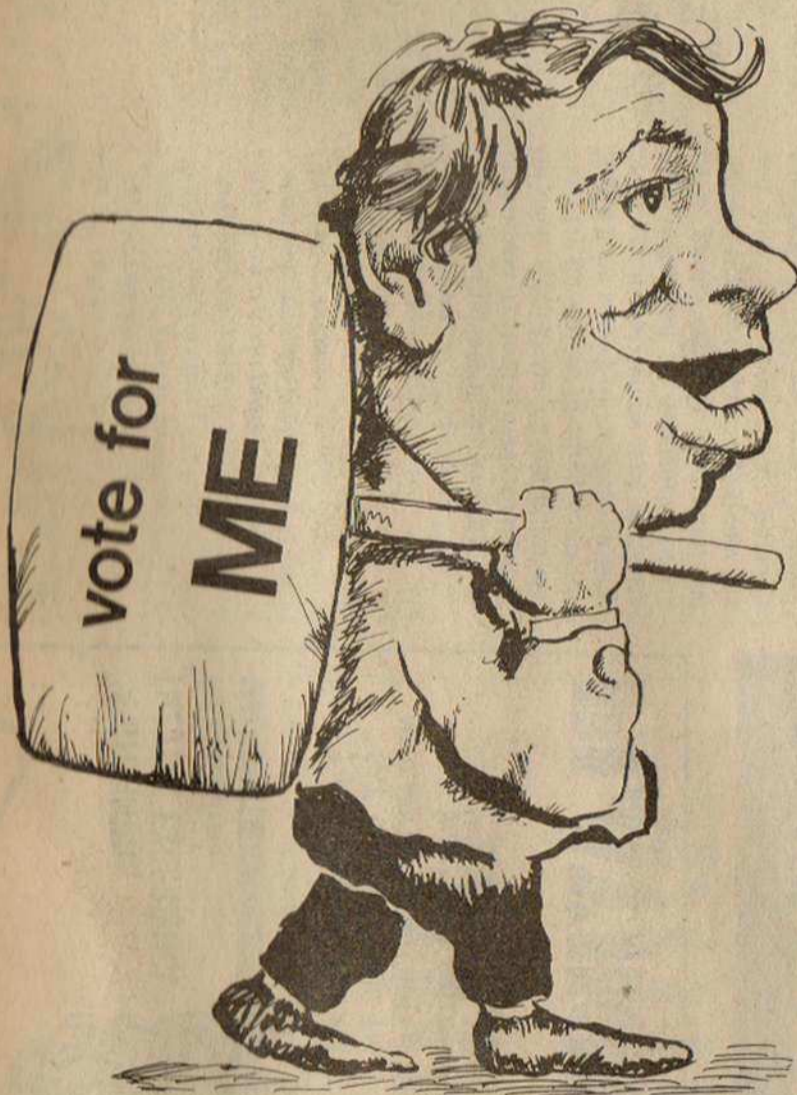


toronto citizen

MIDTOWN'S COMMUNITY NEWSPAPER

25¢



**Too many
people
demonstrate
because they
enjoy it.**

**--Mayor
Crombie**

(see pages 3 & 4)

sketch: Alan King

**CONTAGIOUS
PUBLIC
VOYEURISM: P. 9**

**VOCATIONAL
SCHOOL
REFORM: P. 5**

A comic opera of bungling and intrigue

by Gary Weiss

Behind Premier William Davis' sudden shelving of the proposed East of Bay Development last month lies a comic opera of bungling and intrigue.

The Premier's decision followed by exactly two weeks the defeat of his close aide, Roy McMurtry, in a provincial by-election in St. George Riding where the development was scheduled to rise.

Despite its comic aspects, the history of the project from inception in 1967 to its recent cancellation raises important questions about:

- the character and extent of public involvement in city planning;
- the relationship between Queen's Park and City Hall; and
- the relationship between permanent bureaucracies and transient politicians;

These three questions, none of which has yet been resolved, are implicit in all that has taken place to date.

Secret planning of the 9.8 acre development, ultimately to have accommodated 6,750 civil servants, began in 1967 and continued intermittently over the next five years. The planning was accompanied by a quiet land assembly, now some 80 percent completed. While the assembly was general knowledge, specific information on time-tables for final design and development remained confidential.

When James Snow became Minister of Government Services in 1972, he determined to get things moving on the project. He commissioned an economic feasibility study which showed that it wouldn't cost any more over the long run to build new offices East of Bay than to continue renting office space in

buildings across the City. Plans to proceed rapidly were clinched when the ever perspicacious Bill Dennison, then mayor, assured the minister in a meeting



Premier Davis denied a project model existed after a photo of it had been published in the *Citizen*.

in August, 1972 that Torontonians would be thrilled to have another wonderful new development downtown.

Community input

Meanwhile also in 1972, the North Jarvis Community Association twice asked Premier Davis to allow for "community input" into the planning process. The association's request was in response only to the obvious land assembly. The Premier rejected both requests.

"Any major plans for the construction of buildings in your area," he wrote, "will be made public and forwarded to the City of Toronto for discussion and consideration. It would be at this time when comments and suggestions concerning design could be expressed (added emphasis)."

On October 19 the *Citizen* revealed the planned development in a story which included a photo of the government's preliminary project model prepared in 1968. Upon seeing the story, the North Jarvis group went into action, firing off another letter to Davis asking for further details on the project and

repeating their request for some involvement in its planning.

Initial meetings with the Ministry of Government Services began three days



photo: Bill Lindsay

Development Commissioner Graham Emslie

later.

The North Jarvis group hoped by negotiations to obtain some community involvement in East of Bay planning as well as to get certain specific things in the development.

Integrated subsidised housing was one objective. To this end, discussions were held with Ontario Housing Corporation (OHC) officials. But while OHC conceded the need for public housing south of Bloor, they referred the North Jarvis group back to Snow, saying that it was inappropriate for OHC to push the matter with the Ministry.

(Leaders of the North Jarvis group are still puzzled by the brushoff they got from OHC, especially in light of recent statements by Revenue Minister Allan Grossman that local ratepayer associations have blocked 12 OHC projects in Metro.)

Discussions between North Jarvis and Government Services Minister Snow and his staff continued through November and into December with little progress being made.

What the North Jarvis representatives did not know was that on October 5 a program of basic design requirements for the East of Bay Development had been distributed to six hand-picked architectural firms who were to compete for the commission. Their submissions were due by February 5. Each one had to include over a dozen items — site and sketch plans, cost estimates, design reports and a scale model project.

Being conned

North Jarvis finally discovered it was

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MIDTOWN'S COMMUNITY NEWSPAPER

Board passes vocational school reforms

by Ellen Murray

Toronto school trustees passed all but one of 17 short-term recommendations in the vocational school interim report at a meeting last week. Produced by a trustee Work Group, the report sets out both long and short-term recommendations for the vocational schools which came under heavy criticism last year after two Board social workers released a highly controversial study on West Park Vocational school. (The report is discussed in two articles on page 5.)

Only short-term recommendations were discussed, and there were few comments on most of them. The recommendations concentrate more on changing the vocational schools rather than on integrating vocational students with other Toronto students. The only recommendation which drew any serious discussion was one advocating the conversion of the all-girl Eastdale vocational school in Ward Seven into a collegiate institute offering an academic program.

Director of Education Ronald Jones said the Board staff stood behind the whole report in principle, because it would "result in something good for vocational schools and their students." A representative of Toronto's secondary school teachers said his organization had no objection to the short-term recommendations which particularly affected them. At the teachers' suggestion a recommendation which suggests a definite documentation and decision-making procedure for investigating charges of physical abuse between students and teachers was referred to the Personnel Committee for more discussion.

Easy approval

All but one of the short-term recommendations of the Work Group were approved by the Board for implementation in September. The approval is conditional on the trustees' finding the money in budget discussions to fund the few recommendations which will require much expenditure, but Work Group chairman Gordon Cressy didn't think this would present much of a problem. Further meetings will be held by the Work Group to get public reaction to the more far-reaching, long-term recommendations, and another report on these recommendations is expected in October.

A large group of students and teachers from Eastdale were present to protest the conversion of their school into a collegiate. The Work Group had proposed the change for two reasons.

- 1) Dropping enrolment in vocational



photo: Jack McLeod

Ward Seven Trustee Gordon Cressy chaired the Board's Work Group on Vocational Schools.

schools makes it very likely that one will have to be closed next year;

- 2) Ward Seven, in which Eastdale is located, has no academic high school, and the two collegiates which do draw students from the ward are already at capacity or overcrowded.

Proportionately very few children from the ward receive an academic secondary education, and community school groups and politicians from the area have suggested that the establishment of a collegiate there would encourage more students to attend.

Student protest

Eastdale student spokesman Carol Kane said, "This school was built for us girls, and when something has been given to you, you don't want to lose it We like Eastdale, and we'll fight to keep it." She wondered why the Board couldn't turn the newer and less populated Greenwood vocation school into a collegiate. The Eastdale student body had to be raided last year to get enough students to open the new school.

A compromise motion was passed which would phase Eastdale's transition over three years, allowing all the voca-

tional students there now to remain until graduation. The Eastdale students at the meeting were not much appeased by the compromise.

Public opinion

Trustee William Charlton (Ward Five) asked that action on all



photo: Jack McLeod

Ward Five Trustee Bill Charlton tried to block passage of the reforms.

recommendations be delayed until another series of public meetings was held to get reaction to the report. This, in effect, would have made implementation of most recommendations in September impossible because of preparation time necessary. Charlton told the Board, "When something comes before me which affects a great number of lives, I like to proceed with caution. These specific proposals have not been put to a variety of groups to whom normally it is this Board's practice to submit everything. People affected in particular should be allowed to respond to these recommendations before they are implemented."

Work Group member Vern Copeland (Ward Eleven) pointed out that these recommendations were themselves "fairly accurate reflections" of public opinions which had already been expressed at six weeks of meetings. He said he thought it would be redundant to receive more public submissions on the same matters. James Bonham (Ward One), a trustee not usually given to sharp remarks, responded to Charlton that he was surprised at the "objections of trustees who didn't avail themselves of hearing public reaction at any of the public meetings which were held."

Charlton has not only been unable to attend the Work Group meetings on vocational schools; he has not stayed for the bulk of most of the regular Board meetings since the election last December. He did participate in the Board's discussion of the vocational schools report April 12, but left before the final vote was taken.

A compromise motion by Charlton, asking that one large public meeting on the short-term recommendations be held was defeated, probably because it was scheduled for after the Board's budget discussions. Voting for it were Charlton, Bob Orr and Roy Johnston (Ward Three), Bernard Midanik (Ward Four), Bonham, K. Doçk Yip (Ward Six), and Terrance Sweeney (Separate School).

The final vote on the short-term recommendations drew the support of all trustees present, although Maurice Lister (Ward Ten) and Sweeney entered a "no" vote on the Eastdale decision. Charlton, Ted Matthews (Ward Eight) and Sam Marafioti (Separate School) were not there to vote.

2,330 METRO L.I.P. JOBS & 253 PROJECTS WILL END MAY 31

2,330 people in Metro Toronto will be among 100,000 Canadians who may be added to the unemployment rolls May 31 when the federal Local Initiatives Program expires unless Ottawa extends funding of LIP projects or alternate sources of funding are found.

In addition, hundreds of thousands of Canadians will be cut off from services which LIP projects have created and provided. Metro Toronto's 253 projects include daycare centres for single parents, social services for senior citizens and welfare recipients, home-improvement programs in deteriorated neighborhoods, projects to help ex-inmates of mental institutions and jails, and a variety of cultural projects, including several troupes which perform free-of-charge in schools and community centres.

A brief to the federal government by an organization of 60 Toronto LIP projects which want to continue past May

31 says that termination of support for the projects will severely jolt the system of grass-roots social services which has developed during LIP's 18-month history.

And the brief says that the abrupt end of LIP across the country will be a serious shock to the currently critical Canadian unemployment problem. It cites the nationwide unadjusted unemployment figures for February — the latest available — of 7.3%, or 655,000 members of the work force. Adding people who depend on LIP for work raises the figures to 8.4%, or 755,000, an increase more than a percentage point.

The brief acknowledges that there have been problems with LIP but says that "the taxpayers are really getting a lot more for their money in the LIP program" than they would if LIP workers were simply drawing unemployment or welfare checks.

Taxpayers are also getting more for

their money through LIP than through typical government social services, says the brief, because LIP projects cost much less in salaries and capital expenses than most government services. Working in conjunction with established agencies, LIP cuts the bill for their services. The brief cites the example of a LIP project which supplies such services as grocery shopping to old people and enables them to live outside publicly supported homes. It costs much less to provide such services than support old people in homes, says the brief. And it says this is a better way to deal with the social needs of senior citizens than putting them in homes.

Most serious problem

There was some consensus about the most serious problem with the LIP program among local politicians and LIP workers at Metro Council's Social Services Committee April 5 when repre-

(continued, page 2)

'LIP serves needs ignored by existing social services.'

(continued from page 1)

representatives of the Toronto LIP projects' organization asked the committee for support in finding continued funding. Several speakers criticized the way the federal government plans and controls the program.

Bill Lewis, a spokesman for the LIP projects, told the committee that Ottawa has never consulted with local communities or LIP workers in making decisions about the program or about projects. City Alderman Karl Jaffary criticized Ottawa's "autonomy and inflexibility" in administering LIP. Etobicoke Controller Bruce Sinclair remarked, "We've had it up to here with senior levels of government laying things on us. The Ontario Housing Corporation, the federal waterfront park

— all this stuff is handed down."

