nutrition, pre- and post-natal care also welcome. Call Snowflake, 925-7256, to arrange for pick-up.

Books, records and magazines are needed by the thousands for the Toronto Actors' Studio for its fourth annual booksale, being held at 390 Dupont Street. Pickups can be arranged by calling 923-1515. The money raised goes toward the running of a Theatre Arts Centre.

CO-OP HOUSING

**Responsible couple** wanted to share co-op house. \$83 a month. One block from High Park and lake. Phone 533-2049.

We need one woman to move into five bedroom house near Danforth-Broadview area. Rent is \$45 to \$65 per month. Starting anytime. Call Lorraine at 923-2626 anytime during the day.

HOUSING

**Cottage for sale** — Bull Lake, 150 mi., 3 bedroomed cottage (24 ft. x 32 ft.), 100 ft. frontage of choice, sandy shoreline. Beautiful grassy, naturally terraced lot, with a few cedar and pine trees. Solidly built cedar cottage is situated on a slight elevation, commanding a magnificent view of the pure, clean Lake waters from the large front picture window. Bull Lake interconnects with Horseshoe and Buck Lakes, and these lakes are renowned as a fisherman's paradise. Asking \$10,900. For further details, please phone 923-4710 any time.

Wanted urgently — any old house for rent even if it is condemned, because I want to have a workshop. Phone 925-2677.

APARTMENTS FOR RENT

**Room for rent:** Want to live in the Annex? Furnished room in large old house. Share remodelled kitchen and bathroom. Walmer Rd. Call 962-4176.

**Great flat.** Annex. \$300. Call Mrs. Caplan 965-6207, 962-1922, 961-0165.

HELP WANTED

**WANTED MALE OR FEMALE**

**MAKE EASY \$\$\$**

Easy to sell pantyhose. Also socks for the entire family, briefs or bikini panties, tights, etc. Free instructions and color catalogue. Write today.



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10383 Hebert Street  
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Summer employment full time or part time to sell flowers. Top money. Start now. Call 962-8934 evenings.

**Citizen needs to find area distributors.** One day every two weeks to deliver homes, service stores, sell subscriptions in your neighbourhood. Remuneration. Call Keith at 532-4456.

**The Senior Citizen's Outreach Committee** is planning a day centre for senior citizens at St. Thomas Anglican Church on Huron St. The centre will operate one day a week during July and August. The Committee is also planning a program of home assistance for senior citizens — cleaning, shopping, maintenance. Volunteers are badly needed. Call Addy Brown at 922-2515 or 531-6214.

SERVICES AVAILABLE

**Elderly and convalescent care** available in your own home. Full or part time. Professional supervision. 24 hour service. Comcare Ltd. 929-3364.

Art lessons given by internationally known artists to limited number of beginning and advanced students of all ages. Drawing, painting, sculpting; for more details call 633-6091.

PERSONAL

See the next issue of **The Goose and Duck** for the next exciting story: **LIFE WITH 5 DOMESTICATED GOLDFINCHES.** Subscribe now: **THE GOOSE AND DUCK,** Toronto Island Community News, 11 Willow Avenue, Ward's Island, Toronto 2. Special Introductory Offer: 6 issues: \$2.00.

**Two male kittens,** short-haired grey and white, tawny and white. House trained, free to good home. 962-9709.

**Alphabet Days** — Schedules for discussions could be according to the first letter of the subject you wish to discuss, e.g. Apples — first day of the month, Zithers — twenty-sixth day of the month. All we need is the one public square and the time — 6 p.m.

**Gay's Dating Association,** wide choice, gay boys and gay girls, fully confidential. Call 536-7529 or write P.O. Box 1253, Station A, Toronto.

**We Are Appeal!** y to people in the downtown area to give up their lunch hour on Mondays from 12 to 1:00 and join us in a silent protest against the U.S. air war in IndoChina, in front of the U.S. Consulate on University just south of Dundas. Ad-hoc Group to End the War.

Do you know what's happening in Toronto? For an informative look at city politics and lively coverage of the Arts, subscribe to the Toronto Citizen, \$2.50 for 13 issues, \$5 for 26 issues. 532-4456.

THURSDAY, MAY 18

New works by Elizabeth Quan at the Shaw-Rimington Gallery, 20 Birch Avenue, until May 28. 923-3484.

7:30 and 9:30 p.m. — All About Eve and The Cane Mutiny at OISE auditorium, 252 Bloor West.

8 p.m. — Meeting of the South Parkdale Residents Association at Parkdale Library. Guest speaker from CORRA. For more information call Ann Fritz at 535-7982.

8 p.m. — Spadina NDP general meeting at Lord Lansdowne School.

