

# toronto citizen

MIDTOWN'S COMMUNITY NEWSPAPER

25c



**Wrecking  
Yonge St.**  
Page 1

**SWORDS AT EPERMAN**  
**PEPMAN TEPERMAN TEPERMAN TEPERMAN**

photo: David Groskind

## CITIZEN DIARY

TORONTO'S ALTERNATE press suffered a death in the family last month when City Hall ceased publication. Founded in 1970 by Aldermen John Sewell, William Kilbourn, Karl Jaffary and David Crombie, City Hall was the politicians' personal account of their effort to oppose the 1969-72 City Council majority. The biweekly newsletter featured reports on what was happening at City Hall, records of how Council members voted on dozens of key decisions, and discussions of campaign issues and tactics in the months before the 1972 civic election. Its contribution to the citizen movement was invaluable.

But in the City's changed political climate after the election, City Hall appeared to lose its sense of direction and urgency, and in recent months it has seemed more and more half-hearted. The conditions which had given rise to it evolved, and the publication had difficulty finding a role for itself in the new situation. Its effort to become a Metro-wide alternate publication in civic affairs, however, broke important new ground, and it is too bad that the precarious economics of the alternate press forced it to die before it had found its niche and matured in it.

The citizen movement owes a large debt of thanks to City Hall's publisher, Alah Samuel, for his essential contribution to its growth.

MEANWHILE, WARD 7 NEWS has had to lay off two staff members because its recent fund-raising drive has fallen far short of its goal of \$14,000. The paper will probably raise \$5,000, but the fund campaign itself has cost \$2,000. In the face of this, one alternative which the paper's directors may have to consider is closing down.

COMMUNITY SCHOOLS, Toronto's alternate publication covering education, has begun its yearly schedule again after its usual summer break. But it, too, is facing hard times ahead. Since 1971, when the magazine began, part of its staff costs were covered by funding from the Company of Young Canadians and LIP grants. These sources have dried up now, and Community Schools will have to become a straight commercial venture. Its fate depends on the support it receives. Community Schools is located at 171 College Street, Toronto 2B.

WHOSE CITY?, on the other hand, Pollution Probe's muckraking little newsletter, has not returned this fall and will be missed. Many of its articles, for example, its reports last winter on Metro's Transportation Plan Review and on land speculation in the east end, have been timely, important journalism.

WHY SHOULD THERE be an alternate press? What's the point of it? An incident late last month helps answer this. On October 24 the provincial government approved plans for a housing development on Ward Six's Hydro Block. The OHC would help sponsor a community housing project. What did the local residents think of this? How did the community feel about the terms which Queen's Park had set out and the options it had selected from among a range proposed by a locally-based planning group? There wasn't a clue in the press coverage of OHC's decision. Both the Star and the Globe featured several paragraphs in which OHC Minister Allan Grossman congratulated himself and the government for approving the project, but nobody thought to go ask the community what it thought of the decision and of the arrangements which Grossman decreed would govern the future of the project. To present the people's side is one fundamental reason why the alternate and community press exists.

# Probing Canada Metal

by P.M. Mullings

A campaign has been launched in Toronto to search out and institute effective pollution controls on other companies like Canada Metal, which are emitting dangerous substances such as lead into the air.

Proposals to track down the polluting plants have come from a number of areas in the city since the publicity given to the provincial government's inept handling of the Canada Metal situation.

Meanwhile, the Air Management Branch of the Ministry of Environment is under severe attack. About 30 community groups are soon expected to submit information on problems they have had with the department to Toronto City Council which may then decide to take the

matter up with the provincial government.

Opposition to the department has hardened because of the Canada Metal incident. Two weeks ago the Air Management Branch served a stop-work order on the Eastern Avenue company on the grounds that the lead-smelting plant constituted an immediate danger to the health of nearby residents. But when Canada Metal challenged the order in the Ontario Supreme Court, the government failed to call any witnesses or offer any evidence in support of its action. After the judge ordered the plant to re-open, James Auld, the Minister of the Environment, said his department didn't have any evidence ready to present and that the stop-work order was issued hastily.

### Ministry silenced

The situation at Canada Metal and Toronto Refineries and Smelters on Niagara Street has frightened and angered many people in Toronto. They are concerned that there are many other bad cases of dangerous air pollution from industrial sources which the Air Management Branch knows about but has refused to discuss with anyone.

The reasoning is not far fetched. The department admits it has known about the extraordinarily high lead levels in the air and soil around Canada Metal for quite some time. But until the Toronto Citizen made a public issue of the problem two months ago, when it printed results of a University of Toronto study which confirmed the high lead levels, Air Management never took

effective action to clean up the mess or even let area residents know how bad the situation was.

A similar situation exists around one of the plants involved in the "search and control" campaign now being launched. The Prestolite Company, which like Canada Metal and Toronto Refineries is involved in battery production, is known to have been discussing pollution devices with the Air Management Branch for about two years. But residents in the area around the plant, at Dufferin and Geary Streets, say they can't find out from the provincial government exactly what the situation is.

Even Michael Goldrick, the senior alderman from Ward Three where Prestolite is located, told the Citizen he can't get information on the lead levels in the air and soil around the plant from the Air Management Branch.

He is holding a meeting in the community next week which will probably lead to a request to the Toronto Board of Health to have blood tests taken of area residents to determine the extent of the pollution.

Prestolite and Canada Metal were among six plants in the Metro area manufacturing lead products that a study by Professor Harry Warren of

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## toronto citizen

MIDTOWN'S COMMUNITY NEWSPAPER

### Wrecking Toronto: Yonge Street

## Crombie fiddles, Eaton's wrecks

While Teperman set about wrecking the west side of Yonge Street from Albert to Dundas Streets last week, it was be-kind-to-Eaton-Fairview day at City Council's Executive Committee.