There was agreement with Jaffary that there are good projects and bad projects, and that bad projects — those which are badly matched with the community they purport to serve, are badly staffed and get very little accomplished, or seriously mismanage funds — are mostly a result of the style of Ottawa administration of LIP. If local communities and politicians were involved in developing the program and helping choose projects, there would be a better ratio of good projects to poor ones. As it is, said Sinclair, it's very difficult to find and sort out the worthwhile projects from the "dross".

Greatest strength

On the other hand, there was consensus that the greatest strength of LIP was

the way in which projects emerged from the community. "LIP has served needs which have been ignored by the current social service structure," said City Alderman Mike Goldrick. "It allows innovation and adaptability which make possible the identification and satisfying of needs in a way not previously possible." Jaffary told the committee, "The community is much better able to identify needed services than the government," and said he supported an LIP-type program of community development and social service which continued to be shaped at a local level but in which local communities and politicians had a role in project-selection, ongoing control and evaluation. In the current LIP program, projects are developed at a local level, but decisions are all made by federal officials in consultation only with one another.

Scarborough Controller Karl Mallette disagreed completely about the worth of the LIP program. He said LIP workers were "ripping off the poor sucker that's working to pay the taxes," that "if a social service isn't done by any level of government it isn't needed" and that all LIP workers should go on welfare June 1.

Two motions

The committee passed two motions supporting continued funding of worthwhile LIP projects:

—Jaffary moved that municipal politicians, federal officials, and representatives of LIP projects get together to discuss starting a program which incorporates the best features of LIP;

—Goldrick moved that Metro should take the initiative in working out an arrangement for continued funding of worthwhile LIP projects by appealing to the province for money available through the federal Canada Assistance Plan.

The Canada Assistance Plan is a program through which the federal government will pay half the cost of locally developed social service and community programs at provincial request. While CAP funding is widely used in some provinces, such as Nova Scotia, it is non-existent in Ontario, said Goldrick, because Queen's Park has never taken advantage of the program.

The Goldrick and Jaffary motions were supported by City Alderman Anne Johnston, North York Controller Barbara Greene and Sinclair and were opposed by Mallette and Metro Chairman Ab Campbell. They will be discussed at Metro Council April 24.



photo: Phil Lapides

A LIP project called COPE helps senior citizens with day-to-day chores. Here, Naomi Lyons of COPE shops on Bloor Street with Mrs. Douglas LaRoche of Markham Street.

A LIP SAMPLER

Press coverage of LIP projects usually focuses on unusual or curious projects. The 11 LIP projects listed here were chosen at random — each 20th project — from a list of Toronto area projects supplied by the local LIP administration office. The Citizen has not investigated the projects to see what they are doing and how they are faring. The list simply gives some idea of scope of Metro area projects and the funding granted for a five-month period. (The dollar figure is the federal contribution; some projects have additional funds from other sources. Federal funds provide weekly salaries for workers plus a capital expenses grant.)

—Next Step provides an advice, assistance and recreation centre for alcoholics and drug users; \$30,420; ten jobs.

—Indoor Play Centre/Toy Library serves mothers and children in the South of Carlton area; \$22,815; eight jobs.

—Home Repair Project helps homeowners on welfare do house repairs; \$27,378; nine jobs

—Global Village/Modern Fables funds theatrical productions at the

Global Village; \$36,500; 12 jobs.

—Neighborhood Information Centre is an East York community centre which offers information and counselling on questions and problems ranging from youth employment to legal aid; \$23,751; nine jobs.

—Community Animation in Alexandra Park organizes recreation, an information service, services for senior citizens, etc. in Alexandra Park; \$30,123; ten jobs.

—Parkwood/Rayoak Tenants Association runs a recreation program for tenants of all ages in an OHC project; \$36,504; 12 jobs.

—Crunch is a job co-op run by a community board in Don Vale; \$7,641; three jobs.

—North Humber Recreation Program provides a program of recreational and cultural activities in Weston; \$15,210; five jobs.

—Canadian National Institute for the Blind Library Project develops reading material in English and French for blind people across Canada; \$15,440; six jobs.

—Historical Society of Mecklenburg produces displays of Canadian artifacts portraying Canada's cultural past; \$25,740; ten jobs.

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VIC PLANS MIDTOWN DEVELOPMENT

A development project termed "precedent setting" by a Toronto City planning staff spokesman is on the drawing board for a site owned by Victoria College just south of Bloor Street between Bay Street and Avenue Road. "It's not often a private developer or an institution tries to involve people this early in the planning," said the City staff member. "This could be a precedent for how developers should operate."

Victoria wants to sponsor development of the site west of St. Thomas Street between Charles and Sultan Streets to generate income to help support the college. The developer will be the Manufacturers Life Company, and the college and Manulife are proposing residential development for the general public and athletic and recreational facilities for the college and the public.

The college, a major landowner in the area, has owned the site for several years. It does not simply want to lease the land for development but has rather entered into a co-operative, profit-sharing relationship with Manulife to retain some control over the development and to maximize income from the project.

The college is not entirely happy with the income it earns from the sites of the decade-old Britannica and Colonnade developments on Bloor Street. This land, leased in the early Sixties, has become considerably more valuable during the inflationary and boomtown-Toronto era of the past ten years. "I don't expect one could have gotten an income-sharing arrangement at that time," said a Victoria spokesman, "but under today's conditions we wouldn't consider that type of arrangement."

No concrete plan

Victoria and Manulife have no concrete plan for the site yet, according to the college and City planning spokesmen. "We want a completely open process and a consensus about the development," said the Victoria representative. "The approach is one of getting in the public. If we don't arrive at a consensus, we won't do anything." According to the City's planner, "The college has made an incredible effort to involve the public in planning the project."

The college has a task force handling planning for the project which includes representation of Victoria's Board of Regents, administration, faculty, students and alumni. There has been one loosely-structured public meeting to discuss the development. There will be an open meeting at which anyone is invited to submit a written brief on May 1 at 8:00 p.m. in the New Academic Building. Phone 928-3800 for more information. The college has invited all residents' associations and other interested groups in the area to participate in the May 1 meeting.

What controversy has emerged about the project to date centres on five points:

—**Demolitions.** Among existing buildings on the site are some old houses on Charles Street and the University Apartments on St. Thomas Street, which some members of the community do not want to see wrecked. They would like to see development which maximizes retention of usable old buildings.

—**Size of the development.** Victoria owns an enormous block of land contiguous to the site which makes it possi-

ble, under City bylaws, to build an enormous building. City and college spokesmen say the college's intentions are modest because it would like to keep open the option of building more college facilities on another part of the site at a future date. Nonetheless, some observers are keeping a careful eye on the scope Victoria and Manulife seem to be contemplating.

—**Nature of residential units.** Various observers want to impress it upon the college that the City's greatest need at the moment is for lower and moderate income family housing. While they are happy that the college is planning downtown housing rather than potentially more lucrative commercial development, they don't want to see another development similar to Manulife's nearby upper income, non-family gartantua. The college points out that it can't build simply lower income housing since it is in the game for income, and the City planning spokesman questions the wisdom of talking about lower income housing in a fairly ritzy neighborhood that wouldn't have nearby facilities like stores for lower income people. Observers have suggested, and the college seems open to, a mixed-income development of family and non-family units.

—**Timing of final planning.** The incoming Victoria student council, elected on an "anti-development" platform after it appeared the college might be considering a huge project on the site which would preserve none of the older buildings, wants any final planning postponed until after summer recess. During the summer there will be no student constituency on campus to protest the plans if the student leaders decide protest is in order. While some students of a more athletic bent are enthusiastic about the proposed new athletic facilities, the majority who supported the incumbent council want a modest development that fits into the surrounding building fabric if there is any development at all. The students do not quite agree with the remark of a Board of Regents spokesman that the area "is presently under-utilized and needs considerable renovation."

—**Manulife.** Some involved, for example, the students, question whether the college ought to enter a partnership with a major property industry company and would prefer another format for financing the development. This might be a good opportunity to try something besides simply expanding the power of property industry interests in Toronto development, they argue.

"The college is being very careful and might be able to do something really good," said the City planning spokesman. "If this works out, it could be a model for other private developers in how to get the public involved in planning projects."

BREAKTHROUGHS IN SOCIAL ANALYSIS DEPT.

Under the headline **UNEMPLOYMENT LINKED TO LACK OF EDUCATION**, the Toronto Star reported April 5 that people with poor education are more likely to be unemployed than people with better education.

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Toronto rescues a little bit of history

by Ellen Moorhouse

The historic houses on the east side of Sherbourne north of Dundas look pretty desolate these days. The windows are empty, glass has been removed or broken. Enoch Turner's old porch has suffered some Tepperman de-shingling, and hard-hatted watchmen stand around to prevent vandalism and fire. To the unpracticed eye, the houses, though run-down, look substantial. According to Douglas Richardson, of the department of Fine Art at the University of Toronto, these houses are representative of various styles of home architecture from

every decade between about 1840 and 1920.

A map of 1858 shows three buildings already in existence. Built by that time was 241 Sherbourne, identified as Enoch Turner's house by Arthur Roberts of the Toronto Historical Board. Enoch Turner was a successful brewer from England who sympathized with the then-current movement to make education available to a wider public. In 1848, he founded Toronto's first free school which cost nothing for children to attend. Recently renovated, it was built next to Little Trinity Church on King Street East.

Turner's house is an important example of brick work, patterned in two colours and three dimensions. In 1855, an English architect, G. E. Street, wrote a book called *Brick and Marble*, which created, according to Richardson, "a real vogue for artistic exploitation of brick through the use of colour and pattern in brick laying." Enoch Turner had a fashionable house, up-to-date not only for the colonies, but for Europe as well. Richardson mentioned another example of this relatively rare type of house on Bernard Avenue in the Annex.

The pediment of Turner's house

above the upper story windows indicates some Greek revival influence. The house also has a rather interesting cornice along the eaves, in a style more commonly found in commercial buildings of the 1870's and 80's. Beneath the cornice is distinctive brickwork, intensely patterned in a three dimensional design.

Probably of an earlier date than Turner's house is 251 Sherbourne, owned in 1858 by one James Small. According to Richardson, this house is radically transformed from what it was. A front porch, similar to Turner's has been removed, leaving a stark yellow-brick Georgian facade. In the 19th Century, yellow brick from yards in the Yorkville area was commonly used. The quoins which accent the corners of the building are in three dimensional relief, unlike the flush quoins on the Turner house.

Also in existence in 1858 were 283 and 285 Sherbourne, semi-detached houses in a style similar to William Lyon Mackenzie's Bond Street house. More houses could have been added to these to form a row, or terrace, but were not. Now these examples of early 1850 row-houses are rare.

Bow-fronted

In 1884, a geographer named Charles E. Goad began publishing maps of Toronto at regular intervals, and the houses built in the area can be more closely dated. Built slightly before this time are two bow-fronted townhouses, 279 and 281 Sherbourne, which are pictured in Eric Arthur's book, *Toronto, No Mean City*. Arthur describes them; "It was in houses such as these that gentlemen lived before they moved to Rosedale. Well-proportioned rooms, high ceilings and 'an address' were essential requirements." Douglas Richardson dates these houses in the late 1870's or early 80's. They are among the finest he says, of Toronto's bow-fronted semi-detached houses. The original slate is still on the steeply pitched Mansard roof. Inside are fine details such as the mantle pieces and archways, and both inside and out are rope-patterned mouldings around the windows and doors. Number 281 Sherbourne still has what appears to be its

original lamp over the front door.

Although the so-called upwardly mobile lived in the large houses on Sherbourne, Douglas Richardson emphasizes that owners and tenants were as mixed as the architecture. In the late nineteenth century, a house painter, a furrier, a contractor, a dry goods merchant, a fruit carrier and a well-known publisher-historian-philanthropist, John Ross Robertson, all lived on the street.

Historical alternative

The building heights range from two to three storeys. Numbers 245 and 247, built of red brick with grey granite piers, are the largest scaled of the houses. However, these two and a half storey houses erected about the turn of the century are structurally weak in the front walls.

With the preservation of the structures, a varied and handsome collection of houses will be saved. Always an area of mixed social groups and a variety of styles, it is an historical alternative to what Richardson terms the destructive process of ghettoizing people in homogeneous groups and homogeneous buildings. This would have been the inevitable result of developer Samuel Bojman's proposed 29-storey high rise apartment building. Hopefully the City's in-fill development will carry on the area's traditional mix of people and buildings.

STEWED TOMATOES, HOLD THE BALONEY

After yelling at a delegation of LIP workers who came to a Metro Council committee to ask for support in seeking continued funding for their projects that he didn't "want to hear any of this philosophical baloney about class distinctions," Scarborough Controller Karl Mallett told the committee, "As long as we're willing to provide shovel-fuls of money for people who don't want to do mind-dulling jobs such as picking tomatoes and canning them, we're going to increase the price of food."

