

# toronto citizen

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## Preaching hate and racism

Handbills like the one at the left are available in Toronto. So are gassings and other violence. The police don't seem to care.

By P.M. Mullings

A number of violent attacks have taken place in Toronto during the past few weeks against Jews, Blacks, homosexuals and other people who are regarded by extreme right wing elements as threats to "White, Christian culture."

A list of the violent incidents includes gassing attacks at two public meetings; attacks on and threats of violence against a number of people and organizations within the Black community; firebombings; one alleged shooting; and numerous smashed windows.

The violent activity has been accompanied by a new drive by the right wing to widen its support base in southern Ontario. Two American extremist groups — the Klu Klux Klan and the John Birch Society — have had representatives in the city. There has been recruiting for the Birch group.

Disquieting to many of the attack victims has been the insufficient response by the police department. Either through design or inability, police at 52 and 56 Divisions, in whose territory most of the incidents occurred, appear to have done little about them.

Although the situation has not reached the panic stage many organization leaders and civil libertarians are concerned about the situation and the possibly equally violent response it could evoke. A mild example of how the trouble affects the community at large came last week when participants in a public meeting at St. Lawrence Centre on the status of women in politics asked for police protection.

The meeting organizers and panelists who have been involved in the peace movement and the pro-abortion campaign feared that a MACE attack, similar to one on a homosexual meeting at the same hall earlier in the month, would be repeated.

Nothing untoward occurred at the meeting and the three detectives who sat in strategic places in the balcony left wiser to the complaints of women in society but not more knowledgeable about the methods of the right wing.

Most of the blame for the violence has been directed toward the Western Guard. Don Andrews, its leader, confirmed in an interview with the *Citizen* that members of his group are involved in some of the incidents. He explained that members of some other right wing groups refrain from

violence because of business and middle-class social pressures on their members. But "violent, non-democratic things" are part of Western Guard activity when the group decides they are necessary, he said.

Numerically, the Guard does not appear to be much of a threat. Since Andrews got its forerunner, the Edmund Burke Society, to rename itself and adopt a more militant course, membership has declined to about 60 people. But in the diabolical way right wing groups in Metro are joined, Guard activity is, Andrews says, linked with the other groups.

"Publicly some of the members of other groups disown us but in reality they are sympathetic with our militancy. They aid us both morally and financially," he said.

The John Birchers are new to Canada. A sickly run, middle-class and middle-American type operation, it sent Bill Schreck of New Jersey to southern Ontario three months ago and reports indicate he's doing well, particularly among former members of the Edmund Burke Society. One chapter has been formed in the High Park area.

At least three public meetings have been held in the Metro area drawing about 200 people. Andrews says another 200 people have been involved in other forms of support.

The Klan's appearance in Toronto has been more limited. A group of Western Guard members went to Detroit a couple of months ago for a right wing convention dominated by the KKK. To reciprocate, Robert Miles, the Imperial Klud, attended a banquet April 29 in Toronto to celebrate the Western Guard's fifth anniversary.

He told a crowd of about 130 people that the KKK must set up guerrilla cells in Canada. A small group is doing just that in Alberta but whether any significant move will be made in Metro is debatable. The Western Guard is the southern Ontario member of the international right wing alliance and, as its philosophy agrees with the KKK's contempt for Blacks and Jews, there seems little need to build a new organization.

Besides the violent incidents, racist and fascist slogans and stickers, proclaiming such things as "Whites Unite and Fight" or "National Socialism is for the White Man" have been painted or stuck

*Continued, page 9*

IN THIS ISSUE: Life and politics on Toronto Island (pages 8-9). The case of Karleton Armstrong (page 7). "Women in Revolt", and the art of Robert Markle.

# The (high ?) price of Canadian books

Dear Sir,  
In her notice of the Longhouse Bookshop, Virginia Smith does a fearless expose of the high cost and hyped reputation of Canadian books. Virginia Smith does not know what she is talking about, and the *Citizen* should be ashamed of having printed her piece. There are problems with book-prices in Canada (of both imported and indigenous books), but Ms Smith has made such mincemeat of explaining them that one can only try to correct some of the damage.

"Would you buy a Canadian car at twice the price of a dependable American or French Model?" The implications of Ms Smith's opening salvo are contemptible; more than that, they're wrong. Consider the examples she cites.

"Margaret Atwood's *Power Politics*, for instance, costs \$2.25." Very true, and the paper edition of Sylvia Plath's *The Colossus* costs \$2.00, and Brautigan's poetry sells for \$1.95 in paper. What's more, Canadians have been able to buy every poetry book by Atwood in paper (sometimes at \$1.95) the day it was published. Devotees of Plath or Brautigan had to wait between 2 and 8 years before they could get the cheaper paper edition.

"The Longhouse stocks reprints of explorers' journals at \$20 or \$25 a volume." Big deal. That's the kind of price she'll pay in the States for comparable volumes published by university presses and local historical associations. And does she not know the Coles Canadiana series, which generally runs between \$2.50 and \$5.00 a volume? Unless she can prove different, I'll remain convinced that the 'dependable American or French model' selling for half the price is a figment of her imagination.

"A novel by Margaret Laurence, one of Canada's most popular authors, may sell 5,000 copies." True again, though I think she has the figure a little high. But has Ms Smith talked to any American or British publishers recently? If they can sell 5,000 copies of a (serious novel) in hardback they are ecstatic.

Our English-speaking population is 1/14 that of the Americans. Yet sales of serious books in their first edition here run usually at about 60-70 per cent of what they would be for comparable books in the States. If they had fourteen times our sales, again, they would be in seventh heaven. What's more, Canadian books sometimes outsell their American counterparts in absolute terms, not merely relative; while Anansi is scarcely geared to marketing bestsellers, for example, we often find that our sales of books by Atwood, Carrier, Gibson, Ondaatje (running between 5,000 and 12,000) are about double what an American publisher claims to have done with comparable books.

Books cost about 20 per cent more across the board in Canada than they do in America, and far more than in England. But Canadian books do not cost appreciably more in Canada than British or

American books do here. Furthermore, Canadians buy what books of their own they can find in quantities which would ease angina-cases all over New York and London, if the relative populations played the part you would expect them to. The real problem is that the absolute number of sales in all three countries is often too low to break even. And an additional problem here is that we seldom have access to the 'subsidiary rights' which make up much of the difference abroad.

If Ms Smith had any idea what is going on, she would have looked at the almost total absence of 95-cent Canadian mass-market paperbacks. That is where Canadian readers and writers are getting screwed. And while our geography and small population have something to do with that lack, the chief reason is the systematic way in which American-owned distributors (such as Metro News) have refused to handle Canadian mass paperbacks. If you can't get them onto the racks, you can't sell any; and if you can't sell any, they aren't going to get produced.

But anger at this sort of thing, I expect, is the kind of "affluent... trendy... conspicuous Canadianism" which Ms Smith dumps on so gleefully. I hope she enjoys the quality of her citizenship ten years from now; if her viewpoint prevails there will be no Canadianism, conspicuous or otherwise, to embarrass her.

The other examples Ms Smith brought forward fall apart just as completely, but what's the use? Her colonial defensiveness is merely the other face of colonial boosterism. Both are intellectual treason, both are a bore, both are the refuge of mediocrity. And both flourish only when facts are ignored.

Yours  
Dennis Lee

**Virginia Smith Replies:**

*In his fearless attack on what he calls my "expose" of Canadian publishing, Dennis Lee, says nothing to disprove my statement that Canadian books are expensive, a fact acknowledged by the proprietors of the Longhouse bookshop. They simply insist that if Canadian buyers compare the American and Canadian book markets, they will not consider the costs of Canadian books excessive.*

*A shop which stocks only Canadian books will, in my opinion, inevitably encounter financial problems, because it is dealing in a high priced product with limited appeal. The Longhouse proprietors also acknowledge the economic risks involved in their venture.*

*More readers tend to reach for Saul Bellow or Muriel Spark in paperback than Robertson Davies in hardcover. Many Canadian writers never appear in paperback and, when they do, the paperbacks are often more expensive than their American or English counterparts. Lee and I seem to agree on this point. A paperback edition of Sylvia Plath's *The Bell Jar* is \$1.50;*

*the New Canadian Library edition of Margaret Laurence's *The Stone Angel* is \$2.50.*

*New Canadian Library books are generally printed on higher quality paper and better bound than less expensive imported paperbacks, but most readers would gladly settle for a cheaper edition on newsprint. Even a short novel like Sheila Watson's *The Double Hook* costs \$1.50 in the New Canadian Library.*

*The development of the Coles Canadiana series illustrates some of the problems of paperback publishing in Canada. When Coles began Canadiana a few years ago, some volumes in the series cost as little as \$1.50. As Lee points out, most books in the series now cost between \$2.50 and \$5.00. Many cur-*

*rent titles are thicker than the early Canadiana volumes, and book prices are generally rising. The price increases, nevertheless, seem a bit steep. The Canadian Handbook and Tourists' Guide, published in 1971, cost 75¢ more than *The Story of Louis Riel*, a book of comparable size, published in 1970.*

*The SCM Bookroom was told by a Coles' salesman a few months ago that Coles was thinking of cutting off the Canadiana series because of insufficient sales, but decided to continue because of the Christmas sales boom.*

*Lee implies that all American poets are available initially only in hardcover. Random House recently published Rosemarie Waldrop and*

*Lucille Clifton immediately in paperback.*

*I seriously doubt that American publishers are ecstatic if they can sell five thousand hardback copies of a serious novel, since no book ever appears even at the bottom of the American best seller list until it sells 40,000 copies. I don't know what Lee means by "serious", but the list often includes heavies like Saul Bellow and John Barth.*

*I don't wish to get into a number debate with Lee. There is no denying the fact that Canadian readers must often pay as much or more for Canadian books than for imported books.*

*My opening remark, which I did not consider a mathematical equation, is misleading.*

**City Hall**

by Jon Caulfield

## Home away from home

City Council cut it short last week and gathered for only four hours Friday afternoon to dispose of some routine committee reports. The usual Wednesday meeting wasn't held because the mayor and several aldermen were in Quebec attending the annual conference of the Canadian Federation of Mayors and Municipalities.

The conference wasn't a banner occasion for Hogg town. The Confederation's members elected none of Toronto's city fathers to its fifty-seat executive. And the City's most memorable moment at the conference was a display of interecine bitterness that occurred at a panel talk about citizen involvement in municipal government. Ward Five resident leader Jack Granatstein, who has a tendency to oversimplify, was sitting on the panel and spoke about swelling corruption and fear in Toronto's downtown. This was in the process of talking about Toronto's escalating citizen-City Hall conflicts and explaining that many of our politicians like building high rises without worrying about frivolities like city plans. Granatstein spoke about the role of high rise developers as campaign contributors.

In the midst of this Metro Chairman Ab Campbell screamed, "Lies, lies," and along with some Metro colleagues created an uproar. City "reform" alderman William Kilbourn, chairman of the session, tried to restore order and was accused of packing the panel. (He hadn't; he'd become chairman on a day's notice in the absence of the planned chairman.) Kilbourn and Scarborough Controller Karl Malette did some yelling at one another. It was a bit of Toronto City Hall transported to Quebec City - "like home away from home", city Chief Planner Dennis Barker was overheard to say.

Torontonians have quite a lot of civic pride, especially the politicians, and there was no joy in realizing we'd become a laughing stock after this incident.

**Archer the Terrible**

Neither hell nor John Sewell hath fury quite like that of Ward Five Alderman William Archer when his dander is up. Archer almost got himself booted out of Council's Friday mini-meeting when he refused to obey the mayor's order, as chairman, that he shut up and sit down.

Alderman Karl Jaffary had submitted a question for Council's question period that asked whether the Executive Committee had been meeting with Eaton's people about Eaton Centre and, if so, what was discussed. The future of the development has been in doubt since late April (see the last *Citizen*, May 18, for a complete account), and the Executive Committee, which had been doing some private talking with the developer till then, seemed to be wanting to do some off-the-record rekindling of the Eaton plans. The things the Executive Committee does often run against the grain of Jaffary and the other "reform" alderman, and they like to find out what's going on before it's too late.

Alderman Reid Scott, who chairs question periods, ruled the question out of order because it fell, in part, under a rule which disallows inquiring about city real

estate transactions. The big item of business between city and Eaton's is a large land swap. Jaffary wasn't in the chamber at this point - his question had been submitted in advance - and Alderman John Sewell got up to challenge Scott's ruling. He and Jaffary generally look after one another's interests when one or the other is absent.

Then Archer suddenly got to his feet and challenged Scott too. He said very forcefully that Eaton Centre involves a whale of a lot more than a land swap. (The development is tied to the future of a huge hunk of downtown land.) Scott turned the chair over to the mayor to rule on his ruling, and Dennison supported Scott. Archer and Sewell challenged this, and with Archer loudly badgering the mayor to explain exactly what his ruling was, Sewell retreated from his usual *enfant terrible* role to let Archer carry the ball.

Rules don't allow debate of challenges of the chair, but Archer persisted in trying to explain his concern. The mayor told him to stop showing off and sit down. People like Aldermen Ben Grys and Fred Beavis were injecting, "Come on, come on," and "Let's go, let's go." Horace Brown was reciting a rising and falling crescendo of, "Shame, shame, shame, shame, shame." The mayor was telling Archer he was going to take a vote on whether Archer should be asked to leave Council for the duration of the meeting. Sewell got up again to re-iterate his challenge of the mayor. Amid this bedlam the mayor, who is no whiz in the chair, was trying to confer with the City Clerk about what rules covered this situation. Then Jaffary arrived.

Jaffary managed to sort things out by asking what the ruling had been on his question. The mayor had to explain since Jaffary had been absent, and Archer was partly mollified because the mayor had stated officially for the record that the question could not be asked because it concerned a land deal. "I want that in the minutes because it's much more than a land deal," Archer had said repeatedly. A vote on Scott's and the mayor's rulings upheld them - Sewell, Jaffary, Kilbourn and Archer dissented - and when it was clear there'd be no vote on his expulsion, Archer sat down.

Jaffary was allowed to ask simply whether there had been meetings between the Executive and Eaton's. Apparently one had been planned but was cancelled. It appears the Executive may be pursuing its policy of handling Eaton Centre as much as possible unofficially without Council discussion.