8:30 p.m. — Three of France's finest actors are featured in Marguerite Duras' grisly drama about a woman who kills her deaf mute cousin, dissects the body then sends it throughout France via freight trains. L'Amante Anglaise is based on an actual happening and centred around the interrogation of the murderer. It's being done by the renowned French company, Le Troupeau de Paris St. Lawrence Centre until May 20. 366-7723.

8:30 p.m. — Leaving Home, a new comedy about a Newfoundland family that has moved to Toronto in the Fifties and faces inner conflicts on the eve of a younger son's wedding, plays at the Tarragon Theatre until June 11. 30 Bridgman Avenue, 964-8833.

8:30 p.m. — The impact the great depression had on the average working man is dramatically told in Buffalo Jump by Carol Bolt. The confrontation between 1,400 unemployed men and Prime Minister R. B. Bennett is given a documentary-style presentation at Theatre Passe Muraille, 11 Trinity Square, 366-3376. Indefinite run.

FRIDAY, MAY 19

9:30 a.m. — Colborne Lodge, built 1836, is open to the public until October 31st. It is the home of John G. Howard, an artist, engineer, gardener, sailor etc. 9:30 a.m. - 5:00 p.m. Mondays to Saturdays, 12 noon to 5:00 p.m. Sundays and holidays. The Queen-Humber streetcar stops at Howard Rd., where Colborne Lodge rests on the crest of the hill, at the south end of High Park. For more information call Mrs. Gail Hawkins at 531-4628.

7 and 9:30 p.m. — Bo Diddley, The Drifters, Bill Haley and the Comets and Joey Dee and the Starlighters at Massey Hall, 363-7301.

8 p.m. — Sexual Repression: A Marxist Analysis. Speaker Mary Trew. At Vanguard Forum, 334 Queen St. West. Admission 50 cents; Students and unemployed 25 cents. Information at 364-5908.

Midnight — Gimme Shelter with the Rolling Stones, Jefferson Airplane, Ike and Tina Turner, murder and 4-track stereo continues at Cinecity.

Until May 22 — Weekend-Bicycle Tour to Blair Hostel. Limited no. Call Bicycle Sport store 363-0525 or Touring Chairman Leslie Tompkins at 781-7097.

SATURDAY, MAY 20

Contemporary Canada, an exhibition of works that stem primarily from four areas of the country, Toronto, Montreal, Regina and London, will be on view at the Art Gallery of Ontario until June 11.

10 a.m. — Street markets at Trinity Square. Variety of stalls. Open every Saturday throughout the summer. Until 6 p.m. For more information call 362-4521.

10:30 a.m. — Michael Hayden's show using video tapes, plastics and hard-core technology runs until June 15 at the Electric Gallery, 272 Avenue Road, 925-4441.

11 a.m. — A Space is offering workshops in the use of 1/2 inch Videotape equipment. Instruction will cover portable and studio equipment, editing, lighting and playback of tapes. The workshops are given from 11 a.m. to 5 p.m. on selected weekdays and Saturdays. Enrollment is limited to 12 per session. For schedule and enrollment, call 920-3628 or inquire at 85 St. Nicholas Street.

1 p.m. — Japanese arts of origami, sumi and ikebana are demonstrated in a joint exhibition by the Toronto Japanese Garden Club and the Toronto Bonsai Society. A Saturday evening concert in the auditorium plus continuous films on flower arranging and brush painting complete the picture. OISE, 252 Bloor West, 923-6641. Also May 21 from noon.

# the citizen calendar

## culture/politics/community events

2 p.m. — Jack And The Beanstalk And Other Tall Tales is presented by the Children's Pantomime Theatre at Theatre Passe Muraille until June 25. 11 Trinity Square, 366-3376. Also Sundays.

7 and 9:30 p.m. — Chuck Berry, Jackie Wilson, The Coasters, Joey Dee and The Starlighters at Massey Hall, 363-7301.

Midnight — See Barbarella do her thing at Cinecity.

SUNDAY, MAY 21

3:00 p.m. — Toronto Gay Youth meets every Sunday at 58 Cecil. (Gay Fellowship will not meet during the summer).

4:30 p.m. — The Toronto Chamber Society under the direction of Annegret Wright and organist William Wright will present Chorales and Choral Preludes by J. S. Bach at Deer Park United Church, 129 St. Clair Ave. East.

7 and 9:30 p.m. — Look Back In Anger (Tony Richardson) at the Poor Alex Theatre, 296 Brunswick Avenue (at Bloor). 920-8373.

8 p.m. — Ukrainian enamel exhibition, entitled '21st century Enamel' at the Focus Gallery, 861 Queen West, at Niagara. Everyone welcome to come and meet the artist Sjonk Rusychl.