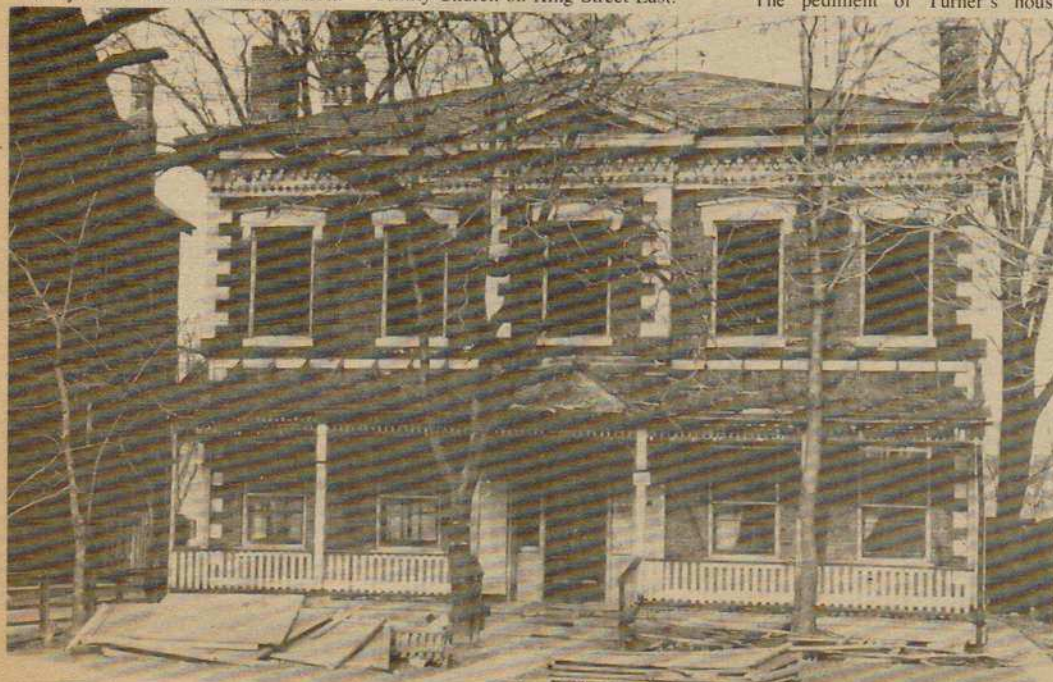


photo: Bill Lindsay

The Enoch Turner House on Sherbourne Street: the hoardings taken down by the demonstrators are piled in the front yard.

Did anarchy rear its ugly head? -- well, not really

by Ellen Moorhouse

Demonstrators were successful earlier this month in their bid to save the historic Sherbourne Street houses between Dundas and Gerrard. However, they were not so lucky in the press coverage they got or the criticism they received from Mayor David Crombie.

The Toronto *Star* carried on its practice of lambasting citizen groups. The early morning Sherbourne demonstration, during which hoardings were carefully taken down and neatly piled to stop house demolitions, were described as "anarchy" rearing "its ugly head." April 5 saw a more than respectable clutch of reform alderman — nine altogether — area residents, other politicians and interested citizens eating honey buns and drinking slightly tepid coffee at the site. Hardly an awesome spectre of anarchy.

Crombie called some of the demonstrators "those who would have preferred agitation which could only have resulted in the houses lying in rubble." He commented that there are "far too many people who simply tend to want to demonstrate because they're enjoying it..." Many of these people were Crombie's campaign workers, according to Susan Richardson, active in the struggle to preserve the houses in a low-rise development; they are slightly less than enchanted with their former candidate, at this point.

The entire sequence of events was fraught with misunderstandings, confused communications, complicated by the press's unfair view — and perhaps Crombie's — of John Sewell as the wild-haired radical who jumps at every chance he gets to defiantly stand "in front of the wrecker's hammer."

John Sewell in fact had been working to preserve the buildings for some time. *A Sense of Time and Place*, a pamphlet written by Sewell and published in March, 1971, shows pictures of Enoch Turner's house and others in the block. Furthermore it was mainly Sewell, who, according to Susan Richardson, brought the proposed development before the

Ontario Municipal Board last May because of a City Plan loophole that buildings of historical merit should be saved. Sewell mustered support and advice of both individuals and associations, like Time and Place, Seaton Street Area Residents' Association and South of Carlton Community Association.

Area residents, aldermen and City Planning staff had been meeting for several months, and negotiating with the owner of the Sherbourne properties, Fred Braida. He seemed receptive to the plans for a low-rise infill scheme commissioned by the City from an architectural consulting firm, Diamond and Myers. However, about a week before Teperman's appeared, Braida allegedly sold out his controlling interest in Nu-Style Construction, Ltd., to Samuel Bojman, another member of the company. According to Richardson, Bojman expressed no interest in the historical value of the houses or the social values of the low-rise, mixed resident scheme.

Demolition permits had existed for a year and were renewed in February. However, no specific warning was given to interested groups of a permit issued by the Buildings Commissioner the last week of March for construction of a 29 storey highrise on the site. John Sewell subsequently discovered that Ontario Housing Corporation had issued a letter of intent to purchase one of two buildings planned for the area. Attempts were made to contact Crombie and Revenue Minister Allan Grossman.

On Saturday, March 31, Teperman workers arrived at the Dundas-Sherbourne block, and began putting up hoardings. On Sunday Crombie contacted the developer, and in addition, Teperman's, who apparently agreed not to turn up. However, people suspect the developer must have told Teperman's to get on the job. Early Monday morning, workmen knocked some holes in Enoch Turner's porch. Although it was rumoured that Crombie had a three day demolition waiver, this was never substantiated.

An April 3 meeting between Crombie and Grossman produced a statement that the Province would only fund a development following the City-commissioned study. The statement also expressed a wish for the developer's assurance that demolition would stop, but this was not given. The wrecker's reappeared on Thursday morning, along with about 80 demonstrators.

Further meetings between Crombie and OHC produced a compromise scheme for a 15 storey building at the south end of the site for supplemented rental accommodation for the elderly. Some of the old houses would be moved.

Although Crombie had involved himself in the situation, he had not, according to Susan Richardson, grasped the kind of development citizens wanted. The committees who had been defining needs and plans for the area, not only wished to preserve the houses, but insisted on a good mix of residents — both subsidized and unsubsidized, old and young, families and single people in a low-rise development. Richardson believes that Crombie's advisors were perhaps at fault and had not given him the necessary information when they went to negotiate.

Events became more exaggerated. The citizens and alderman involved in the controversy wanted a special meeting of council called; Crombie insulted aldermen like Vaughan, Goldrick, Kilbourn and Sewell in the news media; Grossman insisted Sewell and Jaffary had already approved of the OHC high-rise, citing some broadly interpreted excerpts from letters, written by the aldermen inquiring whether OHC would finance part of the project.

The confusion has since resolved itself. However, without the demonstrators, the houses might well have been razed; without the continued pressure on Crombie and Grossman, we would probably have another OHC vertical ghetto. What many are left with now is an increasing irritation with Mayor Crombie.

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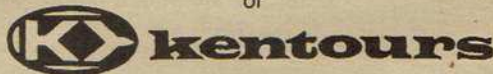
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by Jon Caulfield

Crombie talks nonsense while Council pays off a developer

It's not clear who Mayor David Crombie was talking about when he criticized "those who would have preferred agitation which could only have resulted in the houses lying in rubble" in the aftermath of the Sherbourne-Dundas crisis. "Far too many people... simply tend to want to demonstrate because they enjoy it," Crombie said, according to the *Globe's* John King. "They're not too much concerned often with solutions to problems, and I think all too often simply enjoy the fact that there is a problem they can demonstrate about."

There were two groups involved in the "agitation" about Sherbourne-Dundas. Some people from the South of Carlton community have been chipping away at the issue for several months now—working to stop the developer who was going to wreck the houses and carrying the brunt of the labor involved in finding an alternative scheme for the site. The second group was the elite of Toronto's reform politics and some of its friends. On the morning the *Citizen* visited the 7:00 a.m. picket lines, the demonstrators included Aldermen John Sewell, Karl Jaffary, William Kilbourn, Colin Vaughan, Dan Heap and Anne Johnston, among others; writers Jane Jacobs, Graham Fraser and Jim Lorimer; midtown NDP leader Bob Beardsley; and a number of other people with histories of deep commitment to Toronto politics.

Cheap pitch

And so who was Crombie talking about? I don't know. But I've seen more politicians than you could shake a stick at make similar remarks in similar situations—demonstrators who demonstrate for the sake of it, blah-blah-blah; I imagine King John uttered similar sentiments on the morning following the signing of the Magna Carta. I usually interpret such comments as a cheap political pitch to those folks out there who view every minor victory for left-of-centre politics as one further step down the road to anarchism. I don't see why I should interpret the thought any differently when David Crombie expresses it. I don't think Crombie had the vaguest idea of who he was talking about when he spoke with the *Globe*.

In fact, had the South of Carlton people not pressed their case for the better part of the past year, the houses at Sherbourne-Dundas would have been demolished weeks ago. And had the picketers not turned out at 6:30 a.m. to guard the houses, there would likely be a hole in the ground there now. When you negotiate with political enemies like Allan Grossman, midtown's MPP who believes that the Ontario Housing Corporation has been doing a lovely job, and Nu-Style Developments, who tried to wreck the houses in the wee hours of the morning when no-one was looking, you need a position of strength from which to negotiate—a few trumps to play, as it were. Among Crombie's trumps were the people who have been getting angrier and sicker watching Toronto house after Toronto house



photo: Jack McLeod

destroyed and who were thoroughly prepared to draw-the-goddam-line around Enoch Turner's old mansion on Sherbourne Street.

Less profitable

There were two reasons to stop the Nu-Style development. Less important is the fact that the Sherbourne-Dundas houses are a collection of handsome, varied and historically fascinating places which there is no good reason to wreck. It is possible to renovate them, supplement them with new buildings and, hence, create just as much housing as any plan involving demolition would. The more important reason is that Nu-Style was proposing to erect a 29-storey tower entirely of one and two bedroom apartments—a development that has nothing to do with the City's real housing needs. The City needs family housing for lower and moderate income people, and building this kind of housing with the infill scheme that now will be implemented at Sherbourne-Dundas is not as profitable an investment for property industry capitalists as a 29-storey high rise with no family-sized units.

Implicit in Crombie's remarks is a notion of society—that society is made up of a large "reasonable" middle, including, presumably David Crombie and Allan Grossman, and small "unreasonable" extremes. It is a consensus idea of society which assumes that we are all in the same boat wanting to travel to the same place in spite of occasional tiffs about who's going to handle the rudder.

Basic conflict

A second view of society assumes there is a basic conflict between people with power and relative wealth and people without these things—a class conflict. Proponents of this view might argue it is not a coincidence that children from poorer homes grossly overpopulate the City's vocational schools, as we have known for some time, and as a Board of Education report finally acknowledged last week. They might argue that the fact that the Board of Education *doesn't even build* academic high schools downtown or vocational high schools in North Toronto supports their idea. They would argue that the fact that almost all housing which has been demolished for development in Toronto in the last ten years has been less expensive housing supports their view.

It's probably worthwhile asking what salience there is in the fact that the consensus idea of society tends to be much more common among one of the two groups which the conflict idea describes—the people with more power and relative wealth.

A corollary of both ideas is that they can't be mixed. The conflict idea does not say that there is sometimes conflict or that there is superficial conflict. It says there is basic conflict. The issue at Sherbourne-Dundas was about power, about who is going to decide what happens on the land there—society as a whole, particularly the people who will be living in the housing there; or the person who "owns" the land. The City,

with the help of the province, is buying off the man who "owns" the land. Council will pay Nu-Style what the land is "worth", and is saying, "We will not threaten your capital or power; here is some money to go exercise your power elsewhere." No consensus emerged at Sherbourne-Dundas. Nu-Style did not come around to thinking it would build something else on its land other than what it had planned to. Rather an agreement was reached which averts conflict at Sherbourne-Dundas and shifts it elsewhere.

Coincidence of issues

These are the political dimensions of the class conflict—who will make decisions about what happens in society, whether the people who "own" capital will or whether society will. The people with less power and wealth have middle class allies—the people who turned up on the dawn picket line, for example, when many lower class people were on their way to such jobs as working on Nu-Style's demolition crew. A coincidence of environmental, esthetic and social issues has yielded Toronto's reform movement, a coalition of people from different class backgrounds, and a range of six to 11 aldermen who are prepared to take very hard stands on some important conflict issues. It is not political nirvana for the anti-capitalists, but it will do for the moment when almost any change of personnel at City Council would have been an improvement.

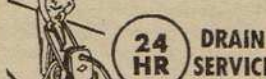
Perhaps David Crombie believes that whatever battle was to be fought at City Hall was won in last year's election, that from here on the path is downhill all the way. This isn't true. The December election was a tiny, partial victory in a much bigger struggle; no resolution of basic conflict has emerged. Last week we paid off Nu-Style—we let them rip us off, for the sake of an important symbolic victory, and so that we could try something new in developing Toronto housing. The statements Crombie uttered in the wake of the agreement he forged are not only unhelpful; they're nonsense.

DON'T CALL US, WE'LL CALL YOU

In an article which dismisses Toronto's "reform" movement as "trendy nonsense" and "irrelevant nostalgia", the *Last Post's* Rae Murphy terms last December's election results "a victory for Premier William Davis." Citing John Aitken's recent soft-core liberal *Toronto Life* article as his authority on Toronto politics, he pooch-poochs the Gothic-Quebec community and tells us, "There are plenty of ratty streets and districts in Toronto that cry out for redevelopment." He then gives credit for stopping the Spadina Expressway to "young Alderman Crombie" and "the Rosedale Tupamaros". Oblivious to the existence of Metro Council, he holds City Council responsible for the Spadina Expressway plan and Davis responsible for the Scarborough Expressway. He tosses the Trefann Court Urban Renewal Plan away in a one-liner, after getting the date of beginning of the Trefann controversy wrong by about three or four years, and manages to get through the entire article mentioning John Sewell once and Karl Jaffary, David Rotenberg, Metro Centre, CORRA, William Kilbourn, J. Arthur Kennedy, the Greater Riverdale Organization, the City planning staff and the 1968 ward boundary dispute not at all. Then he offers Toronto some advice about the things it *ought* to be worried about. Thanks, but ...