**Coming Attractions**

Some of the interesting business Council did not get to May 26th which it probably will debate next time include a motion by Kilbourn about getting rid of canned music from loudspeakers at City Hall Square and other places; another motion by Kilbourn about the composition and procedure of the Planning Board; and a motion by Jaffary asking the city whether it can stop the construction of the Harbour Commission's endless jetty into Lake Ontario east of Toronto Island.

# 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.

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## Metro will repair St. Clair bridge



photo by Phil Lapides

Metro Roads Commissioner Cass says the St. Clair bridge is "in very poor condition although in no sense dangerous."

By Marcia Singer

The Metro Transportation Committee has voted to spend \$400,000 for repairs next year to the St. Clair Avenue West bridge which runs over the Nordheimer Ravine east of Bathurst Street.

But it took a hassle in committee between Ward Five aldermen Ying Hope and Sam Cass, the Metro Roads and Traffic Commissioner, to get the repairs done next year rather than 1975.

The argument involved two points: how bad is the shape of the bridge presently; and whether work should be left until a decision is made on the new northwest subway line. If a Spadina route is chosen for the line it will travel right below the bridge and south-bound through the Nordheimer Ravine.

Neither Cass nor Hope disagreed that the 59-year-old bridge needed to be reconstructed, at a cost of \$400,000. The simplest and most economical way, said Cass in a report, would be to remove the bridge and place the road and sidewalks on fill. In the 1972-1976 Capital Works Program, a list of projects to be started in the next five years, Cass had scheduled the bridge construction for 1975.

On March 21, Metro Council delayed the adoption of the Capital Works Program by referring the bridge reconstruction project to the Metro Transportation Committee to consider advancing the project to 1972. Just three weeks earlier, City Council had unanimously recommended putting this project as the first priority on the Roads and Traffic list of capital works projects planned in the city, during the next

five years.

The Metro Transportation Committee then asked Cass for a report on the bridge. In a one-paragraph summation he described the bridge as being "in very poor condition although in no sense dangerous". Cass recommended that the project's scheduling be reviewed in the fall and added that "it might be necessary to alter this (the bridge reconstruction) if it was decided to locate a rapid transit station at this site".

It was at this point that Hope challenged Cass and asked him for an engineering report. The second report detailed the bridge's history and present condition in two pages. It reported a "more serious structural defect" on the east pier, caused by a large crack under the bearing of the east span. The commissioner recommended the bridge project be advanced to 1973 from 1975, and raised the unresolved question of whether a rapid transit station would be built at the bridge location.

May 14, the Transportation Committee passed the recommendation to advance the bridge reconstruction to next year. Hope describes the decision a victory. He thinks the intention had been to delay work on the bridge until a decision on the proposed subway had been made.

## N.D.P. crisis meeting

The major meeting in the Metro area on the crisis in the NDP over the Waffle issue will be held this Sunday at Bathurst Street United Church.

A full house of 700 party members are expected at the all-day conference which organizers say will provide the rank and file first hand with information on the dispute which threatens to rip the party apart. (See *Citizen* May 18 issue).

The meeting is being held three weeks before the party's Provincial Council meets to take action on an Executive Council motion that gives Waffle members an ultimatum to either disband their organization or face possible expulsion as party members.

The two chief speakers will be Gord Vichert, the Provincial NDP President and a member of the committee which drew up the disbanding motion, and Jim Laxer, the party's candidate in East York and a leading Waffle spokesman.

A special four person panel to react to the main speakers has also been formed. It includes Barbara Beardsley, a member of the St. Andrew-St. Patrick riding executive; Ed Boucher, of the Canadian Brotherhood of Railway and Gen-

eral Workers; Dés Morton, member of the Ontario NDP executive; and Chris Smith, of the Don Mills riding executive.

The chairman will be Karl Jaffary.

Don Munro, the President of St. Andrew-St. Patrick riding association, said the meeting will allow for discussion of some of the alternatives that have come to people's minds to resolve the dispute.

Waffle members have said they will not dissolve their group and are preparing to fight the motion at the Provincial Council meeting.

Many party moderates, meanwhile, are fearful that if any Wafflers are expelled, members of the party's central wing will resign over what they regard as an undemocratic attempt to stifle free speech and dissent.

Petitions, letters to the party leadership and other forms of persuasion are being used to produce party harmony. The most accepted

compromise formula calls for affiliated status for the Waffle.

Munro said most Metro riding associations, and particularly those in downtown Toronto where concern over the issue is high, are waiting to see what will happen at Sunday's meeting.

"There is the feeling that something good must come out of the meeting to provide an answer to the mess the party appears headed for," he said.

### Council bans bakery expansion

The East Escarpment Association won a surprisingly easy victory at City Council last Friday and got a bylaw approved which will protect the neighbourhood in the Alcorn Avenue-Yonge Street area.

By a vote of 16-3, Council approved the bylaw to "down zone" the area for low density residential and light commercial use only.

This means that heavier industrial use, such as expansion of the Canadian Foods Products bakery plant on Alcorn, will not be permitted.

The Association has been fighting the zoning issue for almost two years and it was approved by the Building and Development Committee earlier in the year by only slight majorities. On Friday only Mayor Dennison, and aldermen Joe Picinini and Tom Clifford voted against the zoning change.

### Ward Five Ed. Council: June 5

Ward Five school trustees Fiona Nelson and William Charlton will report on their doings at the city Board of Education to residents at the ward's Education Forum meeting Monday evening at Palmerston school, 734 Palmerston Ave. The agenda includes a discussion of community use of schools, a report from the ward Education Council and questions from the floor to the trustees.

The meeting will begin at 7:30 p.m.

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# U. of T. daycare plan unacceptable

Fewer children at steep cost; no say for parents

by Kathleen McDonnell

The University of Toronto's proposal for a pilot University Day Care Centre in the clubhouse behind the Meteorology Building at Bloor and Devonshire Place will accommodate fewer children than are being served by existing facilities.

This is the chief complaint in a formal reply to the proposal by the members of the Campus Co-operative Day Care Centre, who for the last eight weeks have been operating an unlicensed and illegal centre for children over two in the building slated for the new centre. A negotiating group from the Co-operative met with U. of T. Vice-President and Registrar Robin Ross last Thursday to discuss possible ways

of continuing the present centre, but no agreement was reached. "We just talked around the whole question," said Kathy Petersen, a member of the negotiating team.

The U. of T. proposal says it recognizes a "clear and undeniable need for increased day care facilities" but that it is "uncertain as to both the measure of its individual direct responsibility, if any, and its ability at this point to meet the economic demands of a commitment in this field." The University has been indirectly supporting a day care centre for about 45 graduate students' children to the tune of \$1,500 a year "from sources other than University funds" according to Ross, but that centre, currently housed in St. Andrews United

Church on Bloor Street East, is being closed down since the church is selling the space for development purposes.

The administration is now proposing that a new centre be housed in the Devonshire Place clubhouse which would give first priority to undergraduate and graduate students' families, then to faculty, staff and lastly members of the community at large. The University will charge no rent for the first three years of the centre's existence, and says it will pay the cost of basic renovations needed in the building. It will not, however, pay for any renovations or alterations that are specifically for day care, nor will it contribute towards the



photo by Phil Lapides

The Campus Co-op daycare centre has been occupying a Devonshire Place University of Toronto building for the past eight weeks.

cost of staff salaries, the major expense in operating a day care facility.

The Campus Co-operative people see serious problems in the U. of T. proposal as it is now. Their reply to the Administration points out that St. Andrews and their own centre on Devonshire now serve a total of approximately 60 children, while the new "combined" centre will be able to handle only about 30. The Students Administrative Council, under its new president Eric Miglin, has refused to participate in the Administration proposal until facilities are found for all the children now receiving day care at both centres. The Graduate Students' Union has also rejected the Administration's proposal entirely, preferring to wait and put pressure on the new U. of T. Governing Council, which takes over in July, for a comprehensive university policy statement on day care.

Petersen estimates that the costs of extra renovations plus the salaries of five full-time staff people could well make the proposed centre too expensive for many students, costing on the order of \$90-\$100 a month per child. Ross replies that if their income is low

enough, the provincial Day Care Act provides for a subsidy for needy parents. Petersen counters that while many of the parents may have incomes somewhat above the federal "poverty line", they can ill afford day care at such steep rates.

Campus Co-operative also charges that the University has "thrown together" a governing board for the proposed centre consisting of representatives of such organizations as the Association for Part-Time Undergraduate Students and the U. of T. Staff and Faculty Associations, besides the SAC and the GSU. The makeup of this board entirely ignores the issue of parent control of day care, which is one of the basic principles of Campus Co-operative and upon which its present under-two centre on Sussex Street operates.

Asked why the University had seen fit to find the Devonshire Place clubhouse "eminently suitable" for daycare when Campus Co-operative people were told some months ago that the building was slated for other uses, Ross replied that the decision was not a sudden one. For some time, he said, the

Continued, page 5

## Daycare vacancies due to costs, cultural views

Although daycare facilities now seem to be in demand, one Toronto centre couldn't find enough children to fill all its spaces this year.

The Church of the Messiah Co-op Daycare and Nursery School at Avenue Road and Dupont has room for 12 daycare children; only 6 are enrolled for the full day. In contrast, there are 18 to 20 children in the half-day morning program and about 10 children in the afternoon.

The cost for daycare accounts in part for the vacancies - \$90 a month, rising to \$95 in September. The half-day nursery program costs much less - \$30 a month.

The centre functions as a co-op to cut costs. Parents do administrative work and other chores. The staff includes two full-time and one

part-time worker for the children and one cook. There are other costs such as rent, food, supplies and insurance.

Other private daycare centres charge from \$75 a month to over \$100 for each child.

Several parents said the centre's existence is not well known because of inefficient publicity.

Two members, Laura Reichmann and Janet Day, added that cultural attitudes may have caused the empty spaces. Some women prefer to have their children at home; other parents prefer to leave their children with neighbours.

Regardless of the empty spaces Messiah will continue this summer and fall. Most parents appear satisfied with the centre's operations.

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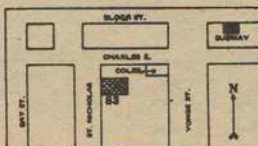
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## U. of T. Daycare

continued from page 4

Administration had considered locating several student clubs and the Advisory Bureau now on Spadina Avenue, in the clubhouse, but that at some point before the occupation by Campus Co-operative he had begun to think of the building as a possible day-care centre.

"I want to stress," Ross claimed, "that I did not do it because it had been occupied. In fact, this occupation has made negotiations more difficult than they need to have been."

Ross stressed that the Administration has offered to back a loan on several occasions for the Devonshire group, and that it will contin-

ue to look for more space to house the spillover from the new centre. Asked if there were any University buildings now available for more day care, Ross shook his head. "Absolutely none." Campus Co-operative says it knows of at least two vacant campus buildings, at 45 Willcocks Street and 121 St. George Street. Ross replies that both are

slated for other uses already. The use of any University-owned houses in the area for daycare, said Ross, would have to have the blessing of the Sussex-Ulster Residents Association, with which the U. of T. has an agreement to retain as many of its properties in the area for dwellings as possible.

For their part, the Campus Co-

operative centre has no intention of vacating the Devonshire clubhouse. "We're staying," Petersen says flatly. She added that the group is putting some of their hopes in the possibility of the new Governing Council finally drawing up the long-awaited policy of the extent of the University's daycare responsibilities.

# ATTENTION OLD AGE PENSIONERS



## GUARANTEED MINIMUM INCOME LEVELS HAVE BEEN RAISED

to \$150 monthly (single pensioners)  
and to \$285 monthly (married pensioners)

## AND...IF THE COST OF LIVING GOES UP...SO WILL PENSIONS

- pensions and pension supplements have been increased back to last January to reflect increases in the cost of living . . .
- in future, if living costs rise, these benefits will be adjusted accordingly each April . . .
- all of the 1.8 million pensioners will have their pension and supplement fully adjusted for changes in the cost of living . . .
- 1 million aged 65 and over (about 60% of old age pensioners) will receive increases in either their maximum or partial supplement benefits . . .
- an additional 100,000 pensioners will be entitled to the supplement for the first time because of higher allowable income.

### Those who may qualify for supplements

All those receiving only the basic Old Age Security pension will receive during July informational material and a Supplement

Application Form to assist them in determining whether they are now entitled to the supplement.

### Your old age security pension

Your **May cheque** will not include the increase.

Your **June cheque** will include:

Back payments—January to May	\$14.40
New rate of regular monthly cheque	82.88
Total to be paid in June only	\$97.28

### Your old age pension and supplement

Those who are receiving maximum benefits under the combined Old Age Security and Guaranteed Income Supplement will be entitled to \$150 for a single person or a married person whose

husband or wife is not a pensioner and \$285 for a married couple where both are pensioners—\$142.50 each.

Those who are now receiving a **partial supplement** will also receive the same amount of adjustment, but not the new maximum benefits noted above.

Your **May cheque** will not include the increase.

Your **June cheque** will be at the new rate and will also include the back payments to last January.

### Need More Information?

Additional information will be mailed to all pensioners in mid-June. Information is also available from the Regional Old Age Security Office in the capital city of your province.



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# So you want to play tennis

*It's not going to be easy to find a court for just a friendly, casual game*

by Dave Perkins

Tennis anyone?

That cry, long familiar to tennis buffs as an invitation to a game, is one that may not be heard too often in Toronto this summer, though not necessarily from a lack of facilities.

There are 24 parks under the jurisdiction of the City of Toronto that have 27 different tennis court areas. But getting playing time on any one of them is another matter.

There are four parks (Group 1) where playing time is on a first come, first served, basis:

Trinity-Bellwoods Park	3 courts
Ramsden Park	3 courts
Riverdale Park	3 courts
Norwood Park	5 courts

The major problem with the other 23 court areas paid for and maintained by the taxpayer is the lack of public playing time.

Thirteen parks have courts that are available to the public from Monday to Friday until 5:00 p.m. Permits are required for all other times and are obtained at the Department of Parks and Recreation, 21st floor, East Wing of City Hall.

These 13 (Group 2):

Dovercourt Park
Dufferin Park
Earlscourt Park
Eglinton Park
Fairmount Park
High Park
Hillcrest Park
Humberside Parkette
Ramsden Park
Rennie Park
Riverdale Park
Runnymede Park
Trinity-Bellwoods Park

Permits for times on weekends and after 5:00 p.m. on weekdays are only allotted to certain groups.