MONDAY, MAY 22

11 a.m. — Fort York Festival. Exhibitions ranging from musket firings to candle dipping. Bands and a film, until 5:00 p.m. At Fleet St. & Strachan Ave., east of the CNE grounds. Admission \$2.50 for family of 2 or more children; Adults \$1, Children 25 cents. For further information call 366-6127.

TUESDAY, MAY 23

9 a.m. — At the Isaacs Gallery, a Robert Markle show that covers almost two years' work and concentrates on the exploration of the female form and its fearsome sensuality. 832 Yonge, 923-7301 until June 7.

12:10 p.m. — The Tuesday Film at Trinity Square. A film on urban affairs chosen by the audience of the previous week. Food available. Every Tuesday.

8:00 p.m. — Citizen's Forum meets in Committee Room No. 1, City Hall. Everyone welcome. A chance to meet your aldermen.

8:30 p.m. — What could be more dramatic as a finale to the current Toronto Symphony season than the most theatrical of all funeral masses, Verdi's Requiem? Almost more operatic than sacred, the mass represents one of the most vivid scores in music. Also on May 24 and 26. 363-7301, Massey Hall.

8:30 p.m. — The Chalk Garden, a delicate comedy about a lonely, imaginative young girl, her eccentric domineering grandmother and a mysterious governess is presented by the Menagerie Players as their season's last production. Until May 27 at the Central Library Theatre, 225-3693.

WEDNESDAY, MAY 24

12:10 p.m. Wednesday on the Square: Open discussion with guest speakers at 10 Trinity Square. Food available. For more information call 362-4521.

1:30 p.m. — The program of movies for Senior Citizens continues at the Ontario Science Centre with an Elephant Called Slowly (1969, Bill Travers, Virginia McKenna). 429-4100 ext. 252.

8:00 p.m. — Human Relations Workshop at 10 Trinity Square. Continuing discussion, films. Everyone welcome. For more information call 362-4521.

8 p.m. — Women for Political Action are holding a public meeting on the involvement of women in federal politics. It's called MS for M.P. and features an outstanding panel. They'll concern themselves with how women

gain political power. At the Town Hall, St. Lawrence Centre, 27 Front Street East. Admission Free.

THURSDAY, MAY 25

An exhibition of the work of Frei Otto, the imaginative German architect who designed the German Pavilion at Expo '67 in Montreal, will be presented by the Ontario Association of Architects and the Art Gallery of Ontario in Grange Park until June 30. The exhibition will be housed in a tent-like structure, initially designed by the architect as a retractable roof, to be specially constructed in Grange Park. His major theoretical studies and executed projects will be presented in the exhibition in the form of enlarged photographs and drawings with accompanying texts. Admission is free and will be held during gallery hours. 363-3485.

12:10 p.m. — Open discussions with guest speakers. Food available. For more information call 362-4521. At 10 Trinity Square. Every Thursday.

2 and 8 p.m. — The Garden Brothers Circus at Maple Leaf Gardens until May 28. You can see the "smallest performing elephant in the world". 368-1641.

6:30 p.m. — 'A Night on the Square' to celebrate Ina Wahn's 10th Parliamentary Birthday and the opening of a new outdoor cafe in York Square (Yorkville and Avenue Road). Dine from a Gourmet Buffet, Wine from Europe's Best and Dance to the Elastic Band. \$12.50 per person, plus cash bar. For ticket delivery call 920-8176, 486-8204, 481-0672, 489-5209 or send cheque payable to St. Paul's Liberal Riding Association, 373 Spadina Road, c/o Aileen Nicholson.

7:30 and 9:30 p.m. — Husbands and Getting Straight at OISE auditorium, 252 Bloor West.

8:30 p.m. — The twelve-year-old Toronto Regional Ballet company presents some choice pieces from its classical, contemporary and modern jazz repertoire at Hart House until May 27. 489-7597.

FRIDAY, MAY 26

8 p.m. — Panel discussion at Vanguard Forum, 334 Queen St. West — Crisis in the NDP!!! — Speakers to be announced. Admission 50 cents; Students and unemployed 25 cents. Information 364-5908.

8 p.m. — Preview of Mary Wagner's serigraphs at the Unitarian Church, 175 St. Clair Ave. West. Until June 21. Open from 9-5 (weekdays).

SATURDAY, MAY 27

All day — A 'Fete to Remember' at Brown School (on Avenue Road south of St. Clair). The building will be torn

down this summer so this is your last chance to take a nostalgic look at a little piece of Toronto history. The Fete itself will feature the period of 1917 — when the first fete was held — with silent movies, early photographs, fashions, songs — as well as the usual books, toys, rides, crafts and white elephants. For more information call Glenys McMullen at 920-5717.