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Saving kids from dead-end programs

Dan Leckie is a trustee from Ward Six and a member of the City Board of Education's Work Group On Vocational Schools. Toronto's five vocational schools serve what are called in provincial parlance "level one and two students" — students who have not passed Grade Eight and who are assessed as "functioning below a Grade Five level."

The Work Group was set up in February to study the history of vocational schools, what these schools' purposes are and should be, and to make recommendations about the future of the City's vocational schools. In the past two months it has met with school staffs, students and parents as well as people from business and labour. Its report was presented to the Board last Thursday. In this article Leckie discusses what he believes are the most important aspects of the Work Group and its report.

by Dan Leckie

Many people in Toronto have been concerned about vocational schools in the past few years. Community groups and the Board's research reports have raised questions about the streaming of ethnic and working class kids into what have been labelled "dead-end" programs. The Board has asked for an administrative report on sexual desegregation of vocational schools which are now all-male or all-female. Last spring two Board social workers drew up a highly contentious brief with claims of physical abuse of students, academic failure and poor attendance in one of these schools, West Park.

Partially in response to the questions raised by this brief, the Board had a special meeting to discuss vocational schools, and Board administrators presented us with a report on these schools. Doug Barr and Gord Cressy, the trustees from Ward Seven, and I got together to discuss the report. We felt that somehow the alternatives it presented and our

information were not adequate.

Our response was to conceive of a new process. We wanted to see trustees:

(i) be responsible for drafting a set of recommendations themselves, based on information they had collected;

(ii) consult directly with students, staff and parents;

(iii) try to deal with the history and philosophy of vocational education.

This was a completely new approach to the trustees' role in decision-making at the Board. Previously trustees had

usually relied on Board staff to provide most information and often to formulate policy alternatives. Trustees in the work group spent days visiting the schools, evenings holding public hearings and also did research outside the schools.

Some school staff were suspicious of us, and were not very critical of their schools. And the communication with parents in evening meetings was disappointing. But students and many teachers spoke to us honestly and

directly. I feel the process was successful. From these discussions and our research the work group identified two big problems with vocational schools:

—streaming itself; —and the stigma students feel from being defined as the failures of the education system. We decided these problems relate to the fact that only academic achievement is considered relevant in our school system. Consequently, many children who do not do well academically may, from early

childhood, learn only frustration and failure from our system.

The work group chose to move in two directions to solve these problems. One set of recommendations accepts "academic achievement" as a criteria for success, recognizing the need everyone has for certain basic academic skills in order to function well in our society. These recommendations would:

(i) establish a downtown public school and high school with a curriculum which deals with downtown "realities" in an academic way — a curriculum based on the language and culture of people in downtown Toronto;

(ii) remove stigma by phasing out vocational schools, integrating them with the somewhat more highly-rated Level Three schools like Castlefrank, and by ending sex-segregation of vocational students;

(iii) place reading clinicians in each school to design reading programs for the students.

The second direction the work group took ignores academic achievement as a goal and concentrates on the working place as the learning place. A new work-experience program is suggested in which students would spend a lot of time in co-operative ventures relevant to both their needs and the needs of the community. Students would be able to earn money and self-respect doing work which was needed, such as repairing homes or maintaining a local old age home.

This change in the work-experience program would coincide with a change in the curriculum to make it more responsive to the world of the working class students. The new curriculum would include community studies, the history of labour and labour-management relations.

The report is available at the Toronto Board of Education, 155 College Street. We hope you'll read it yourself.



photo: Phil Lapides

ALL KIDS AREN'T CREATED EQUAL

Kids from poorer families and ethnic families stand a much greater chance of ending up streamed into vocational schools than other kids, says the Board of Education's report on vocational schools.

What the Board's report says

by Ellen Murray

Here are some glimpses of the Report on Vocational Schools in Toronto by the Work Group of the City Board of Education. Serving on the Work Group are trustees James Bonham (Ward One), Doug Barr and Gord Cressy (Ward Seven), Dan Leckie (Ward Six), Vern Copeland (Ward Eleven) and Dom Frasca (Separate School). Staff members were Don Rutledge and James Williamson.

Economic reasons

Why were vocational schools built? The report says that economic and not educational reasons were behind the emergence of vocational secondary schools on a big scale in Ontario. The Diefenbaker government, in response to an unemployment problem, made money available to the provinces for vocational training in the early '60's through the Federal Technical and Vocational Assistance Act. The program made the most building money available to those who could develop programs fastest, and Ontario apparently decided that the easiest way to do this was to create vocational secondary schools. Hence it chipped in extra money to induce school boards to build, and, with the Robarts Plan, changed the approved educational programs to include the vocational curriculum. In the first year of the program, construction of 124 vocational schools was approved in Ontario.

Toronto proceeded to build vocational schools too, passing over a report from the Advisory Council of the Metro School Board which said that "slow learners should be dispersed among various schools and not centralized in separate vocational schools." The Work Group concludes, "It seems unfortunately true that the money available for building had a good deal to do with the creation of policy for secondary schools."

The report points out that once the federal money disappeared, the Robarts plan was discarded, and a new cur-

riculum which did not stress segregation of vocational and academic pupils was instituted. And, after a few years of operation, public acceptance of vocational schools began to wane. Enrollment in these schools began dropping in '69 or '70, and now only one is operating at capacity. The report suggests that this might be due to parent feeling that the schools do not teach their children well.

Class bias

Who goes to vocational schools? The report says, "The evidence indicates clearly that the poor are over-represented in vocational schools.... The questions seems to be what, if anything, can be done about this apparently unpleasant truth, and several of our recommendations attempt to meet the problem."

"The day-to-day reality seems to be that students are largely unaware of this class bias, and accept their placement as a result of their own inadequacies. Teachers and other school personnel seem to us to be working hard to help the children escape the perpetuation of low income and low school achievement, but they have to be realistic about what is possible for their students.... To put it simply, there seems to be no point or honesty in condemning the efforts of teachers and students in vocational schools as they now exist. It would seem much more profitable to initiate long-range attempts at preventing the low achievement which leads to vocational school placement."

Three models

The philosophy of vocational schools. The Work Group looked at three philosophies behind vocational schools. The first, which they labelled the "efficiency model," was what they thought motivated the original construction of vocational schools. "There was a job market which required semi-skilled people with good work attitudes in a time of compulsory mass education." For this purpose, they say, students were to be taught respect for authority, an

acceptance of a low place on the social ladder, and some rudimentary industrial skills.

The Work Group said that Toronto vocational schools, however, "have shifted to a model which is at least as much concerned with therapy as with efficiency." This approach deals with the students in a kindly, humane, paternalistic way. The work group felt this model cut students off from the real world around them, which they would have to face later. Thus, they said, school "can become a kind of shelter house protecting students from the complexities, difficulties and vitality which exist in the outside world."

The third model, Model C — the philosophy the Work Group favors — has its "essence in community life." It is geared to give the student basic academic and job skills, as well as a strong feeling of self-determination and commitment to the needs of his community. Schools in this model are community controlled, and education includes undertaking projects which are recognized as needed in the community.

Recommendations

The report's recommendations are separated into short term and long-term recommendations. The former are suggested for implementation by next September. The report also says that further meetings should be held to get response to the long-term proposals.

Short term recommendations:

—"Level three" students — somewhat higher-rated academically — will be integrated with vocational school students.

—Conversion of one vocational school — Eastdale — into a collegiate. Very few academic high schools are located south of Bloor Street, and residents of the East end have been saying another is needed for quite a while.

—Three vocational schools will become co-educational; Heydon Park will remain all-girl because of overwhelming parental, student and staff desire.

—The extensive, community-oriented work-experience program described in the third model will be instituted at Parkview Secondary. A Manpower office would be located in the school to help in job placement and career planning.

—Promotion of teachers will be based upon teaching experience in all types of secondary schools — academic, commercial, technical and vocational. The Work Group felt that it would be "healthy for as many teachers as possible to have some experience in teaching in vocational schools."

—Smaller class sizes should be preserved for the "level one and two" students who are presently in vocational schools, despite budget strictures.

Long-term recommendations:

—Vocational schools and "special" high schools should be integrated — have the same kinds of student body — by September, 1974. Special high schools are one step above vocational schools in the educational pecking order. They offer two-year programs to students functioning above a Grade Five level who did not pass Grade Eight; vocational school students are assessed as below a Grade Five level academically. The Work Group says, "This is perhaps our most basic recommendation.... The effect of this recommendation would be to reduce the isolation of two relatively small segments of the secondary school population, and to reduce the stigma now attached to schools for students of lower academic achievement."

—Two Board staff members will be appointed to create a new curriculum and develop new methods of instruction "based on the culture and language of working class neighborhoods" which will be geared towards producing higher academic achievement. The Work Group says that, although heavily-funded efforts in the U.S. to effect better school achievement in lower class neighborhoods have been unsuccessful, they believe the problem is too great

to ignore. They propose they take a carefully-monitored program based on the suggested curriculum run for at least five years as a pilot project, with no interference or publicity from those outside the school which is selected for the project.

—A secondary vocational school based on "Model C" will be initiated by September, 1974.

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Davis' denial drew chuckles from ministry insiders

(continued from page 1)

being conned when it happened on an architectural firm working on the secret design requirements in December. (Several members of the NJCA are architects.)

At that point, Snow agreed to give them a copy of the requirements — under a pledge of secrecy. The City's Executive Committee however didn't receive copies of the requirements until nearly three weeks later, a delay which undoubtedly did little to endear Snow, Davis and their plans to them.

By this time the Province was evidently getting a little nervous, what with the "reform" upset victory in the December elections.

It was also getting a little silly.

A letter from Davis on December 1 denied that the project model in the *Citizen* photograph even existed — an assertion which drew chuckles from Ministry insiders.

North Jarvis broke off secret talks with Snow in mid-February and by the end of the month, following a front-page story in the *Star*, the impact of the project had finally dawned on just about everyone.

In short succession there followed:

—the formation of a special East of Bay sub-committee of the City Planning Board which met with Mr. Snow on March 23. At the meeting Snow explained that while he didn't want any public hassle over the proposals, the government's need to expand couldn't be questioned.

—a special meeting of the City Planning Board on March 27 at which an "unofficial" representative of Snow's ministry appeared. Under questioning by Board members he admitted that two of the design guidelines might have been contradictory. One requirement says that the project "must ... conform to governing codes and bylaws." The other tells the architects to assume a ten times coverage overall. But, as a member of the Board gently pointed out, an averaging of currently permissible zoning densities on the East of Bay site works out to only about eight times coverage.

—a secret meeting between Mayor Crombie and the Premier.

And, at last, one day before the six project models — one of which included a 118-storey tower — were to go on public view, Davis shelved the whole project and professed a new-found desire to work with the City Planning Board on development for the area.

Just how sincere is the Premier's conversion under pressure and in the wake of McMurtry's defeat remains to be seen.

Civil service link

Prior to Davis' announcement, the Province's only link with the City on East of Bay planning had been at the civil service level, primarily with City

Development Commissioner Graham Emslie. Emslie co-ordinated information from various City departments and forwarded it on to the East of Bay project manager where it was then used to assist the competing architects in solving their design problems.

Correspondence between the City and Province made public at the request of the City's Public Works Committee indicates the extent to which various City departments were involved in the project.

The correspondence, some of which goes back to 1969, shows that the Development and City Work Departments fell over themselves in providing the Province with the information it needed for its secret planning machinery.

According to former Executive Alderman Tony O'Donohue, the Executive Committee never saw any provincial plans for the area and pretty much left day-to-day dealings with Queen's Park in the hands of Graham Emslie. The Development Department was set up to facilitate development and Emslie was simply doing his job well.

His enthusiasm however has gotten him in trouble with the current "reform" Council.

"The new Council wants a far more detailed control (over development) than in the past," says Executive Alderman Karl Jaffary. According to Jaffary, there is dissatisfaction in some quarters over whether City Commissioners have been overstepping their authority in negotiating with developers.

Commissioners' heads have been rolling in other big cities over the same question. And Emslie apparently believes he's next. Defending an assault on his department launched by Alderman John Sewell at a Buildings and Development Committee meeting three weeks ago, Emslie prefaced his remarks with an assurance that he had a bright future — outside Toronto.

Sinking star

While Emslie's star is sinking fast, Dennis Barker, the City's chief planner, is emerging the "good guy" in the controversy.

In an exchange of letters with the Development Department last year, Barker refused to provide City planning staff views on technical aspects of the proposed Provincial development. Instead, he reiterated area planning objectives contained in draft proposals of the Planning Board. Repeatedly, Barker stressed the importance of establishing public objectives for the area prior to planning the project, not after.

Furthermore, wrote Barker, "it would be misleading to represent a collection of views or a consensus of officials on this or any other aspect as a 'common assessment', since that should appropriately come only from Council as public policy ...