Waiting to play tennis at a neighborhood park.

photo by Phil Lapides

Each permit application must meet several conditions: the group must have a membership of at least 40 and be non-profit; a list of members must be submitted; a list of administrative members must be submitted; a constitution, regulation, or by law governing members of the club must also be included.

Any group of tennis enthusiasts that numbers less than 40 but more than 24 can apply for a permit, but the application must be accompanied by a statement that the group is non-profit, as well as a petition personally signed by each member of the group.

There are ten court areas (Group 3) where most of the court time is taken up by community tennis clubs:

Davisville Park
Forest Hill Collegiate
High Park (Parkside Drive)
Kew Gardens

Lawrence Park
Lytton Park
Morrevale Park
Rosedale Park
Sir Winston Churchill Park
Wanless Park
Davisville Park Tennis Club
Forest Hill Tennis Club
Howard Park Tennis Club
Kew Gardens Tennis Club
Lawrence Park Tennis Club
North Toronto Tennis Club
Moore Park Tennis Club
Rosedale Park Tennis Club
Sir Winston Churchill Tennis Club
Wanless Park Tennis Club

It is possible to join one of these tennis clubs, but their waiting lists are very long, up to 200 names in some cases. What new members they do take in are drawn from the applicants who live in the community.

These tennis clubs do not have all the time at these courts. Monday

through Friday until 5:00 p.m. and Saturday and Sunday mornings until 10:00 a.m. are set aside for the general public.

What the situation comes down to is that anyone who is neither a member of a community club nor a member of a 40 man permit group has very little time in which he can play tennis. These times amount to the following: Any time at all on Group 1 courts; Monday through Friday until 5:00 p.m. on all Group 2 courts; Monday through Friday until 5:00 p.m. and Saturday and Sunday mornings until 10:00 a.m. on all group 3 courts.

Any time that has not been permitted is also free time for the general public.

It seems that the average working man or woman has only a fraction of even this much time, since Monday through Friday until 5:00 p.m. is exactly when he is working.

R.M. Coulter, Permit Issuer for the Department of Parks and Recreation states that the policy adopted this year by his department does not discriminate against the working man.

"In fact, it's just the exact opposite," he says. "In past years all groups applying for a permit needed only eight members, so almost all courts were booked solid with permits. This year though, we have increased the restrictions on getting permits so that there will be more free time for the public."

Unfortunately, most of the free time for the public is right when most people are at work. When this was pointed out to him, Coulter said "you can't please everybody."

But even if you are lucky enough to find a vacant court in free time, you may play only an hour at the most, since all courts must be vacated on the hour if there is someone waiting. Even if you have not played your full hour you must vacate.

There is one other drawback to enjoying a game, and that is that there are no nets set up at any Group 2 or 3 courts. Players are required to bring and set up their own. This again only subtracts from the already limited playing time. Tennis nets cost \$29.98 at Simpson's.

So the whole tennis picture for Toronto looks very unpromising. To get out and hit a ball for an hour at the most, it requires a gamble that a court will be vacant during the specified but inconvenient times. If lucky enough to find one, they set up their \$29.98 net, but make sure to take it down an hour later.

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# The case of Karleton Armstrong



Extradition hearings against one of the FBI's ten most wanted men will soon begin in Toronto

by Virginia Smith

## The arrest

A powerful bomb gutted the Army Mathematics Research Centre at the University of Wisconsin on August 24, 1970. The fuel oil-soaked nitrates bomb, equal in power to 200 pounds of dynamite, ripped through six floors and some outside walls of the building. Robert Fassnacht, a post-doctoral research fellow, was killed.

Within a fairly short time, the FBI claimed that they had identified the bombers — Karleton Armstrong, Dwight Armstrong, David Fine and Leo Burt. In February of this year, the RCMP arrested Karl Armstrong in Toronto, where he had been living and working for over a year. Since then, Armstrong has been held in the Don Jail, awaiting an extradition hearing which will begin early this month. The other three alleged bombers are still at large.

When Armstrong was arrested, Toronto *Star* headlines reflected the amazement of most Toronto residents at discovering one of the FBI's ten most wanted men living quietly among them. A small Toronto group, the Karl Armstrong Committee, has been fighting to keep Armstrong in Canada. On Victoria Day, about 70-100 of his supporters demonstrated outside the University Avenue courthouse where the extradition hearing will be held.

The Canadian government could have proceeded with deportation rather than extradition hearings against Armstrong, since he was working illegally in Canada. If Armstrong were deported he could face a gamut of charges in U.S. federal and Wisconsin state courts — arson, murder, conspiracy and sabotage. But if he is extradited he can be charged only with arson and first degree murder, crimes which are specified in the American-Canadian extradition treaty.

The Canadian government has, at the moment, decided to drop deportation proceedings against Armstrong. But if he is not extradited he could later face a possible deportation order.

## A minimal case

An extradition hearing is not a trial. Hearings are usually "very brief", according to Bob Kellermann, an articling student in the offices of Paul Copeland, one of Armstrong's lawyers. Austin Cooper, who is acting for the state of Wisconsin, will have to establish a prima facie case — "a minimal case" — for bringing Armstrong to trial in Wisconsin, Kellermann said.

The state of Wisconsin does not have to present witnesses, only depositions from witnesses. In such a situation, Armstrong's attorneys can't cross examine Cooper's witnesses.

Copeland and Armstrong's other attorney, Clayton Ruby, do not plan to confine their argument to the truth of the criminal charges against Armstrong. They will argue that the Wisconsin bombing was a political rather than a criminal act.

Canada's extradition treaty states that the government will not extradite persons who are charged with political offenses. The critical question in the Armstrong case, according to Kellermann, is the interpretation of the term "political act." The latest judgments in Common Law, handed down in England, interpret the term very widely. Copeland and Ruby will present witnesses — among them Jerry Rubin and Staughton Lynd — who will argue that the bombing was a political offense.

Kellermann stresses that the judgment at the extradition hearing is not necessarily the last word in Armstrong's case. "No matter what the courts decide, it's up to Trudeau." According to the Extradition Act, a final appeal rests with the Minister of Justice, Otto Lang.

## Defense motions

The opening of the hearing was delayed while the prosecution prepared its case. Copeland and Ruby are still involved with the preliminaries of the hearing. They have recently brought motions to open the extradition hearings to the public and to disqualify the presiding judge, Senior York County Judge Walter Martin.

Martin ordered about 100 of Armstrong's Canadian supporters out of the courtroom on March 2 when Armstrong appeared for a remand. He offered no reason for closing the court, and he said that the presence of the press would satisfy Armstrong's right to a public hearing.

Last Wednesday the Ontario Supreme Court handed down a judgment criticizing Martin for his action. Justice John O'Driscoll quoted from a 1936 British Appeal Court Judgment. "The rule is the open court; the exception, the closed court. Of the rule, there can be no manner of doubt." When Armstrong's hearing begins, the court will be open unless the judge can offer some com-

elling reason for closing it.

O'Driscoll dismissed as premature Ruby's motion to disqualify Martin from the proceedings. When Armstrong appeared before Martin May 23, Ruby asked Martin to disqualify himself from the case. He presented a sworn statement from Thomas Hibbard, a reporter for the Madison, Wisconsin, *Capitol Times*, testifying that, during a telephone conversation, Martin had said "but what's the sense of putting him in jail up here. The main thing is to get him out." Martin said that he would reply to Ruby's request on Tuesday, May 30.

While Wisconsin prepares its case and defense lawyers spar with Martin, Armstrong waits in the Don Jail, denied bail, provincial legal aid and visits from the press. He was put in solitary confinement March 4 when he circulated a petition protesting the solitary confinement of another inmate.

## Waiting in the Don

Solitary confinement in the Don Jail means restriction to a tiny cell with a hole in the floor for a toilet and a single light which remains on 24 hours a day. In solitary, Armstrong was permitted to wear only socks, underwear and a cotton gown. He was given a bed with no mattress.

When his lawyers protested the solitary confinement, Armstrong was switched to "segregation," where he is cut off from other prisoners in normal cells. At the end of April, Armstrong went on a hunger strike to protest his isolation. He ended the strike on May 18, after 23 days without food. He remains in segregation.

When I tried to arrange a visit with Armstrong, Donald Kerr at the Ministry of Correctional Services said that many reporters have asked for an interview with Armstrong but all requests have been denied, since anything Armstrong said before his hearing might be prejudicial to it.

The closest I could get to a personal interview was a talk with Boyd Neil, who recently served 30 days in the Don for "mischief" committed during a Toronto demonstration last October, when Eaton's windows were broken.

Neil managed to speak to Armstrong several times, though the talks were necessarily brief, since the guards threatened to send him to the hole for stopping to chat. Armstrong, says Neil, is in what used to be death row. Another prisoner has now joined him in the isolated zone.

Armstrong, according to Neil, seems to act with a high degree of political motivation, even in jail. He spends a lot of time reading newspapers and political books. He struck Neil not only as a good revolutionary, but a "warm, conscious human being."

Expecting a horror story, I asked Neil if Armstrong had said anything about his treatment in the Don Jail. Armstrong says "he's been treated fairly well. The guards have treated him with general respect." During his hunger strike, Armstrong was taken to the hospital for a check up every couple of days.

The Don Jail, says Neil, is "relatively easy going." Boredom is the prisoner's greatest enemy. There's no work, no TV, no music in the Don. Prisoners go out for 15 minutes a day for exercise and "I don't think Karl goes out at all."

When the RCMP arrested Armstrong, the Toronto *Star* interviewed some of his Canadian associates. They had thought him a quiet, likeable person. One acquaintance remembered that Armstrong used to ice skate at the City Hall rink. Armstrong's unassuming demeanor and harmless skating were implicitly contrasted with his alleged heinous crime.

The *Star* said little about the possible criminality of the bomber's target. Army Mathematics Research Centre authorities interviewed by *Newsweek* after the bombing insisted that "the work going on was nothing more sinister than unclassified, low key numerical analysis by computers — utterly unrelated to weapons system development." During the year before the bombing, the ARMC's director, J. Barkley Rosser, wrote to a Wisconsin mathematics professor, "Naturally MRC must produce results of value to the Army. Otherwise the Army would terminate its support. I handle this by inviting as members of MRC persons whose work has the possibility of application to military problems."

## ARMC Research

Professor Joseph R. Dillinger, a scientist at the ARMC, admitted in a *Life* interview after the bombing that he had been working on a way to transmit electricity at extremely low temperatures with no energy loss. This technique could conceivably be the last link in "total push button war", a system for permanent target memories on armed satellites. Scientists at the ARMC also worked on improvements in the Safeguard ABM system.

Research at the Centre, according to the ARMC, developed an "accurate, fast, and stable" method of predicting missile trajectories.

In 1967, the ARMC assisted Project Michigan, which developed the aerial infra-red surveillance equipment used to track Che Guevara through the Bolivian jungles. The eight pages detailing ARMC's assistance to Project Michigan were deleted from its 1967 report.

There is little doubt, then, that the ARMC was no haven of pure science, but a centre for Army research vital to the American defense effort. The bombing of the Centre was, moreover, not an isolated act of lunatic vandalism, but the climax of a long debate on the Wisconsin campus. The ARMC had been one of the main targets of Wisconsin's Students for a Democratic Society chapter. The student government supported its demand for an end to ARMC research, and called public hearings on the functions of the Centre, which ARMC directors refused to attend. Students pamphleted, marched and threw rocks at the ARMC during the whole school year preceding the bombing.

The bombing was timed to avoid loss of human life; it exploded at 3:40 a.m. on a summer morning between academic semesters. The bombers phoned the police 12 minutes before the bomb was set to go off. Reports vary on why the police failed to clear the building in time. The bomb apparently went off four minutes early.

The bombers' action to end the war killed a non-political person, an innocent victim. The New Year's Gang, which claimed that it had planted the bomb, issued a statement a few days after the explosion. "For this death there can be no rationalization. We accept the terrible responsibility." They did not say whether they assumed a moral or a legal responsibility. The Canadian government now must decide whether that responsibility includes an obligation to stand trial for first degree murder.

## A fair trial

The Canadian government must also consider the possibilities of a fair trial for Armstrong in the United States. Kingman Brewster, the President of Yale, said a few years ago that he doubted that a Black Panther could get a fair trial in the United States. Bobby Seale's mistrial and the acquittal of the New York Panthers have proved him wrong. The more recent Berrigan kidnap-conspiracy trial, however, raises new questions about the attitudes of American courts to political dissenters.

Canada has already issued a deportation order for Humberto Pagan, a Puerto Rican Independentist accused of shooting the head of the riot squad during a demonstration against the R.O.T.C. last year. Pagan claims that he will be killed if he is returned to Puerto Rico. If he gets permission, he can now appeal his case to a Federal Court of Appeal. Extradition proceedings for Pagan, which had been dropped several weeks ago, are resuming this week.

A deportation order has also been issued for Tuan Vu, a deserter from the South Vietnamese army. If Vu is returned, he faces a sentence of 20 years hard labour. Vu says that in South Vietnam, hard labor means fighting "with a gun behind you and a gun in front of you. They will kill me. That is certain."

The recent deportation of Fred Ferdman, an American living in British Columbia, indicates that the government does not take a broad view of legitimate political dissent. Ferdman, an avowed Maoist, was deported for throwing leaflets on the floor of the House of Commons.

## MAY 30 HEARING CLOSED TO PUBLIC

When Armstrong appeared before Judge Martin on May 30, after the Supreme Court decision criticizing Martin for closing the court to the public, the courtroom was again closed. A group of Armstrong's supporters waited outside, hoping that they would be admitted.

It took 15 minutes of argument by Armstrong's lawyer, Paul Copeland, to get Martin to allow a Citizen reporter to attend.

When Copeland asked Martin about the closing of the court and the defense motion that the Judge disqualify himself, he was told that these matters would be decided in due course. Copeland pressed Martin for a decision, since the defense intends to appeal to a higher court if Martin refuses to disqualify himself. The appeal may delay the start of the extradition hearing.

Toronto owes its existence in great measure to a long pine-clothed sandbar — now known as Toronto Island — sheltering a roomy harbour, ideal for protecting the important new townsite Lieutenant-Governor Simcoe wanted to establish on Lake Ontario. Nowadays the community still living on the Island depends very much on the people of Toronto for its continued existence.

The military possibilities envisaged by Simcoe never amounted to much, but over the years millions of Torontonians have enjoyed various recreational pursuits on the Island. Many liked it so much, they built homes, cottages, or pitched permanent tents there. Not too long ago, nearly 10,000 residents were spending at least a good part of every year on the Island, mostly on rented City land.