Arguing against a motion from Alderman Karl Jaffary, which would have forced Eaton-Fairview to get provincial approval for a complex legal move before it could begin building Eaton Centre, Mayor David Crombie said the City "had a

commitment to Eaton's and must uphold it". The commitment arises from the City's 1972 development agreement with Eaton-Fairview.

What Eaton-Fairview is trying to do is "rather difficult to explain in words", as the City's legal department puts it. In fact, it defies explanation for almost anyone but a real estate lawyer or development expert.

The developer wants permission to carve up parcels of property

within the Eaton Centre site and to juggle land ownership titles so that it can legally begin to do what the development agreement says it can do. The development agreement was based on what Eaton-Fairview called a "conceptual plan", not on what the company actually was allowed to do or could do within the context of the legal status of the property within the site. Now the developer wants to bring the legal status of the property into con-

formity with the terms of the "conceptual plan".

That is quite a mouthful. What it means is that Eaton-Fairview can't begin to build until this legal manoeuvring is complete. The company is trying to get approval through the City's Committee of Adjustment, a body which is supposed to make decisions about minor real estate matters too unimportant

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photo: Phil Lapides

### Eaton-Fairview's demolition row

The east side of Yonge Street from Albert to Dundas Streets is being wrecked by Eaton-Fairview. In an interview in early November, Mayor David Crombie told a reporter that Eaton Centre is a nice idea because it will provide lots of small shops downtown. And Eaton-Fairview, with Crombie's support, is wrecking lots of older small shops to make way for

the newer small shops. The difference will be that Eaton Centre's new shops will be in an indoor suburban-style shopping plaza, not fronting along Yonge Street. Toronto is watching the death of several blocks of its main street.

# Incompetence and connivance charged

(continued from page 1)

the University of British Columbia in 1970 found to be emitting high lead levels. The others still in operation are Federate-Genco in Scarborough, Metals and Alloys Co. Ltd., in Leaside, and Tonolli of Canada in Mississauga.

There is no public knowledge that any of the plants are now within acceptable levels of lead emissions.

## Spotty record

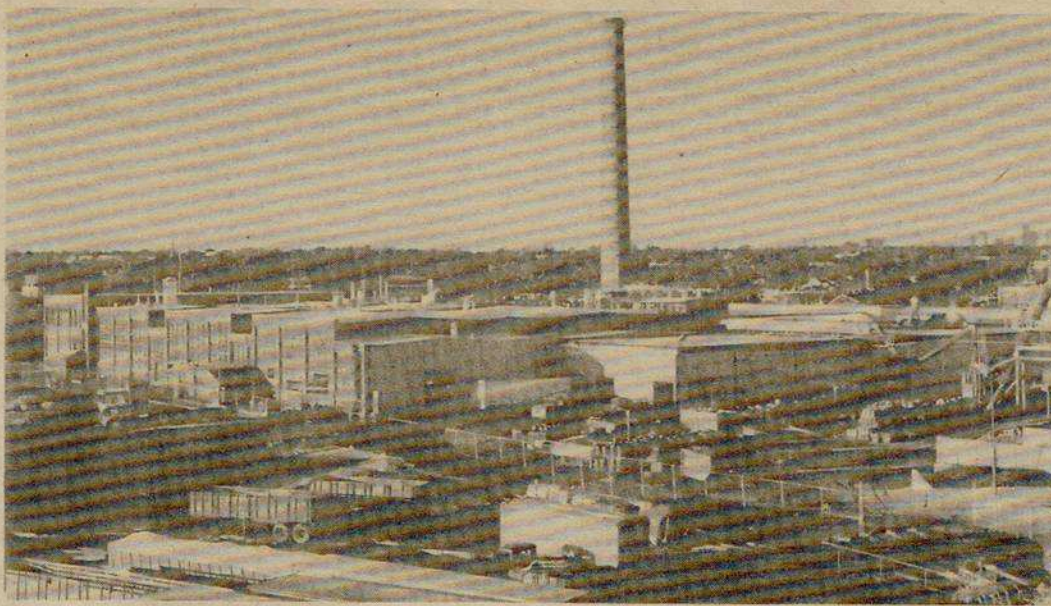
This lack of information and record of performance is what has led to the increasing attacks on the Air Management Branch. The Toronto Board of Education has called for a judicial inquiry into its handling of the Canada Metal case. The Board earlier approved the request by parents for blood tests to be taken of students at Bruce Junior School which is about 200 yards north of Canada Metal.

Other demands for inquiries, Royal Commissions and investigations of the Air Management Branch have come from city and provincial politicians, area residents, doctors and Toronto residents. They believe that either through incompetence or connivance the department bungled the Canada Metal issue. Their main charges include:

**Inaction on Canada Metal.** The province has admitted that it has been monitoring the air and soil around Canada Metal for two years. Last month it reported that tests showed that vegetation and soil near the plant were "heavily contaminated with readings among the highest ever recorded in Metro Toronto." A soil test 200 feet north of the plant showed 8,250 parts of lead per million in the first two inches below the surface and 5,750 in the next two inches. These compare with the upper limit of "normal" concentration of 220 parts per million.

Despite findings such as these and monthly tests which indicate workers in the plant have high lead concentrations in their systems, the province never ordered any blood tests of area residents or demanded tough and effective pollution control devices.

**Handling of the Stop-Work Order.** When Mayor David Crombie and the Toronto Medical Officer of Health, Dr. George Moss, reported the high



Controversy about Canada Metal's east-end plant has touched off a storm of protest against Queen's Park's Environment Ministry.

lead levels in three of 725 area residents who had taken the blood tests, the Air Management Branch immediately ordered a stop-work order for the entire Canada Metal plant. This was done although Air Management knew that only some of the operations could be causing the lead emissions. By closing the entire plant the government created the situation where the company was forced automatically to take legal action to get back into business. If there had been only a partial shutdown, Canada Metal may not have gone to court at all.