"Public objectives must be debated and agreed by Council early in the process, as a basis on which the City can confer and negotiate with the developer on the function and form of development."

Barker concluded that to send the Province departmental objectives "is dangerous and perhaps misleading ... in the absence of agreed public objectives ... Internal Department activity does not represent a public planning process."

While the Development department is receiving the brunt of criticism, City Public Works Commissioner Ray Bremner is also under fire for requesting on several occasions from the province a 21-foot widening of Wellesley Street between Bay and Yonge.

Critics of Emslie and the other City commissioners who assisted him in supplying the Ministry with information appear angered as much by the commissioners' attitudes as by their behaviour.

In some cases, City commissioners have apparently shown more enthusiasm for the East of Bay project than the Province itself.

Deputy Development Commissioner George Cook, for example, on January 12 of this year criticised Barker for not co-operating with the Province which after all, said Cook, "is not legally bound to consult with the City at all."

But more than three months earlier, Premier Davis had assured A. D. Turner of the North Jarvis Association that "any proposal to build in Toronto must be consistent with City plans for the area."

Furthermore, in order to obtain street and lane closings which the basic design requirements calls for, the Province would probably be obliged to go to the City for approval.

In a bluntly-worded letter of February 23 Jaffary asked the commissioner what authority he had for street widenings. "I would also appreciate it," wrote Jaffary, "if you could discuss the whole question of your negotiating with developers for road widenings (with us) prior to the questions coming before the (Executive) Committee."

Development is no longer the magic word at City Hall. For those commissioners who forget the disposition of the new Council, there will likely be some hard days ahead. Or maybe none at all.

NO SUGGESTIONS, PLEASE

In March the Huron-Dupont Loblaw's installed a suggestion box for shoppers near the check-out counters. Beside it was a sign explaining that in these days of food price crisis the management would find it helpful to receive customers' comments. For about three weeks grim-faced shoppers could be seen gritting their teeth and flashing demonic gleams of the eye as they filled in the store's suggestion blanks and dropped them in the box. In early April the box disappeared. Maybe the suggestions weren't too helpful after all.

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HAVER SERVICE HOPS

A plan for City-paid organizers draws fire from left and right

by Virginia Smith

Neighborhood organizing has become an issue in Toronto since the 1972 municipal election, and it's no coincidence. The work of organizers, whether paid or volunteer, was at least partially responsible for the election of Toronto's reform Council members. Community organizers were active in many of the critical battles that changed the City's political consciousness.

John Sewell's work in Trefann Court is by now a local legend. The aimless young lawyer stumbled into the neighborhood, one of the first communities to say "no" to demolition, and later metamorphosed into the people's alderman. The successful fight to save Trefann Court from traditional urban renewal, a milestone in Toronto politics, would have been a good deal more difficult if four community organizers, Sewell among them, had not been working in the area. In *Fighting Back*, a study of the political process in Trefann, Graham Fraser says that "it is virtually a certainty that the 1966 (demolition) plan would have gone ahead" were it not for the "work and the initial spark" provided by Marjaleena Repo, a Development Department relocation officer turned organizer.

Gothic-Quebec might not have become a reform war-cry had two organizers not been working in the area, helping residents to mobilize. Over 300 angry west-end citizens showed up to hiss and boo the old Council as it rezoned their neighborhood for high rise, a unified response that just doesn't happen entirely spontaneously.

If community organizing played a big part in the 1972 election, many people believe it now must develop an even more important role in municipal politics. The new City Council promised local involvement in government affairs, but neighborhoods cannot demand their rights from City Hall until their residents have learned how to operate as a unified group. Alderman Dorothy Thomas says that, since the election, many organized middle class groups "have come down to City Hall with requests, and they get what they want. Right now the only other people down here asking us for things are developers. We have to get unorganized people down to Council and do what they want." Most people, Thomas thinks, still have a very subservient attitude to Council. She hopes eventually for a situation where citizens don't come "asking for things, but actually take power from the Council."

Volunteer Labour

But how will local groups ever develop the political sophistication and organization necessary to seize political power? Volunteer labor can go a long way, especially in the middle class neighborhoods in North Toronto and

parts of midtown where city planners, lawyers and architects abound. But even if amateur leaders and organizers have the expertise necessary to pull together a powerful political group, they may lack sufficient time. Residents of working class and New Canadian neighborhoods, where social problems and needs are much more pressing, often are without the leisure and the knowledge necessary to deal with City government.

Aldermen can't do the organizing in their wards. Most reform aldermen have discovered that their jobs demand more than their full-time devotion. John Sewell reported sadly in *Up Against City Hall* that soon after the 1969 election, he discovered an alderman cannot spend his time working in his ward. Alderman Dan Heap from Ward Six has been attempting to get together a group of organizers for local work, but most participants in the Ward Six group are volunteers who must coordinate their organizing with daily bread-getting.

Many people believe the present political situation calls for full-time organizers, and Aldermen Thomas and Sewell have suggested that the City is an appropriate funding agent. They have drawn up a proposal to field 33 City-paid organizers throughout Toronto, three to a ward. According to their plan, the City would appoint a Community Organizing Director under a three year contract. The Director would report to a Committee of Council, probably the Urban Renewal Committee. Organizers would work for a two-year term after a probationary period. New workers would be trained in issues and methods under the guidance of the Director.

Organizers would not be sent out at random. Community residents would indicate their need for an organizer to the Director, and workers would be chosen jointly by the community and the Director. Although organizers would be paid by the City, according to the proposal they would be responsible to the community. The scheme calls for a \$316,000 yearly budget; an organizer's salary would be \$8,000.

Political power

Sewell and Thomas make it clear that they are interested in increasing the political power of City communities, not in more efficient delivery of social services. In their proposal, they emphasize that "no service work, such as counseling, would be done" and that "workers must organize around issues, not projects," such as daycare centres. Preference would be given to applicants with organizing rather than social service experience.

The Sewell-Thomas proposal has been before the public for a couple of months, but so far it has been scrutinized at City Hall by the Urban Renewal Committee only. Last week the City sponsored public meetings in the north, west

and east ends of the City for public discussion of the proposal.

Alternatives

In the meantime, several alternatives to the scheme have been suggested. At a CORRA meeting, Stuart Coles of the Bathurst Street United Church proposed modifying the City's Planning Board to

accommodate community organizing. Coles suggests that 25% to 30% of the Board's total budget should be devoted to community development, a euphemistic term for organizing. Neighborhoods would participate through ward federations which would elect paid members to the Board.

Cole says he is not trying "to get rid of the initial plan, but to give it a working chance." He is simply "putting the mechanism inside some present body that Council hasn't access to." The Planning Board is not a City Hall department, and could not be controlled by Council except through a budget veto.

Funding Foundation

Another alternative which has attracted more attention than Coles' comes from members of the Social Planning Council's Storefront on College Street. Storefront members feel that a cost-shared community development foundation is a more appropriate funding agency than City Hall. They hope to spread the financial responsibility for

organizing over a number of public and private agencies which have traditionally been interested in community development. They name as examples church and union organizations, the Social Planning Council, the United Appeal, corporations, and the federal and municipal levels of government.

Storefront representative Barrie Davey, from the United Church, has indicated that the foundation could probably expect considerable Church support. Lou Lenkinski of the Metro Toronto Labor Council, also a member of the Storefront, says the Council "is in no position to make a firm commitment to the foundation except to say that it is highly desirable." Lenkinski thinks that "money is not the key anyway" and that "support can be given not only in money, but in advice, know-how and staff." Another Storefront member, Gerry Barr believes that corporations might be induced to contribute to community organizing because

(continued, page 8)

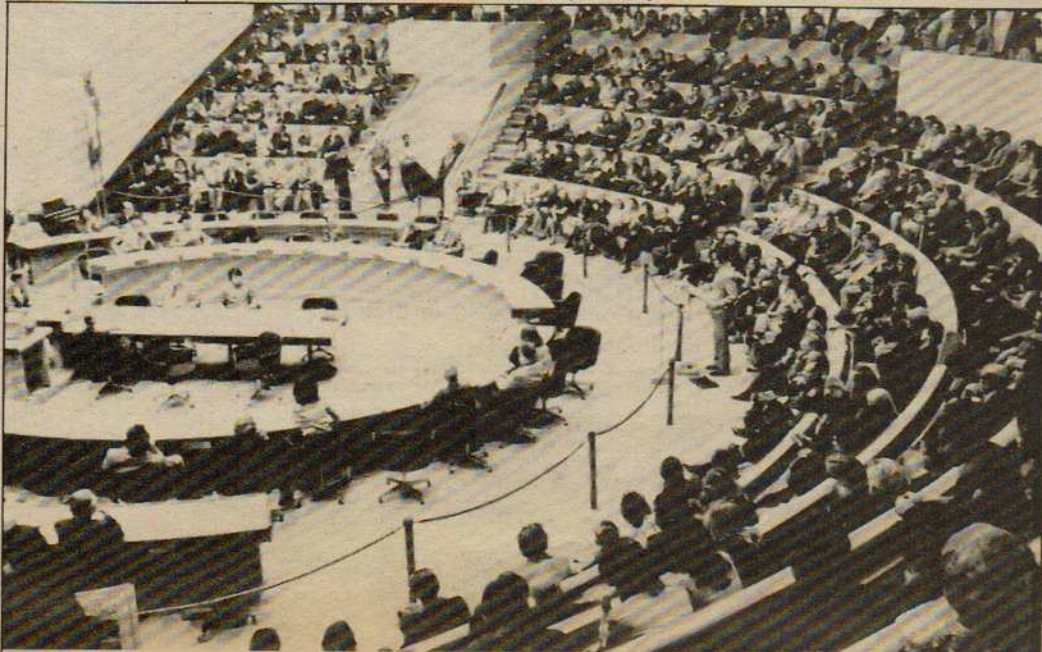


photo: Bill Lindsay

WHAT COMMUNITY ORGANIZERS DO

They help neighborhood groups pack the galleries at City Hall, among other things. Aldermen who are going to vote against a community position on an issue are then forced to do so under the critical gaze of an overflow crowd. Helping people confront politicians is just one of the community organizer's jobs.

'Social workers get rid of 4-legged rats; we go on to get rid of 2-legged rats.'

Institutionalized organizing at the City level may be a long time coming, simply because many people don't know what a community organizer is, or what he does with his time. Some picture him as a Machiavellian manipulator, an outside agitator seducing the ignorant into unproductive confrontations with established power. Everyone who has anything to do with community organizing denies this image. Most who are involved with the field fear more that a City-funded organizer will be no more than a dull bureaucrat.

Saul Alinsky, organizing's patron saint, carefully distinguished the organizer from the leader. "The leader goes on to build power to fulfill his desires to hold and wield power for purposes both social and personal. He wants power himself. The organizer finds his goal in the creation of power for others to use."

The Sewell-Thomas proposal defines an organizer as "simply a resource which people use to get together to discuss common concerns. An organizer cannot define what community concerns are or should be. No one can force people to respond to an issue that isn't important to them. An organizer helps the community get together through grassroots contacts, reaching people who are not reached by the usual agencies and services, and helping find other people with similar concerns in the neighborhood."

One downtown organizer calls himself "the civil servant of the community groups. I'm biased for my clients as a lawyer would be." The organizer "acts as a consultant, a researcher. He does it from the community's point of view and doesn't question, just as the civil servant does what the politician tells him to do."

CYC worker, Walter Weary can list

countless jobs he performed as an organizer in Gothic — researching at City Hall, writing briefs to present at City Hall, scouring the City for lawyers, doing all sorts of liaison work with politicians, going to countless meetings of the Committee on Buildings and Development. But basically, says Weary "organizing is just working hard and doing what the community wants to do."

No set rules

Mike Quiggan, minister and social worker, says that the role of the organizer is "different at different stages of development. If you have to be a leader, be a leader." There are no set rules.

Most purists scorn organizers with social work backgrounds. Alinsky distinguishes the true organizer from the reformed social worker who has switched to organizing. "Basically the difference between their goals and ours is that they organize to get rid of four-legged rats and stop there; we organize to get rid of four-legged rats so we can get on to removing two-legged rats." But trained social workers are doing organizing work throughout the City, and only their communities can assess their work. Alderman Anne Johnston, a community organizer in north Toronto before she was elected senior alderman in Ward Eleven, is bothered "because community workers I know feel like second class citizens when some people talk about getting organizers." The social worker isn't necessarily just doling out sops to the poor, because treating a single problem necessarily involves "treating the whole community."

Some organizing zealots insist that the organizer should live in the community where he works. Weary says that he "would prefer that an organizer live in the area. It's better for someone to be very much in tune with the commun-

ity." Others are equally adamant that the organizer should be an outsider. Torney, president of GRO, thinks that it's vital "that organizers don't live in the area. If they live in the community, they might have too much of a stake." She also feels that after about two years, an organizer might not continue to be effective in a neighborhood, and a "new person might have a lot of new ideas."

Invisible

If the organizer is the community's civil servant, he should be invisible to the public, and some organizers do indeed seem shy about public exposure. One organizer didn't want to speak to the *Citizen*, because the community might start thinking he was a pretentious "big guy" if they saw him quoted in the press. Another declined to act as a spokesman for anyone, and quickly referred the *Citizen* to the leader of his community organization.

But it is becoming harder for an organizer to maintain his anonymity because he is rapidly developing into a political hero. As the Seventies wear on, the knock on the door is replacing the clenched fist as the symbol of radical politics. Already two Toronto community organizers have been elected alderman, and a few more have run or thought of running. (Exactly how many depends on your definition of community organizers.) And so the people's servant may find himself developing into a public superstar.