In 1956, the whole Island (or group of islands, much reshaped by man over the years) passed into the hands of the Metro Parks Department. The understanding was that all cottages and "residents" would be removed, so that the already large proportion of public parkland could extend over the entire Island area. It was one of the earlier City "mega-plans" that never quite got tied up.

Roughly 800 people still live year-round at the easternmost end of the Toronto Island chain, on Ward's and Algonquin Islands. They occupy a collection of mostly frame houses, grouped randomly amid beautiful park settings. They live there on borrowed property and borrowed time — Metro owns the land, and the residents pay \$150-\$200 on a year-to-year lease basis for the use of it.

The 250 houses are the last ones on the Islands. In a vast sweep from the west, Metro has demolished some 3,200 Island structures since the "total-park" policy was instituted, and it remains policy today to tear down any home surrendered in any way.

"Holdout" residents have banded together for the last several years to fight for lease extensions (everyone was supposed to be off the Islands by 1968), basically on the grounds that a community inside the park has proved itself to be a good thing for all concerned.

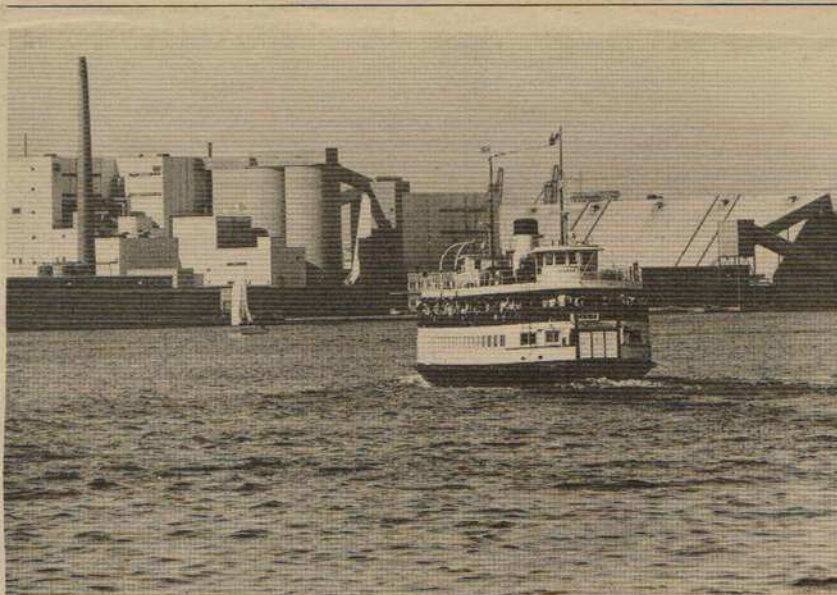
As of last year's Metro Council decision on the matter, annual lease renewal is automatic until and unless Metro votes to terminate. Since the eviction notice period has just gone by (May 30), the Islanders are safe for another year. But as things stand, they face the uncertainty, the need to campaign for political support for their precarious community, again next year.

There are obvious problems for Islanders living under these conditions. Their leases no longer allow rental or sale of Island houses, and owners will receive no compensation for their homes when they leave or are evicted. The financial consequences of having to abandon homes that are at least paid for are uninviting. At the same time the cost to Islanders of renovations to meet stricter housing standards or other improvements desired, plus payment of City taxes — at full rates of assessment — can also add up to a considerable investment in insecure holdings.

Other irritants are the "Throw-the-squatters-out" articles which appear in the city's daily press. Recently there was the suggestion that the Islanders are being subsidized by the rest of the City's taxpayers, through the maintaining of unprofitable public services for the benefit of the small Island community. It should be pointed out that the Islanders have always provided a number of their own services (sewage, ground maintenance, recreation programs), have not needed others (no cars on the Island means little road repair, street-cleaning, snow-shovelling), and pay their fair share of ferry costs.

In fact, the degree of self-sufficiency required and the extra difficulties to be surmounted just to live on the Island have been an important source of the strong sense of community that has developed among the Islanders. Co-op shopping, waiting for the ferry together, borrowing from your neighbour because there are no Island stores, baby-sitting with one another's children, handling local emergencies, holding paint-ins so the homes will look nice so everyone can stay another year — all these things have helped weld a community-mindedness on the Island that exists in few other places in Toronto.

Island traditions are another important focus of community life. Some families there today can boast four generations of Island ancestry. There are memories of the heyday of Island life, in the 20's, 30's, and 40's, when five to ten times the number of people both visited and lived there (one memorably warm day drew 300,000 Island visitors). Manitow Road, where the formal gardens are now, used to be a wide-open, glittering strip, complete with hotels for visitors to spend the night, music and dancing in this



## NEIGHBORHOODS:

# The Island



street, a casino run by a man named Ginn, a dairy, more and cheaper ferries (10 cents return), carnival rides, restaurants.

Everybody had a lot of fun, as they still do today, at least on Ward's or Algonquin. Every week there will be something going on, a block party, dance, auction sale, regatta, track meet, or, an event no Torontonians should miss, the Annual Smelt Fry. Islanders of all ages go to these affairs, and visitors from the City are always welcomed.

Interestingly, there are four permanent baseball teams organized from among the Island men. Ever since Ned Hanlan won the Olympic rowing title, athletics have held a keen interest for all Islanders. Maybe it's the fresh air and green-space, but the Island continues to produce tennis and track champions, NHL hockey players and scores of international sailing competitors (70 or 80 residents own boats).

Some residents are critical of the official Island recreation policy. Peter Lye, who teaches high-jumping on the Island, and who did his master's study on the community, complains that "Island sports days used to be very popular. The most charitable thing I can say is that the Recreation Department is abdicating a wonderful opportunity in this

area".

Liz Amer, co-editor with husband David of the zany Island newspaper, the *Goose and Duck*, feels that officials should begin encouraging winter sports on the Island, with a view towards increasing year-round public use of the park. She notes that some people come over already to ski cross-country, hike or snow-shoe. She says skating on the lagoons is feasible. The city of Ottawa, for example, experimented last winter with sweeping ice off the Rideau Canal System and found that "trail-skating" became very popular with the public.

The existence of the *Goose and Duck* has also done much to focus Island attention on community preservation issues. Of course Island dwellers anywhere are individualists, as the Amers are well aware, and it happens that Toronto Island is inhabited by a particularly diverse group of people.

Yet, as a recent sociological study done by York University student Helen Cameron concluded, "A surprising element of (Island) heterogeneity is its lack of obvious social stratification. There are no apparent ways to distinguish a medical doctor from a janitor except in the course of conversation. All the

homes are in various stages of repair and it may be the maintenance man whose house is in better condition than the lawyer living beside him. Other methods of defining social classes are also missing. Golf courses are too far for many to belong to, cars are not allowed on the Island, and boats are almost as common as bicycles, so what do you use? It would almost seem like nothing is used, that this really is the one community where individuality is not condemned but appreciated".

Cameron's study also found that three out of ten current residents have been on the Island 20 years or more. How do they feel about the long-haired youths who are forming an increasing part of their community? Mrs. Amer, a resident of 14 years, says, "Those of you might call straights find in these younger people such a degree of useful activity and involvement, any prejudice that might have existed is soon lost."

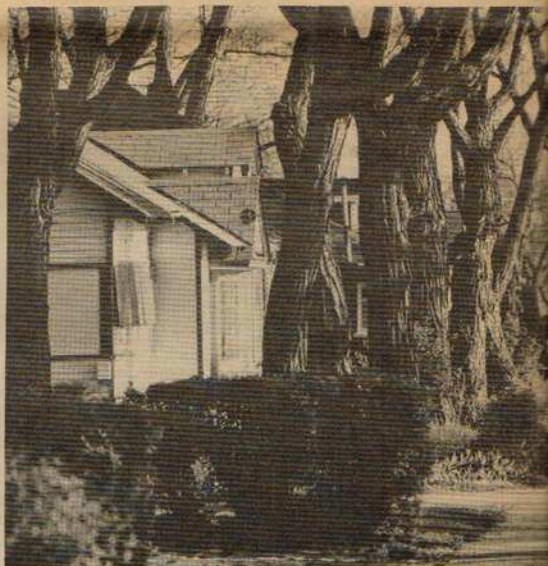
Apparently there is neither a social nor a generation gap among the Islanders. Politically, there's not much variation either — they'll vote for anybody that will help them preserve their Island homes. Most prominently, this support has come from David



*The islands beyond Toronto's downtown are a place to play, to lucky people, a place to live . . .*

by Keith Richardson

photo







busy, thundering  
to rest and, for 800

photos: Phil Lapides



Rotenberg, June Marks, the two thirds of Metro Councillors who voted to allow the Islanders to remain last year, and Allan Grossman, the M.P.P. for St. Andrew-St. Patrick riding.

Another thing the Islanders have in common is their unique living experience on Toronto's waterfront. You can't fool them about beaches and boats and breakwaters. They have been very angry with the Harbour Commission for building that "outer headland", a three-mile long land-fill spit out into the lake from Coatsworth Cut - which the Islanders say is cutting off currents that clean and renew the Ward's Island beaches. They point out that the Commission filled in a perfectly good harbour - the inner one - years ago, and that shipping tonnage does not seem to indicate the need for a new port.

Harbour Commission engineer Jack Jones argues convincingly that beach erosion is an old problem on the Islands, and that the Headland provides additional protection, even enlargement, for the beaches. He admits however, that volume of shipping for the port of Toronto is declining.

The Commission's longrange plans involve a crescent headland right round the Islands,

enclosing an outer harbour for larger ships, with a widening of the Eastern Gap into the inner harbour. Also planned is a new several-hundred-acre "aquatic park" built out from the headland. It's all designed to provide more room for waterfront activities, though Alderman Jaffary, among others, isn't satisfied that the expansion is warranted.

In another case, Islanders supported the Harbour City concept, presenting an extremely cogent brief demonstrating how well the present Island community fulfilled the outlined objectives of the intended new community, and how happy the Islanders would be to lend their experience to the project.

Islanders know about ferry boats and they like them. They smile grimly at the increase in fares, the restrictions on dogs and bicycles, and the lack of heated waiting rooms. The one thing 100 per cent of the Islanders oppose, besides cars on the Island, is a bridge to the Island. It would be nice though, if the public had a boat-launching dock and the Islanders had a boat-parking dock, somewhere on the City side.

Islanders are nature enthusiasts. One of the chief assets of the Island community is their public school (80 students), which over the years has enlarged to become a natural science school for special field and lab projects; in addition, the Island public-schoolers took a trip to the Eskimo community of Igloolik last year, and are heading for the Virgin Islands this year, on field trips. The school, which has the lowest staff turnover rate of any school in the province, has recently been granted a ten-year extension of its lease, subject to annual renewal.

Islanders have so many nice things to do there seems little time for anti-social behaviour. Constable Kent, who's been with the Island police detachment for the past three years, says flatly that, "There's no crime on the Island. I don't think our station cell has ever been used. Sure, there's some bicycle theft - borrowing, really - and the odd drunk we have to send back on the boat. People here mind their own business and there's no trouble... It's a good place to live, you know."

The Toronto Island Residents Association agrees with that; they summarize their position this way. "Over the last century, the Island community has made a considerable contribution to the quality of life in the growing and changing City of Toronto. At a time when life in all great cities is threatened by the pressure of numbers, a community which provides real diversity and the possibility of life on a human scale, in an historical environment, is a very rare thing."

The Islanders' best specific argument for staying is probably the numerous occasions when they have been able to render direct assistance to Island visitors, ranging from providing a hospitable cup of coffee on a cold night to the saving of lives that would have been lost in boating, skating or swimming accidents. Peter Lye's great-grandfather is personally credited with saving 72 lives during his lifetime on the Island.

The argument hinges most crucially on whether the Parks Department really needs all the Island land, as it generally continues to assert. The total acreage on the Islands occupied by the three private yacht clubs, the airport, two radio stations, the science school and a filtration plant exceeds the area still occupied by the Islanders by six or seven times. Yet there are still 510 acres of pure parkland as against 34 acres occupied by the Island community.

Metro Parks Administrative Officer Spidle estimates that \$10 million has been spent so far for land acquisition, demolition, and renovation of the existing Island Park. His feelings on further expansion are simply put:

"We in the Parks Department are always looking for more parkland; that's a truth. If we weren't, the public would be hounding us, and that's a truth. And if I were an Islander, I wouldn't want to be evicted either, and that's a truth too. But the main truth is that it's a political decision, not a parks decision any more. The present Council has already expressed its views on the matter, so there's not much point in our raising it again at this time."

David Amer, like most Islanders, has a grudging respect for Parks Commissioner Thomson and "most" of the work he's done in the Island Park proper. He wishes, though, that "Thomson were capable of re-evaluating his thinking on our little community here. I know he'd have administrative problems different from the ones he has with trees and grass. But honestly, this park ever getting crowded is a ridiculous idea. Either the ferries won't handle it, or Olympic Island (rented out for special events) will. I want Mr. Thomson to know that if 500 people really wanted to play soccer in my front yard, I'd just sink away from sheer embarrassment. But just about anytime, I could fire the proverbial whiff of grapeshot down towards Centre, and not hit a soul!"

## PREACHING HATE

continued from page 1

on walls in various parts of the city such as the College-Spadina area.

The first meeting disruption came April 9 at the Lord Simcoe Hotel. Approximately half a dozen men, identified as members of the Western Guard, interrupted a New York University professor speaking on "Capitalism: the Cure for Racism". The address dealt with the plight of Blacks in a racist society and how a strongly-oriented free economy situation could help rectify the problem.

After heckling and threatening members of the audience the dissidents fired canisters of a cough-producing gas. Gale Stelljus, a business writer with the *Globe and Mail* and one of the organizers of the meeting, said the attack was anti-semitic in nature and was directed against the speaker and the majority of the 80 people audience who were Jewish.

On May 5 a public meeting discussing homosexuality was disrupted when gas similar to MACE was sprayed into a crowd of 450 people at the St. Lawrence Centre. About 100 people were forced out of the building, choking and weeping and one man, suffering from a lung condition, was treated in hospital.

### Cultural Perversion

A member of the Western Guard, who identified himself as Anton Degrelle, phoned the *Toronto Star* and claimed his group was responsible for the attack. According to the paper he said:

"We intend to prevent future displays of the perversion of western Christian culture. We object to these homosexual people elevating themselves to normality. We don't care what they do in private, but we object to them portraying themselves as equals of normal people, especially at the taxpayer's expense." (This last point refers to the fact that the Centre is partly maintained by funds from City Council.)