## No evidence

**Handling of the Canada Metal Case.** Knowledgeable insiders waited through the brief court case for the province to produce some evidence to support its shutdown order. But none was presented. Instead senior Air Management Branch officials told newsmen that they weren't ready to present evidence which would link the high blood levels around Eastern Avenue directly to Canada Metal. It makes one wonder what the Air Management Branch had been doing around the plant for the past two years and what data it had been

collecting. Even if the province didn't have the evidence at hand it could have obtained a short delay in the court case to gather enough material to show that nothing else but Canada Metal could have produced such widespread air pollution in the area.

Air Management Branch officials also claimed that they couldn't produce any evidence in court that they did not have at the time the stop-work order was issued. At that time the hardest evidence at hand was that two children and an adult had such high lead levels that they were rushed to hospital. In his decision the judge remarked that if only three people out of the 725 who took the test were sick, the province did not prove Canada Metal constituted an immediate danger to the area. But between Friday, when the stop-work order was issued, and Tuesday, when the case was still on, the testing laboratory in Massachusetts notified another 47 people that their blood levels were above the normal rate. The whole case took on an Alice-In-Wonderland quality at this stage with the judge unknowingly talking about only three sick people when the possible number of lead poisoning victims was really more than 15 times that figure.

**The Sachs' Testimony.** Canada Metal brought in Dr. Henrietta Sachs from Chicago to testify on its behalf. She said it is normal for children to have lead levels in their blood up to a count of 55 (although she admitted that she put any child with 50 into hospital). She also claimed that she had never found a Chicago child poisoned by lead particles in the air. In his decision to judge cited the importance of the Sachs evidence. Yet, during the case the lawyer for the government, Blenus Wright, never countered her testimony with other experts firmly on the other side of the issue. It was left to the media to gather the other side of the story.

The CBC spoke with Dr. Bertram Carnow of the University of Illinois School of Public Health. He cited an example similar to the Canada Metal situation in El Paso, Texas, which led the U.S. Government to demolish an entire village that was near to a lead smelter because 35 children suffered from lead poisoning. He did not only destroy much of the heart of Sachs' testimony but painted a picture which drew strong parallels between the situations at El Paso and Canada Metal.

**Helping the companies**  
Co-operation with the Polluting Companies. In both the Canada Metal and Toronto Refineries disputes there is evidence that on at least four occasions officials in the Air Management Branch gave

management Branch has shown that they will stop the high lead emissions. Auld's statements have caused many people to further distrust the Minister of Environment and his aides.

Another area of contention involves the anti-pollution laws themselves. The current dispute has shown them to be inadequate. No standards are set for the amount of lead that should be allowed in dust or soil. Provisions for carrying out stop-work orders aren't completely clear. The recommended levels for the acceptable amount of lead in the air — 15 micrograms per cubic meter averaged over a 24-hour period — is ten times as high as a proposed law would allow in Illinois.

Where the Canada Metal dispute goes now isn't certain, but it appears headed back to the court sometime in the future. The plan for the City and the Provincial Government to get together and buy Canada Metal and Toronto Refineries is not likely to materialize. A law suit of one form or another on behalf of area residents is likely after November 14 Board of Health meeting where other policies may be attempted.

Some strategists in the anti-pollution fight believe that there is enough legal power vested in the City's Chief Medical Officer and City Health regulations to get some satisfaction from polluting companies.

Meanwhile Canada Metal, which is partly owned by Canadian Pacific through its subsidiary Cominco, has won the first round. And at the Hospital for Sick Children Dr. David Parkinson, who is looking after James Sovey, 20 months, and his brother Joseph, 4, says he is worried about sending any of his patients back to the Eastern Avenue area once they are cured of lead poisoning.

"What do I do with them after they are healthy? Send them home to the same environment? And then what — wait a few weeks and have them back for more treatment?"

## PUBLIC NOTICE

Change of name of a portion of Whitmore Avenue, extending westerly from Hilltop Road to the once proposed William R. Allen Expressway, to Old Forest Hill Road.

Notice is hereby given that the Council of the Corporation of the City of Toronto proposes to pass a By-law to change the name of a portion of Whitmore Avenue, extending westerly from Hilltop Road to the once proposed William R. Allen Expressway, to Old Forest Hill Road.

His Honour Judge B. Grossberg a Judge of the County Court of the Judicial District of York has approved of the foregoing notice and has appointed Monday the 26th day of November 1973 at 9:30 a.m. in Motion Room "H" (3rd floor) Court House, 361 University Avenue, Toronto as the time and place for considering the proposed By-law and for hearing those advocating or opposing the change contemplated therein.

A copy of the proposed By-law, giving the reasons for the change may be seen at the City Clerk's Office, City Hall, Toronto.

G T BATCHELOR,  
City Clerk,  
City Clerk's Office,  
TORONTO

## Annex fights for park

The Annex Ratepayers' Association is continuing its fight to get the City to buy a vacant piece of land at the corner of Lowther Avenue and Bedford Road and turn it into a park. A brief submitted to the Parks and Recreation Committee this week said there are only four acres of parkland and small playgrounds for 20,000 residents in the Annex although the official plan calls for 28 acres for that number of people.

The brief notes that the majority of Annex residents live in highrise apartments, rooming houses or homes with very small

backyards. It points out that the City has bought much smaller lots for parks in other areas for far higher prices than the Lowther-Bedford acquisition would cost.

The Ratepayers' Association has been trying for over a year to get the City to act on its purchase request. The Lowther-Bedford lot has been vacant since 1965 and has a construction fence around it. The developer who controls the property is prohibited by zoning regulations from building the number of townhouses on the site he wants to.

## toronto citizen

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## BATHURST ST. UNITED CHURCH

736 Bathurst St.  
Sunday Services  
10:30 a.m.

NOV. 11

## Canadian Native People

Ernie Willie from  
Anglican Church House

NOV. 15

## Anniversary Service

Rev. Bruce Hicles of  
the Walmer Road Baptist Church

111TH ANNIVERSARY  
SUPPER AND CELEBRATION

Sat. Nov. 17, 6:00 p.m.