How does an aspirant learn a profession that's not a profession, a job with no defined duties? Saul Alinsky ran an organizing school for a while, but wasn't too pleased with the results. Gerry Barr of the Social Planning Council's Storefront recommends an apprenticeship with an experienced organizer. At bottom, it seems to be a skill you learn only by doing.

THE POOR MAN'S MANAGEMENT CONSULTANT

The community organizer is the poor man's management consultant, a resource person whose clients often can't pay. Both jobs have been enjoying a vogue during the past few years, and there are some striking similarities between the two fields. Both the organizer and consultant provide information on technical matters and assess alternative courses of action in a given situation. Neither position is a traditional profession with well-defined standards. Ideally, the responsibilities of the consultant and those of the organizer are defined only by their clients, and most laymen don't feel quite sure what either does all day long.

But the consultant generally works for a corporation or government which compensates him handsomely for his services. The organizer's customer, a neighborhood or interest group, generally can't pay him adequately. Full-time community organizers in Toronto have had to seek out third parties, sometimes governments or churches to pay their salaries. The consultant can think only of his client's needs and wishes, but the organizer must also meet the demands of the agency with the cash—an unwelcome but indispensable intruder into what should be a two-way relationship.

The Louds: a case of contagious public voyeurism

by David McCaughna

Pat Loud waited in ambush. When her husband Bill stepped through the door returning from a business trip, she announced he wasn't welcome back. The thousands of viewers across North America who have become hooked on the Loud family saga watched as Pat calmly told Bill that she had begun divorce proceedings. Bill wasn't fazed; with his usual bland cheeriness he gathered his bags and headed for the Lemon Tree Motel.

It was a moment we had been prepared to expect. In the previous episode Pat had explained to Bill's brother and his wife, while sitting on their Pasadena patio, that the marriage was over. Indeed, the marriage had been dead for a long time, Pat said above a background chorus of traffic din; he'd been fooling around for years, neglecting her, having affairs and getting increasingly obvious about it. She'd had enough; it was her turn to embark on her own life. Thus, in two hour-long television programs a marriage that had spanned more than 20 years and produced five children is summed up and ended.

The Louds of Santa Barbara, California, are *An American Family*, a massive documentary series shown in 12 segments that is one of the most ambitious undertakings ever attempted by American television and has become the topic of the season. The Louds are popping up everywhere. Andy Warhol chats with Truman Capote about them in *Rolling Stone*, they are immortalized on the cover of *Newsweek* under a banner "The Broken Family," and are given the intellectual treatment in the *New York Times Magazine*. *Vogue* announces that they are "What People Are Talking About," and the crowning touch comes when they make the top of the *Village Voice's* list of the Ten Most Boring Subjects — right above Carlos Castaneda.

Who would ever have fathomed that such an ordinary, downright dull family could become a national obsession? The Louds are touted as the representative American family, a genuine slice of middle-America. Supposedly they are to the monied middle-reaches what Archie Bunker and his family are to the lower orders. Some claim the program hits too close to home and find the weekly excursion with the Louds a painful experience. Others find the family and the series a complete bore, endless hours of jerky *cinema verite* that's petty and pointless. Arguments about the series rage, but few are denying that *An American Family* does wield a gradual power over its viewers; as the weeks go by one is sucked into the life of this unexceptional family; you begin to care for them.

Good for the kids

Originally the William Loud family was approached to be the subject of a one-hour documentary about the life of a California family, part of a projected series that would eventually have five parts consisting of a family from each of the major regions of the country. They consented. They thought it would be fun, a good experience for the kids; the parents were proud of their brood and flattered at being asked.

But the hour long program soon snow-balled, and for seven months the Louds were followed for over 300 hours of their waking hours by cameramen and recording equipment. *An American Family* is in roughly the same category as *A Married Couple*, a recent Canadian film by Allan King, which dipped into the marital ups and mostly downs of a volatile Toronto couple. Far more ambitious, *An American Family* moves slowly over the last half of 1971 with the seven members of the Loud family.

Bill and Pat Loud, married and living together for most of the series, live with their five teenaged children in a posh ranch-style house in the foothills behind Santa Barbara. A beautiful and affluent old Spanish city, refuge for Eastern millionaires during the Twenties and



OZZIE AND HARRIET THEY AIN'T

The Louds of Santa Barbara, an American family, who, writes David McCaughna, are one of the pop culture phenomena of the decade.

Thirties, it still wears an air of wealth and refinement along with flawless climate. The Louds live the full-fledged California way, as their incessant golden tans symbolize. An oversized swimming pool spreads over the backyard, and the driveway is packed with cars.

The Louds enjoy all the frills of affluence — they can afford lazy children, horses as pets, dancing lessons and seemingly endless number of special trips, shopping excursions and dinners on the town. Like most Californians, Bill and Pat are not native to the state. They grew up in neighbouring Oregon, where they were teenage sweethearts, and joined the great rush to California like millions of others lured by the promise of money, sun, and success.

The five Loud children range in age from 13 to 20. It's obvious that they have been indulged. The parents dote on them, while the kids themselves are mostly bored. Lance, the eldest, the most colourful and publicized member of the family, is a homosexual. When we pick up on the Louds, he has moved to New York and is living in the legendary Chelsea Hotel with some friends and roaming the fringes of the film-freak circuit.

Lance is a peacock, a campy 20-year-old constantly jabbering an endless stream of nonsense and slinking around in wild clothes and make-up. Lance is trying for outrage — "I want to be Peter Pan," he announces to the camera at one point — and is the most entertaining member of the family.

A fight about cheese

The two other Loud sons are both interested in becoming rock stars. Kevin, who is away on a business trip for his father during most of the series, seems to have the most rounded and conventionally appealing personality of the off-spring. Grant, lazy and lanky, is good natured with a pleasant smile. A crash with one of the family cars, from which he emerges unscathed, is his prime dramatic contribution to the programs.

Delilah, 15, has been pushed into premature womanhood. She studies

dance and complains to her boyfriend over the phone, after her parents have had a fight about the location of a cheese, that she "just can't stand it anymore" and vows never to marry. The youngest Loud, Michelle, 13, is going through an awkward period and isn't seen much during the series.

At the "head" of the household is Bill Loud, with a back-slapping, good natured manner that makes him instantly likeable and immediately forgettable. His mining equipment business isn't doing well, but he doesn't appear to be very worried. In fact, he rarely expresses more than casual asides. His good-guy stance, the constant smile, always trying to be a pal to his kids, marks him the least distinct member of the family. He would be a difficult person to get close to because he always has his guard up.

Bill is usually off on business or, we might guess, carrying on one of his affairs, and doesn't play much of a part in active family life. Yet he does come through once, not in person, but in a letter sent to Lance after the break-up when he describes how he feels about his wife and son. It is the first time during the series that the man displays any feeling — written because he probably couldn't utter it.

Canonized by Ms.

Pat Loud is the most revealing and difficult member of the family to assess. Strong and striking at 45, it is hard to see her youthfulness and realize that she is a mother of five. She has already been canonized by *Ms.* magazine as an example of a woman who comes to terms with herself. We see right away that she is a very intelligent woman, but she has submerged her energies into raising her family and serving her children. She seems to have few interests; she gardens and helps Bill with the books once in a while, but it's a very limited life. When the camera zeroes in on her sitting alone, we sense her loneliness, but for the most part she puts on a good front.

With her children she has a very healthy and open relationship, as if compensating for Bill's distance. She talks with them on their level, goes out

with them, and in the opening program, when she goes to New York to see Lance, she doesn't flinch when she is introduced to his friends and gay hang-outs. Mother and son stroll down the street, arm in arm, like newlyweds. Twelve episodes later we leave her sitting alone on New Year's Eve watching the children at a party in the garage, a wistful, sad departure. Of all the members of the Loud family we have gotten to know over the weeks, it's Pat that we root for most.

The Louds are a dull family. Not every typical American family is lucky enough to have a flamboyant, gay son, but they take Lance in their stride so easily, ignore his blatant extremisms so well, that he could just as easily be a staid medical student. Over the seven months we follow them, nothing extraordinary or even terribly interesting happens. There is the divorce, but that, especially in California, is nothing.

Yet it is because they are so mundane a family that all of the catch-phrases about family life and human relationship in the strenuous Seventies can be aptly applied. One used quite often in discussing the Louds is that old favourite, "lack of communication." It's true that the Louds don't talk much about things that matter. They rarely bare their souls to one another — perfectly normal. Rare is the family which, in the day-in, day-out drudge of life, stops for a "moment of truth."

The Louds never mention the outside world, never read or display any interest concerning with what's going on beyond their nest. Although one of their sons is travelling in Asia, there is no mention of Vietnam or any of the other events that would locate them at a certain time in history. They live in a society that has bypassed tradition; they are shielded by their affluence and self-delusions. The meaning of their lives comes from slugging through the basic mechanics of living.

Contagious public voyeurism

Craig Gilbert, who conceived and produced *An American Family*, has said, "We were not trying to re-create seven months in this family's life. We were using the film to say something about this country and what it means to be a man and a woman." That picture is not rosy. The Louds are in no way bad or even immoral people. They are trying as best they can to pave the way for their children, to take care of themselves, but the view on the screen seems pathetic and limited.

This may explain why so many have become hooked — a case of contagious public voyeurism — on a weekly peep into the Loud livingroom. There is an inexplicable fascination in watching them stumble, as helpless and dumbfounded as the rest of us, through life.

Better than a gritty modern movie trying to capture the bleakness of life-in-these-times for the alienation market, better than a slew of depressing existentialist novels, *An American Family* captures those pockets of false hope, fleeting moments of happiness, the meanness and occasional bits of love that seem to reflect into most of our lives.

Betrayed by the filmmakers

An American Family was finished over a year ago and now the Louds returned to bring us up to date and to defend themselves. In the interim not a great deal has changed in their lives; they are all looking healthy and happy. Everyone is glad to learn that Pat has a good job as an editor on a magazine and is doing well for herself. Bill and Pat have a friendly relationship; they each have the independence they wanted, and all the children are happy about the divorce and think it was the best thing for the parents' relationship. Lance, 22, is writing his autobiography, titled *Into the Cracked Mirror*, and the other two boys now have their own rock band.

They aren't happy about the series and are eager to defend themselves against its implications. It's unfairly edited, they claim. The happy family times aren't included — only the times that make them out to be what they aren't. They claim to be more normal. They object to their lives being reviewed by critics as though they were performances, some cinema verite *Forsythe Saga*. They are sorry that they opened their lives to public scrutiny and feel betrayed by the filmmakers.

We can wonder if the real Louds ended up on the cutting room floor amidst the hundreds of hours of abandoned film, or if the picture they see of themselves, the cruel perspective the film has given them, is more reality than they are able to accept.

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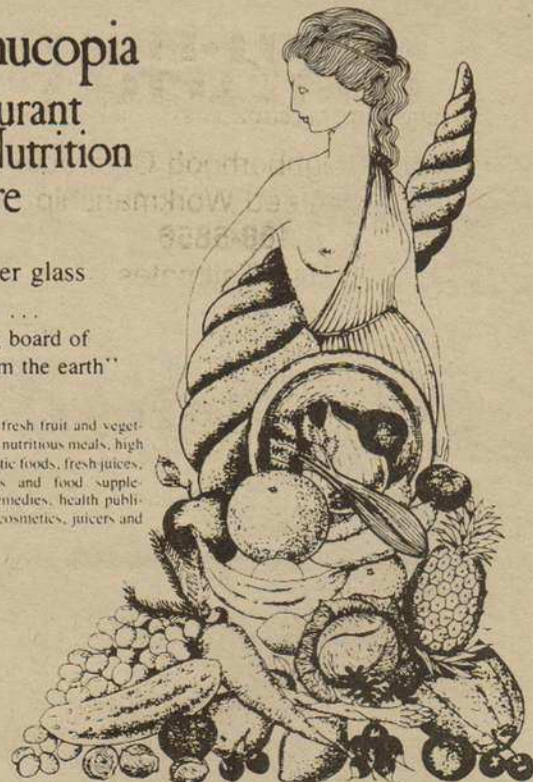
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Les Belles Soeurs

by David McCaughna

Playing *O Canada* during the final moments of a play might appear a sly way of squeezing a standing ovation from a reluctant audience, but the audience that stood and cheered at the closing of *Les Belles Soeurs* probably would have done so whether the anthem had been playing or not. The production is the resounding success for which the St. Lawrence Centre theatre company has been struggling all year and has missed so badly in each instance. The marvelous irony is, of course, that the St. Lawrence Centre, sore point in the controversy of the Canadian Play Question,

should have its one high spot all season with a brilliant French Canadian play.

Les Belles Soeurs is the second play by Michel Tremblay to be seen in Toronto this season. His *Forever Yours, Marie-Lou*, another major achievement, played at the Tarragon in the fall. Both plays were written in the "quebecois" spoken by the working classes of Montreal. The translation done by Bill Glassco and John Van Burek — a delicate task, no doubt — has succeeded in capturing the flavour and earthiness of the language.

