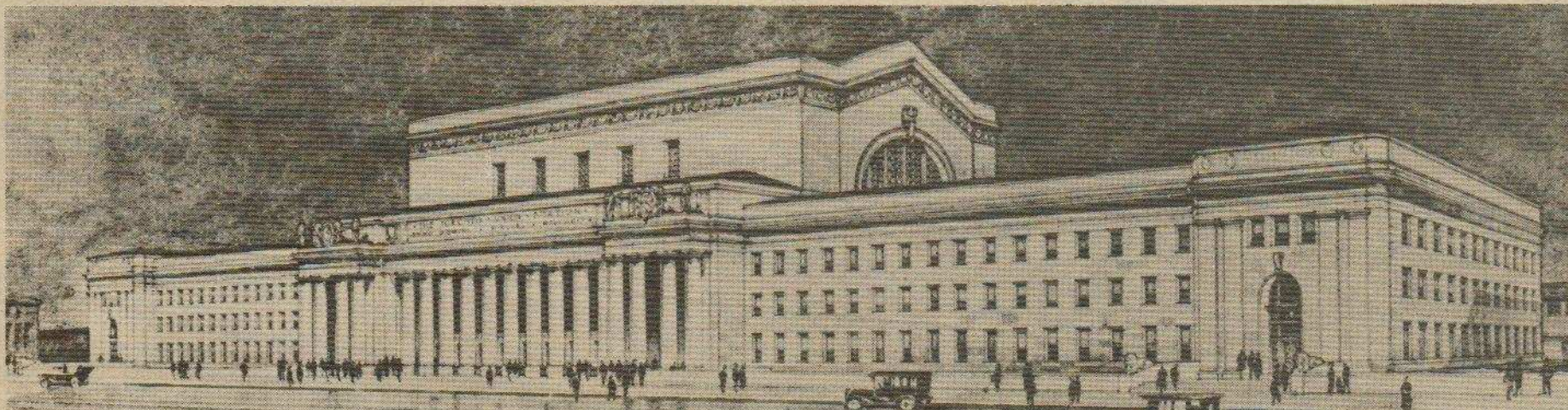


toronto citizen

MIDTOWN'S COMMUNITY NEWSPAPER 25¢



The \$170 million give-away *How Metro Centre Developments assembled its land*

by John Sewell

All the talk about Metro Centre for the past year has centred around the planning issues involved in its implementation. Those are real problems, since Metro Centre is no less than a New Town in the heart of Toronto where 50,000 people will work and 30,000 people will live. Its realization entails incredible -- some people like myself say insurmountable -- problems. But, with what appears to be the final hearing scheduled before the Ontario Municipal Board this month, all of the planning controls and guidelines for the mammoth development will be set, for now and the next 20 years.

It is time to return to the basic principles of Metro Centre to see exactly where we stand. The most basic principle surrounds the question of control of land. Who owns the 187 acres of land that Metro Centre will sprawl across? Obviously if the CNR and CPR, the two railways which own all of the shares in Metro Centre Developments Limited, don't own the land, there is not much they can do on the site -- I can't build on your land unless you let me.

The Metro Centre scheme -- offices for 50,000 workers in the area between Yonge and John Streets, south of Front; residential units for 30,000 souls between John and Bathurst, south of Front; the new English language CBC headquarters between King and Front, west of University, with a soaring transmission tower; a new transportation terminal; a convention headquarters; and on and on -- was announced in 1967. At that time, the CNR/CPR conglomerate owned less than half the land which they proposed to build on.

-- Thirteen acres -- part of which was the site of Union Station -- were owned by the City of Toronto, although they were under lease in perpetuity to the railways "for railway purposes only." Rent was negotiable, and the City was entitled to an economic rent.

-- Thirty-nine acres were owned by the Toronto Harbour Commissioners, a body of five people representing the City of Toronto and the Federal gov-

ernment. That land was also under lease to the railways in perpetuity "for railway purposes", and the Harbour Commissioners could demand an economic rent, the same as the City could for its lands.

-- Fifty-five acres were owned by the Province of Ontario, although the railways had a license to use them for tracks and a station.

-- Other bits and pieces of land were owned by the Federal government -- such as the former Post Office building beside Union Station

and the Federal Building, which now houses the Post Office -- and by private individuals, such as the Walker House Hotel.

The Harbour Commission

If we just add up the land owned by the City, the Harbour Commissioners, and the Provincial government, we get 107 acres -- that's 57 per cent of the development site. If it takes audacity to propose a development for land owned by someone else -- as Metro Centre Developments Limited did -- it

takes even more audacity to try to get control of that land for next to nothing. That is what happened.

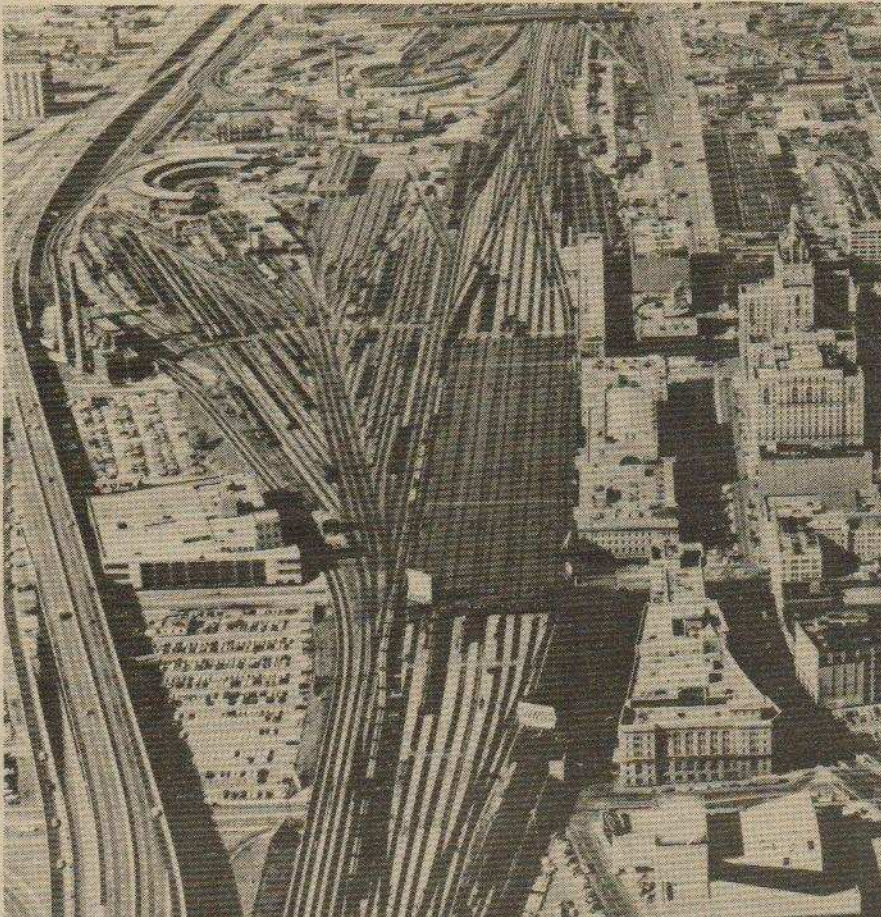
Metro Centre Developments approached the Harbour Commission about their 39 acres in 1968. The perpetual lease caused two problems for Metro Centre. Firstly, rent could be set at an economic rent or, in the alternative, at 5% of the value of the buildings on the land. If Metro Centre built a few towers similar to the Toronto Dominion Centre there, the rent would be high enough to allow only reasonable, rather than gigantic, profits. Secondly, the lease said that the land could be used "for railway purposes only." Clearly building offices and apartments couldn't be considered as legitimate railway purposes, so Metro Centre would have to get that proviso waived.

In November 1968, a new lease arrangement was signed between the parties, and lodged in the Registry Office. The new lease deleted the proviso "for railway purposes only" and the term about how rent was to be set. In short, it gave Metro Centre Developments Limited complete control over the land in perpetuity, even though the Harbour Commission retained ownership -- ownership which allows Metro Centre to do anything it wants and the Harbour Commission nothing.

Before we get to the compensation for these changes, it is worthwhile reviewing land costs in this part of town. Graham Emslie, the Commissioner of Development for the City, said that land on Front Street between Bay and University is worth \$6.5 million an acre, roughly \$150 a square foot. Real estate agents tend to be a trifle more conservative, citing \$110 a square foot, or just under \$5 million an acre.

The 39 acres owned by the Harbour Commission is not on Front Street -- it is closer to the Gardiner Expressway than to Front -- so its value is substantially less than \$5 million an acre -- say \$2.5 million an acre. The total value of the Harbour Commissioner's holdings in the Metro Centre site

(continued, page 7)



The proposed Metro Centre site includes land owned by the City, the Harbour Commission and the province. City officials arranged a deal for Toronto's land in the developer's Montreal office. The Harbour Commission made a deal for its land behind the Commission's customary closed doors. John Sewell charges the net loss on these decisions in the "public interest" -- from which the public was completely excluded -- is \$170 million. He wonders what arrangement the province will make.

Teachers' federations protect themselves

But they don't do much about the big issues in education

The role of the teachers' professional federations in the current controversies about determining educational spending priorities, about open access to information on what goes on in schools and in the educational bureaucracy, and about community involvement in education, has been something less than progressive. For example, several issues arose at the City Board of Education's September 21 meeting about which the representatives of teachers' federations have shown special interest:

1) The teachers' committee which will participate in the upcoming contract negotiations with the chairmen of all the Metro Boards of Education asked that Toronto's chairman be given the power to negotiate working conditions in City schools as well as the salary and fringe benefits that are always discussed. Some trustees felt that working conditions should be talked about at the local and not the Metro level, and the teachers' request was rejected.

Contract negotiations are presently conducted between only the Board chairmen and some officials, and the teachers' representatives, and other trustees cannot be involved. Herbert Barnes (Ward Ten) said that talks about working conditions would concern the philosophy of education guiding Toronto schools, and he thought his constituents would want him to have some influence on any policy developed on this subject.

James Tyson of OSSTF (Ontario Secondary School Teachers' Federation) District 15 said that he could "appreciate Mr. Barnes' concern" but that his group wished to do such negotiations at the Metro level, because that's where the money was controlled.

2) Before the item above was discussed, one trustee raised the question of whether it should be discussed in private session. It turned out that the teachers' committee on the contract negotiations had submitted a proposal to Board Chairman William Charlton asking that all discussions about contract negotiations be held in private and only joint statements be issued.

Tyson said he didn't have any objections to this particular item being discussed at the Board. But some trustees were troubled over

the teachers' proposal, which would exclude any public discussion of the negotiations themselves at Board meetings. David Shanoff (Ward Four) said that teachers' salaries represented the largest item in the budget and pointed out that teachers' groups object to secret discussions of other matters.

3) Trustees voted to keep funding chairmanships in the elementary schools in Toronto for one more year, but will look into other ways in which the \$300,000 they cost could be spent more profitably next year. There had been a move to eliminate the position this year, but most trustees felt it was unfair to cut the extra salary stipend attached to the position on short notice. Many trustees feel that the position doesn't serve much of an educational function.

The Toronto Teachers' Federation had suggested last winter that the elimination of chairmen might be one way to meet the budget ceilings. At a recent Board meeting, however, TTF spokesman Phyllis Edmondson gave a vigorous defense of the chairmanship system. She asserted that it did have educational value, but the bulk of her argument emphasized the system's importance as a financial incentive which keeps good teachers in Toronto.

\$600,000 for free parking

4) The Board's policy of providing free parking to teachers and other employees came under fire. The spark in the discussion was a planned \$750,000 playing field-underground parking lot at Western Technical Commercial School; \$600,000 of the cost is for the

parking lot element of the scheme.

Barry Lowes (Ward Eleven) criticized the inclusion of extra spaces in the lot to allow for an increase in the number of teachers driving to school. Fiona Nelson (Ward Five) criticized the whole idea, saying that the Board had a responsibility "to provide leadership in encouraging alternate modes of transportation in the city... we could pay all the teachers' transportation costs for years with this money."

OSSTF representatives at the Board meeting made no comment, but, last winter in a public meeting on the budget, one of their number defended this parking lot scheme in much the same way the TTF has defended chairmanships — a plum to keep City teachers in the City. The matter was referred back to committee.

5) The Community Schools Workshop survey of elementary schools came up for discussion again. The CSW people were supposed to canvas elementary school principals to provide a description of their schools, teaching techniques and curriculum, and to publish the results to help parents decide which school to send their children to. Results were late, and a CSW spokesman said this was partially due to a lack of cooperation among some principals, even though a Board motion in July had asked that they cooperate in the study. A few trustees wanted to know why this wasn't happening.

Helen Sweet of the Toronto Teachers' Federation had strongly opposed the survey when it was first discussed, saying that parents should get all their information on schools straight from the principal. This time she didn't join the discussion but she quickly signalled acting Board Chairman Judy Jordan when quorum was broken so that debate on the matter could be cut off.

Financial interests

What do teachers' federations in Ontario do? They try to defend the financial interests of teachers, by protecting such benefits as chairmanships and free parking, and by negotiating salary scales, and by trying to negotiate working conditions. The federations do this only informally, however, since teachers in Ontario are not recognized as a group with collective bargaining rights or the right to strike. When the negotiations are over, each teacher signs an individual contract with the Board. Movements to restructure the federations as unions have won little sympathy from the executives of these groups, and a motion proposing this last March at an OSSTF conference drew only 6 out of 200 votes.

Professionalism, not unionism, has been the goal of teachers' federations in Ontario, and in pursuit of this goal they have been conscientious in chiding teachers who display "unprofessional" conduct. This means that they not only do not support but publicly criticize teachers such as Craig Anderson, who dissociated himself from a telegram of congratulations the OSSTF executive sent to William

Davis upon his election last fall, or Brian Clow, who was convicted of possession of marijuana and then subjected to further "punishment" by his local Board.

In spite of their self-image as a professional organization, the teachers' federations have few of the powers other professional associations do. Unlike doctors or lawyers, they do not control who is admitted to the profession, what is actually done in the profession, what is charged for services, or who the clientele is. The Ontario Teachers' Federation recently decided to push for autonomy in such a basic matter as teacher certification — deciding who can become a teacher — which is presently controlled by the province.

If the professionalism of the teachers' federations leads them to push for more autonomy for themselves, it also prompts their unenthusiastic responses to trustees and people acting directly in their local communities to get more control of schools or just to get simple information about day-to-day workings of schools. Thus we have the federations' attitudes toward the conduct of negotiations over working conditions, and toward the Community Schools survey.

No congratulations

The federations' response to several issues in City schools this year illustrates their attitude well. For example, when the Board invited the teachers, parents and other citizens in the area of Parkdale Collegiate to help pick the new principal, open opposition was expressed by the teachers groups at the Board, and in the OSSTF council steps were taken to discourage the community from participating in the process.

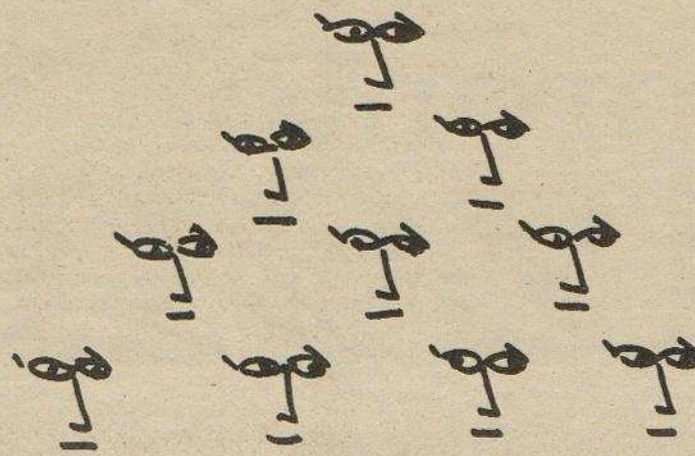
The professional ethic even militates against staff democracy, urging instead a definite hierarchy within the profession. Last spring some teachers at Park Street School wanted to help pick the new principal. A TTF representative came down to meet with the teachers, and after that meeting another group of teachers drew up a brief opposing the idea. A spokesman for this group appeared before the Board to say they certainly didn't want to help pick the principal, and the TTF and Board administration people congratulated her on the "fine job she'd done expressing her views." No such congratulations were forthcoming for the teacher representing the group which had

wanted to help select the principal.