ALL FRIENDS WELCOME

## FIRST UNITARIAN CONGREGATION

WEEKLY SUNDAY SERVICE—11 A.M.

NOVEMBER 11

John Hearn  
Do Not Go Gentle

NOVEMBER 18

Anne Greer  
Discourse on Maritime Literature

175 St. Clair West at Avenue Road  
EVERYONE WELCOME

# TORONTO SHORTS

## Realty info bank: Jan. 1

City Hall will be recording, filing and making available to the public information about all real estate transactions in the City beginning January 1. In addition, whatever information can be found about real estate transactions since 1963 will be gathered and filed. City staff will also be studying ways to analyze and interpret the data for community groups and individuals who inquire about it.

The information will make it possible for communities to learn what's happening with property values in their areas, to find out if any land assemblies are begun, to anticipate block-busting and otherwise to keep track of neighborhood real estate situations. The information will also be invaluable to City staff in planning studies or in assessing the economic feasibility of different kinds of public projects in different areas.

Real estate transaction information has always been public. The real estate industry keeps careful track of it through an industry service, the Teela Market Survey, which records and distributes pertinent data.

But the industry has always shown a lack of enthusiasm about sharing its knowledge with the public, and it has been difficult for citizens to get the information on their own because the job is time-consuming and requires some specialized real estate knowledge.

A supporter of the City program told the Citizen "After all, the City's biggest business is regulating land use, and now the City and citizens will have information almost as good as that of the land development industry."

The program was proposed by Pollution Probe and supported by several community and residents' groups throughout the City. According to proponents of the program, several of the reform adlmen, especially Mike Goldrick, were very helpful in getting the proposal through City Hall.

For information about the program or about real estate information, call Pollution Probe at 928-7149.

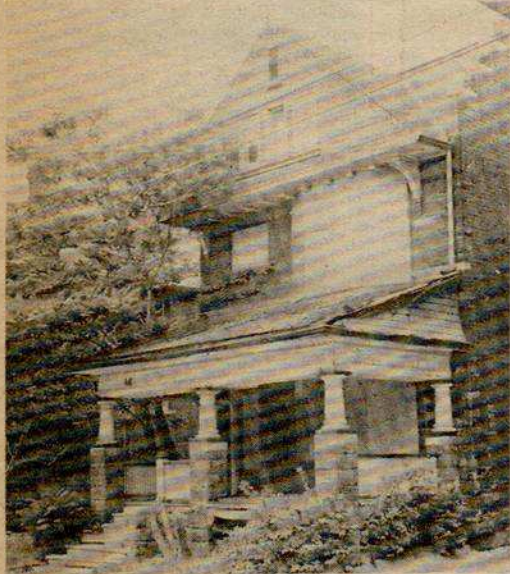
## Public meetings on Island

Public meetings about the Toronto Island question will be sponsored by the City at City Hall Wednesday, November 14, at 8:00 p.m.; Monday, November 19, at 12:30 p.m.; and Tuesday, November 20, at 8:00 p.m. The issues are whether the City should ask Metro Council to turn over the Toronto Island residential neighborhoods to the City so that the community can be preserved and, if so, under what terms the City will govern the Island.

A City planning study has recommended that the City ask Metro for the neighborhoods if price and rent controls can be implemented to prevent inflation of Island housing costs. The study also suggested that more housing might be built on the Island to raise public revenues from it and help defray the costs of City management.

The Metro Parks Department opposes the planning study and continues to urge that Metro Council authorize the razing of the neighborhoods to allow for expansion of the Island park system.

Citizens and community groups are invited to attend the meetings and present their views.



One of the Hydro Block houses which has been standing vacant for several years while Queen's Park made up its mind what to do with them.

## Hydro Block gets plan

The Southeast Spadina community has responded lukewarmly but favorably to Queen's Park announcement that it will develop 141 lower rent housing units on the Hydro Block under the management of the Ontario Housing Corporation.

Ontario Hydro's plans to build a 14-storey transformer on the site were successfully opposed by the area in 1971. Hydro's plans called for the demolition of all 48 houses on the block bounded by Beverley, Baldwin, Henry and Cecil Streets.

Then a neighborhood working committee began discussing a new plan for the block which would emphasize housing and save as many of the old houses as possible. While the province has refused to allow community participation in making a decision about the site, it did solicit the working committee's opinions on physical planning.

OHC's plan calls for renovation of 26 houses and razing of 22. On the cleared site a low rise apartment with 93 units will be built.

While the neighborhood is unhappy that a lower density scheme was not chosen and that the OHC plan allows for no home ownership in the project, it is glad that a major part of the issue has been settled after a long struggle.

An outstanding issue is how the project will be run once people are living in it. While OHC has not ruled out tenant participation in operating the project, it has not yet dealt with the question either. The issue is likely to arise now that the physical shape of the project is settled.

## Pollution's praise sung

Donald K. Gillies, chairman of Ontario Hydro's Environmental Co-ordinating Committee, told the federal National Energy Board late last month that air pollution is a boon to some people. He cited the example of employees of paint companies whose livelihood depends on homeowners having to paint their houses because of pollution.

If we cleaned up pollution, Gillies argued, houses wouldn't get dirty as quickly and wouldn't need to be painted so often. Hence, men would be out of work. A lawyer representing a citizen group at the Energy Board asked Gillies if it had occurred to him that pollution is also good for the undertaking and gravedigging professions because it makes people die quicker. Gillies apparently hadn't thought of that.

## Sodium lamps kill trees

News comes from a United States government laboratory in Maryland that high-intensity sodium street lamps kill trees and other plants. Because of the heat from the lamps, nearby plants don't always feel the start of autumn and are killed by frost when the weather suddenly grows colder. The plants' natural cycle has been upset; they haven't begun to go dormant for the winter. The lamps are particularly dangerous to young trees.