12 noon — Anti-Poverty Festival. Until midnight. Entertainment, teach-ins, films. At Holy Trinity Church, Trinity Square.

12:30 p.m. — Huron Fun: Fair at 541 Huron St. Until 3:30 p.m.

2:30 p.m. — Air Pollution 2 — A presentation of the main causes and controls of air pollution to be held in Lecture Room B at the Ontario Science Centre, 770 Don Mills Road. Also at 4 p.m. and at the same times Sunday May 28. For more information call 429-4100 ext. 153 or 175.

8 p.m. — Hank Snow at Massey Hall, 363-7301.

Midnight — A rarely seen film, Confessions Of An Opium Eater, at Cinecity.

SUNDAY, MAY 28

Until May 30. 'The Politics of Education', the Annual OISE-OSTC School Board Conference. Sponsored by the Department of Educational Administration and the Ontario School Trustees' Council. Skyline Hotel, Toronto. For further information contact the OISE Conference Office, 923-6641 Ext. 391.

8:30 a.m. — Bicycle run to Albion Hills. Meet at Keele & Lawrence. Bring a friend. Bring a lunch. See that your bicycle is in good repair. Be on time! For more information call Leslie Tompkins at 781-7097 or Bicycle Sport store.

7 and 9:30 p.m. — Seance On A Wet Afternoon (Kim Stanley) at the Poor Alex Theatre, 296 Brunswick Avenue (at Bloor). 920-8373.

8:30 p.m. — The Working Man by Len Peterson performed by the Toronto Workshop Theatre, 12 Alexander St. (south of Wellesley, north of College). Admission \$5.00 — \$3.00 of which goes to the Spadina NDP Campaign Fund. For information and tickets phone Christine and John Buchanan, 284-5019.

MONDAY, MAY 29

8:30 p.m. — The extraordinary and sometimes hilarious exploits of several famous women in Canadian history have been compiled into a new revue, Spare Rib. Authentic songs from various periods are threaded throughout the show. St. Lawrence Centre, Town Hall until May 31. 366-7723.

8:30 p.m. — A Brahms Festival at O'Keefe Centre until June 17. The 12 performance festival opens with Isaac Stern as soloist. 363-6633.

8:30 p.m. — The Fourposter, a delightful period comedy which has been an enormous success both as a stage play and as a musical comedy called I Do, I Do plays at the Central Library Theatre until June 3. It's a two-character play which traces the entire life of a couple, from their earliest hours of wedded bliss on through old age. 225-6303.

8:30 p.m. — Spare Rib — a new revue about women in Canada, starring Araby Lockhart and Robin Ward. Tickets are: \$4.50 & \$3.50. At St. Lawrence Centre, 27 Front St. East (366-7723).

WEDNESDAY, MAY 31

1:30 p.m. — The program of movies for Senior Citizens continues at the Ontario Science Centre with Krakatoa, East of Java (1969, Maximilian Schell, Sal Mineo). 429-4100, ext. 252.

7:30 p.m. — A party to raise funds for the South of St. Jamesstown Defense Fund. Beer, wine, live band, auctioneer, with Pierre Berton as host. At the First Unitarian Congregation, 175 St. Clair Ave. West (at Avenue Rd.). Admission \$2.50 per person. For more information call Charlotte Hill 367-7910.

THURSDAY, JUNE 1

7:30 and 9:30 p.m. — Satyricon and 8 1/2 at OISE auditorium, 252 Bloor West.

8:30 p.m. — The gospel of St. Matthew is staged as a clown show in a series of humorous scenes, sketches, narrations, songs and dances. An all-Canadian cast is featured in the Royal Alexandra production of Godspell which runs indefinitely. 363-4211.

11 a.m. — Tour some of the most stately homes both in Toronto and King Township. The town tour takes in much of Rosedale, including a lunch at Rosedale United Church price \$1.00, and the country tour luncheon will be held at King Valley Ski Centre. Proceeds from both tours go to animal welfare work at the Ontario Humane Society who are sponsoring the tours. For tickets or more information write Toronto Humane Society, 696 Yonge St., Toronto 5 or call 925-5941.

SATURDAY, JUNE 3

12:00 noon — Cottingham Annual Fun Fair at 85 Birch Ave. Until 4:00 p.m.

SUNDAY, JUNE 4

8:30 a.m. — Bicycle run to Sharon Temple. Meet at Yonge & Lawrence. Be on time! Bring a friend. Bring a lunch. See that your bicycle is in good repair. For more information call Leslie Tompkins 781-7097 or Bicycle Sport store 363-0525.

# LUCKY YOU!

You can receive the next 26 issues of your exciting [franchise? informative?] community newspaper,

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