The federations' attitudes are revealed as much by what they don't say as what they do. They have been silent when the Board considered a proposal for community control of the budget in certain schools or a brief from the Park School Community Council asking for better teaching of reading and more lay assistants.

Attitudes such as these led the Student Union at University of Toronto's Faculty of Education to raise this question in this year's student handbook — "Do teachers as professionals really serve our students and society?" The answer most teachers would give to this isn't really clear, since the teachers' federations may not represent the teachers themselves. Membership in the organizations is compulsory, and a survey this summer of teachers attending summer courses at University of Toronto showed that 52 per cent felt that OSSTF was not very responsive to their views.

Some OSSTF members feel that since they have no chance of getting the prerogatives of a professional association, that they might as well form a union which would be able to defend their financial interests more vigorously. But, will a union be any more conscientious in fulfilling the responsibilities teachers have to the students and communities that they serve? Not necessarily, but some teachers have cited the Quebec teachers' union as an example of one which does. The CEQ has pledged to make schools a "democracy", and the group's White Paper says that teachers must align themselves with the working class to bring about changes in education.



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APOLOGIES TO ATKEY

Dear Sirs:

Your otherwise excellent analysis of the upcoming municipal election (see *Toronto Citizen* of September 21-October 4) contained the preposterous suggestion that I was a potential aldermanic candidate in Ward 11.

For the clarification of your readers and to quell your earnest reporter's wild imagination, I wish to state unequivocally that I will not be running for municipal office this December. After October

30th, I expect to be fully occupied representing the people of St. Paul's in the House of Commons in Ottawa.

Yours sincerely,
Ron Atkey
P.C. Candidate
St. Paul's

Our earnest reporter's wild imagination was fired by the remarks of "reliable sources" in Ward Eleven. We apologize to Atkey for not taking further steps than we did to discredit the suggestion.

toronto citizen

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Yonge-St. Clair deferred again

Citizens' Task Force wins two-week delay of Planning Board development decision



Alderman Fred Beavis
by Virginia Smith

After two and a half hours of heated discussion, the Planning Board decided September 26 to defer consideration of a Four Seasons Hotels' proposal for high rise development on the Granite Club site at Yonge and St. Clair. Fred Eisen, director of Four Seasons, has been pressing the Planning Board to forward his rezoning application to the Committee on Buildings and Development, since he has been waiting for approval for over a year. The Yonge-St. Clair citizen Task Force, which is working with the Board on a district plan, is unwilling to approve any of several proposed developments around Yonge-St. Clair until a comprehensive study for the area's growth has been completed. A three way tug of war continued all summer among the developers, the Planning Board and the Task Force.

Eisen urged the Board to approve his development "in principle" and claimed that he had revised his application to "over-comply with the wishes of the Task Force." He agreed not to bring his plans to the Ontario Municipal Board, where the Task Force could

air any further complaints with the development, until at least February 1973.

Chief Planner Dennis Barker pointed out that Four Seasons had not officially filed a revised application with the Planning Board, nor had the planning staff had an opportunity to comment on its new proposals. No detailed plans for the development were available at the Board meeting, and Board member Juanne Hemsol voiced serious doubts about approving an application she had not even seen.

A mockery

Task Force chairman Michael Plumb said that premature approval of a major development like the Four Seasons would make a mockery of the planning process. Since the Four Seasons towers alone will generate one-third more traffic on St. Clair, its application can be considered only in the context of an overall area study, Plumb insisted. He rejected the idea of using the OMB as the only forum for discussion of Eisen's plan.

The Task Force submitted a traffic study to the Board at the meeting. Plumb estimated that the Force's other major policy papers could be completed by January. The Force has been "badgered and battered for three months", Plumb said, and its attention has been diverted from comprehensive planning to study of individual rezoning applications.

Some Planning Board members ignored the fact that the Board itself is responsible for much of the delay in the completion of the Part II study for the area. About a year ago, the Board agreed to work with the Task Force on an area plan, but earlier this year the Board brought out a study which included no Task Force recommendations. In May, area residents rejected the Board's unilateral plan for their neighbourhood and only then did the Board officially recognize the Task Force.

On with the job

Planning Board vice-chairman Frank Paznar spoke as if only the Task Force were holding up the development show at Yonge-St. Clair. "The Planning Board should get on with its job" said Paznar, and resolve difficulties in the area because the Task Force can't. Alderman Fred Beavis, the mayor's representative on the Planning Board, asked Plumb, "When will you ever allow them to build?" Beavis is eager to get the application through this Council before the expiration of its term.

Alderman David Crombie insisted that "Part II protection" is necessary before development applications are processed, and Barker agreed with him. The Board should face the fact that it can't get the developments approved during this Council session, said Crombie. Since the last meeting of the present of the present Council will be November 8, the Board might as well wait until January, argued



Alderman David Crombie

photo: Phil Lapidis

Crombie, when the Task Force will complete its work.

The Board finally reached a decision which satisfied neither Four Seasons nor the Task Force completely. It voted to defer action on

Eisen's application for two weeks, so that the planning staff can evaluate his plan. The Board also voted to send the Task Force's traffic study to the City Committees.



McLaughlin wins Harbour post

Mary McLaughlin, a campaigner for citizen participation in waterfront planning, was chosen by City Council September 27 to be a member of the Toronto Harbour Commission. McLaughlin, Island resident and avid sailor for many years, defeated two other nominees for the unsalaried opening on the five-man board.

"I'm particularly interested in opening up routes for citizen input", McLaughlin said after her appointment. "People are not really satisfied in having things done over their heads."

Issues McLaughlin says are of immediate importance include:

- the design of the Aquatic Park at the end of the Eastern Headland;
- provisions for adequate parking for Toronto Island visitors and residents;
- a public justification of the proposed dredging and widening of the Eastern Gap.

NORTH JARVIS WALKING TOUR

The North Jarvis Community Association is inviting residents and interested persons on a historic walk to tour the architectural highlights in its district, bounded by Bay and Sherbourne, Bloor and Carlton. The walk is scheduled for Saturday, October 21 from 2 to 5. Details will be announced later.

The tour will include visits to Julie's, a former Massey family residence; the Red Lion, which wasn't always a Jarvis Street pub; St. Paul's Anglican Church; and the homes on Monteith Street, a beautiful lane presently obscured by a Loblaw's supermarket. The Planning Board has singled out the Monteith Street homes and St. Paul's as historically interesting buildings, and recommended their preservation.

Architectural delights are disappearing fast from the North Jarvis area. St. Andrew's United Church on Bloor will soon be replaced by an office building, and the Church will be installed on the second floor.

ANNEX RATEPAYERS PUSH FOR HEIGHT RESTRICTION BYLAW

The Annex Ratepayers Association is asking all homeowners in the area to support a by-law which would impose a building height limitation on residential streets.

City Council has already given its approval to the by-law, and it now goes to the Ontario Municipal Board for the final approval. Property owners in the Annex have been informed by mail and have been asked to make their wishes known by registered mail to City Clerk Gordon Batchelor by October 13.

Basically, the by-law would impose restrictions on height and regulate exterior construction of buildings to be erected on certain residential streets to make them consistent with the existing streetscape.

The Annex Ratepayers Association has been pressing for the by-law since September, 1971, after a builder tried to put up a seven-storey apartment building on Admiral Road. Because of a loophole in the present zoning restrictions, that building would have been legal.

Admiral Road residents, led by Paul Martel of the Annex Ratepayers, asked the city to prevent construction of the building and to bring in the height restriction to prevent similar developments. The City Council Executive responded by asking the builder to meet with the Annex Ratepayers' Association and the meetings resulted in the builder agreeing to change his plans and build a three storey structure. City Council passed the height restriction bylaw March 15.

MIDTOWN PROTESTS TONY O'DONOHUE

Alderman Art Eggleton blows his cool

The chickens came home to roost for Alderman Tony O'Donohue last week when he decided to launch his campaign for Mayor of Toronto at Ramsden Park in the midtown area.

O'Donohue said he chose the park because he wanted to "go where the people are and get more of them interested in city politics." But instead of pulling off another publicity coup, he was confronted by a small group of local residents who carried signs pointing out that on two crucial votes in 1967 and 1969 O'Donohue had opposed extending Ramsden Park.

Ellen Adams, vice-president of the ABC ratepayers, carried a sign reading, "Ramsden Park exists in spite of O'Donohue." Although the alderman was miffed at the bad publicity generated by the protesters, it was his campaign aides who really blew their cool.

Adams placed herself strategically behind O'Donohue so that her sign would appear in any photos taken of him. But she didn't remain there long. O'Donohue's acting campaign manager, Ward Four Alderman Art Eggleton, pushed her away from the centre of the crowd, and Donald Kirkup, a real estate industry researcher and another O'Donohue aide, ripped the sign out of Adams' hand and broke the stick holding the placard.

An effrontery

Jack Granatstein, President of ABC and another of the demonstrators, said it was "an effrontery for O'Donohue to come to the park which he tried to kill and say that he was there to meet the people."



photo: Jack McLeod

Alderman Tony O'Donohue

Granatstein had records which showed that in 1967 O'Donohue voted for high rise towers to be built in the Aura Lee site which is now part of Ramsden Park and that in 1969 he voted against acquiring the Street Department yards across from the park in order to expand Ramsden.

O'Donohue later said he knew that by waging his campaign in public places he ran the risk of confrontations such as the one that occurred at Ramsden.

But in spite of his attempt to minimize the effects of the protest, observers at City Hall said they couldn't think of a worse way for O'Donohue to launch his campaign.

The other candidates for mayor in the December 4 election are Aldermen David Rotenberg and David Crombie.

Yorkville landmark closes

by Keith Richardson

Minutes of a 1967 Council meeting:

Controller Allan Lamport: Will you please tell us what we can do?

Group of hippies: Practise leaving us alone!

Lamport: That's nice but society doesn't seem to work that way.

Hippies: Well, what do you want for Yorkville?

Lamport: I'd like Yorkville to grow up as a shopping centre (hoots and guffaws from hippies)...

Lamport: (hastily)... and as a place for artists to display their work and coffee houses to operate... It's to be desired. It gets a lot of tourists....

The Bernatt family is leaving Yorkville. Last Friday saw the closing of their uniquely irreverent variety store, the Grab Bag, a final victim of the changed commercial character of Yorkville Street.

The Grab Bag has lost money over the past couple of years. When the people who are now "chic-boutiquing" the entire block came along recently with a new lease offer, at double the previous rent, the Bernatts decided they couldn't afford to stay. Time was not so long ago, though, when the Grab Bag was a principle focus of the street life of Yorkville. The store was built to cater to the street people, and cater it did. Though strange to recall today, many villagers of the time

were petrified at the thought of stepping beyond the psycho-geographical boundaries of Yorkville Village, and it was important to them to have sympathetic establishments on their street.

Of course it profited the Bernatts to extend that sympathy - but not always. "Lots of times kids would come in without any money, hungry," recalls Philip Bernatt. "We could at least give them a loaf of bread and a drink, and a bench to sit on." Three or four of the long-hairs became regular employees of the store, and remain friends today. Bernatt says firmly, "They were mostly very wonderful kids. What did I have, one sort of grab-and-run robbery, a little shop-lifting maybe - who knows? Our worst problem was getting our customers to let us close the store, even at four a.m."

The Bernatts sold *Guerilla* from issue one, and lots and lots of funny pipes and cigarette papers. "We figured the world goes forward, why try to chase it back?" If there was a drug problem, it was "nothing to do with the Grab Bag. Oh, that smell would sometimes drift in the door, and the building across the street was supposed to be full of drugs. If the police asked, I'd tell them what I knew, which wasn't much", says Philip.

Now the family is keen on finding a house-and-storefront in the immediate area, "at a decent rent", to carry on a new *Gr Variety*. "Yorkville is a beautiful street, a beautiful shopping street - I miss the excitement though."

Western hospital expansion draws fire

Neighborhood charges planned teaching facilities will do nothing for local health needs

by Kathleen McDonnell

Toronto Western Hospital is not attempting to deal with the health care needs of the community in which it is located, area residents charged at a public meeting sponsored by the City Planning Board two weeks ago. The hospital, located in the block immediately north-east of the intersection of Dundas

and Bathurst Streets, has applied to the City for permission to build within the bounds of its present site to a density which is greater than that allowed in the City's highest density residential districts. The area surrounding the hospital is a low density residential district. The hospital's application to redevelop requires a planning staff study and an amendment to the City's Official Plan, a process which entails public meetings.

Residents at the meeting seemed unimpressed with City planner Howard Cohen's assertion that the hospital appeared willing to meet the community's demands on the major planning considerations, such as the objectionable location of a smokestack in the middle of a residential area on Wales Avenue. These had been the sensitive points at an earlier meeting three months ago. This time the residents' chief concern was how the \$45-million expansion was going to benefit the communities surrounding Western and why there is no provision for a walk-in community health centre.

Trevor Moore, a member of the hospital Board of Trustees and a retired Director of the Canadian Imperial Bank of Commerce, and Western Executive Director Boyd McAulay acted as spokesmen for the expansion plans. They said that the plans call for extensive "modernization" of "obsolete" facilities, for a reduction in the number of patient beds from the present 850 to 800 and for the provision of greatly expanded teaching and research facilities, in keeping with Western's designation, along with most of the downtown hospitals, as a "teaching" hospital for medical students at the University of Toronto.

Ward Six aldermanic candidate Rose Smith insisted early in the meeting that community health concerns were not the job of the City planning staff, and that the

present meeting was useless because of the confusion of issues. "Are we here tonight to talk about health services or a rezoning application?" she asked.

Doctor Even Monkman of the Western Family Practice Unit was called on by the hospital spokesmen to refute the claims of Smith and others that the hospital was providing inadequate community health care. Monkman assured the meeting that "improvements" in community services would form a large part of the "new" Western, and he went on to cite the Springhurst community health centre in South Parkdale, operated by Western, as one of the achievements that has "put us in the forefront of community health experimentation." He cited the high costs of community health centres as a prohibitive factor, and he said that the large number of family doctors in the area "provide good service in this area compared to other areas of the city." Ward Six Board of Education Trustee candidate Allan Schwam accused Monkman of "not saying in private what he says in public."

Other questions regarding the hospital's community responsibilities were raised at the meeting. On a query from Kensington resident Dave Pinkus, McAulay admitted that over half of the beds in the expanded hospital would be "teaching beds" reserved for patients of doctors affiliated with the University of Toronto. McAulay defended the high proportion of teaching beds as necessary for providing "exemplary care." He did not answer another question from Pinkus about whether the hospital would still consider expanding its community services if it did not get the high density it wanted for teaching and research facilities. McAulay said the answer would have to come from the provincial government.

Smith objected to the demolition of the existing nurses' residence, which houses 200 student nurses, to make way for the new building. McAulay said that the residence was no longer needed because of a complete change in the province's nursing education program. "They (the nursing students) will not necessarily choose to live in this area," he said. Smith countered that part of the building was less than ten years old, and that such a sudden reduction in the area's housing stock would disrupt the surrounding neighbourhood.

Political football

The Planning Staff's recommendation, that representatives from the community and the hospital sit on a liaison committee to work out remaining problems in the expansion plans, met with almost no favor from the residents at the meeting. Candidates for various offices insisted that they had no mandate to sit on such a committee, and that it was foolish to consider forming one until after the municipal elections in December. Schwam said that he felt the committee would have nothing to work with anyway until the province decides the fate of all the big downtown hospitals.

Moore confirmed at the meeting, that funding from the province for the expansion was only conditional, and Schwam claims that the hospital is hurting its own case with the province by aggravating its already bad relations with the community. Schwam also said that the Board of Trustees thought they were outmaneuvering the community when in fact they were letting the hospital be used as a "political football" by the province while it makes up its mind about Western's future in the community. "They think it's a game, and they're one of the players, but actually they're the ball."