The disruption of the meeting was the second attack on homosexuals. In April Molotov cocktails were thrown into one of their clubs.

In the Black community, Rosie Douglas, a well known leader, received a threatening letter stating "Nigger Your Time is Up." His car tires and seats were slashed and KKK signs were painted on the hood. The Third World Bookstore was attacked and had signs painted on its front window; and the Universal Negro Improvement Association recently received a threatening letter signed John Birch.

The most recent incident concerned Bruce Arnold, editor of the *Riverdale Review*, a community newspaper circulated in Wards seven and eight. He ran an exposé of various Klan and Western Guard activities in his area under a full page headline "Nazi Headquarters in Riverdale."

Arnold received an anonymous phone call saying the Western Guard was unhappy with the article. A pop bottle was thrown through his front window late one night and three days later a young man visited his home, pulled what looked like a gun and took a shot at him. Arnold says the man was a member of the Western Guard.

Two newspapers - *Guerilla* and the *Canadian Tribune* - and the Canadian Liberation Movement have been harassed with threatening letters, phone calls and some minor damage to their premises.

In the interview with a *Citizen* reporter, Andrews quietly defended his group's right to use force when it saw fit. As he put it: "The Guard believes that in critical circumstances in regards to the preservation of western culture it has to take drastic action which at times may be undemocratic. We have to do this when the proper authorities fail to take action."

Most of the Guard activists are young and working class while Andrews himself is employed as a public health inspector in Scarborough. Some of his former colleagues say he demands to be called "El Duce" by Guard members and is the brains and leader of the group.

### Successful Violence

Andrews glories in talking about his group's "achievements" which he sees in an exaggerated way. The violent activities have been especially successful, he says. "In the first place we gain some political power by showing people we exist. We've put our 'White Unite' and other slogans across the city and now Communist groups (in Guard terms a substantial number of Metro organizations fall into this category) fear us. When they hold demonstrations they are con-

cerned whether we will be out to counter-demonstrate. Because of our violence and arrests we are stopping them from succeeding in what they want to do. We are limiting the other side's impact."

On this last point Andrews is at least partly correct. Some groups have been deflected from their political, cultural and other programs to take time to decide how to defend themselves, whether through police intervention or by their own means.

The main group to pursue the latter course so far is the Black community. In May Black leaders approached both the Metro Police and the Premier's Office asking for adequate protection. When the response from officialdom was less than it should have been, a "defence force" of 100 black men was formed to patrol the Black community and black owned buildings.

Unlike smaller groups attacked by the Guard, Black leaders feel they are confident they have enough muscle to meet the right wing extremists on any level. What the possible clash will do to race and human relations in Metro remains to be seen.

To Metro's middle-class whites, whether they are in the Annex or North York, the Black community's creation of a "vigilante" force in Toronto in 1972 may seem to be an over-reaction. But their complaint of lack of police action concerning right wing violence is echoed by the victims in three of the other attack incidents.

Following the gas attack at the St. Lawrence Centre, Jean Wayling of the Toronto Arts Foundation which helped organize the meeting, says she has had difficulty in getting police at 52 Division to pursue the matter. A summons for aiding and abetting in the spreading of a poisonous substance in a public place was issued against Geza Matrai, the Western Guard member who reached notoriety last year with his Parliament Hill attack on Soviet Premier Alexei Kosygin.

But Wayling says that the woman who did the spraying of the gas has not been charged. Despite almost daily calls to the detectives on the case, police have not yet tried to see if any of the few women in the Guard were involved.

### Frustration with police

In the other two incidents the victims have used lawyers to prod the police into action.

Bruce Arnold got almost nowhere - when he reported the "shooting" incident at 56 Division - although he was able to identify his attacker by name no charges were laid by the police. Arnold was told he had to personally swear out an Information at City Hall. He complied and a week later the police still hadn't followed up, Arnold says.

Completely frustrated by this time Arnold was finally put in contact with Karl Jaffary, the senior alderman in Ward seven and a lawyer. Jaffary went to 56 Division and told the inspector he was not satisfied the investigation was being handled adequately.

On further questioning Jaffary found that the police couldn't give him a full report on the matter; they didn't even know that Arnold had sworn the Information and that a warrant had been issued by a Justice of the Peace. Jaffary's visits, and perhaps his admonition that the issue would be taken to a higher level, produced results. Within 24 hours Jerry Doyle, a member of the Western Guard, was in court and remanded on charges of possession of a weapon dangerous to public safety and of common assault.

Gale Stelljus also had to hire a lawyer. Because his group's gassing incident occurred at the Lord Simcoe Hotel, the police wouldn't take action unless the security officer there complained. But he declined to do so and by the time the group formally asked for the police to file charges ten days later, the police said the complaint was too old.

Through their lawyer the group then swore out a John Doe warrant but to no avail. In four weeks the detective at 52 Division handling the case has failed to arrange, as he told Stelljus he would, for witnesses to view photos of Guard members to try to identify the person throwing the gas canisters.

Stelljus says that "one very important thing about the incident is that there are people serious about justice and not willing to forget about the gas attack."

Jaffary goes even further in his comments on the situation. "If we have groups in Metro who want to achieve their aims through violence police should spend a lot of time knowing who their members are and what they are up to." He said his experience has shown that the police are overly concerned with offences to property and traffic and not on violence against humans.

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### MUSIC

By Michael Schulman

## BRAVO GIAIOTTI

Karel Ancerl carefully attempted the difficult trick of balancing the "sacred" and "operatic" aspects of Verdi's Requiem, but only at the expense of both — reflective passages were often restless while the Dies Irae was stately rather than apocalyptic.

Nevertheless, the performances on May 23-24-26, which closed the Toronto Symphony's subscription season, were memorable ones, thanks to outstanding contributions by the Mendelssohn Choir and two of the soloists imported from the Metropolitan Opera — alto Lili Chookasian and,

particularly, bass Bonaldo Giaiotti.

I rank Bonaldo Giaiotti with Boris Shokolov and Martti Talvela as having one of the most beautiful bass voices in opera today. Although he is a Verdi specialist at the Met, I first heard his warm, dark basso cantante in the role of Timur in Puccini's Turandot recording on Angel, one of his very few commercial recordings. Giaiotti could do with some energetic promotion and, especially, a long-overdue solo LP to bring his sonorous voice into every opera-lover's living room.

## SCHAFER AT "DAYSRING"



R. Murray Schafer

The inspiration to have R. Murray Schafer function as a guru or guiding spirit turned the Metropolitan United Church Dayspring festival from just another local spring fair into an artistic event of considerable importance. So, in addition to the flower and tree planting rituals, puppet shows and balloons for the kids and the now inevitable Pollution Probers, the "festival of music — art — communication — the good earth" offered music and "ear-cleaning" instruction by Schafer as well as the participation of the Toronto Dance Theatre, The Four Horsemen ("sound-poets") and the Nexus percussion group.

The entire 3-day schedule of nearly 20 different events was free to the public — "a gift to the community" — and got off to a fine start with an imaginatively programmed concert by the choirs and orchestras of Bathurst Heights Secondary School and Lawrence Park Collegiate Institute. The youthful choristers made some lovely sounds, especially in Willan's Rise Up My Love, three Shakespeare Songs by Vaughan Williams and Iseler's arrangement of King of Glory. Among some fascinating studies in sonority by several contemporary composers unfamiliar to me were two by a composer identified in the program as "Rand" for Sound Patterns I and as "Rands" for Sound Patterns II.

Two works by Schafer were included — the choral Miniwanka and, as the longest and final selection — Threnody, for chorus, orchestra, electronics and narrators, set to words of survivors of the Nagasaki A-bombing. Modelled perhaps after Penderecki's similarly titled (but completely instrumental) memorial to the Hiroshima victims, Schafer's work is intensely gripping and moving — but much less for the spoken descriptions of

burnt and flayed skin, disaster and death, than for the agonized, searing sonorities of choir, orchestra and taped sounds. Schafer's sense of sound, "live" and electronic, is extraordinary among contemporary composers; his forte is using sounds, not words, to carry his meanings. Threnody is powerful music, and would have been even more powerful without the words, not only tightening the sonic fabric, but leaving it to the audience to imagine unspeakable horrors.

On Saturday evening, May 13, Schafer joined forces with Bruce Davis, Bob Aitken, Harold Clayton, Nexus and the hundreds in the audience for an impromptu "concert", called Soundscape. Improvisation is great fun, at least for the performer, even when the results are, as is so often the case slapdash and ramshackle.

The whole Dayspring festival, for that matter, while notable for its off-the-cuff sense of spontaneity, might have profited from a little less improvisation and a little more planning — some events overlapped others or just didn't "blossom".

The Soundscape session developed into an improvised composition with the whole audience participating. After some Schafer-led exercises in sound movement and mimicry, the audience was split into smaller groups, going to separate rooms to prepare short improvisations. Later, these "compositions" were performed, one group at a time, and then, in varying combinations and sequences under Schafer's direction, cuing groups in and out. Finally, a tape of this integrated "composition", recorded during its immediately preceding "premiere", was played back. Fun and novelty, definitely, but hardly likely to be as enduring as Threnody or Schafer's other non-improvised efforts.

DO YOU KNOW WHAT I MEAN?

by Tom Hendry

THE THAW

The signs are there for everyone to see: the tide is turning in the Canadian arts and we are on the edge of new breakthroughs in the necessary exploration of ourselves by artistic means. In Ottawa, the Secretary of State has rejected the Establishment candidates for the directorship of the Canada Council and has instead appointed a tough knowledgeable career civil servant to this key post; in Toronto even the *Globe and Mail* is now saying that the true excitement in Canadian theatre is to be found in the small theatres not in the big commercial houses — subsidized and unsubsidized — a position the *Citizen* has held since its inception; the Local Initiatives Programme has agreed to extend key theatre projects — Playwrights Co-op, Factory Lab Theatre, Toronto Free Theatre — deeming them, by its own criteria "essential community services"; Metro Council has shown foresight in giving Tarragon Theatre a modest grant despite its lack of fossilization — signs are that the City Fathers will extend the range of their largesse here and include others of the small theatres. And now, the news in detail. . . .

André Fortier, the newly-appointed director of the Canada Council, is an articulate, knowledgeable, completely bilingual French-Canadian who is probably the best choice possible for the job. He knows his way around Ottawa and, coming as he does from the office of the Secretary of State, he probably comes to his new post armed with some sort of a dowry in the way of a badly-needed increase in funding for the ailing Council, and enough authority to effect the changes necessary if the Council is to be in a position to respond to a volatile Canadian arts scene. He is in somewhat the position Bill Davis found himself in, taking over from John Robarts: he must find a way to let everyone know that the era of the popular, pioneering Peter Dwyer — who retired a year ago

because of severe illness — is over, and that a new phase of Council life has begun. He is a no-nonsense guy, ideally suited to resist the awesome lobbying the Establishment is able to mount on behalf of its pet projects — Stratford, Shaw, TSO, National Ballet, AGO, Canadian Opera Company — and to put into effect the sweeping new look which can alone make the Council something more than a pension scheme for organizations armed with Socialite Firepower.

Dinosaurs

My own guess is that he will adopt a two-tiered approach to subsidy involving the creation of two categories of clientele — Established and Emerging. By this method the Biggies — the Dinosaurs as they are known around the Council — would be given quasi-statutory grants based on what they are receiving now, and involving an annual adjustment for inflation but no increases in real terms. Fortier knows well that the Biggies alone have the fund-raising power to meet any needs the adoption of such a system may create and has little sympathy for the traditional bleats from groups well able to raise far more privately than they now do.

On the second tier — Emerging — I predict, Fortier will put the emphasis, in terms of application of Council expertise and funds. If so, we can expect to see the allocation of very large sums in the area of research and development, as it were, to replace the parcel of pittance presently being handed out to an impoverished few.

It is no secret that morale of Council staffers is now at an all-time low; David Gardner, the Council's theatre arts officer, recently submitted his resignation and quotes such as "I'm tired of rubber-stamping grants to the dinosaurs and writing nice letters of apology to everything interesting that comes along" have been frequent from other dedicated

Council officers of late. To restore morale, Fortier will have to once again provide these people with the feeling of genuine influence, by giving them the power to exercise their judgment in meaningful terms. Hopefully this will herald a return to the all-important initial policy of the Council which involved placing its bets on the present and future of talented individuals, not on the past of institutions, per se.

Further, thanks to his considerable background in the Secretary of State's office and other areas of government, we can expect to see an integration of Council efforts with those of LIP, OFY, Inter-Provincial Travel and other useful programmes which have come to affect the arts heavily. This column wishes Fortier well in building something new upon the commendable foundations set out by the affectionately-remembered Peter Dwyer.

Herbert Whittaker, in a recent column, stated "For the first time, Toronto is producing its own theatre. A surge of new playwrights is being celebrated in auditoriums not too established to take a chance (and which) offer fare that grows right out of our own soil. The St. Lawrence Centre recognizes the importance of this, although it wavers in allegiance to the older traditions of imported goods being best, still a diehard attitude in Canada. . . . They still glitter but the imports are beginning to look like outsiders. . . . The Royal Alex and O'Keefe Centre both achieved busy seasons characteristic of what Peter Brock has sternly labelled The Deadly Theatre. . . . the attractions at the Alex and O'Keefe must now be viewed in a new perspective as examples of another, if familiar, culture. . . etc. etc. etc."

For those of us newspaper-watchers who view the *Globe and Mail* as Russians do *Pravda*, namely as a harbinger of Establishment thinking, this type of critical sally can mean only one thing: those in charge of things are unhappy with the people they support in the established theatres and are beginning to turn, for excitement and interest, to the alternative offered by what has mistakenly been called The Underground.

It means that, within the foreseeable future, things like quotas on Canadian content, instead of being sneered at and denigrated, will be welcomed and applauded, whether these quotas are stated or implied; it further isolates the St. Lawrence Centre and its fusty season in prospect; it provides the recognition that those noisy, bad-tempered, dedicated small theatres are not going to go away, that

in fact they are the real theatres, even in very conservative eyes; it means that the end of the beginning has been reached. But those very small theatres, and the people who run them, will have to be careful now; love, wrongly applied, is even more smothering than disinterest and ignorance. The normal Establishment desire for a theatre of Reassurance, Distraction and Innocuous Titillation will have to be recognized and opposed consciously if our playwrights and the theatres they serve are to continue their amazing advances. Welcome aboard, Mr. Whittaker.