At the centre of *Les Belles Soeurs* is the working class dream of winning some huge sum, like the lottery, but in this case a Montreal housewife wins one million trading stamps. Everything in the catalogue, down to the unnecessary lawnmower, is hers. But Madame Lauzon makes the error of inviting a throng of women to share her triumph and help her paste the stamps into the books. They are a motley group who



Monique Mecure, Irene Hogan, Deborah Packer, Patricia Hamilton, Araby Lockhart: *Les Belles Soeurs*.

can't understand why fortune didn't shine on them. As they proceed to put the stamps into the books, they reveal the frustration that rules their lives, anger and bitterness, poverty, washed-up dreams, and religious fervour that has locked them into their corners.

Les Belles Soeurs offers a penetrating vision of Quebec society. The 15 women, sitting around in the shabby kitchen, reflect the life that has produced them. But the play is never heavy-handed; it's full of rich humour, acute observations and the minutiae of life that make 15 distinct, full-bodied women come alive.

Andre Brassard's direction is close to faultless, and perhaps the St. Lawrence Centre could take a hint and seek out more fresh directors. He has given *Les Belles Soeurs* that vital spark of life so noticeably missing in the other productions this year on the same stage. Although two and a half hours in length, the production never lags, never loses its pace, energy, or the full interest of the audience. He has done wonders with the cast, creating 15 characters that each come into their own. And the cast does a superb job. Candy Kane is excellent as Madame Lauzon, first basking in her good fortune, and finally dismayed when both stamps and kitchen are swept out from under her. Monique Mecure is her bawdy, loud-mouthed sister, and

Melanie Morse, the sluttish younger sister. The actors are all fine but too numerous to mention here.

Bagdad Saloon

David McCaughna

George F. Walker, resident playwright at the Factory Theatre Lab, is the author of what may well be the company's final play. A number of Walker's plays have been done at the Factory, including last year's *Sacktown Rag*, and in his development we see one of the Factory's valuable functions. It has given this playwright an opportunity to develop and expand. Although still less than satisfactory, *Bagdad Saloon* is a more complex and better-written play than *Sacktown Rag*.

Subtitled a "cartoon", *Bagdad Saloon* concerns a number of characters pulled from different backgrounds and thrown into a limbo that becomes a saloon in Bagdad. There are Gertrude Stein and Henry Miller, Doc Halliday and his girlfriend Dolly Stilletto, to name just a few of this unlikely group. At the heart of the play, there are the questions of legend, of immortality and of those who seek to create their own notoriety and get sucked into the trap of their own myths. The characters

grope with their identities and become increasingly grotesque. In its finale, the play becomes like a grim demonic nightmare, casting an ominous shadow over the preceding action.

In spite of some innovative structural ideas, choice dialogue, and a first-rate production by Eric Steiner, *Bagdad Saloon* is interminably long. The indulgent symbolism loses its punch, and the literary fancies pale. Some characters work well at times, fall apart later, and some don't ever work. The best formed characters are the most familiar ones. David Bolt's Henry Miller is comic and touching as the decrepit rake, raging in old age about his Paris, reading from *Quiet Days in Limbo*. Another former Parisian, Gertrude Stein, is continually spouting her nonsensical truisms; Doris Lloyd Petrie's performance as Stein is just right. Dean Hawes' fumbling, boozing Doc Halliday is also well developed.

One hopes that *Bagdad Saloon* isn't the Factory's final production. If it is, the Factory will have departed with a production that, while not the perfect note to close on, does point to the great contribution that theatre has made, and the immense gap its departure will leave.

The Zykovs

by Sean O'Shea

Maxim Gorky's *The Zykovs* played at the Firehall Theatre as part of the University Alumnae Dramatic Club's first season at their new location. Not as well known as Gorky's *The Lower Depths*, *The Zykovs* is an investigation of life among the rural Russian bourgeoisie.

Discontent and boredom are common afflictions in Antipa Zykov's household. His sister Sophia, a widow who married a man much older than herself, is bitter and repressed. Antipa's son, Mikhail, cynical like so many of his literary counterparts, is engaged to marry pretty, giddy young thing, but his father marries her instead. This does not end the relationship between Mikhail and Pasha.

The Zykov household members are looking for happiness. Pasha can't accept life's ugliness and wants nothing but goodness and happiness. However, Mikhail doesn't think happiness exists. The play centres on the elusiveness of happiness and the difficulty of capturing it.

Molly Thom's production is weak in noticeable places. The play never really achieves enough energy or dramatic movement. And the performances vary greatly in quality. Sandra Shuman is very sharp and bitchy as the aloof, cold sister. David Dowling's Mikhail is appropriately cynical. And Ian Orr is expressive as Zykov, whose tenderness for his young wife is deeply felt.

Unfortunately the large space in the Firehall Theatre is poorly utilized for *The Zykovs*. Surely more interesting contributions to the atmosphere could have been created with the huge stage and the high space above it.

ART

Warkov and Heller

by Merlin Homer

Two shows now locally on view, one of paintings by Esther Warkov, and one of photographs by Ursula Heller, prompt a comparison of two art forms which probably shouldn't be compared. Their emotional impact is similar, though the media, and the settings in which they are found, are different. Esther Warkov's recent paintings hang in the "Twentieth Century Masters" ambience of the Marlborough Godard Gallery. Ursula Heller's *Blue Mountain Resort* documentation hangs in the fluorescent lit third floor corridor of the Ontario Institute for Studies in Education. Both have a family portrait sort of nostalgia, where the evanescence of human life, that was thought to have been stopped by the picture, has only been made more obvious.

Warkov's work has this poignance, but at the moment lacks intensity and focus. Her decorative elements, though pallid, are attractive — sprigs of berries, fruits, heart shaped leaves — motifs reminiscent of folk decoration. Where these elements dominate the painting the result is very like the North American colonial still lifes. For the most part, these decorations share the picture space with stolid people who all stare out with the same sad expression. They are so clothed and surrounded by the flossam of a gentler past that they too seem only bits of stuff. They are people; and yet whatever they once had to do with living is not entirely gone.

Heller's photographic documentation of the real inhabitants — as opposed to holidayers or cottagers — of the Blue Mountain resort area takes in the houses, the countryside, the people and the interior spaces in which they live. Inside their spotless and rather bleak homes, they have been sensitively grouped by Heller for family portraits. She photographs them in the context of their patterned linoleum, formica and slipcovers,

and amid their simple and sparse decorations — greeting cards, family shots and artificial flowers. They seem, seen this way, people of inexplicable and wasted lives, staring out from among their trappings. These photographs echo and confirm the emotion that dominates Warkov's paintings. But Heller demonstrates a greater flexibility in the range of emotions she is willing to deal with. She also photographs her people out of doors; when they are shown outdoors, or their houses are shown against the winter landscape, another sense of life is added, one in which their existence seems once again invested with an irresistible significance. *Blue Mountain Resorts* has the quality of a good documentary film.

Both exhibitions communicate a sense of powerlessness against time and change. Warkov draws heavily on the past, but it is a past with only a vague and ungraspable reality. Heller, in focussing on the present, heightens the importance of past and future, and makes the future seem ominous, a time when photographs only will remain of this community. Both exhibitions are spiritually close to the family picture album. Heller's, being more vital, feels like a collection of photos of those whose identities are known; Warkov's, like an unidentified album picked up at a rummage sale.

Sharing the third floor at OISE with *Blue Mountain Resorts* is another photographic documentation, *Italian Community* by Vincenzo Pietropaolo. Pietropaolo is a skilled photographer, but cannot approach Heller's documentary level. Where Heller definitely creates and sustains a mood, making her vision of the community seem the way it should be seen, Pietropaolo has simply produced a series of interesting portraits. (*Esther Warkov: Marlborough Godard Gallery, 22 Hazelton Avenue. Ursula Heller: OISE, 252 Bloor Street West.*)

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A Canadian less-than-best

by Natalie Edwards

A recently released movie, *The Rainbow Boys*, is certainly a Canadian less-than-best. Three competent actors — Kate Reid, Donald Pleasence and Don Calfa — a lot of gorgeous B.C. scenery, \$500,000 provided by the Canadian Film Development Corporation and Famous Players, and the energies of Gerald Potterton as writer and director have produced a dreary turtle of a film that crawls with the energy of a slug on a cold day.

True, the B.C. scenery is marvellous. But do Canadians deserve praise for a natural phenomenon that we, at best, haven't wrecked yet? B.C. scenery makes good calendars, not movies.

And true, Kate Reid's exuberant personality, mother-earth appeal and intuitive talent is a justified source of pride to Canadians. But good actors don't guarantee a good movie.

And what is the reason for the U.S. and British imports here? Is the old Canadian inferiority complex at work again, mining the old mother lodes of British and American imperialistic talent? Without Pleasence of Calfa to bolster the effort, would more energy have been put into preparing a better script or finding a director capable of handling the niceties of comic timing?

If, on the other hand, the use of Pleasence and Calfa was not the usual reinforcement of Canadian talents with imported material, was it instead a comment on this same colonial custom?

Perhaps the critics missed the point of this film. Is it in fact meant to be a rather clever allegory wherein the Boys seeking the pot of gold at the end of the rainbow — a genuine chest of gold hidden in an old mine — are symbolically the exploitation-minded British and Americans trying to get the wealth out of Canada? Does Pleasence represent the decayed British Empire's

remaining wealth in Canada, as he ineffectually perseveres in claiming the gold his father was unable to carry out of the mountains. If so, then Calfa is indeed the young, mechanically talented and aggressive American on the look-out for a loose buck. And Kate Reid, despite appearances, must not be one of the Boys, but old Mother Earth herself, the craggy Canadian countryside, always present as comforter, irritant, and provider, from time to time, of a few beans.

Looking at it this way, one sees loads of possibilities for a very funny film, and all the bits and pieces fall into place. The gold is lost at the end, despite the American's ingenuity in rigging a gadget to float it downriver and out of the mountains, when English Pleasence loses his grip on the rope. Likewise the American's marvellous three-wheeled bike-buggy in which they travel north is wrecked when Pleasence muddles about with it. And Kate Reid just survives as her dirtied, worn, over-upholstered self, a rather original comment on the countryside.

Well, all this might have been fun if only it had worked. Why are the French-Canadians, like Gilles Carle, so good at comic and inventive allegories, and not the English-Canadians? Is it partly that French Canadian audiences are prepared to work out and accept allegorical ideas, while English Canadians avoid them as artsy and suspect?

What's really wrong with the film is the writing and directing. Potterton has to take the blame. He wrote it. He directed it. If he's going to carry on with films, hopefully he'll analyze this job so we won't have to wince when we next hear his name.

Meanwhile the main drawback to scissoring this shapeless mess into a brisk juvenile comedy of the Disney genre is the relentless bombardment of bad language in the film, the kind that's hilari-

ous to those still anxious to shock their grandmothers. For instance in a scene with our trio, where it has been established that there are no Indians around, an Indian appears. "Fuck," says the Indian, standing there holding on to the brand new chain saw just the way the director told him, "off." Somebody must have thought this was funny. Not the audience.

So Canadians make bad movies too. That's kind of nice. It guarantees us a friendly place in the fraternity of film-producing countries.

The Ernie Game

By contrast, *The Ernie Game* is a good but demanding Canadian movie made by Don Owen six years ago in a CBC/NFB co-production for under \$300,000.

Innovative and distinctive in style, *The Ernie Game* explores the schizoid nature of a very contemporary person from the surface he presents, as well as obliquely through the clues given in his companionship with two opposite-natured girls. By affecting the audience with the same puzzled and doubled reactions to Ernie as Ernie feels to society, Owen achieved a true Medium-is-the-Message style. This unfortunately alienates those viewers unwilling to be used emotionally by the film, accustomed only to observing movies in a safely detached manner.

You'll like the film best if you can stand Ernie, a maddening, truly nutty type, a rueful distorted reflection of the insanities of our age. But you'll like it anyway for its expertly controlled direction, remarkable performances, and Jean Claude Labreque's beautiful photography of Montreal in the winter.

It will be given a two day showing at the Revue Repertory April 22 and 23 on a bill with Godard's 1964 exploration of another confused individual's search for identity *A Married Woman*.

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EATS

Moussaka and old country images

by Marilyn Linton

"A bit greasy but filling" is the way one Toronto restaurant guide describes Greek cooking "at its Toronto average". That really is insulting, a rather flippant judgement of Greek restaurants which offer home cooking "the way our people like it", in the words of a local Greek restaurateur. Greek cooking is succulent, tasty, but simple. Gravy, natural juices and syrup abound in most of the dishes, and Middle Eastern staples — eggplant, spinach, lamb, olives, honey — are used extensively.

There are only two things which I kind of miss in this city's Greek restaurants. The first is the traditional lamb, roasted whole over a wood fire, smoky and crusty, as it is prepared in the small Greek villages or for special occasions at Greek-Canadian picnics in the countryside. The second is a dish called spanakopita, layers of spinach and feta cheese topped with delicate sheets of filo pastry.

In sampling Toronto's Greek cooking, you'll find many old-country images — small restaurants where cast-iron pots steam with the selections of the day, busy taverns which erupt magically in dancing to bouzouki music, juke-boxes which wail songs of unrequited love on into the night. The three establishments listed here are only a few of the places where Greek Canadians offer us cooking to savour and a glimpse into a private nostalgia for a place very far away.

The Astoria Athens Restaurant
865 Bloor Street West
(at Ossington)
532-3647

Behind a delicious display of baklava and other sweets is a back room where men sit sipping coffee, eating dinner, talking or listening to Greek music. Few women seem to come except on Saturday when the men bring their young daughters for treats of pastry while their fathers talk about business or gossip about the community here and back home. The pastitsio, a pasta-based dish is good. The home-made split pea soup

is tasty and unusual. A good desert is a sesame seed and honey delicacy which is chewy and sweet. A feast for two for \$3.50.