Last month Toronto City Council rejected arguments that it was living in the past and standing in the path of progress when it told Toronto Hydro not to install high intensity sodium lamps in the City but to keep the old incandescent street lights. The Council banned the new lights primarily for esthetic reasons; high-intensity sodium lamps are remarkably ugly. If the issue arises again, the U.S. research will be useful to opponents of the new lights.

## 11 houses may be saved

One of midtown's most nagging issues may be on the way to solution after more than a year of conflict. According to City planning spokesmen, it now seems likely that Metro Council will direct the Metro Police Commission not to wreck 11 Grange Park neighborhood houses for a new downtown stationhouse. Instead the new Division 52 headquarters will probably be built on a vacant property owned by the City which had been earmarked for a public parking garage.

The Police Commission has categorically refused to consider the idea of renovating its old stationhouse on College Street in spite of an architect's report which says the old building could be refurbished cheaply and conveniently to meet all the architectural specifications which the police have set out for a new headquarters.

But under mounting political pressure the Commission may have abandoned its claim that the site now occupied by 11 houses is far preferable to the City's parking lot property. Opponents of the original plan have pointed out that the police have never explained why the particular property is so preferable.

As in the case of the Winston Churchill Park communications tower, the police have refused to make public the considerations and reports on which their decision is based. Under close questioning, it now appears that the reasons for insisting on building on the site where the 11 houses stand may not be particularly good ones. The police have consistently dodged the question of why the City-owned site would not be as acceptable.

The latest break in the conflict comes as the result of a report by a committee organized by Alderman William Kilbourn which reviewed the whole issue and said that the police ought to either renovate the old building or move to the City-owned site. City Council endorsed this recommendation late last month, and Kilbourn brought it to Metro Council's Executive Committee where it received some sympathy. A final decision is expected soon.

The 11-house site is now owned by Metro, and if the other site is approved for the stationhouse, the City will swap it to Metro for the 11 houses. The houses would then be fixed up and become another of the City's low and moderate income housing projects.



photo: David Groskind

## Sussex-- Ulster park dedicated

Margaret Fairley Park, at Brunswick and Ulster Streets, was formally dedicated last week, with Alderman Dan Heap on hand. The park is a welcome green space to one of the City's most park-shy neighborhoods. The late Margaret Fairley was one of the first organizers in the Sussex-Ulster area.

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# First local certified

by Geoffrey Meggs

The white collar organizing drive of the Association of Commercial and Technical Employees scored two important victories this fall — certifying its first local in Toronto and moving an organizer to Vancouver to begin the campaign there.

ACTE began its campaign to unionize Toronto's white collar office workers last January with the support of the Canadian Labour Congress. Four organizers were hired, and an expensive ad campaign was launched to attract enquiries.

Although ACTE lost a certification vote October 12 at the Canadian Underwriter's Association head office, plans are proceeding to certify that company's service offices. Certification has been won for

the 56 clerical, office and technical workers at Underwriters' Laboratories (UL) where the local is already well into negotiations for a first contract.

"Nobody's going to be easy about letting a union in," admits Ivor Oram, one of the ACTE organizers, but he adds that UL has been fair in its dealings with the local and that the internal committee is well organized.

While organizing continues in Toronto, ACTE director Art Kube has gone to Vancouver to begin work at the request of workers there.

### Slick ad campaign

Toronto workers are being wooed with a slick ad campaign that includes newspaper, subway and radio promotions. The radio ads string

together voice clips of office workers talking about unions. "Everyone's joining in the office," one says. "No chance of promotions," complains another. "A union can really do a lot," concludes a third. The announcer closes with a quick plug and the ACTE phone number — "961-6444 — it's completely confidential."

"If a person phones in we try to determine the degree of interest," says Oram. "We find out his questions and answer them. Then we send them out an information kit." The kit answers common questions and shows the worker what a union could do for him. The organizer then follows-up with a phone call and even personal meetings if the workers are still interested.

One of the strong selling points organizers have in persuading workers to organize is the consistently higher salaries unionized white collar workers earn over their unorganized colleagues. One recent survey shows junior clerks in unions earning \$1,776 a year more on the average than non-union clerks. (see box)

In its first six months, ACTE answered over 3,000 enquiries, almost all the result of a PR job that's unprecedented in union organizing. But as Oram points out, ACTE was going where no organizers had been before. ACTE organizers found themselves adjusting to people who were unfamiliar with basic union terms like "contract" and "arbitration".

Once contact has been established the ACTE organizer sometimes has to work hard to convince office workers of the benefits of unionism. In the face of concern that a union might be out of the workers' control or that union involvement may lead to being fired the organizer has to "provide information that relates to



photo: David Groskind

ACTE's organizing drive is going after workers who have been largely ignored in the past by the labour movement — the typists, receptionists and other clerical workers who make up the white collar working force.

their needs in terms of their own individual status in the company", says Oram.

### Proper perspective

While all workers are interested in better wages and a chance for promotion, a significant number don't want a union if it isn't sensitive to their wishes. Oram admits he sometimes "de-emphasizes" militant actions like strikes in his conversations, but he insists it's a matter "of putting the thing in proper perspective. We never back off in explaining the supportive nature of strikes in the collective bargaining process." In fact, only four of 1,100 CLC white collar locals struck for a contract in 1972.

Oram reports worker concerns go beyond bread and butter issues to include a whole range of grievances about working conditions. As office work gets more automated, workers

want some say in efficiency programs, use of computers and the elimination of decision-making in many jobs.

The ACTE campaign is not proceeding unopposed by management, which has adopted several tactics to defuse grievances. "Just about every company that we have worked in responded with salary increases, management-employee committees to look into problems and benefits, and all of them have turned to management consultants," Oram said.

The aim of all these management tactics is to increase employee loyalty by taking a "positive approach". But while salaries among white collar workers remain as depressed as they are now, ACTE should have no trouble finding support in spite of management tactics.