City Council the other day, in an expansive mood, handed Tarragon Theatre a modest but significant grant of \$1,000. Two aldermen — as well they ought to — even turned up at the theatre to announce the great news. At the same time, Council turned down a request from the seminally-important and continuously interesting Theatre Passe Muraille for a similarly modest \$1,200. A great pity because almost everyone of importance in the exciting Toronto theatre scene, at one time worked at Passe Muraille, since it remains, of all the theatres, the most uncompromising — therefore the most potentially useful in an exploding situation — about doing its own particular thing at any given time, and especially since it has been and remains the most important space in which talented newcomers can come in contact with experience.

It would be a great gesture of recognition, now that the ice has been broken with the Tarragon grant, for Council to re-consider its decision vis-à-vis Passe Muraille, and for the sub-committee on grants, to whom Council recently referred back for reconsideration their decision not to support Toronto Free Theatre, to come up with a positive ground-breaking decision here as well. The sums involved are not large; the potential of the groups involved is enormous. We would point out that the City of New York gives more than one million dollars per year to Joe Papp's free theatre, and considers the money among the most valuable it spends, in terms of building up New York's attractiveness to visitors as a centre for lively, stimulating theatre. Do your stuff, Council!

Optimism

Bastot Books, underlining all this optimism, last week bought out Volume One of *A Collection Of Canadian Plays*, a rather sumptuous \$9.75 number designed for libraries and schools — and coffee tables naturally — and containing



Rolf Kalman

a basically conservative but interesting group of dramatic works: Stewart Boston's *Counsellor Extraordinary* (given last season at Edmonton's Citadel Theatre), Munroe Scott's unproduced *Wu-feng*, Sheldon Rosen's *Love Mouse* and Meyer's Room (Poor Alex, last summer), Michael Cook's unproduced Newfoundland historical drama *Colour the Flesh the Colour of Dust* and Donald Jack's 1956 comedy *Exit Muttering* (Grenville Street Playhouse). Bastot Books, the brain-children of Rolf Kalman, a Toronto waterfront longshoreman who was for three years publisher and editor of *Performing Arts Magazine*, are brought out by Simon and Pierre, Publishers who may be contacted at PO Box 280, Adelaide Street Postal Station, Toronto 1. As well as the collection, they have single-play soft-cover editions available at \$2.00 a copy. All are lavishly illustrated and will no doubt be snapped up in their intended market.

It is interesting to note that every major publisher in Canada at one time or another promised to bring out such a collection; as usual it is a small independent who is showing them how. Kalman is to be commended — as a means of solidifying, exploiting and recording the pioneering efforts going on, this type of project simply has to succeed and invite the emulation it surely will. Coupled with the efforts of the Playwrights Co-op within the theatrical profession and the hard-core of Canadian-play devotees, it provides the channel to a large and unexploited market for Canadian playwrights — schools and amateur theatre groups. Samuel French, eat your heart out.

P.S. As a further omen of good future, Toronto Free Theatre will open on June 1, as announced, and has decided to extend its first season into September. Turns out there's little theatre here during the summer and precious little that's free or low-cost.

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THE STAGE

LEAVING HOME

by David McCaughna

It's Toronto in the late fifties and we are with the Mercer family, transplanted from Newfoundland, who are in a state of turmoil. The younger son Billy is on the brink of a shot-gunnish marriage and the elder son Ben is planning to leave home. The family is breaking up. It might sound like *Wedding in White Goes East*, but David French's *Leaving Home* at the Tarragon, is a unique and superb play. It's a moving portrait of a family where everything is finally revealed.

Jacob Mercer, the father, is a boisterous, boozing, fierce Orangeman, who has always kept his emotions at the surface level and has never stopped to look at his two sons. This Canadian Archie Bunker expects loyalty and love but can't give anything back in return. He's totally insensitive to the needs of his family.

The elder son is the opposite of his father; he's thoughtful, sensitive, and has done well in high school and is about to start a university career. Ben has spent his precious savings on the family when the father was out of work. The younger son is confused by the awesome responsibility he's about to undertake. And mother, of course, is the long-suffering, cheerful one who has been the link in keeping the family together.

French's play is centred around that timeless theme played out on the battleground between the father and his sons. Into the family

comes the bride-to-be and her mother. The girl is quiet and bewildered. Mother is a towering pillar of vulgarity and sluttishness. Equipped with a silent embalmer boyfriend, Minnie Jackson, is unaware of her daughter's needs. She shows little interest in or sympathy for the girl's sad plight. The theme is reinforced; again that great schism exists between parent and child.

Director Bill Glasco has turned *Leaving Home* into a perfect gem of a play. Everything works, while artfully avoiding that fateful leap into melodrama. The play and director are complimented by a fine cast. Sean Sullivan as the father stands out. He moves from anguish, to rage, to comic antics with great ease, and the final look on his face, an expression of dismay and loss is unforgettable. Liza Creighton leaps into the role of Minnie Jackson with great aplomb. Les Carlson, as her deadly boyfriend, never utters a word, but he tells us a great deal.

*Leaving Home* is a great new Canadian play. David French is a playwright with a very promising future.

THE CHALK GARDEN

by Gethin James

For the last play in their third season, The Menagerie Players presented the pristine *Chalk Garden*, Enid Bagnold's brilliant suspense drama. Set in an English manor house, the play enshrines incessant battles of wit between a precocious adolescent and her

straighter than straight-laced governess.

The ruthless probing and testing that pervades the play between these two characters is a breathtaking experience to witness; Miss Bagnold's insights into the nature of the English Aristocracy, its brilliance, and its decadence, are most penetrating. Laurel, the adolescent, played by Louise Whitney, is the subject of a tug of war between her grandmother, Mrs. St. Maugham (Kim Colyer), and her mother, Olivia (Claire Crawford). Living with the former, Laurel is harbouring a fantasy about being raped in her childhood and only when the fantasy is exposed by her governess, Miss Madrigal (Frances Barret), is she free to break out of the sterile atmosphere of the manor house.

On the basis of "it takes one to know one," Miss Madrigal discloses the sterile nature of the grandmother's relationship to Laurel, and her own emotional identity, too, becomes known in the process. Miss Madrigal has perfected the role of making deserts blossom. The chalk garden, behind the manor house, becomes fertile beneath her fingers; not naturally fertile, but in a cultivated, plant-label-in-Latin way. Miss Madrigal is the mistress of sterility; she knows it, inside and out. She unlocks Laurel from her imaginary prison; she shows to Mrs. St. Maugham her own basic "dryness" and her lack of real love. Together, Miss Madrigal and

Mrs. St. Maugham face the future of their chalk garden lives as the curtain falls.

The highest praise is due to the cast, and production staff; the set was superb, with just a touch of aridity in its overall impact. The only weakness in Campbell Smith's direction was in the drawing up of Mrs. St. Maugham's character; she showed more warmth than the plot required, and more strength than would allow the ending to be fully convincing.

BUFFALO JUMP

by Connie Brissenden

*Buffalo Jump* by Carol Bolt is now playing at Theatre Passe Muraille. Directed by Paul Thompson and beautifully executed visually by artist John Boyle, the play is a panoramic documentary of the worker's struggles in Canada in the 'Dirty Thirties.'

The Depression is portrayed in full-colour horror but the vision is tempered with music, dance, comedy and slapstick. The set consists of platforms and ramps with moveable large scale cut-outs of the parliament buildings, mounties, workers and MP's, and buffalos spilling down the back wall. The entire auditorium is used effectively and the set con-

veys the impression that there are many more actors than there really are.

Eleven actors worked with Bolt and Thompson, improvising and creating within the structure of the script. An incredible variety of techniques are used - short, realistic vignettes portray the tragedies of prairie families, a mini-operetta is sung in the second act, a train ride across the prairies is mimed. We follow the workers from virtual slave labour in the relief camps to Vancouver and finally 'On-to-Ottawa.'

The actors play many roles and portray the diverse people who made up our country when it was still naive and undeveloped. Peter Boretsky as Red Evans, the communist leader, provides a well-defined contrast to R.B. Bennett as played by Richard Farrell. Evans is quietly insidious; R.B. Bennett described as 'a cross between a Chicago cop and a movie star' is a man verging on senility who tragically has the power to block all of Evan's clearly stated demands thus destroying yet another people's movement. Boretsky and Farrell are impressive and the entire cast is versatile and exciting to watch. The actors have immersed themselves in the material and contribute a tremendous amount of energy to the play.

There is only one drawback to *Buffalo Jump*. Theatre Passe Muraille's productions are always exciting and inventive but the group sometimes gets carried away and loses control of their material. The play runs for three hours in its original version and needs cutting before it can be a totally satisfying evening. The director has allowed too many overdrawn and superfluous moments to remain. The poorly executed Wilf Carter song, an unexciting tour around the CNE, an incomprehensible attempt at stop-action staging, monotonous marching scenes.

Thompson will surely tighten the play by editing within scenes and by omitting the sections which are irrelevant to the central action. There is much power in the script, and the Thirties are particularly interesting to us in the prosperous Seventies. The play is fascinating in spite of the distractions but it could be much more by being much less.

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THE STAGE

JAMES NICHOL AND HIS NEW PLAY

by Connie Brissenden

The Factory Theatre Lab's final production of the year *The Book of Solomon Spring* will open on June 9. Factory has already staged seven full-length plays by Canadian authors: *The Jingo Ring* by Raymond Canale, *Ambush at Tether's End* and *Sacktown Rag* by George F. Walker, *Stonhenge Trilogy* by Larry Fineberg, *Brussel Sprouts* by Larry Kardish, *A Touch of God in the Golden Age* by John Palmer and *Maybe We Could Get Some Bach?* by Louis Del Grande. For a change of pace it is closing the season with a drama, *The Book of Solomon Spring*, a tragedy set in Canada in 1830 and written by James W. Nichol of Paris, Ontario. Nichol has had several recent productions of his plays. *The House on Chestnut Street* received good reviews after its 1972 production at Theatre Calgary. In the Spring, his two-act play *Sweet Home Sweet* was staged at Neptune Theatre's Studio in Halifax. Nichol's earliest stage play *Tub* was presented in a Stratford Festival Workshop in 1969 and at London, Ontario's Mini-Theatre in 1970. It was also published by *Performing Arts Magazine* as part of their one-act play series.

Nichol, who was born in 1940, began writing plays in 1966. He has since sold nine original radio dramas and five original television dramas to the CBC, all of which have been produced. In 1970 he won a Canada Council award to pursue his writing and has been one of Canada's handful of full-time playwrights ever since.

He began writing *The Book of Solomon Spring* in 1967. Nichol had been developing plays in which characterization took the forefront and was interested in trying a play which involved an elaborate story line instead. This was not his first attempt at a full-length play as he had written several complete plays before, none of which he felt were viable for production. At the time, with



a family and a full-time non-theatre job, the only spare moments he could find in which to write were between five and eight a.m. He would get up early and write parts of *The Book of Solomon Spring* before his day officially began.

The plot for *The Book of Solomon Spring* was of Nichol's own invention but he became interested in the period because of his direct contact with the people in the small town in which he lived. His grandfather had been the blacksmith for Paris years before and Nichol had been raised there. When Nichol began to write he had exploited his own experiences and personal philosophies. Gradually his interest in the town's history and personalities, past and present, took precedence. The evolutionary processes of past generations fascinated him, and he moved into a fictional area and set up his own 'families', then followed them from genera-

tion to generation, much as Mazo de la Roche did in her *Jalna* series. Slowly he formed a small town mythology for himself. His first radio play sold to the CBC was called *The Saga of Bobby West* and told the story of one of Paris' 19th Century heroes. A series of television and radio plays based on an imaginary town, Kingforks, followed.

The main moving force in *The Book of Solomon Spring* is the authoritarian father Solomon Spring. In the rough pioneer days of the early 19th Century, many men found the life too unbearable and turned to religion for solace and peace. God became a permanent and soothing force in an alien and uncivilized world. Solomon is a religious man. Today he might be considered a fanatic but in the context of his own times he was very much a part of the norm. He builds 'castles in the air' based on his untested belief in God's will and goodness.

Nichol's play explores three stages in Solomon's religious upheaval. When he realizes the evil of the world in which he lives and his helplessness and lack of real control, Solomon rages against God, unable to accept the disorder with which he is confronted. Ultimately he realizes that he is really alone, and must rely on himself. He does what he must do, regardless of the traumatic nature of the deed, hoping to become free once again and experience a rebirth of belief.

Solomon finds that his religiosity was skin deep, not soul deep. When the crisis occurs he discovers that his passionate love for his children takes precedence over his commitment to God and the concept of good. He jealously guards his daughter Sarah and experiences great emotional turmoil about his only son, Abel, who is lazy, shiftless and immoral. As a result of his blind love for these two he is driven to extremes. There is a great imbalance

between Solomon and his son. Solomon's strict morality is violently opposed to Andrew's degeneracy. In his son, the father recognizes all the irrationality and evil which he has tried so relentlessly to put out of his life. Sarah's love for Abel, the hired man, frightens Solomon. She is his help-mate and one of the strong, secure elements in his life. Abel's hold over Sarah is powerful and threatens to break up the Spring family. Solomon is offered a choice. He can either give Abel land and agree to his marriage to Sarah or Abel will take Sarah away with him. Both options are completely out of the question as far as Solomon is concerned.

Andrew's crime and Solomon's dislike for Abel fit together in an elaborate puzzle from which the tension of the play develops. Sarah and Solomon are the innocents of the play. Both are pawns in the hands of men who will do anything to get what they want.

*The Book of Solomon Spring* is a play on a grand scale. This is not intimate, character-oriented theatre. It is an overview of a pioneer people in a difficult and disordered world. The picture which Nichol has created is a dramatic one, full of complexities and tensions. He hesitates himself to call the play a tragedy, preferring instead to call it an entertainment. "I want the audience to come and see the story and enjoy it on that level!" were his parting

remarks.

The play is being directed and designed by David Gustafson, who moved to Canada with his wife from the States in 1971 and worked at the Shaw Festival after completing his PhD in theatre. After approaching the theatre from an academic level, the director realized that his first love was for directing, for live theatre, with a living audience, rather than for books of theory after the fact. He wrote and directed two plays for the Canadian Mime Theatre before coming to Toronto where he began as Stage Manager for the Young People's Theatre. Last winter he directed many Playwright's Workshops at the Factory including Tom Hendry's *You Smell Good To Me* with Barbara Hamilton and Tom Harvey.