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**S.E. SPADINA
MEETS OCT. 19**

Residents of Southeast Spadina and Grange Park are invited to discuss the future of their neighborhood at an October 19 meeting at the University Settlement House on Grange Road. The City Planning Staff has prepared a preliminary detailed plan to guide the area's future development. Southeast Spadina City Planner Alan Dean hopes that as many citizens as possible will turn out to discuss decisions affecting the entire community. The meeting is only the first stage of a continuing discussion of the plan.

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Co-op daycare may get on-campus facilities

Talks between members of the Campus Co-operative Day Care Centre and University of Toronto Vice-Provost Robin Ross last week indicated that the university administration is considering turning over a vacant University site for the over-two day care centre that is now operating illegally in the former Meteorology clubhouse on Devonshire Place.

This is in spite of the university Governing Council's decision two weeks ago to support a single university-run centre at Devonshire Place. This centre would accommodate about 50 children, which is considerably less than the number being accommodated presently at two existing centres — the Co-op and the St. Andrews nursery, which is losing its quarters on Bloor Street East and must relocate soon. The new university centre would also be rais-

ing the fees from \$40 a month per child, the current minimum at Devonshire, to \$85.

Campus Co-operative occupied the Devonshire Place building late last spring in frustration over the university's reluctance to help them find a site, and they have been operating an over-two centre for about 20 children through the summer. They say they will not participate in a university-run scheme because it runs counter to their own co-operative structure and the principle of parent control. Also, the university centre will not be open to community members from outside the university. Co-op members see this as socially irresponsible and as tantamount to being asked to "throw out" their own community people if they integrate with the university centre.

Ward 5 & 6 candidates meet at Citizens' Forum

Seven aldermanic candidates from midtown's Ward's Five and Six and from Ward Nine in the East end talked at Citizens' Forum September 26 about their reasons for running, disclosure of their sources of campaign funds, their positions on major transportation issues and their feelings about the mayoralty election.

Candidates Colin Vaughan (Ward Five), Dorothy Thomas (Ward Nine), Rose Smith (Ward Six) and Dan Heap (Ward Six) stressed similar basic reasons for becoming candidates. Each has been very involved in neighborhood and citizen group politics during the present term of City Council, and each expressed a belief that the majority of incumbent aldermen poorly represent people who live in the City. In this regard, Vaughan spoke of Council's "appalling behavior", Thomas talked about her "incredible frustration" in dealing with Council, Smith commented that citizens are "thoroughly inadequately represented", and Heap said control of housing and neighborhoods are the big issues in the election.

Alderman William Archer from Ward Five, who will run this year in Ward Six, said he wants to return to Council because he "thoroughly enjoys politics" and the "challenge" of the aldermanic job. Incumbent Aldermen Ying Hope (Ward Five) and Reid Scott (Ward Nine) didn't arrive in time to answer the question of why they were running again.

Campaign funds
On the subject of disclosure of campaign funds, Vaughan, Thomas, Smith, Hope and Scott said they planned complete accounting of contributions. Heap said he would reveal the names of any donors except those which expressly stated they wanted to remain anonymous;

he added he didn't anticipate there would be any of these. Archer said he would not disclose any sources of funds whatsoever.

Speaking of transportation, Vaughan and Thomas pointed out their roles as leaders in fights against expressways, Vaughan against Spadina and Thomas against the Scarborough. Smith, Heap and Hope said they were opposed to expressways and were active in the anti-Spadina fight. Archer said he didn't like expressways either and talked about his work to make midtown more pleasant for pedestrians as Ward Five alderman.

Archer is on record, however, as being in favour of the Spadina Expressway. Scott said he opposed Spadina but favors Scarborough — which runs through his ward — because it is the only apparent solution to an "awful transportation mess" in east Toronto.

Mayoralty support

Smith and Hope were the only candidates to indicate a preference in the mayoralty race; both support Alderman David Crombie. Heap, Archer and Scott indicated they weren't prepared to talk about this question yet. Thomas said she could not endorse a mayoralty candidate until she had some direction from her people. Vaughan said he plans no endorsement of a mayoralty candidate. Incumbent Ward Six Aldermen June Marks and Horace Brown were not present.

About 60 people were in attendance at the Forum. The meeting was one of a series in which aldermanic candidates from various wards are asked to talk informally and answer people's questions. On October 10 the Forum will look at Wards One and Three. Meetings are held in Committee Room One in City Hall at 8:00.

Six candidates vie in St. Paul's

Incumbent Wahn eases away from Trudeau; PC condemns PM's "one-man rule"

by P.M. Mullings

Ian Wahn, the veteran Liberal M.P., is running for re-election in St. Paul's riding as much on his own policies as those of his party leader, Prime Minister Trudeau.

This was made clear at the riding's first all-candidate meeting at the University of Toronto earlier this week. Wahn parted company with the Trudeau administration on the issue of foreign control of the economy. He called for government intervention which goes far beyond Trudeau's policy for simply regulating takeovers of Canadian businesses by foreigners.

Wahn's position is not new. As chairman of the Standing Committee on External Affairs, he has been far ahead of his party in an attempt to forge an independent economic role for Canada. But it is customary during election campaigns for backbenchers to align their views with party policy — unless they believe that the local riding just won't accept them.

During the meeting Wahn, who has represented St. Paul's for ten years, was chided for his inability to get the government to accept his proposals on control of foreign takeovers. He maintained that it was impossible to get members of the party's large Quebec wing to deal with the problem now. "They are involved with fighting separatism in Quebec and say they have to get this done before turning to foreign control of the economy," he said.

Ron Atkey, the Conservative candidate, saw Wahn's differences with the government as a key to the campaign. "It's significant that he's not running with his party and particularly with Trudeau," Atkey regards the Prime Minister as the most important issue in St. Paul's. He told the meeting that, after great expectations Canadians had for Trudeau in 1968, they are now



St. Paul's Riding federal candidates: [left to right] Kay MacPherson, independent; Crawford McNair, Communist [Marxist-

Leninist]; Mary Boyce, NDP; Elizabeth Hill, Communist; Ron Atkey, PC; incumbent Ian Wahn, Liberal.

photo: Phil Lapidis

disappointed with his performance and especially with his system of "one-man rule."

Atkey, a 30-year-old law professor, said he was not against American investment in Canada but he wanted it to be controlled. He called for a postponement of construction of the MacKenzie Valley Pipeline because the oil and gas flowing through it will be sold to the United States without planning for the future of Canada.

Fewer women

A non-economic note, one of the few at the meeting, was sounded by Kay MacPherson who is running as an independent with the support of Women for Political Action. She charged that, in spite of recent trends, fewer women are running in this federal election than in the last one. "And what is just as bad is that the parties don't promote women candidates except in ridings they know they can't win,"

she said.

MacPherson, a former president of the Voice of Women, said her formula for true national economic independence was to obtain independence in the political, cultural and military fields. This, she said, would lead to economic independence.

The next issue of the Toronto Citizen, out October 19, will carry in-depth reviews of the federal election campaigns in midtown's four ridings: Rosedale, Saint Paul's, Spadina and Trinity.

ELECTION ISSUE

Personal messages from the candidates will also appear along with other election news.

Elizabeth Hill, the Communist Party candidate, said her party wanted genuine independence for Canada by which the country would be developed economically for the people and not for monopolistic interests. She said Canada needs a new constitution which recognizes the position of the two founding nations.

The meeting also saw the first public appearance of Crawford McNair who represents the Communist Party (Marxist/Leninist), a group which he said is often described in the media as being Maoist. He said both Trudeau and Stanfield are incompetent to run the government and that the NDP cannot claim to represent the country's working class because it never speaks about the overthrow of the capitalist society. He proposed that Parliament be abolished and that a People's Congress be convened with representation based on class.

His remarks about the NDP were contradicted by Mary Boyce, the party's candidate. She said the NDP represented the working class and that the country was particularly upset about the unemployment situation. She said a fairer tax structure and control of foreign ownership of the economy would help cut unemployment. She opposes the MacKenzie pipeline both for ecological and nationalistic reasons.

Two distinct campaigns

A question on how much each candidate had budgeted for the campaign showed that in financial terms two distinct campaigns are going on.

Wahn said he intended to spend \$15,000. About \$8,500 of this would come from the national party and the riding association. The rest will be raised locally with no donor being allowed to contribute more than \$500.

Atkey said he had already spent \$2,500 of his own money and was not certain how much more would be coming from the party and local contributors.

At the other end of the scale, Boyce has a budget of \$2,500, Hill's is set at \$1,000, and McNair's at about \$400. MacPherson said she had no budget, spending money as contributions come in. So far money was arriving at about \$50 daily which would put her potential expenditure at about \$2,000.

Two other all-candidate meetings are scheduled for the next two weeks on October 12 and on October 18. For more details, see page 16.

The riding's returning office says that about 45,000 people have been enumerated in St. Paul's. In the last election Wahn won by 10,135 votes, with the Conservatives second and the NDP a poor third.

Ryan fights hard to retain Spadina seat

Grit-turned-Tory incumbent faces stiff challenges from Liberals, NDP

"It's a whole new ball of wax this time and we are working harder than ever before," says Peter Cutten, assistant to Perry Ryan, the P.C. candidate in Spadina.

"If it was Ryan rather than the Liberal Party the people voted for in the last election, he'll win again this time," says Peter Stollery, the Liberal candidate.

"The NDP has never been so well organized in Spadina. It's surprising how smooth things are going," says Bob Beardsley, the NDP candidate.

These comments from the camps of the three main contenders in Spadina are all true and point out how difficult it is at the midway point of the campaign to predict which way the midtown riding is going to go.

Ryan won in 1968 with about 57 per cent of the vote. But that was as a Liberal and when he switched to the Conservative Party he threw the race in Spadina wide open.

All three parties have been doing considerable canvassing in the riding and the responses have been varied. The Ryan camp says that although their candidate is asked about his party change, there is not much hostility toward him for making it.

Cutten says the major issues in Spadina are the economic situation, general discontent with the government, and an immigration policy many voters believe is unfair because it does not give any advantage to relatives they wish to sponsor as landed immigrants.

Cutten puts his candidate's strategy simply: "We have a good name in Perry Ryan and a good party in

the Conservatives. During his ten years in parliament Ryan has helped a lot of local people and we know that the Conservatives can get a good vote in this area as was seen in last year's provincial election."

Still, Cutten says that Ryan obviously will lose some of the votes that have traditionally gone Liberal in federal elections in Spadina. He's still confident of a win but with a reduced majority.

Stollery also is confident but he, too, believes that his party will get a slightly smaller vote. "Only if all those votes in 1968 were for Ryan and not the party will he win this time," he says. "If it was basically a Liberal Party vote we'll lose some of it but still win."

Unlike Ryan's canvassers, Stollery says he hasn't experienced any great discontent with the government. He says that the average citizen in Spadina is working and

making a living. Campaign helpers are still volunteering and the general reaction he's getting about the Liberal Party is favourable.

Stollery has been campaigning in the riding for almost a year and has developed many contacts with ethnic groups, particularly the Chinese living in the Grange Park area.

Stollery discounts the effect of a report which appeared in the Citizen two issues ago. It showed that in last year's provincial election in the parts of the ridings that make up Spadina, the NDP polled 32.5 per cent of the vote. "I believe that was probably a high mark for them. The Liberals had a very weak candidate and organization. That helped the NDP and I don't think they are going to go any higher," he predicted.

Beardsley's strategy is that Ryan and Stollery will more or less break even on about 60-65 per cent of the vote and he will increase the NDP's 1968 results by just enough to squeeze through to victory. He figures an increase of about eight to ten per cent of the party's vote will achieve that.

"We have the organization to do it. All the polls are covered and we have the workers. It's a case now of meeting the last minute challenges the other two parties throw at us," Beardsley said.

He says that so far no discernible trend is developing on issues in the riding. "Anti-Trudeau sentiment and unemployment are being talked about but nothing else overwhelming has developed," he said.

Beardsley says that in the ten

years he has worked in the riding this is the first time that, at this stage of the campaign, it is still impossible to get an accurate reading on the issues and the way which people are going to vote.

Two all-candidate meetings are scheduled for October 12, one at Saint Joseph's College at 7 p.m., the other at 35 Charles Street West, at 9:30 p.m. For more details see page 16.

Dear Citizen Reader—

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If you have not been enumerated you will not be able to vote in the federal election unless you register on October 11, 12 or 13. For details on how you do this contact one of the candidates in your riding or the following returning offices:

Rosedale — Mrs. Cara Kaplan, 27 Park Road, 921-9979.

Saint Paul's — Mrs. V.T. Murphy, 149 Alcorn Avenue, 924-7704.

Spadina — Mr. T.G. Mott, 101 Grace St., 532-1173.

Trinity — F. Lofranco, 369 a Oakwood Avenue, 787-6213.

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City Hall

by Jon Caulfield

The Rotenberg Myth

Alderman David Rotenberg, so the story goes, is an "exceptional administrator", a "rational man", who has done his job as City budget chief for the last three years with "efficient and skilful abilities". Who says so? Well, the daily newspapers say so, and various people around City Hall say so, and many people clearly think so. And so Rotenberg began his campaign for the mayoralty last month with an image — a man who is at home in complex, modern bureaucracy and whose mastery of fact and flair for doing business with people in and out of government qualifies him ideally to be mayor of Toronto.

Some incidents at Council's meeting September 27 blur this image of cool objectivity and thorough, detailed knowledge:

— Council has a policy of selling land to developers for the developers' average cost of assembling the other properties in building sites. Rotenberg explained to Council why the Executive Committee recommended selling a piece of land to the Royal Bank for \$131 a square foot rather than the \$157 average calculated by the City Real Estate Commissioner. The figures on which the \$157 average was based, he said, did not include only property costs but also involved the cost of buying out "special business values" at four of 12 assembled properties.

A letter from the realty agency A.E. LePage, which has helped the developer assemble the site, was subsequently revealed in which a LePage official explained the price of the most expensive property, one of the four which Rotenberg wanted discounted from the averaging calculations. "In the case of 192 Bay Street", the letter said, "this was strictly a case of a knowledgeable owner in the real estate business who was aware of the full implications of the assembly"; there was no mention of "special business values".

— In response to a question about the lowest prices paid by the developer for land in the same assembly, Rotenberg referred to the beginning of the assembly in 1968. Documents in a Real Estate Department file said that assembly did not begin until March, 1970.

— Throughout the debate Rotenberg never acknowledged that \$157 a square foot was not simply the rate calculated by the Real Estate Commissioner but was, as a "confidential" Real Estate Department document stated, the "minimum acceptable" rate recommended by the Commissioner. The total difference to the City between the Commissioner's figure and the Executive's figure was \$400,000.

— Defending his position on the land deal, Rotenberg said that the aldermen who were making a fuss about the price were simply trying to stop the development. Yet, Karl Jaffary, one of the two aldermen who had been most hotly pursuing the issue, had stated earlier, "This development seems to me to be all right, and I was prepared to support it until my colleague raised these questions (about the assembly cost)."

— Among the expressions used by Rotenberg to refer to aldermen who raised questions about the land deal were "those who will smear by any way possible", "megalomaniac", "power-hungry", "people who should be on a couch rather than standing up" and "disgraceful to Council and themselves".

— Council's Works Committee recommended that Council permit overnight parking in a downtown area of the City where people have been up in arms about constant early hours tagging of parked cars. The aldermen for much of the area in question are Rotenberg's habitual Council enemies, Jaffary and John Sewell. Rotenberg rose to call the recommendation "discriminatory" and said, if the night parking ban was to be lifted, it should be lifted all over the City. He demurred when it was pointed out to him that the situation in question was a particularly aggravated one of which the Works Committee had been made aware and had studied; that people in several parts of the City do not want the ban lifted; and that if he had a particular location for removing the ban in mind, he simply had to refer the matter to Works for processing.

— When Council was discussing appointments to the Harbour Commission, Sewell said that one reason he supported nominee Mary McLaughlin was that a group which calls itself Citizens for a Better Waterfront endorsed her. Rotenberg told Council there was also citizen support for other nominees and that people only seem to qualify as citizens "if they have the support of one group" at Council. He did not indicate what other nominees had citizen support; in fact, the only nominee who had the endorsement of any citizen group was McLaughlin.