## Union, non-union wages compared

Unionized office workers earn consistently higher salaries than unorganized workers in the same jobs according to a recent survey by the United Steelworkers of America.

The survey compared the salaries earned by Steelworker white collar locals last year with federal labour department statistics for office jobs in Toronto, Vancouver and seven other Ontario cities.

	Canada Dept. of Labour Monthly Average	Unionized offices monthly avg.	Yearly difference Union vs. avg.
Junior clerk	\$412	\$560	+ \$1,776
Senior clerk	\$592	\$790	+ \$2,376
Switchboard operator	\$400	\$525	+ \$1,500
Junior typist	\$360	\$493	+ \$1,596
Senior stenographer	\$476	\$563	+ \$1,044
Senior key punch operator	\$456	\$561	+ \$1,260

## What do the dates on Loblaw's meat mean?

Loblaw's dates the packages of fresh meat in its self-service meat bins. In addition to kind and cut of meat, weight and price, the labels on the packages state a date, presumably to provide shoppers with some sort of useful information about the meat they are buying.

On Saturday, October 27, at the Loblaw's at Dupont and Huron Streets, labels on fresh meat packages bore four different dates. Some were marked October 25; some, October 26; some, October 27; and some, October 29. A Citizen worker shopping at the store wondered what the dates meant and asked the woman who was bringing carts of new packages from the butcher's department to the self-serve bins.

"Oh, that's just the date that the meat is dated."

The Citizen staffer showed her different packages with different dates and asked what the different dates meant. For example, one package was dated Thursday, two days earlier, and another was dated Monday, two days later.

"Well, some of them are the dates we put the meat out on the counter, and others are the dates we have to take the meat off the counter."

How does one tell the difference?  
"Well, it's different for different kinds of meat."

She was shown two blade roasts, one marked October 25 and the other marked October 29. Did this mean that one of them should have come off the counter on Thursday or that the other had been pre-dated by two days?

"Well, that one was put out on Thursday, and that one has to come off on Monday."

The Citizen worker was unhappy with this explanation and sought the

store manager. He explained that the date meant the day the meat was packaged and went out on the counter. He was told that some of the meat was pre-dated by two days.

"Oh, no. We wouldn't be dating it Monday until Monday."

Confronted with some evidence and told that his customer was from a community newspaper, he referred the Citizen staffer to the meat manager. The meat manager said that the woman had been in error, that the date means the day the meat goes on the counter.

Why were some of the packages pre-dated two days?

He explained that it was "human error". The first job which the butchering department had done that morning was process some frozen lamb. When Loblaw's packages frozen meat, he said, it is pre-dated two days — presumably to allow rather ample time for thawing — and nobody had remembered to set the dating machine back to October 27 when they were finished with the lamb and had begun packaging the day's fresh meat. "It's a mistake," he said. "These things happen."

Okay. A mistake. On Monday the Citizen checked with Loblaw's central office. A company meat bigwig explained that the date means the day the meat is packaged.

All meat?

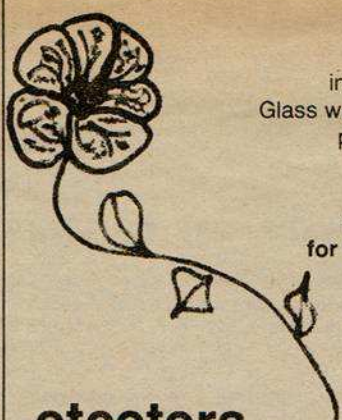
"All meat."

Frozen or fresh?

"Only fresh. We don't usually code-date frozen meat."

Frozen meat isn't pre-dated two days?

"Oh, no. We don't even date meat that's been frozen — unless it's some new policy that I don't know anything about."



**etcetera**

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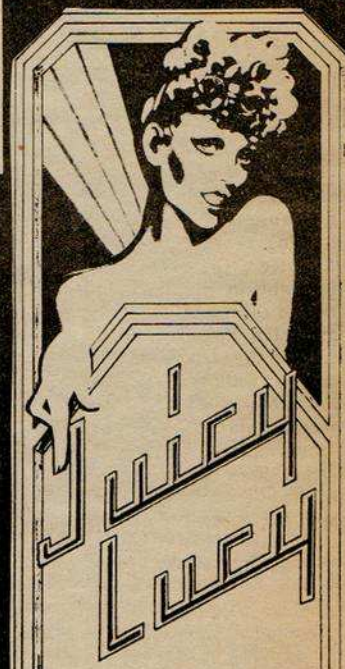
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# A good-will trade mission to apartheid

by Carl Stieren

Five Metro businessmen left on a free ten-day economy excursion to South Africa October 10, courtesy of the Ontario Ministry of Industry and Tourism. If their trade mission is successful, eight Ontario firms, selling everything from wallpaper to computer terminals, will come back quite a bit richer.

Pressure for the mission may have come from a 55 percent drop in Canadian exports to South Africa from 1969 to 1972. According to Claude Bennett, Ontario's Minister of Industry and Tourism, Canadian sales to South Africa were down from \$78-million in 1969 to \$43-million in 1972.

According to Bennett, increased trade "will improve the quality of life not only for people in South Africa but indeed for the people in the province of Ontario by creating employment here."

Increased foreign trade and investment does indeed benefit white South Africans, who, with 18 percent of the population, receive 70 percent of the national income. Among black South Africans, however, poverty is a way of life. For example, 70 percent of all black South Africans in the township of Soweto near Johannesburg live under the minimum poverty datum line. (In 1943 only 24.8 percent of them were living below this poverty line, according to a document prepared by the YWCA of Canada.)

On October 26, the names of those on the Ontario trade mission were made public after constant pressure on the government by the NDP, the YWCA and the Toronto Committee for the Liberation of Portugal's African Colonies (TCLPAC).