The cast for *The Book of Solomon Spring* is an exceptionally good one and includes Art Hindle, Alan Bleviss, Rosemary Donnelly, Martha Gibson, Bobby Dermer and Garnett Truax. The actors are required to develop their individual characters as they see them, since the play concentrates more on the progression of events than on the development of each character. Art Hindle and Rosemary Donnelly, playing the star-crossed lovers, express a gamut of feelings running from joy to fear, from anger to tenderness. Their relationship is fraught with contradictions and mystery.

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SCREEN GEMS

# WOMEN IN REVOLT

by Gary Topp

"If a man takes 50 Campbell's soup cans and puts them on canvas, it is not the retinal image that concerns us. What interests us is the concept that wants to put 50 Campbell's soup cans on a canvas." —Marcel Duchamp  
 "Our films are good because the people in them are good." —Paul Morrissey  
 "Andy's shooting was part of a conspiracy against the cultural revolution." —Viva  
 "The needs of the body play an enormous role for the realist. Decisive for him is how far he can free himself from the ideologies and the moralistic sermons that condemn the physical needs as "base". The realists' concentration on the sense appears in our ear, of course, as a preoccupation with the problems of hunger, poor living conditions, socially caused sickness, and the perversion of sexual relationships. However, preoccupation with these processes is realistic only if they are recognized as social processes." —Bertolt Brecht  
 "The lighting is bad, the camera-work's bad, the projection is bad, but the people are beautiful." —Andy Warhol

In June, 1968, Andy Warhol was shot and critically wounded while working in the film Factory. He was assaulted by Valerie Solanas, a girl who played in *Bike Boy*. Six months previously, Miss Solanas had founded SCUM, The Society for Cutting Up Men. It was inevitable then, that Warhol would make *Women in Revolt*, a spoof on women's lib with three trans-sexuals cast as suffragettes. ("A transvestite," says 'superstar' Candy Darling, "is someone who wears the clothes of the opposite sex. Well, I mean, woman is not the opposite sex to me. I'm having the operation this year. I mean,

wouldn't you, if you were me?")  
*Women in Revolt* is indeed outrageous, having more than its share of high parodic moments as Candy Darling, Jackie Curtis and Holly Woodlawn, the three female impersonators who play its would-be liberated heroines, go

those involved with women's liberation — that is, how little consensus there actually is, with every person arguing generalities from a unique set of circumstances. The women continually redefine their common ground but they cannot overcome that individuality which



Jackie Curtis — Lounging

lurching from one disaster to another.  
 Candy is a pretty society deb socialite who longs to break off an incestuous relationship with her brother; Jackie is a shrewd, self-described school teacher; Holly is a high-fashion model trapped by an insatiable desire for the men who 'so wantonly use her'. The three women share the common belief that the only way to salvation is through the women's liberation movement, which, of course, leads each to her 'personal hell'. There is in *Women in Revolt* a denial of the maleness of the three stars, and it is this denial that transforms the film into a cheery mock-up of some of Hollywood's more sluggish romantic melodramas and comedies of the 1930's and 1940's, when women were more put-upon than put-on.  
*Women in Revolt* asks the big question of the day — What Is Woman? And it does bring out the one thing that continually strikes me when talking with

erupts every time one woman tries to intimidate another.  
 Anyway, before seeing *Women in Revolt*, you must prepare yourself for the experience. You must abandon all preconceived ideas of cinema aesthetics because Warhol and his friends did. Be prepared to be outraged because you may see your own fantasies lived out in front of you. Do not scream that you have been duped because the only true cuckolds are the willing ones. You might not like the people you meet, but that's not important. They probably would not like you.

# WANDA

by Adelyn Bowland

It has been a long time since I saw *Wanda*, mid-March, I think, as part of the Women's Festival at the University of Toronto. The film has stayed with me, though, as an extreme expression of "a prototype of an unliberated woman," as Barbara Loden (the writer and director) put it in *Time* magazine. The phrase (un)liberated woman is banded about a lot these days, but probably a viewing of the film produces a recognition of the women you know and, if you are a woman, a recognition of yourself.  
*Wanda* is the first real "woman's film" produced in North America, and depicts all too painfully the passivity of the female role, particularly in the working

class. The fact that the film is slow-moving accentuates the dependence and helplessness basic to Wanda's existence. She is utterly victimized and this portrayal, combined with the tempo of the action and the grainy but detailed photography, draw the viewer into the life of a woman who otherwise might not be believable.  
 There is no wit, no glamor in Wanda. But look around, you'll see her. And that's precisely what Loden is trying to say. Until women are portrayed as real people in film, art, books, they will be seen, on the streets and in our lives, as stereotypes. (Is a prototype better than a stereotype, you ask? What about all the 'Everyman' from Shakespeare to Arthur Miller?)  
 Wanda will be playing sometime soon at CinemaLumiere. Try to see it.

# ROWDYMAN

by Wyndham Wise

It would seem that Rowdyman is competing with *Face Off* for the prestigious title of The All Canadian Bore. *Face Off* still wins out, but Rowdyman gives it a good run. It's the type of movie that after the first ten minutes you know you've sat through it before but you're not quite sure where, and after twenty minutes you don't really care. Admittedly, Rowdyman tries very hard, to the point of rupture from the effort, to live up to its publicity — "heart warming and hilariously funny", but it never succeeds in more than a slight laugh and a few seconds of reflective thought.  
 Will Cole (Gordon Pinsent) is the town trouble-maker, a grown up adolescent who would rather drink and ball than shoulder the responsibilities of life (whatever they are). Will and his friend Andrew (Frank Converse) jump from one drunk to another in endless pursuit of the "good times". Will ignores the affection of Ruth (Linda Goranson), a pretty bank clerk, in favour of other women, until she leaves for the mainland and marries another. He also loses Andrew in an accident at the mill where they work, due to his carelessness. He is left friendless but undaunted at the end, determined to carry on the life he knows best, regardless of the costs.  
 The film is basically Pinsent's. He wrote the script, which is semi-autobiographical and he is constantly on camera. The script is such that none of the other characters have depth beyond

their relationship to Will. Pinsent is potentially a fine actor, and was very successful in the late, lamented C.B.C. series *Quentin Durgens, M.P.*, one of the finest shows C.B.C. has yet put together. However, as a writer he just doesn't have the depth and sensibility to make the plot interesting. It waves back and forth between bland humour and outrageous clichés. His main character, Will, is strained to the breaking point with not nearly enough time or consideration on character development. What is meant to be an outrageously funny character who warms the heart is no more than a pretentious bore.  
 Yet, however lacking the script is, the direction is worse, and where at least Pinsent tries, the director, Peter Carter, doesn't give a damn. It's almost as if Pinsent and Carter were working on two separate projects together. The pace is slow and many a time where the natural beauty of scenery could amply make up for a weak scene, it's senselessly wasted. Carter should study Truffaut's *Anne and Muriel* to see how a weak plot can be added to immensely by sensitive filming of the natural surroundings.  
*Rowdyman* was filmed on location in Newfoundland and the Newfoundlanders' particular accents add an authentic touch. On the whole I found it a boring but inoffensive piece, yet I must add that Will Cole is as chauvinistic as they come. What could have been a study of one man's struggle to come to grips with himself and his surroundings becomes an extended Newfie joke. A disappointing film.

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# ART AND ARTISTS

by Merike Weiler

## THE ONE AND ONLY ROBERT MARKLE

On the walls, the women strut and stretch, sensuous but faceless eveshapes in termera, acrylic, coloured ink. At the Isaacs Gallery (his first show in almost a decade), Robert Markle celebrates still the moods and manners of the naked female form — the showgirl striding through a splash of rainbow spotlights; the private landscape of languid, pink-veiled limbs after a moment of love; a lithe and flashy pin-up pretty; the incredible spike-heeled stance of a high yellow stripper, voluptuous breasts awash in a swirl of clothing.

Just before the opening, Markle volunteered, "This exhibition glorifies women. It's a difficult situation nowadays. A lot of men almost apologize for being turned on by women. At best, all I can be accused of is knowing too much."

"Basically, the pictures are all about Marlene, my wife, but

that's not too important. Though I'm classified as a figure painter, I use it as an armature, a point of departure. And I can't do Graham Coughtry's anonymous figures. Mine demand a gender, the female gender. But I'm really interested in how yellow goes with blue, not in breasts or balls specifically."

However abstracted, Markle's drawings and paintings retain that edge of eroticism — though they speak far more of sex, than they do of love. But beyond the subject matter — the sensuous, private nude revealed to the public eye — Markle uses the female body as an instrument, a means of exploring space and light and form and colour.

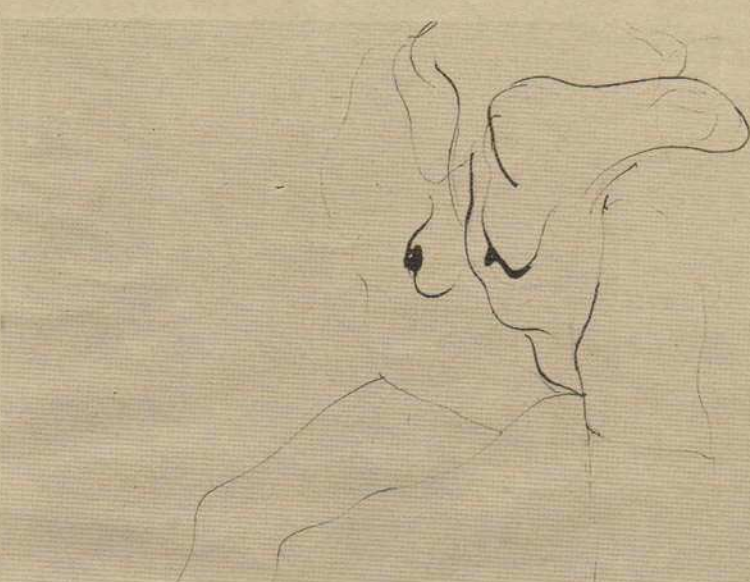
He's always known the value of white for framing and balancing shape: lush, controlled washes of ink that describe a dark velvet silhouette shifting through seven hues of a summer burlesque. And in the Lunging series, the plummeting body hesitates, held in check by the inner counterpoise of neutered light.

Markle can mix up browns that sizzle and sing, or in one of the huge acrylic canvasses, create a lyrical candy floss rhythm of legs adrift in Ontario sunshine. Another painting is midnight purple, a souvenir of a Good Friday at Starvin' Marvin's: Leda the Cat Lady throwing it around magnificently, the thrust and counter-thrust of green and mauve and blue, back arched, electric legs sketched with a streak of crimson (the temptress pinioned with a flow of line).

Especially in the realm of calligraphic gesture, Markle shows a master's touch.

The drawings, moving easily from subtlety to boldness, are all a joy. But, technical bravado aside, the four large canvasses seem to suffer from Graham Coughtry's shadow. Though Markle views this merely as a fact, not as a fault.

"Coughtry is an important person in my life. So is Gordon Rayner and Mike Snow — the repeated images, for instance. The interesting thing is that in spite of,



"Burlesque: Working Hard."

photos by Phil Lapides

or because of, the influences, it's still a unique vision."

The Formal Interview slides softly to a close: And Markle ambles off around the corner to hold court at the Pilot, the transplanted Artists' Hangout, now a wall-papered hybrid with the slick mediocrity and fake beams of every pub.

Blinking in the haze, eyes not yet adjusted from the city sunshine, people sift in, perching like familiar satellites around Bob Markle's corner. Slow phrases filter up, reminiscences, cracked by some banter hitting home: "Does she cost you much for modelling?" ... "Just my life!" "Just my life!"

In his dress-up pants and t-shirt (the one without the hole), Markle shifts bulkily, sideswiping some straggling hair. Out of the group someone stumbles into a straightman role: "Leave it alone, Bob, I like the bangs."

"What, and get mistaken for Shirley Temple?"

But through the obnoxious wisecracks, the heavy-handed compliments ("You sure got nice tits, babe"), a gentler side emerges — Markle's longterm friendship with artists like Mickey Handy; his deep lying love for Marlene; his genuine fondness for Flo and Bill Foster, surrogate parents from his hometown of Hamilton. And his commitment to whatever he happens to be doing: "I'm equally serious about my writing and my art and my work in the Artists' Jazz Band and my life in Mt. Forest with my wife. They're all vehicles for my expression."

Robert Markle's exhibition of new work continues at the Isaacs Gallery until June 6. As a woman — rather than an "art critic" — my reaction is mixed. First, narcissistic and proud that sensuousness, the female body, can still turn a

man on to produce such beautiful art (I fell for Markle's silken-limbed ladies the very first time I walked into the Isaacs Gallery).

But beyond that, there's a vague sense of disappointment. Is that all there is to a woman? A faceless flow of legs and breasts and buttocks? Put it down to quibbling, a classic Women's Lib syndrome, but the problem still persists.

Though in Markle's terms, his approach is valid: "The trouble with the head is that it tends to slip into portraiture, with features. Then it's a personality, a portrait, a frozen moment. I want to keep it as an armature, a female figure."

And maybe Robert Markle sums it up the best. "When all is said and done, the whole show is how good a woman can be and how good a woman I've got. It's like seeing a good movie and telling all your friends about it, 'cause you had a good time."



"As I remember one."

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**Hand-made garments** — colourful blouses, dresses. Will sew anything. Phone 924-2857.

**Me and My Friends Craft Shop** at 237 Queen W. is organizing a series of arts and crafts classes. Teachers are trying to keep the prices for the classes as low as possible. Call Susan Forest, 929-9806, about weaving instruction; Nita Collins, 368-8160, about pottery; Arlene, 364-3069, about batik; Katja Jacobs, 921-8560, about print making and drawing; Allison Hancock, 923-4295, about macramé; Eric Running, 923-2649, about sculpture; Don Keele, 633-2061, about photography; or call Me and My Friends, 864-1376.

**The Senior Citizens' 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.

**The Bloor-Bathurst Community Information Centre** is establishing a housing registry. Anyone who is looking for a room, flat or apartment, or who has accommodations for rent may use their free listing. Call 531-4613 or drop in at 896 Bathurst.