The Kallithea
666 Manning Avenue
(at Bloor)
537-3030

A neighbourhood nook with many selections and cordial service. Roast lamb with cabbage is especially good. The baklava, filo pastry filled with nutmeats, bathed in a sugar syrup sweet enough to make your teeth ache, is fantastic. Substantial portions for \$1.75. Open 11:00 a.m. to 3:00 a.m.

Acropole
18 Dundas Street West
364-4542

The Acropole is licenced, so you can have wine with dinner. One room has just tables for eating; in another large room is a jukebox and a roomy dance floor; you may be invited to join in.

Greek food at home

Eggplant and lamb blend together well in taste and texture to create Mous-saka. With it, try a Greek salad made of lettuce, onion, black olives, tomatoes, dressed in oil and vinegar, with feta cheese. Start your meal with Yoghurt soup, very well chilled, and end it with baklava. You can buy baklava at the Astoria Restaurant or the Seven Star Bakery, 798 St. Clair West. They usually also sell plain filo pastry, so you can make your own baklava. Finely chopped walnuts make the filling; and sugar, water, a drop of rosewater or lemon, and a spoon of honey make the syrup which drenches the pastry.

Yoghurt Soup
1 large cucumber
2 cups yoghurt
2 teaspoons lemon juice
1/2 cup chicken stock or tomato juice
2 teaspoons fresh mint or chopped dill
1/4 lb. small salad shrimp (optional)
Peel, seed and chop the cucumber. Mix together yoghurt, lemon juice, stock or tomato juice. Fold in cucumbers. Add shrimp if desired. Serve ice cold and sprinkle with mint or dill.

Moussaka

3 eggplants (approximately 1 lb. each)
peeled and sliced 1/2"
salt
flour (about 1 cup)
olive oil (about 1 1/2 cups)
1 cup onions chopped
2 pounds lean ground lamb
(or beef and lamb)
3 tomatoes chopped
1 small tin tomato paste
1 teaspoon pressed garlic
1 teaspoon oregano
1 teaspoon cinnamon
salt, pepper,
Parmesan cheese.

Preheat oven to 325.
Salt the eggplant slices. Dredge them in flour and fry in olive oil 1 or 2 minutes on each side. Drain on paper towels. Now fry the onions till slightly brown. Stir in lamb and fry till no pink remains, breaking up the lumps with the back of a fork. Add the tomatoes, tomato paste, garlic, oregano, cinnamon, and salt and pepper to taste. Stir frequently and cook until most of the liquid is absorbed.

Butter a loaf pan (14" x 9" x 3"). Spread half of the eggplant slices on the bottom. Sprinkle parmesan cheese on top. Cover with a layer of the lamb mixture. Top this with a final layer of the rest of the eggplant. Add the bechamel cream sauce (below). Bake in 325 oven for 30 minutes. Then 400 degrees for 10 minutes, or until the top is golden. Let stand 10 minutes at room temperature before cutting and serving. Serves six to eight.

Bechamel Cream Sauce.

1 tablespoon butter
2 cups milk
3 eggs
1/4 cup flour
salt, pepper
Heat 1/2 cups of the milk with butter till bubbles appear. Remove from heat. In a 2 or 3 quart saucepan, beat the eggs, 1/2 cup of milk, flour and 1/2 teaspoon of salt till smooth. Put this pot over a moderate heat, and while constantly stirring, add the milk and butter mixture in a stream. Stir. Cook until this sauce thickens substantially.

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COMMUNITY

Thursday Noon on the Square at Trinity Church features Sid Brown of the Metro Toronto Police Association, April 26, and John Twomey from Ryerson's FM station, CJRT on May 3. At Trinity Square, two blocks south of Dundas, west of Yonge. Lunch and refreshments available.

Citizens for a Better Waterfront plans a meeting with representatives of the City, the Province and the Toronto Harbour Commission on Wednesday April 25 at 8:00 p.m. 43 Queens Park Crescent East. To discuss planning for the Aquatic Park. For confirmation and further details, 531-7466.

8:00 p.m., Thursday, April 26 — **The Power of Women and Revolutionary Change**, a discussion with Mariarosa Dalla Costa of Lotta Feminista in Italy, author of *Women and Subversion of the Community*, and Selma James of Notting Hill Women's Liberation Workshop in England, author of *Women, the Unions, and Work*. At the Medical Sciences Building, University of Toronto, Room 3154. Admission 50c.

11:00 a.m., Saturday, April 28 — **Toronto Humane Society Sale** of books, jewelery, and white elephants. 11 Wellesley Street West, until 4:00 p.m.

Policy Sessions to be held by the NDP Spadina Federal Riding Steering Committee. **Sunday April 29**, a discussion of Urban Affairs, at 140 Albany, 7:30 p.m. Other sessions to be held each evening until May 3. For information, call 533-9964, or 964-8640.

MUSIC

8:30 p.m. — **East York Symphony, with soloist Lois Marshall, soprano** in a concert of Strauss, Mahler, Rossini and Dvorak. Friday, April 20. **Leaside High School**, 200 Hanna Road. Admission \$4; students and senior citizens, \$2. A repeat performance will be given **Sunday April 22 at Ryerson Theatre**. Tickets and information, 920-3118.

8:30 p.m. — **East York Symphony, with soloist Lois Marshall**. At Ryerson Theatre. See Friday April 20.

8:00 p.m. **Sunday, April 22 — A Modern Pageant of the Easter Story at Holy Trinity Church** will feature modern dress, dance, and mime with guitar music by Barry Byrnes. One performance only. Two blocks south of Dundas, west off Yonge. Tickets at the door, 50c.

8:15 Monday April 23 — **Bonnie Silver, Pianist**. Beethoven, Chopin, Bach and Schumann. Edward Johnson Building. Free student recital. **Confirm on day, 928-3744.**

8:30 p.m., **Sunday, April 22 — Summersong, a Contemporary**

the citizen calendar
culture/politics/community events

Jazz Quartet, with piano, saxophone, bass and drums, at the Actors Theatre, 390 Dupont at Brunswick. Adults \$2, students and Theatre Club Members, \$1.50. Reservations, 923-1515.

8:30 p.m., **Sunday, April 29 — Mosaic Chamber Group Concert**. Soprano, flute, cello, violin and piano. Actors Theatre, 390 Dupont at Brunswick. Adults \$2, students \$1.50. 923-1515.

8:30 p.m., **Thursday May 3 — Herman Prey, Baritone**. Recital of Schubert's song cycle, *Die Schone Mullerin*. St. Lawrence Centre, Town Hall. 366-7723.

THEATRE AND DANCE

The Toronto Dance Theatre presents its **At Home Festival until May 5**. Monday, lectures; Tuesday, music concerts; Wednesday, films; Thursday and Friday, dance concerts; Saturday, music and dance. In studio 2, 26 Lombard Street. Admission, \$3 per evening. **Information and tickets, 367-0243.**

Le Chemin de LaCroix, until April 20. First presented successfully in 1971. Inspired by the October Crisis, Jean Barbeau has created a play about the sufferings of a man, mistaken for a revolutionary. At the **Theatre du P'tit Bonheur**, 95 Danforth Avenue. 8:30 p.m. \$2.50; students, \$1.50. 466-8400.

Gifts and Turtle Songs, until April 22. Two one-act plays in what's become an English Canadian specialty — social realism. **This Train** depicts a husband and wife stuck out in a whistle stop called What City. **Street Light** is about an assortment of Cabbagetown characters. At the **Tarragon Theatre**, 30 Bridgman Avenue. 8:30 p.m. Friday and Saturday, \$3.50. Sunday matinee, 2:30 p.m., pay what you can. 531-1827.

The Farm Show, until April 22. A successful show returns, humorous, vigorous, and with lots of tugs at the heart strings. At **Theatre Passe Muraille**, 11 Trinity Square, 8:30 p.m. Wednesday, Thursday, Sunday, \$2; Friday and Saturday, \$3. 366-3376.

Les Belles Soeurs, until April 28. A biting comedy by Quebec playwright Michel Tremblay, about a woman who's won a million green-stamps. The **St. Lawrence Centre's** only triumph this season. 8:30 p.m. \$3.50 to \$5.50. Tickets and Information, 366-7723.

A Mes Fils Bien Aimes, April 26 to 29. Le Theatre du Nouvel-Ontario, a northern Ontario French language group, presents a play

about three brothers who inherit an old theatre. At the **Theatre Passe Muraille**, 11 Trinity Square, 8:30 p.m. Admission \$2 and \$3. 366-3376.

Darkness into Light, until April 29. A four-character drama about West Indians adjusting to Canada. Fridays, Saturdays and Sundays at midnight. At the **Toronto Free Theatre**, 24 Berkeley Street, 368-2856. Collection.

Me? Indefinite run. A new play by Martin Kinch. About unhealthy relationships between incipient artists and professional people. Directed by John Palmer. At the **Toronto Free Theatre**, 24 Berkeley Street. Tuesdays and Saturdays, 8:30 p.m. Sunday matinee, 2:30 p.m. **Free admission**, but make reservations. **368-2856.**

The Musical Ride, opens May 3. **Theatre Passe Muraille**, 11 Trinity Square. 8:30 p.m. Fridays and Saturdays, \$3. Other days \$2. **366-3376.**

Canadian Silent Players, until May 6. A dance-mime company founded two months ago by Lois Smith and Rudy Lyn do 20 vignettes. At the **Firehall Theatre**, 70 Berkeley Street at Adelaide, 869-1791. Tuesday to Sunday, 8:30 p.m. \$4.50, students \$2.50.

Letters from the Earth, starts May 3. An adaptation of Mark Twain's sardonic book, by Jack Winter and George Luscomb. At **Toronto Workshop Productions**, 12 Alexander Street. Previews, May 1 and 2 at 8:30, \$4.50. Tuesday to Sunday, \$4, \$4.50; students \$2.50, \$3.50. **925-8640.**

CHILDREN'S SHOWS

Nuts and Bolts and Rusty Things, a children's musical play at the **Global Village**, 17 Nicholas Street. Runs till **April 21**. 1:00 p.m. For information, call 964-0035.

Joey the Clown and The Seven Dreams, Theatre-in-Camera. Two magical children's tales using the black box theatre technique. **Saturdays, April 21 and 28**. 1:00 p.m. and 3:00 p.m. Adults \$2, kids \$1.25. 736 Bathurst Street, 531-1177.

Raven, at A Space. A play for children adapted from Eskimo legends. **Sundays, April 22 and 29**. 1:30 and 3:30 p.m. Admission 50c. 85 St. Nicholas Street, 368-4746.

Clowning Around, presented by the **Lampoon Puppet Theatre** at the **Factory Lab Theatre**, 374 Dupont Street. Adults \$1.50, kids 70c. Runs **Saturdays and Sundays, till April 28**. Shows at 2 and 4 p.m. 921-5901.

GALLERIES AND MUSEUMS

Information and Perception, a group exhibition by fourth year students of the Ontario College of Art. Art Gallery of Ontario, 317 Dundas Street West. Runs till **April 23**.

Esther Warkov at the **Marlborough-Godard Gallery**, until **April 25**. Paintings. 22 Hazelton Avenue. Tuesday to Saturday, 10 a.m. to 5:30 p.m. (See *Warkov and Heller*, page 10 of this issue.)

Two Documentations, photography exhibits by **Ursula Heller** and **Vincenzo Pietropaolo**. Ontario Institute for Studies in Education, 252 Bloor Street West. Weekdays, 9:00 a.m. to 9:00 p.m. Admission Free. Runs till **April 28**.

Parasols and Paraphernalia, a new exhibit of **women's accessories** in the **19th century** at the **Mackenzie House**. Opens **Thursday April 26**, at 82 Bond Street. Monday to Friday, 9:30 till 5:00 p.m.; Sundays, noon till 5. Admission 50c for adults, 25c for children.

The Struggle for Canada: Montcalm and Wolfe. A display of historical material from the **Seven Years' War**. At the Samuel Canadiana Building, 14 Queen's Park Crescent West. Admission free. The exhibit runs till **May 6**. Information, 928-3690.

The McLaughlin Planetarium. It's About Time, a new show about time in human history. Runs till **June 24**. Admission \$1. Beside the Royal Ontario Museum.

1:00 p.m., **Saturday, April 28 — Flower and Bonsai Exhibition** by the **Toronto Japanese Garden Club** features demonstrations of flower arranging, the cultivation of miniature trees, brush painting and origami. Ontario Institute for Studies in Education, 252 Bloor Street West. Saturday until 9 p.m. Also Sunday, April 29, noon to 6 p.m. Admission \$1.

Allan Gardens at Sherbourne and Gerrard. White lilies and irises for Easter, as well as the regular assortment of tropical plants and exotica. **Open from 10:00 a.m. to 5:00 p.m.**

CHEAP GOOD MOVIES

Cinema Lumiere, 290 College Street, 920-8971

Theatre-in-Camera, 735 Bathurst Street, 531-1177

Ontario Film Theatre, Ontario Science Centre, 429-4100

The Original 99c Roxy, 1215 Danforth at Greenwood, 461-2401

Revue Cinema, 400 Roncesvalles Avenue, 531-9959

Thursday Evening Cinema, OISE Auditorium, 252 Bloor Street West, 923-6641