Five of the businessmen on the trade mission are from Metro: Eric Brooks of Seco Tool Co. Ltd., Toronto; Richard J. Boxer of Waldec of Canada, Ltd., Rexdale; Gerry Thomas, T. Scan Ltd., Scarborough; D. M. Scott of McPhar Geophysics Ltd., Don Mills; and Austin C. Tingley of Ward Leonard of Canada Ltd., Scarborough.

#### Products traded

The products to be traded by these firms were listed for the Citizen by the Ministry of Industry and Tourism:

— Seco Tool Co. Ltd., hand tools and automatic test equipment;

— Waldec of Canada Ltd., wallpaper;

— T. Scan Ltd., data communication sets and computer read-out terminals;

— McPhar Geophysics Ltd., geophysical instruments for mineral exploration, exploration services, surface and airborne;

— and Ward Leonard of Canada Ltd., automated solid-state theatre emergency lighting and studio lighting control systems and wire-wound resistors.

Ward Leonard is 98.8 percent owned by its American parent, Ward Leonard Electric Co. — a fact which TCLPAC exposed. That group also revealed that another firm on the trade mission, McPhar Geophysics Ltd., is a subsidiary of C.I.L., which is 73.4 percent owned by the British chemical giant, I.C.I. Further research by the Citizen showed that another firm on the mission, T. Scan Ltd., was 60 percent owned by Consumers Gas.

The TCLPAC press release also noted that Ward Leonard and the controversy first became public October 19, when Stephen Lewis asked Claude Bennett why he was sending a trade mission to South Africa at the end of October.

Bennett replied that this was a normal matter, that "we send trade missions from the ministry almost every two weeks to foreign countries."

The action got hotter when Lewis charged Bennett with failing in the policy field; John Yaremko, the Ontario Solicitor General, accused Lewis of subscribing to the ideology of communism. Lewis retorted by calling the Ontario Treasurer John White a crypto-fascist.

#### Openly racist

On October 25, TCLPAC, the African National Congress and the National Association of South Africans in Canada held a demonstration in front of the Ontario Legislature. The Voice of Women, the YWCA and the United Nations Association sent participants as well, and a delegation from the demonstration went to Claude Bennett's office to ask for the names of the members of the trade mission and the businesses who were sending them.

Bennett told the group that if the government halted this mission, they wouldn't trade with any other country at all, because they'd have to defer to every group with a grievance against a country.

Judith Marshall of TCLPAC called Bennett's statement an evasion and told the Citizen, "The openly racist nature of the South African regime makes it unique in the world, and it has been singled out by the international community for formal condemnation as one of the most

vicious systems of oppression."

When Bennett told the group that the sales to South Africa would create jobs for Ontarians, John Eleen of the Ontario Federation of Labour replied that they didn't want jobs created by such an oppressive system where there are no trade union rights.

The federal government was indirectly responsible for at least one company's interest in trading with South Africa. According to Gerry Thomas, the representative of T. Scan Ltd., this firm did not ask the Ministry of Industry and Tourism for an entry into the South African market; they were referred to the Ontario Ministry of Industry and Tourism's South African trade mission by the federal government.

Such involvement by Ottawa is not isolated; according to Mike Carr of the Toronto Committee for the Liberation of Portugal's African Colonies, there are more federal government trade commission offices in South Africa than in all of the rest of Africa combined.

Meanwhile, from Cape Town — one of the two cities on the Ontario trade mission's agenda — Stanley Uys paints a darker picture in an article entitled Cry the beloved liberal in the New Statesman of October 5:

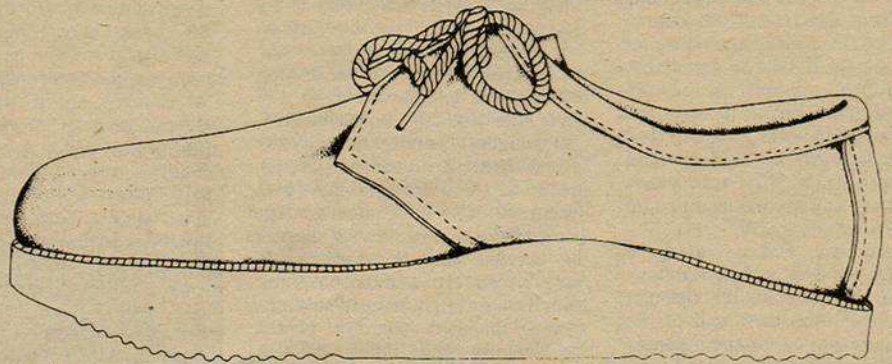
Some people here pin their hopes on one last, long term gamble: that, however intractable the opposing forces might seem to be now, each will have to face the fact that South Africa is too rich, too developed, too delicately balanced between black and white for disaster to overtake it. It is only a theory. There was another theory a few years ago: that economics would erode apartheid — instead, economics adjusted itself to apartheid.



photo: Mike Carr

Members of the African National Congress, the National Association of South Africans in Canada, and the Toronto Committee for the Liberation of Portugal's African Colonies (TCLPAC) demonstrated in front of the Ontario Legislature on Oct. 25. The group called for the cancellation of the Ontario government's trade mission to South Africa.

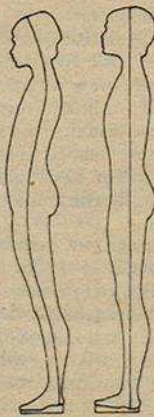
## How Roots give your feet a good feeling, then send it up your spine.



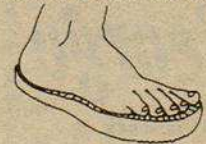
To see the idea behind Roots, take a side-view look at the shoe. Instead of a heel to lift you up and tilt you forward, you'll find a one-piece base to plant you firmly in touch with Mother Earth. Roots, you see, work very much like roots. And if you take a side-view look at the human foot, you'll see why they work as well as they do. Your heel is the lowest part of your foot, so in Roots it sits in the lowest part of your shoe.