### MISCELLANEOUS

**Parents interested in setting up a Montessori styled day care centre** in the Bathurst Bloor area are invited to attend a meeting at OISE on Wednesday, June 7 at 7:30 p.m. We have two Montessori teachers interested in working in this area and plans are under way to have the school licensed as a day care centre. Anyone wishing further information can feel free to contact Margaret Wells at 536-4742.

**Wanted: store space** for a bookstore, from Bathurst to Yonge, from Bloor to Dundas. Will pay \$300-\$400 a month. Call 366-0024.

**A group of students** at the University of Toronto are working on a social history of Toronto. If you lived in Toronto from 1920-1940 and are willing to grant them an interview based on your experiences, please give them a call at 928-3365. They welcome everyone.

**We Are Appealing** 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 Indo-China, in front of the U.S. Consulate on University just south of Dundas. Ad-hoc Group to End the War.

# the citizen calendar

## culture/politics/community events

### THURSDAY, JUNE 1

12:30 - Luncheon - Bureau of Municipal Research 58th Annual Meeting in the Ontario Room of the Royal York Hotel. Tickets are \$5.00 per person. For further information, contact the OISE Conference Office.

Daily - Gallery exhibitions - At Lillian Morrison Art Gallery, 104 Cumberland, Sculpture by DAMASDY until June 9. At Atelier, 110 Cumberland, International Graphics, until June 17.

8:30 p.m. - The Backdoor Theatre Workshop reopens at its new location at 474 Ontario Street with two one-act plays, The Corrupters and Bringing It All Back Home. The plays will run Thursdays through Saturdays, Sundays 'pay what you can' at 2 p.m. 961-1505 or 964-1513.

### FRIDAY, JUNE 2

All day - A display of crystal forms including varieties of quartz, rock crystal, amethyst and smoky quartz as well as various kinds of inclusions which provide clues to the growth history of the crystal. Third Floor Rotunda, Royal Ontario Museum. Until June 11.

2 p.m. - Special daily tour of unique exhibition of 'Hidden Treasures'. More than 600 objects from the Museum's collections which have either never been on view to the public or have not been seen for many years. At the Royal Ontario Museum, 100 Queen's Park. Similar tours on Tuesdays at 5:30 and Thursdays at 7:30 p.m. Until July 3.

8:30 p.m. - Calypso 72 starring The Mighty Sparrow (Calypso King of the World), Calypso Rose (Queen of Calypso), King Ricardo (Limbo King), a steelband and more at the Queen Elizabeth Theatre, Exhibition Park. Also on June 3.

Midnight - Gimme Shelter with the Rolling Stones, Jefferson Airplane, Ike and Tina Turner, Flying Burrito Brothers and murder in 4-track stereo at Cinecity.

8 p.m. - Sexual Oppression, a Marxist Analysis. Speaker Kate Alderice. At Vanguard Forum, 334 Queen St. W. admission 50 cents; students and unemployed 25 cents. Information at 364-5908.

### SATURDAY, JUNE 3

5:30 p.m. - At Hanlan's Point (on the Island) a Picnic for all supporters and friends of the Vanguard Forum. Corn Roast, Games, Relaxation. Contribution \$1. For further information call 364-5908.

8 a.m. - Dr. Walter M. Tovell, ROM Associate Director and Curator of the Museum's Geology Department, will lead a bus trip "North Along The Niagara Escarpment" between the Forks of the Credit and the Beaver Valley. Dr. Tovell will explain events leading to the formation of Southern Ontario's most spectacular land form. Lunch will be provided during the day-long tour which leaves the Museum at 8 a.m. and returns before 6 p.m. 962-5962.

All day - Kaikan Bijutsu Ten. A Japanese Canadian Cultural Centre Art Exhibition including Japanese paintings, woodblocks, prints, ceramics, cloisonne ware and paintings of Sumie by graduate artists of the Cultural Centre. Royal Ontario Museum, Lower Rotunda. Until June 18.

All day - Albert Klausman is on exhibit at the Gutenberg Gallery, 664 Yonge St., until June 17.

10 a.m. - Summer street markets in Trinity Square. Until 6 p.m. All kinds of hand-crafted articles. For more information call 362-4521.

10 a.m. - The Bellwoods NDP Rummage sale at Bathurst United Church, Bathurst and Lennox (one block south of Bloor). Until 4 p.m.

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.

11 a.m. - Demonstrations of how pioneers in the 1800's did various crafts such as spinning, rug hooking, quilting and embroidery. At the Black Creek Pioneer Village each weekend in June and open till 4 p.m. There is also the Stong farm of five log buildings on their original site. For more information phone 630-9780.

1 p.m. - A farm tour and wagon ride of the Albion Hills farm explaining reforestation work, crop growing, and animal raising. Tours also at 2 and 3 p.m. 50 cents. For more information call 630-9780.

12 noon - Cottingham School's Fun Fair at Cottingham School, one block west of Yonge Street on Birch Ave. Books, hand-crafted articles, antiques, toys as well as pony rides, balloons and games. All welcome.

1 and 3 p.m. - Lollipops Forever + One by the Pinafore Puppet Theatre at the Palmerston Library, 560 Palmerston, 536-9776. Program repeated on Sunday at same times.

1 p.m. - An exhibition of 'Software' by Barbara Aslman and Pulver Zafirman at Me And My Friends Gallery, 237 Queen Street West.

2:30 p.m. - Journey to the Planets. Lecture in Room B at the Ontario Science Centre, 770 Don Mills Rd. Also at 4 p.m. Also on Sunday at the same times. For further information call 429-4100 ext. 153 or 175.

7:30 p.m. - East Escarpment Association holds their 2nd annual Street Dance. It starts with a Conga Line, then at 8 there's a Magic Show and at 9 the Joshua Rock Band. Baked beans and Apple Turnovers! At the corner Oaklands and Cottingham. Adults \$1.00, Kids 25 cents.

Midnight - Rock Around The Clock at Cinecity. If you haven't already seen it on Channel 4, you might find it neat.

### 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.

10 a.m. - 5 p.m. - The big Metro-wide NDP meeting on the crisis in the party. Full discussion of the Waffle issue with various proposals on how to solve issue. Speakers from all sides. Bathurst Street United Church. Open to all party members.

10 a.m. - A "find your way" hike at the Balgrave Forest and Wildlife Area just north of Bolton. Clues are given to aid walkers along the three mile hike but walkers must find the missing portions by searching out natural landmarks. Be sure to start by 2:30 to finish in time. Phone 630-9780.

10 a.m. - The Cold Creek conservation area celebrates its 10th anniversary with a special program - a rifle shoot, a rock and mineral swap, and launching of a monster kite. Facilities include archery ranges, a nature trail and camping areas. \$1.50 parking fee for admission. For further information call 630-9780.

8 p.m. - Rocking Jethro Tull at Maple Leaf Gardens.

8 p.m. - Concert at Actor's Theatre, 390 Dupont Street. Barry Daymen - Folksinger and Flautist who performs both original and material by other artists. Tickets at \$2.00 for adults and \$1.50 for students. Reservations and information, 923-1515.

8:30 p.m. - An 'open' dress rehearsal for A Phoenix too Frequent at the Central Library Theatre. For further information call Ena Brown (Producer) at 929-5473 or Cathy Harvey (OXFAM) at 922-4282.

### MONDAY, JUNE 5

A five week course in all practical and theoretical aspects of stage makeup is being launched by Toronto Actors' Studio. The course will be held Monday and Wednesday nights until July 10 at 390 Dupont Street and will

cover makeup for the theatre with occasional sidetrips into TV and film. Instructor for the course is Danny Jellis who has studied with top makeup men at Walt Disney studios, and who has done makeup for plays, musicals, ballet, opera, television and film throughout Canada. 923-9792.

12 noon - A silent vigil outside the U.S. Consulate each Monday to protest Nixon's escalation of the Viet Nam war and Canada's implication in Southeast Asia.

7:30 p.m. - Meeting of the Ward 5 Education Council at Palmerston School, 734 Palmerston Ave. Topics to be discussed include reports from trustees Fiona Nelson and Bill Charleton, the community use of schools and the possibility of a Ward 5 education newspaper.

7:30 p.m. - Discussion, Labour and Politics: Sponsored by the East Metro Waffle Group. Laurier Lapierre conducts a guided tour of socialism in Canadian history, and Bill Walsh fills in the history of the Canadian labour movement. Castle Frank Secondary School.

8:30 p.m. - A Phoenix too Frequent at the Central Library Theatre. All box-office receipts will go, through OXFAM, to the Bangladesh Rehabilitation Fund. Tickets \$2.50, students \$1.50. For information call Ena Brown (Producer) at 929-5473 or Cathy Harvey (OXfam) at 922-4282. Runs until June 10.

8:30 p.m. - Opening night for As You Like It at Stratford.

### TUESDAY, JUNE 6

12:10 - The Tuesday Film at Trinity Square. A film on urban affairs chosen by the audience of the previous week. Food available. Every Tuesday. Call 362-4521.

7:30 p.m. - My Nights at Maud's and Alphaville at the OISE auditorium, 252 Bloor Street West. Series tickets available. Admission: \$1.50 for both shows and \$1.00 for second show.

8 p.m. - Citizens' Forum in Committee Room 1, City Hall. Everyone welcome. A discussion of the agenda for the Council meeting the following day.

8:30 p.m. - Opening night for Lorenzaccio at Stratford. The Festival introduces to English-speaking audiences this great classic of 19th century French theatre. De Musset has used the violent political intrigues of Renaissance Florence to explore his own romantic fascination with revolution.

### WEDNESDAY, JUNE 7

5:30 p.m. - Hugh Garner will read selections from his writings at the Royal Ontario Museum, Avenue Rd. and Bloor. For more information call 928-3690.

8:30 p.m. - Opening night for King Lear at Stratford.

8 p.m. - If you have a drinking problem in your home and would like help, there is an open Alcoholics Anonymous meeting at Timothy Eaton Memorial Church, west entrance. Everyone welcome. Organization of wives, husbands and relatives of problem drinkers. For further information call 366-4072.

### THURSDAY, JUNE 8

7:30 p.m. - Bed and Board and Le Bonheur at the OISE auditorium, 252 Bloor Street West. Series tickets available at \$1.00 per evening (min. 6). \$1.50 for both shows and \$1.00 for the second show only.

8:30 p.m. - Opening tonight at the Factory Lab Theatre, The Book of Solomon Spring. The rigid Presbyterian ethic of old Ontario comes under fire in the fiery realistic drama by James Nichol. Set in the 1830's. It shows how a rich, farmer destroys his own family because he cannot accommodate his fundamentalist sense of right and wrong to the humanitarian view. Directed by David Gustafson. 374 Dupont Street, 921-5989.

### FRIDAY, JUNE 9

8 p.m. - The Ultra-Right in Toronto. Panel discussion with Kathy Dalton and Victor Fletcher. At Vanguard Forum, 334 Queen St. W. Admission 50 cents; students and unemployed 25 cents. Information at 364-5908.

8 p.m. - Slide show featuring the work of young Toronto artists. University Settlement (Room 209), 23 Grange Road. Free.

### SATURDAY, JUNE 10

2:30 p.m. - Science and Sailing. Lecture in Lecture Room B at the Ontario Science Centre, 770 Don Mills Rd. Also at 4 p.m. and on Sunday, June 11 at the same times. For further information call 429-4100 ext. 153 or 175.

8:30 p.m. - The Primal Process, a film by Dr. Arthur Janov, author of the book, The Primal Scream, will be shown for the first time in Canada. It demonstrates Dr. Janov's actual techniques of Primal Therapy. Following the showing of the movie, a panel of experts will discuss their reactions to primal therapy and answer questions from the audience. OISE Auditorium, 252 Bloor West, 635-3276.

Midnight - The Sterile Cuckoo at Cinecity.

### SUNDAY, JUNE 11

9 a.m. - Mystery Bicycle run. Meet at Yonge and Lawrence. Be on time! Bring a friend. Bring a lunch. See that your bicycle is in good repair. For more information phone Leslie Tompkins at 781-7097 or Bicycle Sport store 363-0525.

### MONDAY, JUNE 12

7:30 p.m. - This year's Shaw Festival begins with The Royal Family by George S. Kaufman and Edna Ferber. It's a comedy about the Barrymores of Broadway, Niagara-on-the-Lake.

7:30 p.m. - Organization for Power. Sponsored by the East Metro Waffle Group. The role of the social movement is examined, with special emphasis on tenants, farmers, and women.

8 p.m. - Executive meeting of the Sussex-Ulster Residents Association at 69 Borden Street. Everyone in the area welcome.

### TUESDAY, JUNE 13

7:30 p.m. - The Philadelphia Story and Stage Door at the OISE auditorium, 252 Bloor Street West. Admission: \$1.50 for both shows and \$1.00 for second show.

9 p.m. - Adrian Pecknold and the Canadian Mime Theatre present an original mime play, The Vagabond, until July 8 at the Shaw Festival, Niagara-on-the-Lake.

### WEDNESDAY, JUNE 14

All day - Pollution Control Show at the Automotive Building Exhibition Park. Shows how people in industry and government are tackling the problem of cleaning up our environment. Also on June 15, 16.

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

1:30 p.m. - "The Patio Party" sponsored by the Ontario Ladies College Alumnae at 37 Old Yonge Street, Willowdale. Beach, pool, and patio fashions by Sea Queen will be shown during lunch. Proceeds to the Community Association for Riding for the Disabled. For further information call 425-1992.

### THURSDAY, JUNE 15

All day - Tenth Annual Computer Personnel Research Conference, Toronto at The Ontario Institute for Studies in Education. For further information contact the OISE Conference Office, 923-6641 ext. 391.

12:10 - Thursday Noon on the Square. Open discussion with guest speakers. Food available. For more information call 362-4521.

7:30 p.m. - The Informer and Citizen Kane at the OISE auditorium, 252 Bloor Street West. Series tickets available at \$1.00 per evening (min. 6). \$1.50 for both shows and \$1.00 for second show only.

### FRIDAY, JUNE 16

7:30 p.m. - Spring Dance of the Toronto Branch of the Queen's University Alumnae and Alumni Associations at the Royal Canadian Yacht Club. Music by 'Atlantis'. Tickets \$5.50 per person and available at the door or at Queen's Office, Suite 2606, The Simpson Tower.

### SATURDAY, JUNE 17

2 p.m. - Field trip and nature hike to the Albion Hills, Boyd, Bruce's Mill. Also at 3:30 p.m. For further information on the hiking program of the Conservation Authority, contact their administrative offices at 630-9780.

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