This is only a series of small incidents. There are other small incidents from time to time. Rotenberg consistently refuses to acknowledge that most of the critics of Metro and Eaton Centres want redevelopment on the sites, but better redevelopment than the City has bargained for. He calls them "obstructionists" who just want to stop the whole thing. When asked recently by the *Citizen* to identify a developer in a land transaction with the City which Rotenberg had arranged, Rotenberg said he couldn't recall who it was. The *Citizen* learned it was Cadillac Develop-



**Alderman
David Rotenberg**

ments, which is not a very difficult name to remember.

One by one the little things add up, and they suggest that Rotenberg is a man of weaknesses as well as strengths — that he is no less prone than the next man to manipulate facts or sling mud to suit his purposes. His day-to-day behavior does not suggest he is always an exceptionally rational man, or a man with an unerring grasp of facts, or a man whose dealings with people are always coolly detached.

"I don't work for the Royal Bank!"

The land deal with the Royal Bank was debated twice. During the first debate, when Rotenberg explained the difference between the Real Estate Department's calculations and the Executive's recommendation, Council had two documents before it relating to the transaction:

— a memo from the City Surveyor to the Executive stating the Real Estate Department figure and that the Royal Bank wanted to speak with the Executive Committee about lowering the cost;

— a letter from the Royal Bank to the Executive Committee saying that \$131 would be the appropriate price because of "certain unusual conditions" which were not explained.

Sewell wanted to know more about the situation, and Executive Alderman Paul Pickett told him that was no problem, the file was right there in the Chamber on the Real Estate Commissioner's desk, and Sewell could see it, or could have seen it, any time he wanted. At that point Council voted informally to approve the deal and went on to other business.

Sewell went, got the file and read it, and when the matter came up for a formal vote, he rose to read the letter from A.E. LePage which called into question Rotenberg's explanation of the \$400,000 price difference. Mayor William Dennison told Sewell the file was confidential Real Estate Department business which was none of Sewell's business. It appeared Pickett had been wrong about what a common non-Executive alderman can and cannot see. It was Jaffary's refusal to return one document from the file to the Real Estate Commissioner before Jaffary had photo-copied it which led to his expulsion from Council meeting.

Alderman David Crombie told Pickett that Pickett didn't even seem to understand what the situation was — that in many cases aldermen cannot get information, that they must rely on the Executive to give them information. Later Crombie spoke again to say that the Executive's handling of the deal had been "completely inept" and that it was impossible for Council to do its own job and keep track of the Executive without more information. "But all we get," said Crombie holding up the agenda which included the Surveyor's memo and the Royal Bank letter, "is this. We're entitled to more than this. It's one of the problems around here."

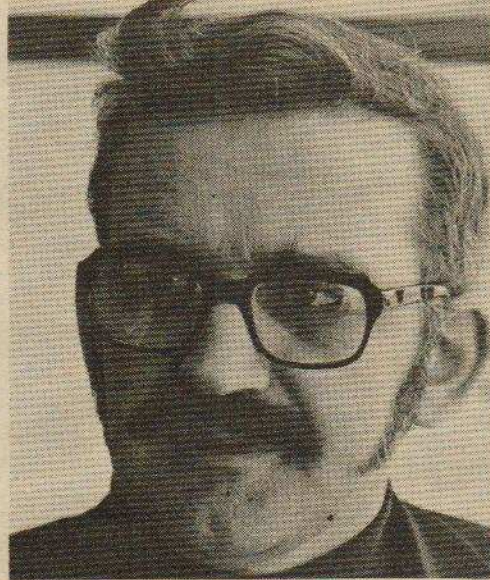
Pickett rose and asked Crombie why the letter from the Royal Bank was inadequate as an explanation of why the Executive had lowered the price. "Alderman Pickett, I don't work for the Royal Bank!" replied Crombie. "I work for the City, and this isn't enough. I want something from the Executive that explains this." Pickett shook his head as though he didn't understand what Crombie was talking about and sat down.

HEAP: The fight is for control

Ward Six aldermanic candidate Dan Heap talks about his ideas and career

Dan Heap has been active in midtown politics since he moved to the Kensington Market neighborhood in Ward Six four and a half years ago. In 1968 he was NDP nominee for MP in Spadina, and he increased party strength in the riding while, across much of the rest of Metro, the NDP lost ground to the Liberals and Trudeau. In 1971 he ran for MPP in St. Andrew-St. Patrick and delivered second place to the NDP in a closely contested race with PC Cabinet Minister Allan Grossman. In July Heap announced his candidacy for alderman in Six in this year's City election to be held December 4.

Last week The Citizen talked with Heap. We asked him why he is running and what he feels are the big issues in the City now; and we asked him to tell us a bit about himself and what his involvement with local politics has been.



Dan Heap

...I've become interested during the last four years in the movement of residents to protect houses against big developments. As I see it there are two issues connected here — the need for low cost housing, because most developers replace low cost housing with high cost housing; secondly, the question of control, people who'd like to have control of the place they live whether they are owners or tenants. As the City is converted from single family houses to multiple dwellings, most of the people tend to be losing control. The process is accelerating.

I wasn't decided whether I was going to run (until July) because the main thrust of the movement has come from the people of middle income whose view of the issue is very limited — it's mostly a matter of protecting, say, the Annex, and the movement has not been so apparently successful in protecting, say, Grange Park. My feeling is if Grange Park goes, the Annex won't stay long, and the Annex people had better understand that — I'm taking these as typical; we could find equivalent examples all over Toronto.

What is happening is a tremendous concentration of economic power within the real estate business. I understand there are practically no more small builders. The big share of the building is done by very big builders who relate to very big land assemblers who relate to very big investors, and who so far have had the primary benefit from things like CMHC which are supposed to benefit low income people. Even our tax-supported loan arrangements have worked mainly to benefit the people who already have the money. This is

analogous to the situation in the primary extractive industries where government tax benefits — tax holidays and so on, loopholes — have gone primarily to big producers and have not gone to people who worked in these industries.

The immediate battle within the City is to protect low cost resident-controlled housing and to extend that. Kensington has not been appreciably bulldozed, although it has been slated for bulldozing in the past. There's lots of low cost housing — I mean relatively low; nothing's cheap — in Kensington. We're not townhoused in Kensington. So the movement has been successful in some degree in slowing down destruction of low cost housing. It has not been completely successful, and it will not be completely successful — in fact, I think it's going to get rolled back — if it only operates within its present terms. Its present terms tend to be an extreme reliance on strictly local perspectives — each neighborhood for itself — with a certain amount of last minute mutual aid when it comes to sending delegations and letters and pressures to City or provincial bodies.

But there has not been a move to identify the big investors and land assemblers and developers as the enemy. John Sewell has moved in that direction, but the residents movement in general has shied off that.

It's the structure I'm talking about, and it's the structure that the resident groups generally have not yet been willing to identify as the enemy. The structure is the enemy because the structure — symbolically — is what destroys old housing to

replace it with a new sort of plastic city which will be too expensive for most people to live in — and is not even necessarily desirable to live in but will become compulsory by the decision of either very few individuals in key places, or by just the impersonal operation of structure itself with everyone saying, Well, it wasn't me.

So what do you do? First, simply help short range battles to prevent what is presently low cost housing from being bulldozed. That's a short-range battle that will not be won in the long range in its own terms. Secondly, I want to identify who is doing it — and make that identification public and understood. Third, we have to show the connection between what the investors are doing to housing in Toronto and what they are doing to the economy of Ontario as a whole — and that the overdevelopment we have in Toronto matches the underdevelopment in northern and eastern Ontario.

There's got to be this larger perspective, this other dimension. There is no other long run answer (to the housing problem) so long as we accept the present financial government of housing in Toronto.

THE ONLY WAY

I was born in Winnipeg, and finished high school in Toronto. I finished Arts at Queens University with a year out in the army at the end of the war. Then I did theology at Chicago and McGill. I was in charge of a parish (Anglican) for three years up north of Ottawa. Then I came in 1954 to work in a factory in Toronto, and I've been doing that since. We make corrugated paper boxes for Continental Can. I had found that the Church had not caught up with the existence of the industrial working class. I worked in a factory several summers as a student and found I wanted to learn a great deal more about what happens in and around industry, and the only way to learn it is by working in it.

A BROADER MOVEMENT

My active resident association work began with Kensington. I came here when resident association and urban renewal activity was just past its peak, and I participated in it at the end. I was more substantially involved in the matter of Kensington school — stopping them from bulldozing 13 houses on Oxford and Lippincott Streets — within the resident association executive as acting chairman. We established the principle that there should be some active liaison between the

School Board and residents around a school. I was quite active in the campaign to stop the Spadina Expressway both within the NDP and outside in terms of a door-to-door canvas that we organized in a good part of Ward Six with a petition against the expressway. I helped organize the Ward Six citizen forum. We campaigned against the expressway and also opened up the question of the Hydro Block. I chaired the first public meetings that raised the question of the Hydro Block. I've been actively involved in the Grange, and I've been down to City Hall with them. I've been closely in touch with the people in Sussex, though I haven't put in a lot of time on Sussex affairs. I've been slightly involved with the Niagara district recently. I was involved in CORRA to some extent, though for lack of time I had to reduce my involvement there. I've been very much involved in the argument with Western Hospital over its expansion. I leafleted the area and personally argued the point.

Now the query people raise as to whether I'm really that much related to City politics is pertinent to what I said before. I make no apology for having been involved with a good deal of my time — and until four years ago nearly all my time — in federal or provincial issues. I don't think you can set City problems, let alone neighborhood problems, in isolation, and this takes me back to what I was saying at the beginning — that the residents' movement is right in as much as it starts by appealing to an immediate situation on somebody's street, but so far it has been weak in that the general thinking is that you can settle the thing in isolation by just wheeling or threatening one or more aldermen.

I delayed from November to the end of July in declaring because I wasn't originally satisfied about this. There were people early in November in and out of the ward who were asking me to run, and I put off making a decision because I wasn't prepared to get into what — well, to put it one way — would be essentially a losing battle, that is, a residents' movement narrowly conceived. I only decided to get in because I believe it is possible to link that with a much broader movement, potentially a much more powerful movement, which is for the democratic government of the economy of Ontario.

(In issues until the City election the Citizen will talk with other non-incumbent candidates for aldermen in midtown Wards Five and Six.)

Metro Centre: the people got squeezed

Real estate is expensive and hard to come by — unless you're a big developer

(continued from page 1)

would be somewhere around \$100 million.

What was the deal between the Harbour Commissioners and Metro Centre? For deletion of the two clauses it wanted out, Metro Centre paid \$1.5 million, and agreed to pay an annual rent, starting in 1994 of \$7,693.68.

It is utterly staggering. If the Harbour Commissioners had agreed to give Metro Centre everything it wanted, but stuck to demanding an economic rent of 10 per cent of the value of the land, it could have taken in \$10 million a year, in perpetuity. But it gave away that right for \$1.5 million, and an annual rent of not quite \$8,000 starting in 1994. It is such a colossal bad deal that it seems almost unbelievable for a public body such as the Harbour Commissioners to act that way. It is true, and the pity is that it was done irrevocably, in 1968.

The City

With that under its belt, Metro Centre approached the City about its 13 acres. The seven acres occupied by Union Station were the key to the whole development, since that section of land provided for the links with the present downtown. Mayor Dennison, Alderman David Rotenberg and Commissioner Graham Emslie went away to Mon-

treah, to bargain with the presidents of both railways, and came back with a deal. No money would change hands, but the City would get various bits and pieces of railway holdings spread throughout the City, a trade which those three felt was very beneficial to the City.

The land exchange was quite complicated, but Emslie finally agreed to put prices on the bits and pieces being traded back and forth. If we look at one of the pieces of land involved — the Union Station site — we get a good idea of what it is all about.

Unencumbered, without a lease, Emslie says the seven acre Union Station site is worth \$50 million. Other evaluations place it at \$46 million, so the range of difference is small. With the lease in perpetuity on the land, Emslie claims the value is much less — \$9.5 million is his figure.

But clearly Emslie's second figure doesn't hold up. There is a 1946 court case dealing with this exact piece of land, in which the judge stated that the City should get rent on the basis of the highest and best use of the land. (see *Rex v. City of Toronto and the Toronto Terminal Railways*, 1946 Ex. Ct. 424.) That clearly implies that the City should be getting the normal economic return of about 10 per

cent on value, or \$5 million a year. In other words, if the City did nothing more than waive the proviso "for railway purposes only", it could pick up \$5 million a year in perpetuity. But instead of doing that, it agreed to transfer the lands to Metro Centre Developments Limited, placing a value of \$9.5 million on them. It agreed to sell the right to receive \$5 million a year in perpetuity for \$9.5 million.

There were other lands involved in that trade, and, if you take them into account, by my reckoning the City — rather than the taxpayers of Toronto — came out \$70 million short. On the Union Station site alone it was a \$40 million loss. Again, as in the case of the Harbour Commission, the sums involved are so large that one wants to say, "It can't be true."

It is true, but it is not quite a reality. The deal with the City has not been consummated. Metro Centre wants to make sure that the Ontario Municipal Board gives final approval to what it wants to develop before it becomes a reality. At the moment it is nothing but a tentative agreement.

The Province

What remains is the 55 acres of provincially owned land. For more than a year, Metro Centre Develop-

ments Limited tried to pretend that it really owned that land, but a statement by a provincial civil servant in the spring of this year finally called their bluff. They think that the province won't be sticky about working out something satisfactory. If their past experience is anything to go by, they have nothing to fear.

What does a person do, knowing these staggering sums are being awarded by public bodies to the railways so they can get on with their development? About the arrangement with the Toronto Harbour Commissioners, nothing can be done, although it would seem fair to call for the resignation of every Commissioner who supported the 1968 transaction.

With the City, the case appears on the surface to be easier to deal with. The descent of the citizenry on City Hall to complain about these massive subsidies to Metro Centre is clearly in order. Rotenberg *et al.* will be attempting to finalize the deal in the next six weeks, before Council adjourns for the municipal election on December 4, and if pressure is ever brought to bear, it will have to be brought in the very near future.

As for the Provincial Government, I presume that appeals to it

are in order, requesting it not to act rashly. The Government has yet to show its hand, although the sums involved for it are clearly not as large a slice of the pie as \$70 million is for the City of Toronto.

Read through the figures again. The Harbour Commissioners in their deal gave away close to \$100 million. City Council has agreed to give away \$70 million. It is surely the greatest coup perpetrated on the public in the last few years.

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It is very difficult to get information from the Metropolitan Toronto Police Department. If you try to try to call the Police for a bit of information, you may find yourself on the phone for most of the afternoon, switched from extension to extension. A *Citizen* reporter looking for a breakdown of the City's traffic fatalities ended up, after the better part of a day on the phone, being sent to the offices of two different inspectors in different parts of the city just to get permission to get the material, and finally had to wait three days for the information to arrive in the mail.

If you try to talk to the Police when they want to tear down old homes in your neighbourhood for a new station, or to build a communications tower in a park, you'll probably run into a brick wall of silence. The Police Department, like most bureaucracies, distributes knowledge and responsibility in a way that can only confuse civilians, but breakdowns in the police communications network seem more numerous than connections. The Police need much more than a new tower in Winston Churchill Park in order to talk to each other and to the public.

During this past summer, Southeast Spadina residents began hearing — by accident, not from the police — that the Department was planning to build a new station on Beverley Street between D'Arcy and Dundas. A few residents stumbled on the information when they were doing title searches; they later noticed a tiny expropriation notice in the paper. Because the Department was not applying for a change in the zoning by-law, near-by residents were not informed of the impending construction.

The planned Beverley Street headquarters is a replacement for the Department's Division 52 College Street station, an obsolete building which looks something like a medieval fortress. The 52 Division undoubtedly needs a new home, but the Police have decided to acquire land for it by tearing down eight houses in a low-income residential neighborhood, although the Division's area includes several vacant industrial sites and hundreds of acres of other cleared land. The Division runs from the CPR tracks on the north to the Islands and from Spadina to Jarvis.

Not a word

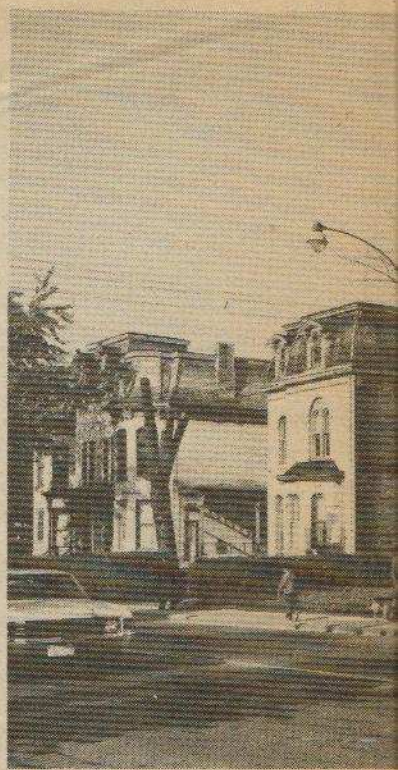
The Department hasn't said a word to the City Planning Board about its intentions, although City Council has recommended no major changes in Southeast Spadina, pending the completion of a detailed (Part II) plan for the area. The planning staff's tentative Part II report urges the Police to consult the community about its plans, and recommends the location of the new headquarters within existing neighborhood structures.

Since they realized what was happening in the neighborhood, residents have been attempting to negotiate with the police, but have not yet found anyone who's willing or able to negotiate. It is just about impossible to question the Department about the station, because there are no formal channels for discussion of such matters. When the Police need a new station, the expenditure is included in the Department's capital works program, which must be approved by Metro Council. The Metro Property Department then acquires the land, and generally suggests several sites to the Police before the purchase is completed. Metro Property investigated eight possible locations within the 52 Division area and the Police chose the Beverley Street site. Metro Property told local residents about only one other of the suggested locations — a remote Lakeshore site.

Metro Council can expropriate land for the Police, but in most cases the Property Department tries to settle amicably with the owners. "So far we've generally been successful in approaching owners," says Bernard Hemblen, Property Department Commissioner. The Department has been able to purchase most of the land for the Beverley Street station, but it may have to expropriate one hold-out on D'Arcy Street.

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In early August, the Grange Park Residents' Association tried bringing the issue out into the open by calling a city meeting, to which they invited Department representatives. But they told the Association to ask the Police Department, which is responsible for construction. The Property Department Association to speak to the Police because Metro Property secures the land, but the Police make the decisions. Representatives of neither department showed up for the meeting.

The Residents' Association wanted no person or peg on which to hang responsibility for the station, so it had to seek indirect approaches to the Department. Ward Five Alderman William Archibald will be running in Southeast Spadina in December, helped to arrange the residents' appearance before the City Council Executive, although, as Alderman Rotenberg correctly pointed out, it isn't the City's responsibility either.

The Executive asked the Police Department to appear for a discussion of the station. When the Grange Park Association, Chinese Canadian Association, each representing part of the neighborhood, presented their arguments to the Executive, Inspector Jack Marks replied that the Department would discuss the matter with the City, but not with the community. He pressed by the Executive, he gave in, but that perhaps there could be some discussion with residents.

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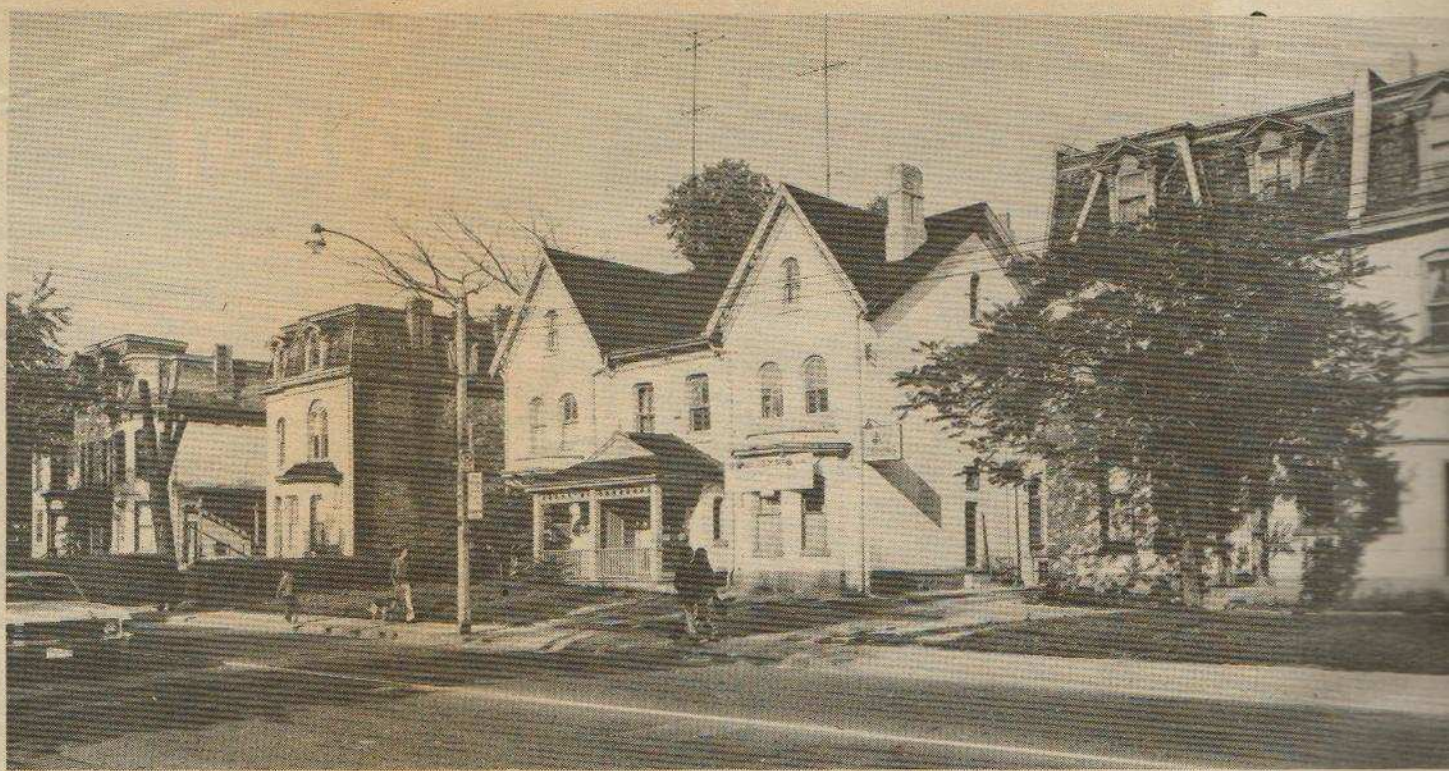
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In the Southeast Spadina-Grange area, where the Police Department wants to build its new station, there are dozens of acres of cleared land lying unused.

But the Police decided to buy and raze the houses above, on the east side of Beverley Street between Dundas and Darcy Streets, for their building.

Assault on a marshmallow

The Police Department's plans for a communications tower in a Ward Five park and a new station in a Ward Six residential district have brought energetic criticism from local residents. But when you want to get through to the Metro Police, what do you do? The Department's structure, so far as the public is concerned, is like a 100-ton marshmallow.

by Virginia Smith

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Ward Six Alderman June Marks took another approach to the problem and ar-

ranged a community meeting with acting Metro Chairman Robert White, who sits on the Police Commission. Marks supports the station, but she says that she sees nothing wrong with public discussion of the matter. Nothing substantial came out of the meeting, except a suggestion from Marks that Grange Park contact City Ward Three Alderman Hugh Bruce, who also sits on the Police Commission. When Bruce was called, he said that a meeting had been arranged — meaning the appearance before the City Executive. Since then, local residents have heard nothing from Bruce.

It is difficult even to determine what the Police Commission may be saying or doing about the station. A Police Department official told the *Citizen* that the Commission's decision about the Executive's request would be available from the City Clerk. The City Clerk's office had no record of the Commission's decision and suggested a call to the Police Commission.

Archer wrote to Judge Charles O. Bick, Chairman of the Board of Police Commissioners, on July 31, asking for information on the station and urging the Commission to confer with the City. When he received no answer, Archer wrote again on September 7, reminding Bick of the City Executive's request. He still has received no answer.

When the *Citizen* started searching for the Police station builders, it was referred to Inspector Marks in Planning and Research, who had appeared at the City Executive. Marks was extremely reluctant to arrange an interview, but grudgingly agreed when pressed. Marks' constant theme was that he had neither the responsibility nor the knowledge to discuss the Beverley Street station. "I'm in no position to discuss No. 52," Marks told the *Citizen* to talk to Metro Property about the acquisition of the land and to the Police Commission about the community's request for a meeting. "I don't know why community residents haven't pursued the recommendation to meet with the Commissioners," Marks added. He also said that he "didn't know a thing" about the tower the Department is planning to build in Winston Churchill Park.

When the *Citizen* pointed out that it's impossible to reach the Commissioners,

Marks said he "wasn't disputing that" suddenly asked if I had made an "attempt" to reach them. When I tried Bick on the phone, I was told first it was on another line, then that it would be possible to speak to him. The voice on the phone couldn't tell me a thing about Beverley Street station or the Church tower. Two messages were left for Metro Chairman White, but the call never returned. When I contacted Bruce said that the Commission had indicated it would be happy to meet with the Executive — a duplicate, in other words, of the meeting already attended by Ins Marks.

One way to meet the Police Commission, of course, is to attend a meeting of the Board. The meetings, which are held second Thursday on the sixth floor of Jarvis Street Police headquarters, are to the public but open to the press. I asked Marks about sitting in on a meeting, he said at first that he couldn't answer the question, but when I started writing his reply, he suggested that I contact a department, which indicated that I would be welcome.

The Board of Police Commissioners is composed of the Metro Chairman; a Council member appointed by the City; Hugh Bruce; and magistrates appointed by the province, Judge Garth Moore and Charles O. Bick, the Board Chairman. Winfield McKay, identified by the Commission office as a "citizen" appointed by the province, also sits on the Board. Bick is an optometrist who was designated a justice of the peace that he could join the Board. The Commissioners do not serve for any set term.

The day I attended a meeting, the Commissioners presented several commendations and merit medals, then rushed through the rest of their business so they could attend Team Canada's final game with the U.S. On the agenda was a letter from U.S. Chief Planner, urging the Commission to consider the preliminary proposals for Southeast Spadina, a call for preservation of the area's historic stock, for limits to the traffic flow on Beverley Street, and for community participation in decisions affecting the nei-

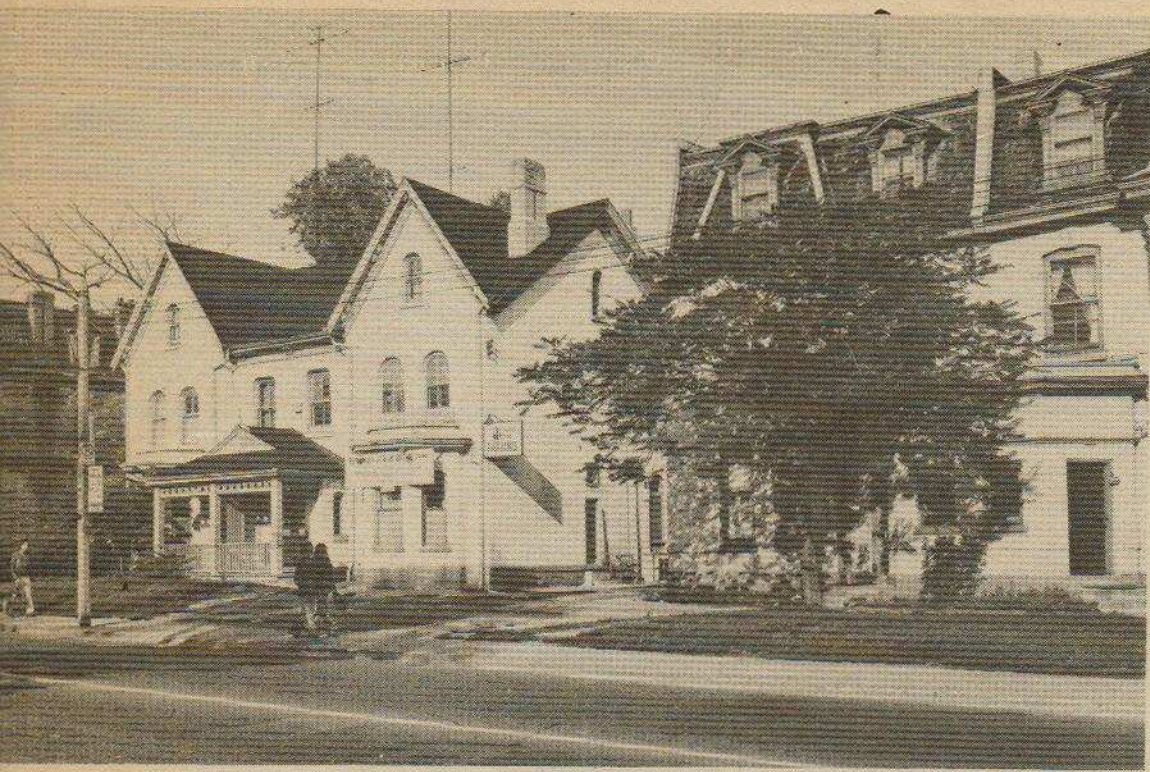


photo: Phil Lapidis

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hood. The Commissioners quickly set Barker's letter aside "for further study."

When I approached Bick after the meeting, feeling like a pilgrim who has reached the shrine, he said that the Commission had agreed to contact City aldermen. But when the *Citizen* went to press, Archer, who has been most involved in the situation, had still heard nothing from the Commission.

If the Commission doesn't act on the City's request, Archer says, the City Executive is in a position to set up a committee composed of aldermen, local residents and Police Department representatives. Whether the Executive can change the Department's attitude is another question.

Archer feels that formal channels of communication should be established between the Commission and the public so that, in the future, concerned citizens won't have to search for a door to a faceless, formless bureaucracy. The Commission drops in at Metro Council once a year to pick up its budget, says Archer — the only occasion when it is accountable to an elected body.

Archer says he's willing to settle for an informal arrangement this time. "If we can get information and involvement in fact, that's more important than getting it formally."

Archer is upset about the station, but he supported the Department's proposed 320-foot communications tower in Winston Churchill Park, which St. Clair Avenue-Spadina Road area residents have been fighting for over two years. On the police tower plan, Archer feels that "there has been information provided and an opportunity for the public to be involved." Archer's stand on the tower is one reason why he is running in Ward Six, not Ward Five, where the park is located.

The Police had to apply for a change in

the zoning by-law for its tower project. The issue has, therefore, been through City Council and the Ontario Municipal Board. The rezoning application has, in fact, been approved by the Council five times and rejected by the OMB three times. The OMB has instructed the Police Commission to look for suitable alternate sites. Council's latest vote was on August 23. The OMB is discussing the tower once again as the *Citizen* goes to press. The issue will probably be appealed to the provincial cabinet — by the Police Commission and Metro Council if the OMB again vetoes the tower, by the local residents if the Board finally approves the site.

The Police Commission first decided to build the tower in 1967, because its communications network was overloaded. In August 1970, Police Superintendent George Long said that "the situation is becoming quite critical. The present system is completely overloaded. You have to queue up to get into the dispatcher and get out." The Department has refused to resolve the critical situation by complying with the OMB's decisions and finding another spot, and in October, 1972, it is still demanding Winston Churchill Park.

The Police have not had to look far for suitable near-by locations. In 1970, Imperial Oil offered to let the Department construct its antenna on top of the company's headquarters on St. Clair Avenue. The Police refused the offer. "We don't feel an essential public service should be in private hands," Long said.

Representatives of the Hillcrest Ratepayers, a local citizens' group, suggested a Fire Department site at Balmoral and Yonge. In 1970, the OMB ordered the Department to hire independent consultants to find a spot. North York Mayor Basil Hall, not the Police Department, hired the first advisor, an RCA engineer who stayed in the city for one day and filed a report recommending the park as the best site. A second consultant came up with a number of sites, including the Loblaw's parking lot at Bathurst and St. Clair, the TTC right of way at Summerhill, and Upper Canada College.

The Police have recently come up with another report by a firm called Electrical Engineering Consociates, whose only address is a postal box. The report, which is two pages long, quickly dismisses the Summerhill, Loblaw's and Fire Department locations.

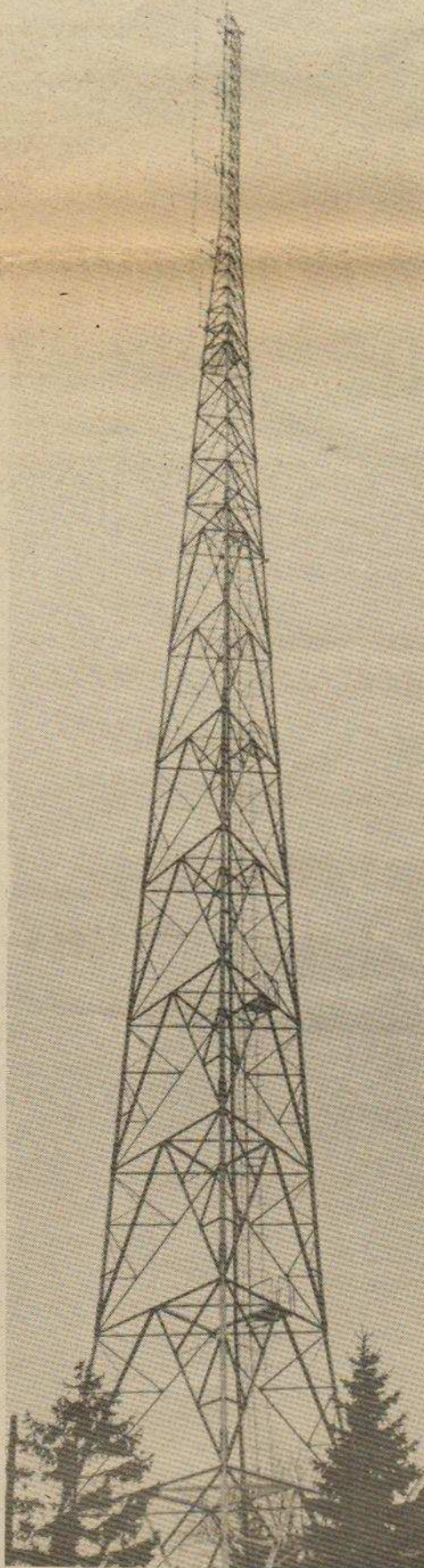
Specious and clumsy

Ward 5 Alderman Ying Hope, who has supported local opposition to the tower, calls the report "specious and clumsy." The Summerhill site is rejected because it is outside the appropriate geographical boundaries, a problem which was never suggested in any previous report. Radio towers near the Summerhill and Fire Department locations would interfere with police transmissions, the report contends. This impediment, too, has never before been mentioned. The report doesn't even name the nearby radio towers, and Hope, who is an engineer, says that he understands that police frequencies are very high and the chances of interference are slight. The Loblaw's site is dismissed because it would hamper local high rise development. The Police, says Hope, have acted as if the tower is "the most important thing in the world", yet they are now saying that "we have to bow to the developers."

A local resident who has followed the tower fight closely contends that the Police simply "have difficulty grasping the concept of viable alternatives. They refuse to admit that they could possibly be wrong." They are determined to build the Department's way, and apparently don't mind a bit of bulldozing to do it.

During the summer of 1970, the Police attempted to by-pass City Council, which had recommended consideration of Imperial Oil's offer, and asked the Metro Executive to send the tower proposal to the OMB. The OMB quickly sent the issue back to the City. When the rezoning application came before the Committee on Buildings and Development after the OMB rebuff, the meeting was packed with hundreds of uniformed policemen. At one point Hugh Crothers, who was then a member of the Police Commission, launched an advertising campaign in the daily newspapers lambasting the OMB and local tower opponents.

If the Department manages to build the Churchill Park tower and the Beverley Street station, it will seriously disrupt a residential neighborhood and a community park. The Police are not major developers, but, when they build, they are more stubborn and inaccessible than most private developers. Their attitude on these issues suggests an even larger problem — the Police may serve you, but they'll be damned if they listen or talk to you.



A police communications tower near Eglinton and Avenue Road.

THE STAGE

FARM SHOW

By David McCaughna

A play about farm life in rural Ontario doesn't sound like scintillating theatre on the surface, but, Theatre Passe Muraille, home of some of the most intriguing theatre in the city, has come up with a sharp and rollicking taste of life down on the country. Paul Thompson and his small group of actors, spent a large part of the summer in the Clinton area, living and working among the locals, getting to know the people and picking up as much insight into farm life and people as one can get without actually becoming a farmer. The result, *The Farm Show*, amply testifies to this understanding and rapport. Done as a collective, full of monologues, skits, mime, dance and song, we get a sense that the actors have achieved a rare sense of closeness with their subject.

The minute that one enters *Passe Muraille*, the feeling of the country takes over. High-spirited country music, provided by a couple from Teeswater, fills the theatre, and there's a bit of straw scattered about, a reminder of the bales the fire marshal frowned on. The stage is a massive painted map of the region with each farmer named, and Director Thompson gives us more background into the local geography before we set out on a detailed tour of the area, conducted by the six actors including Thompson himself. *The Farm Show* doesn't present the farmer as modern-day hero, or shroud him in pastoral sentiment, but gives a visceral account of farm life, covering just about every imaginable aspect. There is a

strong feeling of the land, the seasons and the sense of independence that holds the farmer to his duties, and also of the isolation and provincialism that is luring his children away from rural life to the glamour of big cities.

The Farm Show is built on a foundation of inventiveness. Employing the very minimum of props the actors use their bodies to show everything from barnyard animals to mighty tractors. A sheet swirled over the shivering cast becomes a harsh winter storm, and with chests puffed-out, two men become the tractors vying for the championship as they display their prowess with a roar.

Only a couple of the numbers seemed too long; for the great part the material glows in the hands of the cast that seems to radiate enthusiasm. Janet Amos does a series of unforgettable farm women — the over-worked wife who eventually becomes the washer and the older woman telling us about all the local marriages as she shares the family album. Miles Potter, the visiting actor, discovers to his great pain the rigours of farm labour. David Fox, through the account of others, gives a touching portrait of the local eccentric. Paul Thompson takes an energetic part in the proceedings, and Fina McDonnell gives some good pictures of farm youth. Ann Anglin, binding the numbers with her singing, does some of the play's most effective characterizations.

The Farm Show includes the darker side of the farmer's existence, the constant danger of tractor accidents, the quasi-religious zeal of the Orangemen, and the fervour of the evangelistic faiths. But there is also the deep

feeling of community, of the bond that holds the people to the land — a way of life that's disappearing.

FOUL PLAY

By Wolfgang Dios

"George, did your underwear get any whiter?"

"It's good to see you again."

"Ralph, come here. We got a problem, a real problem."

And during intermission, the lighting man blew a fuse.

In an appropriately surrealistic gesture, a cauliflower, three ears of corn, and many roses were delivered backstage to the cast as that paragon of underground theater, the Factory Lab, swung darkly into its new season with the Bosch-like *Foul Play* by Lawrence Russell.

Actually a series of short, one-act plays, *Foul Play* offered many colorful and highly imaginative situations on a rather morbid level. A psychotic brain surgeon, dreading the contamination of dust and human contact, isolates himself within a sterile environment. To vent his frustration, he does a dance with a bottle of vitamin pills. In "Time Warp", the most successful of the five plays, Eric and Wifey suffer a deadly insomnia in the small morning hours, haunted by dreams and remembrances of armless and legless people. At break-neck speed, the audience is bombarded by the almost cinematic images of oranges, cucumbers, and odd characters in this sometimes superficial exploration of the human sub-conscious.

The basic conflict between man's vision of reality and reality

itself were well reflected in the stage setting. Such highly realistic props as tables, beds, or chairs were thrust against the disorientating abstract and surreal paintings projected on the backdrop; a still viable, if somewhat tired, old trick of the trade. In "Dali", Betty, well if too carefully played by Jenny Phipps, states that lunch is ready. Promptly a slide of the Last Supper by Dali is projected.

Indeed, humour, as it must be, is the saving grace of this dire, malevolent kind of comedy. Lines such as "Microscopic animals don't bury their dead," are rabidly funny in context, and alleviate what could otherwise be a very painful theatrical experience. However, in the heavy-handed, over-acted "Poodle" and "Foul Play" the frenetic humour quickly degenerates into a sophomoric and farcical tirade. The Jules Feiffer-like excursion into the realm of lust, in "Foul Play" is tiresome because Lawrence has substituted the blatantly obvious and crude for wit. Here swearing and foul language go beyond the point of being earthy or realistic and become simply so much verbal manure.

What the five plays lack in plot and characterization, and it's a good deal, are made up for by the intellectual ingenuity with which they are handled, both in the script and by the cast. In "Dali," David Clement, in his most effective acting of the evening, plays an art teacher, Tom, who is briefly murdered by his wife Betty. While Tom is dead, Betty and Tom's friend Daniel carry on a strange affair suspended in time and space. At affairs end, the knife is removed from Tom's back and everything returns to, if not

normalcy, at least to the way things were before Tom was murdered.

Make no mistake, these are idea plays and much credit must go to the actors for bringing them to a semblance of life. Peter Boretski, with his solid, capable acting, brings an extra dimension of understated reality to what might otherwise have often become thin material. Sue Helen Petrie, too, has found new strength in her stage career and vibrantly shows her new-found confidence.

In what could easily have become a directors play, the actors managed to carry it off. *Foul Play* is a gutsy, if not always good, collage. With Timothy Bond's scattered direction, the actors themselves bind the plays to a core of excitement and construct a creative whole.

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THE STAGE

SOLANGE / GOGLU

By Nigel Spencer

After the traditional, though sad, time-lag which places Toronto a long way behind Europe in the recognition of Quebec artists, we are at last in for a season of theatre which modestly represents some of North America's most inventive and mature writers.

Michel Tremblay's work will be seen in English versions of two of his plays, *A toi pour toujours*, ta Marie-Lou, at the Tarragon Theatre, and *Les Belles-Sœurs*, at the St. Lawrence Centre. Also in English will be a production of Anne Hebert's *Le temps sauvage* at the new University Alumnae Firehall.

At the back of all but the St. Lawrence show is John Van Burek, anglophone director of the city's only French-language theatre. Born in Toronto, he came to Le Theatre du P'tit Bonheur after studies in French and Theatre in the U.S. and New Brunswick. Until 1968, Le P'tit Bonheur had been a small, "after tea" group which nostalgically mulled over the classics. In short, it reflected the attitude of underdevelopment and fatalism which still paralyzes most French-speaking and other minority citizens in Toronto's "multicultural" filing-cabinet. Then the P'tit Bonheur decided to upgrade itself, and the result was one full-time director, a wider range of material and a professional quality of production.

This was magnificently heralded by last spring's presentation of Jean Barbeau's *Le chemin de Lacroix*. In it, three young unpaid actors showed that the newly-accepted language of Quebec, neither French nor Franglais, was not only expressive and immediate at the street level, but could also encompass the heights of poetry, ritual — and even tragedy — at the same time.

The richness and assurance with which Barbeau and Tremblay deliver everyday stories that somehow radiate to the limits of imagination is all the more surprising when one considers their age. Both are in their mid-twenties, and both achieved wide recognition four or five years ago.

Now, until Saturday, October 7, Le P'tit Bonheur is back with two one act plays by Barbeau. The first, *Solange*, is a forty-five minute monologue by a thirty-ish woman on a park bench. Once again, the flexibility and well-paced energy of Barbeau's lan-

guage keeps it so full of surprises that one forgets there are not three or four other actors onstage.

Reminiscences, a chance encounter on a subway and flight for a convent — these are the unlikely elements around which Barbeau, with the sensitive handling of Louise Nolan as Solange, weaves the story. In the simple, unaffected telling, it bestows on us the shy innocence, bitter disillusionment and mature awakening of a fragile but determined person. She is special, and complex, yet "ordinary" enough to be everybody. The detailed reflections and "fairy stories" are unpretentious, but never banal or insignificant — something unusually human in the modern theatre. Even Barbeau's use of suspense is unique. It is an instrument that serves to nourish the audience by adding dimensions to the play in retrospect, not as a cheap attention-getter.

The second play, *Goglu*, is a riverside duet between two workmen which takes the poignancy of humour and despair to even greater extremes.

After a slightly laboured beginning, Daniel Dasyva (Goglu) and Jean-Marc Amyot (Godbout) assume an exhausting, "treadwater" existence which is more lifelike, though grimmer, than anything experienced in *Becket*. Apart from the usual, feeble attempts to survive the greyness around them, they find themselves in the paradoxical bind of fantasizing about their life until it becomes unreal, almost as unbelievable as "the real thing".

The much heavier use of local slang makes the play earthier than *Solange* without ever submerging Barbeau's humour and poetry. Like *Solange*, *Goglu* is frustrated by his oppressive environment, but his prison is invisible and inescapable. Instead of hiding his energies and dreams, however small, in the "confessional" like *Godbout*, *Goglu* faces — and is overwhelmed by — his despair.

Perhaps never have the depths of misery been so faithfully and eloquently portrayed.

CANADIAN OPERA COMPANY

By Michael Schulman

One thing in favor of the Canadian Opera Company's 1972 season is that with each production it kept getting better, so it was an upward climb artistically as well as in altitude from the

hole-in-the-ground of Siegfried to the parapets of the Castel Sant'Angelo from which Tosca leaps to her death.

The new productions — Siegfried and Eugene Onegin — came off as distinct losers to the staple revivals — *Aida*, *La Boheme* and *Tosca*. Siegfried's biggest problem (6 feet, 5 inches; about 300 pounds) was tenor Karl-Josef Hering in the title role. Not only was his voice unheroic (he wisely didn't attempt the opera's final high C), but his stage deportment was pathetic. Hering's idea of acting is to plant both feet firmly and stare helplessly, hopelessly at the conductor or, when not singing, to mince about making small, tentative gestures with his arms.

Siegfried's battle with the dragon Fafner, as staged by Herman Geiger-Torel, General Director of the COC, was in all ways the evening's low point. Fafner was placed, invisibly, not in a cave, as written, but in a hole in the ground. Somehow, the dragon was supposedly done in by Siegfried's repeated feigned sword-pokes down into the hole, but it looked more as if a Hausfrau-Siegfried were gingerly testing the dragon's flesh to see if the roast was done.

Murray Laufer's set for this act didn't help, looking exactly like the set for the first act, which takes place in a different part of the forest. In all three acts, the stage was flanked by two immense stonelike bookends that further reduced the sense of different locales. Nor was Heinrich Bender's stolid, four-square conducting an asset.

As the Wanderer, baritone Walter Cassel spent the evening looking and sounding even more down-spirited than called for, probably owing to half his lines having been cut out of the production (to reduce overtime?) in addition to the removal of his identifying marks — the Wanderer is supposed to have one eye, a big hat, and a spear that makes thunder when it touches the earth; Cassel was provided with two eyes, no hat, and an ineffectual spear.

Siegfried ended on a happier note — the high C of Klara Barlow as Brünnhilde, sounding and acting better than she had in 1971's *Die Walküre*, especially in comparison to the floundering Hering.

The other new production, Eugene Onegin, also was disappointing, mainly due to James Craig's slow, sloppy conducting which left Tchaikovsky's melancholy melodies ragged and limp. Murray Laufer's indifferent sets afforded neither the intimacy required for Tatiana's letter scene nor the elegance needed for the ballroom scenes. The singing

wasn't bad and, in one case — the sensitively lyrical, albeit light-voiced Lenski of tenor John Walker — it was very odd. Victor Braun, wearing an unchanging, faintly disconcerted expression throughout the evening, was a vocally secure, if undramatic Onegin.

Aida offered a sumptuously staged Triumphant Scene, with special credits due costume designer Marie Day, but Murray Laufer's visually ambiguous sets for Acts 3 and 4 were a let-down after the spectacle of Act 2. Were those dim projected shadows really supposed to suggest the Nile? And what were those hieroglyphs suspended in mid-air? (One hanging red sign containing four glyphs looked like nothing so much as an ancient Egyptian "EXIT" sign.) Finally, an absurdity to rival Fafner's hole — *Aida* and *Radames* sing their last, suffocated duet *not* in their subterranean tomb, but outdoors! As *Aida*, Maria Pellegrini was tonally pinched, often under the note and always unexciting. The remaining principals were more impressive, vocally and dramatically.

Puccini brought out the best from the COC — the *Boheme* boasted the finest conducting of the series, by Jean Deslauriers, who lovingly let Puccini's melodies soar, while remaining responsive to his singers' preferences for brisker tempi. Tenor Ermanno Mauro was a rich-voiced standout as *Rodolfo*, and the rest of the cast was adequate, though at a lower level.

It remained for the *Tosca* to remind what a good, solid, professional opera production the COC is capable of. Vocally capped by some beautiful singing from Clarice Carson as *Tosca*, and dominated by the stage presence of Louis Quilico as *Scarpia*, there were some real musical and dramatic sparks struck for the only time this season. Essential to the success of this production were the strong, stark sets of Lawrence Schäfer and the skilled direction of Leon Major, which combined attention to detail with a unified, powerful dramatic overview.

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JAZZ AND POP

CHARLEBOIS

By Nigel Spencer



*"Elle s'appelait Conception
Et avait besoin d'affection
Elle avait un "chum" en prison
Parce qu'il jouait trop bien du
"gun"*

In many ways it was a new Charlebois that all but levelled Massey Hall before its time.

True, the soaring physical shock of "Fu Man Chu" and "Le Mur du son" ("Sound-Barrier") was still there, but only as a double encore - as though to prove that the most complete rock act of all was still alive and very kicking.

Opening with "Conception", a comic-book about love and violence, which plays cheerfully with English-French-Spanish street lingo, Charlebois unveiled a repertoire of songs - one-third in English - in which stage-business

modestly gave way to an amazing complexity of poetry and music. "Limoilou" and "Trouvez-mieux" are done almost completely unaccompanied, while a simple song like "Les ailes d'un ange" builds gradually through a series of solos to an entrancing whirlwind of sound. The unassuming "Au sud de la Louisiane", through a blend of folk and hard blues patterns, becomes a disturbingly ironic comment. Even more surprising is the old jig "Y'a ca Pichou", in which heavy, Indian, Latin, African and blues rhythms fuse with the lyrics into an original unity that delivers a very strange and whimsical tale.

Even "The Greatest Idea", a light but bitter tune about commercialism, showbiz and the Bilingual Bearpit, glides freely through its new "strip" and "soft-shoe"

beats without once blowing its cover. In addition to the flawed "Mr. Plum", two new English songs were performed and worked extremely well.

"Hallowe'en in Hollywood" has the kind of frightening insights and micro-macro zoom that should give it the success that "Lindbergh" and "Fu Man Chu" have had in French. "Adieu Alouette", starting out as a pleasant ballad about "What Quebec Doesn't Want", likewise lands on a loop-the-loop without ever missing the runway.

In an interview after the show, Charlebois said that he does not translate; the English songs are just as natural a fusion of sound and meaning as the French ones. "C'est un bon feeling, c'est fantastique, eh, I couldn't translate them into French."

The closing numbers are low-key and largely solo on the piano - the lyrical "Quand je serai mort" and the stunningly ingenious "Ordinaire".

The encores, of course, provide a complete contrast, and the opening jolt of "Le mur du son", followed by the unbelievable galactic-stomp of "Fu Man Chu", pack more of a wallop than any lighting-effect, parachute of 75-foot inflatable man could hope to do.

"Les gadgets ne m'intéressent plus - even if I do theatre or revues again, it won't be the same. Les gadgets ne m'intéressent plus - je fais confiance a la musique." And it got delirious applause.

CLASSICAL COMMENTARY

CBC TORONTO FALL AND WINTER CONCERTS

Those of you who are turned off by the rising cost of concert going will be pleased to know that the CBC is presenting a series of 22 concerts from October until April, 1973. The concerts are open to the public free of charge, and tickets for the first series of six concerts are available by calling CBC Toronto Public Relations ticket office at 925-3311, extension 4835, weekdays between nine and five.

The first concert takes place on October 18 at St. James Cathedral, 65 Church Street, and features a programme of chamber music played by L'Ensemble Instrumental du Quebec. This group of seven players had their first recital

in January, 1970, and have since been warmly received by public and critics alike. Their programme includes works by Bach, Mozart, Manfredini, Jean Francaix and Canadian composer Andre Prevost.

On October 21, the Festival Singers of Canada and the Chamber Players of Toronto will present a concert at the Ontario Art Gallery. The Festival Singers recently returned from a European tour, internationally acclaimed as one of the finest groups of its kind in the world. Their concert, which includes the Schutz German Magnificat, German Requiem, Gabrieli's O Jesu Dulcissime and Monteverdi's

Magnificat, should generate much interest.

It is not every night in your life that you can enjoy an evening of 13th to 16th Century troubadour songs and instrumental dances performed live on such exotic instruments as krummhorns, rankett, Viola da gambas, pandora, cittern, lute and vielle. If this is your bag of goodies, then mark October 24 on your calendar. The place - St. James Cathedral; the group - "Les Menestriers", a group of five young Frenchmen who banded together in 1970 and specialize in music of the Middle Ages and Renaissance. In the past two years they have given over 400 concerts

in Europe and have made three recordings.

On November 6 the Canadian Brass will present a recital at St. James Cathedral. The programme - by this, one of Canada's most outstanding instrumental groups - will include the first performance of A Diversion by Canadian composer Norman Symonds. This work was commissioned by Canada Council.

The world renowned Canadian violinist Steven Stryk will be joined by pianist Paul Helmer in a recital at Eaton Auditorium on November 9. Works by Fiocco, Papineau-Couture, Stravinsky, Scriabin and Beethoven are included in the programme.

The last concert of the first

by Lawson Cook

series will be held at MacMillan Theatre, University of Toronto, and will feature soprano Cathy Berberian and Canadian Pianist Paul Helmer. Works by Stravinsky and Somers are featured.

All in all, a commendable series well worth investigating. Each performance will be recorded for later broadcast on CBC Radio programmes.

I would also like to draw your attention to a CBC FM broadcast on Thursday, October 19 by the Vancouver Symphony Orchestra which will feature a performance of the Violin Concerto by Alban Berg. The soloist will be the brilliant Vancouver violinist Norman Nelson who is leader of the renowned Purcell String Quartet.

ART AND ARTISTS

OLITSKI SHOW AT THE MIRVISH

The current exhibit at the David Mirvish Gallery on Markham Street features the work of Jules Olitski, who is recognized as one of America's leading Ab-

stract painters. His most famous works, painted after 1964, caused a sensation, due in part to their technical inventiveness. Olitski sprayed large canvases with layer upon layer of fine acrylic paint,

and the interpenetration of subtly balanced colors produced exquisite atmospheric effects.

In this show he uses delicate pastel hues, tender greens, pinks, and yellows, reminiscent of

Monet. The exhibition is exciting because Olitski has introduced a much thicker surface of paint onto the canvas, almost abandoning the spray technique in some works. However, this new approach is not without its problems, and as a result, the show is

of uneven quality.

In the least successful paintings, impenetrable layers of paint tend to deaden the picture surface. These solid areas of color often prevent the detail and drawing at the sides of the paintings from being fully integrated into the main body of the picture. And in some of these works, the numerous drips and splotches caused by the thick impasto seem to bear no relation to the rest of the picture structure. A notable exception to this is "Embarked II", where the raised shower of lightly colored spray on the left is beautifully echoed on the right by a flat, dark, dappled area. This creates a whole new spatial dimension on top of the familiar misty strata, which are then rendered compellingly ambiguous by the detail at the edges.

One of the most successful pieces in the show, "Radical Love 12", gives us a feeling of joyous exuberance. Here the thicker paint, worked in broad strokes, sweeps the eye up the picture with a whirlwind of movement. We meet a bright yellow area at the top, which is then transformed into a thin line as we are forced to cascade down the left side of the painting. Again we are swept up, but along the way subtle patches of yellow paint, emanating from the rich surface, catch our attention.

It is works such as these that enable us to understand why Olitski is so widely acclaimed as an accomplished artist.

by Sandra Wolfe

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SCREEN GEMS

MARJOE

By David McCaughna

Marjoe, the new documentary film at the New Yorker, gives a glimpse of the underbelly of America where religion has become a commodity. It is the realm of the evangelist meeting, not the couth Billy Graham, but the frenzied variety, where the partici-

pants are worked into a state of near-hysteria, where man is a sinner and Jesus is sweet, and the whole thing is in the hands of shrewd organizers who plead with the audiences to display a supreme sacrifice for Jesus' sake and come forward with their biggest bills. Marjoe, a young man who earns his living from performing at these meetings, is the subject of the film. Born in spite of some serious complications, his evangel-



ist parents join Mary and Joseph to derive 'Marjoe.' Pushed by his greedy parents, and his mother with a particular zeal, he becomes a freak at age four as the youngest 'minister' in the evangelistic business. He was preaching and performing weddings at this age and the film clips from this period show a scrubbed little boy with a Shirley Temple bounce, spouting the well-rehearsed lines with a lot of stage presence but without any discernible understanding. By his own estimation Marjoe believes he took in around \$3 million during his childhood on the pulpit circuit but saw none of it.

In a business where every evangelist needs a gimmick to bring the greenbacks in, Marjoe's is his youth and vigour. We follow him from meeting to meeting and watch him go through his incredible act. His hair is curly, his smile, healthy, and his dress, mod. His youth and his act remind us more of a rock singer in motion than a revivalist. Indeed, Marjoe tells us that he aspires to be a rock singer and he learned a great many of his poses from watching them - especially Mick Jagger. He struts and prances across the tents

and churches, urging, shouting, praising Jesus constantly, his body constantly on the move, a blaze of fury. One moment he can be soft and tender, the next urging the people forward. He has developed a cynical attitude about the entire proceedings and admits doing the meetings for the money only. Before the meetings have even finished he and the organizers rush to a back room to count the loot. In his free time Marjoe mixes with the California hip people and laughs about the evangelistic trade.

Directed in a straightforward manner by Howard Smith and Sarah Kernochan, Marjoe is a fascinating excursion into Elmer Gantry land. Marjoe himself is very articulate, an old pro at the game, since he had the lesson beat into him as a child. He tells us that he plans leaving the evangelistic business and go into acting, a field where his talents can be put to much better use.

FAMILY LIFE
By David McCaughna

The Stratford 8th International Film Festival, sadly beset by innumerable problems this year, including a boozeless theatre and the no-show of many of the most promising films originally scheduled, did manage to provide one very rewarding cinematic experience. Family Life, shown to a sparse audience in the Avon Theatre, is the work of British director Ken Loach, whose earlier directorial outing, Kes, the saga of a young boy in the grubby working-class north of England and his pet kestrel, was one of 1971's major neglected films. In Family Life, Loach takes on mental illness, focusing on the world of a girl living in the dull London suburbs with an incredibly thick family. It's a painful, honest journey into this little-explored world.

Janice, mumbling, finger-nail biting, unresponsive, played with great rawness by newcomer Sandy

Ratcliff, lives in a world that is cut-off from her surroundings. At times she is unable to function, retreats into numbness, and is diagnosed by the doctors as suffering from a form of schizophrenia. The state of the mentally ill, virtually ignored for years, is being reconsidered in light of the findings of men like R. D. Laing and Canada's Abram Hofer, but Family Life portrays a pre-Laingian approach to mental illness.

Janice's environment provides little stimulation and she retreats farther into herself. Her jobs are a monotonous series of undertakings, a clerk in a dime store, on the assembly line in a chocolate factory. More repulsive are her parents, snivelling English suburbanites, recent arrivals into the middle-class bracket. They fight to keep up appearances. They crush their children. They can't understand Janice, believe she has brought her illness on deliberately, try beating it out of her, tell her she should be ashamed for causing the welfare state so much trouble. Mum looks for the answers in that standard English refuge, the cup of tea. Dad is a brutal hulk. When confronted by a psychiatrist's probing questions, he backs into niceties. Neither can recognize their daughter's illness nor rescue her from a gradual decline. Bill Dean and Grace Cave, as the two parents, provide frightening and acute performances of characters we cannot hate for their appalling ignorance.

Hostility surrounds Janice. A sympathetic young doctor at the mental hospital, a practitioner of the 'modern' approach, who understands Janice and her parents more than anyone else, is cold-bloodedly fired by a timid board of administrators. Prissy, tight-lipped nurses chastise her for an innocent friendship with a male patient, and in one of the film's strongest scenes showing the brutalizing, archaic approach toward mental illness, we watch as Janice is put under sedation against her will, given electric shock treatment and lined up in a ward filled with other unconscious victims of the same treatment.

A shocking purple

Janice's sister, married and with children, returns for Sunday supper and realizes what Janice has gone through with the parents, but the parents, unable to discuss the situation, explode. An art student boy friend provides some solace. In one of the film's few moments of joy he and Janice spray her parent's garden a shocking purple. He makes a final thwarted attempt to save the girl from the institution. In the final sequence Janice, now in a state of total withdrawal, completely unaware of what's occurring, is clinically displayed to a class of bored students. All dignity is now gone, Janice is a guinea pig.

David Merder, the playwright, is responsible for the script, which takes no dips into the easy sentiment of psychodrama cliches. Family Life is not about a rose garden; it's an unrelenting film that pounds without mercy. Loach, using the same washed-out colour that worked so well in Kes, and a variation of cinema-verité technique, captures very precisely the claustrophobic world closing in on Janice. It's a nasty world they show, and not an easy one to watch unfolding, which may explain why Family Life hasn't been given a commercial showing in North America.

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READING

By Todd Brilling

Farley Mowat's *A Whale For The Killing* has much in common with his *Never Cry Wolf*. Like the earlier book, *A Whale* is about a wild species for which Mowat has developed enormous respect and affection. And like *Wolf*, and much of the rest of Mowat's 20-book opus, *A Whale* documents and angrily deplores the impact of "modern" culture on nature and on traditional societies.

Whales, writes Mowat, have been a source of considerable profit to men and countries which have hunted them, and in the process of "harvesting" the "crop", various kinds of whales have been driven to extinction or near-extinction. As he did with wolves, Mowat makes the logical case as to why this tragedy is silly and pernicious. But rational and ecological arguments are somewhat secondary with Mowat. His most passionate outburst on be-

half of whales is based on his attachment to them as creatures of nature — highly intelligent and formidable animals, at that.

He also has some remarks about traditional Newfoundland outports and the ways in which what he perceives as the culture and humanity of these places has diminished with increasing linkages with urban Canada. Mowat chose to live for some time among outporters — the story of how this came to happen is told in *The*

Boat That Wouldn't Float — and for them, as for whales, he has respect and affection. He repeats about the Newfies what he wrote about the Inuit of *People Of The Deer*, his first book — his belief that, when these folk societies wither and die, not only their own people, but all Canadians, are the losers.

Mowat's strength is as a storyteller. Thinking that would be branded as simplistic and feelings that would be labelled mawkish, if they were told about outside of a

tale, don't irk or cloy in good Mowat. *A Whale For The Killing* is about what happens when a huge whale becomes trapped in a cove near the author's former Newfoundland home. Mowat himself is one principle character; the other is the whale.

Taken simply as what he is, raconteur, and wild man shaking his fist at the way the world is going, Mowat is usually well worth an evening's read. *A Whale For The Killing* is one of his more enjoyable books.

DO YOU KNOW WHAT I MEAN?

by Tom Hendry

FANTASIES

It's wish-fulfillment — or at the worst, wish-making time — and your correspondent is making his annual Autumn effort to get himself together. Like everyone else YC feels that he has only to set up the right *schedule* and all will be well for him — creatively, emotionally, economically and even politically. At the moment, a novel has to be re-written, a play has to be sketched out so that a composer can get going on the music. (The novel: 3 x 3, the play: either *What It's Like* or *Dieppe: A Piece of Cake*, the opera: *Hello Sucker*). As a result, this column will not appear as regularly as it has in the past; apart from anything else, the new season is upon us and the Citizen's limited space ought to be consecrated to news and views of the productions galloping onto the stage these days, *not* on opinion pieces. So see you once a month from now on.

Speaking of fantasies, the Secretary of State's favourite dream must run thus, at the moment: he goes to a Cabinet meeting, asks that funds presently being given out to the arts via the Department of Manpower and Immigration-LIP be re-channelled through his own office and the Canada Council. To his surprise Bryce Mackasey leads a chorus of cheers when he finishes speaking and by the end of the meeting, the Secretary of State is once more undisputed Cultural Czar of Canada. This column was talking the other day to a Highly Placed Ottawa Source who informed him that during its brief existence LIP has

provided more funding to theatres than has the Canada Council during the same period. When you consider that LIP hands out its goodies in packages ranging from fifty to one hundred thousand and that the Canada Council, putting to one side the petty cash it trickles out to important theatres like *Passe Muraille* and *Factory Lab*, writes its cheques to the Establishment theatres on a machine that goes no lower than a hundred grand and can be made to go to half a million, you will begin to realize the import of the LIP development: the Separate Stage, as I called the alternative theatres in a Saturday Night article a year ago, has found a financial constituency. The proliferation of those theatres, which probably appears untidy and inefficient to the bureaucratic mind, is in itself not only a testimony to the sheer number of groups funded under LIP, but a reflection of the vitality bubbling under the Canadian scene. LIP has given, they tell me, something like three million dollars to theatre. No one would have thought, a year ago, that there were enough people to ask for that amount, never mind administer and produce with it. Some basic re-evaluations must be going on in Ottawa these days.

Theatre Statistics

Toronto Free Theatre reports as fact, not fantasy, that a recent audience survey shows that TFT is drawing an audience which, overwhelmingly, has never been to any form of legitimate theatre before. This audience is composed largely of people who do not earn a great deal of money, although a considerable number of people with

\$20,000 to take home also attend. The age-range of attendees goes from eighteen to over seventy, with 60 per cent of the audience under the age of 24. A theatre like Toronto Free Theatre can be run on \$150,000 per year and can during a year, if present attendances are anything to go by, play during that year to more than 40,000 people. Dividing 40,000 into 150,000 gives us, in addition to a headache, a per-seat-occupied cost of less than \$4 as compared with a per-seat-occupied cost at the St. Lawrence Centre or Stratford of — when all the costs are taken into account — of closer to \$10, and something like \$20 at the Symphony. One wonders how long it will be before Arts Councils, civic authorities, Ministries of Social Development and Secretaries of State begin to realize that theatre and the other arts can be made cheaply accessible to large culturally-deprived areas of our population simply by taking them out of the market-place, just as public libraries and schools have been taken out. Certainly a fine and inexpensive first step would be the establishment of free theatres offering a predominately Canadian repertoire in all the principal cities of Canada. Leading French-Canadian companies are already looking hard at the free-theatre idea. This column predicts the first big-scale breakthrough will be in Montreal and in French.

Further happy fantasy department: one awakens from a deep sleep — of how many years? — to find that children are poking fun at one's long hair and beard and rusty flintlock; one finds further that Metro Toronto (a city of two million) has set up the mechanism

to spend at least as much on the arts as does Socialist Manitoba, a province of one million, and slightly more than 20 per cent of New York's annual arts budget. Either development has resulted, apart from a quadrupling of spending, in a significant municipal presence in the smoky back rooms where cultural policy gets

decided, an abandonment of the present niggardly me-tooism, and the development of a cultural stance reflecting neither Hogtown nor Muddy York but the big, bustling exciting Toronto we all love.

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<p>HELP WANTED</p> <p>Person to co-ordinate research in a community oriented project, preferably with a journalistic background. Call Sharon Ridgley at 924-9091.</p> <p>Volunteers desperately needed in Nursery Schools for The Retarded — the Metropolitan Toronto Association for the Mentally Retarded operates four nursery schools for retarded children in the downtown area. Each of the nurseries is staffed with a trained nursery school teacher assisted by volunteers. But one volunteer for every two children and in some cases one. If you have ONE morning per week free (Monday through Friday) and would like to volunteer in one of the nurseries, please call the Chairman of the nursery in your area: Mrs. M. Miller, (962-8238), Volunteer Chairman of the nursery held at St. Paul's Anglican Church, 227 Bloor St. East or Mrs. M. Crammer-Byng [488-3262] Chairman of the nursery at Deer Park United Church 129 St. Clair Ave. West.</p> <p>SUBSCRIPTION CANVASSER for TORONTO CITIZEN, flexible hours (early evenings preferred), guaranteed hourly rate. Help us meet all the people who would like to read the paper. Call Keith or Rachel at 532-4456.</p>		<p>citizen classified</p> <p>532-4456 / jobs / goods / digs / etc.</p>		<p>KIDDYWINK DESIGN — Theatre publicity graphics, logos, business cards, photographic publicity and compos. For more information call anytime. 749-8828.</p>	
<p>Wanted: Energetic people to deliver the Toronto Citizen to homes in the midtown area. Good pay. Paper deliveries once every two weeks. Call Rachael at 532-4456.</p>		<p>WANTED!! Antiques, china, glass, bric-a-brac, furniture, or whatever. THE ANTIQUE LADY, 553 Mt. Pleasant Rd. (beside the Crest theatre). 488-2264 in the afternoon only.</p>		<p>HOUSING</p> <p>Wanted self-contained flat, one or two bedrooms in older house. Call Anne or William 523-6426.</p>	
<p>SNOWFLAKE PARENT-CHILD CENTRE is a parent controlled co-operative day care centre. We are into natural foods and provide a free environment for our kids. Our Free Store has and needs donations of children's toys, clothes, cribs and volunteers are always welcome. Call 925-7256 or 228 McCaul St.</p>		<p>SERVICES AVAILABLE</p> <p>Piano repair and regulation of uprights and spinets; specialize in complete rebuilding at reasonable rates, available now through Gitane Musique, 425</p>		<p>RENT</p> <p>FOR RENT — rooms in a co-op house, near Chester subway (east end). \$45 and \$55 a month. 463-9819 [evenings]</p>	
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		<p>THE DAY CARE ORGANIZING COMMITTEE needs 2 people interested in working with groups around Day Care. Organizing experience and/or experience in day care desirable. Also experience in public relations helpful. Salary \$10 per week. Applicants call 923-2392 or Susan 923-2392 or Julie Mathien 923-2392 or Julie Mathien 923-2392.</p>		<p>MISCELLANEOUS</p> <p>GAY'S DATING ASSOCIATION, wide choice, gay boys and gay girls, fully confidential. Call 536-7529 or write P.O. Box 1253, Station A, Toronto.</p>	

THURSDAY, OCTOBER 5

All day — At the Planetarium, Vagabonds in Space until November 26. What are asteroids? Where did they come from? See asteroids, and other minor members of the solar system.

all day — Canadian Guild of Potters has exhibition by Walter Ostron. At 100 Avenue Road. Runs to October 21.

8 and 10:30 p.m. — David Gustafson's productions of Tom Hendry's You Smell Good To Me and Seance. At the Theatre In The Dell with Barbara Hamilton, Tom Harvey and Bill Kemp. 368-5309.

8:30 p.m. — Now playing at Toronto Free Theatre is John Palmer's The End. Performances every night except Mondays. FREE. 24 Berkeley Street, 1 block west of Parliament, 1 block south of Front. 368-2856.

8:30 p.m. — Classical Stage Productions presents Carlo Goldoni's Mirandolina at the Colonnade Theatre. 925-4573.

9 p.m. — Le Theatre de L'Homme, Actor's Laboratorium (from Hamilton), through the courtesy of THOG, presents Odyssey: Saviours of God, an original production based on the works of Nikos Kazantzakis, the Bible and Egyptian texts, at Bathurst Street United Church on Oct. 6, 7, 13, 14, 15. No late admission.

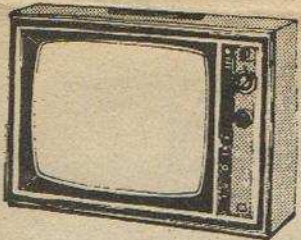
FRIDAY, OCTOBER 6

7:30 p.m. — Beginning tonight, the Ontario Science Centre presents a series of 7 an-

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thropology films dealing with the everyday lives of some of these primitive peoples. The films will be shown on consecutive Fridays. Anthropology professors from the University of Toronto will be on hand to introduce the films and answer questions. 429-4100 ext. 153 or 175.

evening — Cinecity presents Genevieve Bujold and John Vernon in Paul Almond's Journey. runs indefinitely. Call 922-1394 for times.

8 p.m. — Rosedale riding has an All-Candidates Meeting at the Parliament Branch Library, at Parliament and Gerrard.

8 p.m. — The whole truth about the corporate welfare bums. That's the subject at this week's Vanguard Forum. Phil Courneyeur, a writer for Labour Challenge, takes a long look at how the corporate ripoff can be stopped. It's at 334 Queen Street West. Admission 50 cents; students and unemployed 25 cents. Call 364-5908 for information.

SUNDAY, OCTOBER 8

Noon — At Bathurst Street United Church, 12 hours of music featuring the Perth County Conspiracy, Brent Titcombe and Gordon Lowe. 50 cents includes dinner.

8 p.m. — Sunday Evening Concerts at the Actors' Theatre reopen with guitarist/lutist Martin Pollen. His repertoire will include works by Bach, Dowland and his own compositions. 390 Dupont.

Midnight — At the Original 99 cent Roxy, a fabulous Roxyrama of 3 colour hits: Frank Zappa's 200 Motels, Marlon Brando in Burn and the Beatles' Yellow Submarine. 1215 Danforth at the Greenwood subway station. Free Roxy matches for your smokin' pleasure. 461-2401

TUESDAY, OCTOBER 10

8 p.m. — Citizen's Forum, the place where the people meet their politicians takes a look at the problems and candidates in the December municipal election in Ward Two and Four. In Committee Room 1, at City Hall. All welcome.

8:30 p.m. — The Faculty of Fine Arts, York University presents The New York Pro Musica: "An Entertainment For Elizabeth".
Burton Auditorium, 4700 Keele Street, 667-2370.

8 p.m. — Tarragon Theatre at 30 Bridgeman Avenue presents The Last of the Order by Richard Benner. Runs to November 5.

WEDNESDAY, OCTOBER 11

1:30 p.m. — The program of movies for senior citizens only continues at the Ontario Science Centre with Anne Of The Thousand Days. 429-4100 ext. 153 or 175.

7 p.m. — The Royal Ontario Museum presents some of the best of the National Film Board. Tonight: Evolution, an animated film; Octopus Hunt, a thrilling sea hunt; City Limits, Jane Jacobs' look

at cities; and The Men in the Park, an interesting animated film on life in the city. At the Museum, Bloor and Avenue Road. FREE.

7:30 p.m. — The West Metro Waffle sponsors Bruce Kidd speaking on The Death of Canadian Hockey. At Lord Lansdowne Public School, 33 Robert Street.

8 p.m. — Voters don't shrug your shoulders your vote counts. First Time Voters Meeting at Huron St. Public School — 541 Huron St. Speakers will be Liz Hill, (Candidate for Communist Party of Canada, St. Paul's Riding), Maggie Bizzell (candidate for Community Party of Canada, Spadina Riding). Sponsors — Young Communist League. Folk singer, refreshments and baby-sitting facilities.

THURSDAY, OCTOBER 12

All Day — A group Exhibition goes on display at The Artists' Gallery, 275 Richmond Street West. In the front gallery Selwyn Owen is on display. Until October 28.

7 p.m. — An All-Candidates Meeting for Spadina Riding. It's to be held at St. Joseph's College at the University of Toronto. A good chance to hear all sides of the issue in this close federal election contest.

8 p.m. — An All-Candidates meeting for St. Paul's Riding. Sponsored by the Hillcrest Ratepayers Association. A chance to hear the issues debated. At Hillcrest public school, Bathurst and Hilton.

8 p.m. — Annex Ratepayers Board Meeting. At Huron Street Public School. Open to interested public.

8:30 p.m. — The last chance to see Buster Keaton in this current series. Tonight The Balloonatic [1923]; The Railroader [1965] and Buster Keaton Rides Again [1965]. At the Toronto Public Libraries Learning Resources Centre, 666 Eglinton Avenue West. Admission Free.

9:30 p.m. — The federal candidates in Spadina do it all over again, discussing the issues in an All-Candidates Meeting at 35 Charles Street West. Sponsored by the Tenants Association.

FRIDAY, OCTOBER 13

8 p.m. — Election 72: The socialist option in Quebec. A League for Socialist Action candidate in Quebec, Alain Berner, explains what political parties have to offer to the people of Quebec and why socialists are running there. It's at Vanguard Forum, 334 Queen Street West. Admission 50 cents; 25 cents for students and unemployed. Telephone 364-5908.

SATURDAY, OCTOBER 14

9:15 a.m. — This Saturday and every alternate Saturday morning until November 25, from 9:15 a.m. to noon, The Unique School takes place at St. Paul's Avenue Road United Church, 121 Avenue Road (Webster Street entrance). Study groups will look at Synaptic Gospels, Book of Revelation, and Behavior. Theme presentation for October 14, The Holy Spirit with the Reverend Doctor W.O. Fennell, Principal of Emmanuel College.

5-9 p.m. Studio exhibition of sculpture by Leonard Oesterle at 27 Alcina Avenue. Also showing on October 15, 20 & 21.

Midnight — Beginning tonight and running every Saturday midnight, Reefer Madness, a 1936 Hollywood classic about the burning weed with its roots in hell, about "the deadly scourge that drags our children into the quagmires of degradation". Reefer Madness, said Life magazine in 1936, is Hollywood's answer to the marijuana problem. At the Original 99 cent Roxy Theatre, 1215 Danforth at the Greenwood Subway. 461-2401.

SUNDAY, OCTOBER 15

3 p.m. — General Meeting for supporters of Dan Heap's candidacy for alderman in Ward Six at Bathurst Street United Church (second floor), 736 Bathurst Street.

MONDAY, OCTOBER 16

8:15 p.m. — The French Cine Club opens its 22nd series of French films tonight and continues on November 27, January 8, January 29, February 19, March 12, April 2 and April 30. Membership only. St. Lawrence Centre, Town Hall.

WEDNESDAY, OCTOBER 18

8 p.m. — Young Family lecture series. An educational exploration of the roles and relationships within the family. \$10 per person; \$15 per couple. At Room N 402-3, 252 Bloor Street West.

8 p.m. — Out of the Doll's House, a discussion on women's fight for equality in the schools. Free admission, audience participation at the Town Hall, St. Lawrence Centre.

8:30 p.m. — An All-Candidates Meeting for St. Paul's Riding. Sponsored by the Annex Ratepayers Association. A chance to hear the issues debated. At Huron Street Public School, Huron just north of Lowther.

8:30 P.M. — The Farm Show at Theatre Passe Maraille, 11 Trinity Sq. runs weekly Wednesday — Sunday, 366-3376.

THURSDAY, OCTOBER 19

noon — Alderman Joseph Piccininni of Ward three is the guest speaker at Noon on the Square at Holy Trinity Church located at 10 Trinity Square, 2 blocks south of Dundas, west of Yonge. Refreshments available.

SATURDAY, OCTOBER 21

10:30 a.m. — The Global Village, 17 St. Nicholas Street, is presenting Children's Theatre Sessions. Each session consists of 6 meetings, once every Saturday, and the object of the session is to familiarize youngsters with all the aspects of theatre.

8 p.m. - midnight — The Bob Beardsley NDP Campaign Committee is holding a party and benefit. Films, music, dancing and refreshments. Everyone invited. At Bathurst Street United Church 736 Bathurst Street.

SUNDAY, OCTOBER 22

1 p.m. — Metro Waffle holds a rally on lay-offs, unemployment and foreign ownership issues. At Monarch Park Secondary School, 2 blocks south of Danforth, west of Coxwell.

2-5 p.m. — Help elect a woman to Parliament. Kay MacPherson is sponsored by the Women for Political Action. If you would like to see Kay come to Open House every Sunday, 1066 Yonge St.

8 p.m. — Ron Abrams, guitarist and singer, with Moe Bryan, Congo Drums, and Virginia Markson, flute. Adults \$2.00, students \$1.50. Actors Theatre, 390 Dupont Street at Brunswick.

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