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Near the front, you'll notice the sole is curved like a rocker. In normal walking, your weight lands first on your heel, shifts along the outer side of your foot, then diagonally across to your big toe which springs you off on your next step. The rocker idea simply makes that transfer of weight a little easier, which makes each step a little less tiring.



All told, Roots bring a good, natural feeling to man's somewhat un-natural custom of treading hard floors and city sidewalks. Roots are designed and made in Canada; and at the heart of our production are two generations of cobblers (a father and three sons) who cling to the premise that good quality footwear must still be made largely by hand. The way we feel about making Roots has a lot to do with the way you'll feel wearing them.



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## City feet need Roots.

## Artistic strike continues

The CTCU's strike at North York's Artistic Woodwork plant continues in spite of police harassment and hostile press coverage. Under law, picketing strikers have the right to "communicate" with persons wishing to enter the plant. At Artistic, the company has brought in strikebreakers in locked cars, and the police have protected the cars rather than request the strikebreakers to get out and walk through the picket line, which would bring them into social contact with the strikers.

Preventing cars from crossing picket lines is police policy in many other municipalities.

In the course of guarding the cars, the police have made more than 80 arrests, and there have been several incidents of police violence including a beating and a number of assaults. Meanwhile, in an editorial the Toronto Star has defended the police, saying that the police have no duty to ensure that the strikers' right to communicate is enforced. People who want to support the strikers picket line should gather at 7:00 any weekday morning at the plant, 23 Densley Avenue. For further information call the CTCU at 537-6765.

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# 12 ways to solve your local neighborhood traffic problem

by David Hulchanski and John Cobb

Noise and air pollution, danger to life and limb, and general annoyance and irritation to City neighborhoods have been the results of City Hall's traditional policies about traffic in residential areas.

During Toronto's past 25 years of enormous growth and development, traffic engineers have used side streets to help accommodate the City's increasingly heavy flow of cars. Ingenious ways to facilitate use by autos of residential streets have been developed — for example, in the way traffic signals and STOP signs are arranged.

Coupled with improved arterial roads and a growing but inadequate public transit system, particularly during rush hours, these policies have wrought havoc on neighborhoods. A few more affluent areas, like Rosedale and Wychwood Park, have been spared. But throughout most of the City there are side streets which are little more than mini-freeways, particularly during rush hour.

Now neighborhoods are rebelling against these policies aided by a number of politicians who want to see the use of cars throughout the City, especially for commuting, discouraged.

Community groups, aided by planners and politicians, have been developing and fighting for their own ingenious counter-plays to the way the City's street and traffic system has evolved. These new traffic engineers have been trying to find ways:

1) to discourage through traffic from residential streets;

2) to maintain fairly easy access to their homes for people who live in the neighborhood;

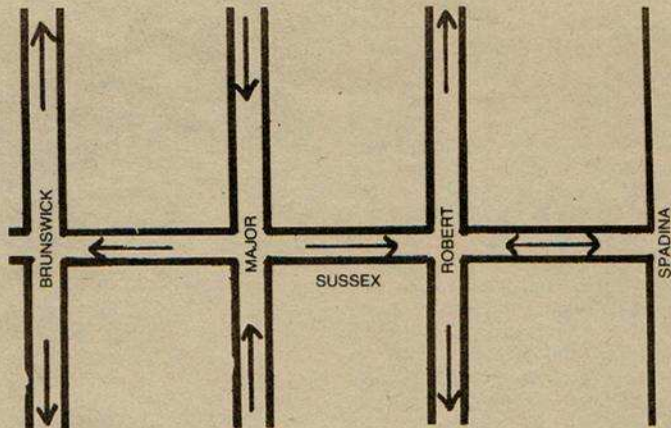
3) to interfere as little as possible with the access of service and emergency vehicles, like delivery vans, garbage trucks, snow plows, repairmen's trucks and fire engines.

Solutions proposed so far break down into five categories:

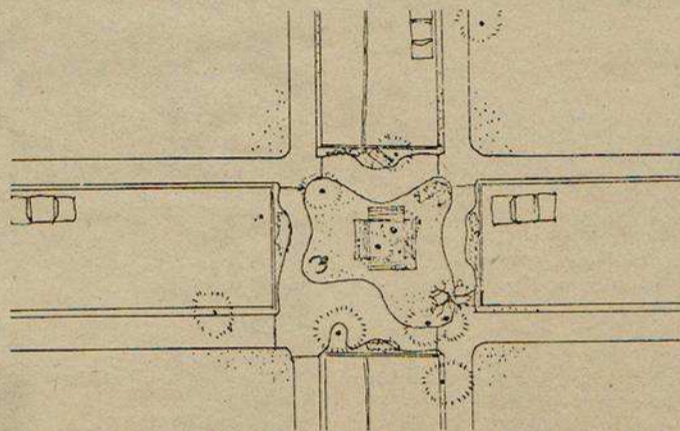
## I. ELIMINATE THROUGH TRAFFIC BY PHYSICAL DESIGN

1) Dead end at the end of a street. Boswell Avenue in the Annex has won a dead-end barrier flush against its Avenue Road end. A traffic signal at Avenue Road used to encourage through traffic. Since the barrier was installed, residents say the street is a much better place to live. And now that the cars are gone and people are using their front yards more, they say community life on the streets is prospering.

2) Dead end midway along a street. A small parkette midway along a street cuts out through traffic. People on each half of the street have access to their homes from different directions, cutting out about half the traffic on each end of the street.



A street maze, like the one proposed for Sussex-Ulster, is one way to deter through traffic from using neighborhood side streets as short cuts.



A four-way dead end can be created by dropping a parkette into the intersection of four streets. This tactic creates instant relief from traffic headaches.

3) Four-way dead end at intersection. A parkette installed at a four-way intersection can be a dead end barrier for four streets.

## II. RADICALLY DISCOURAGE THROUGH TRAFFIC BY PHYSICAL DESIGN

1) Street maze. A street maze means that successive blocks along a street are made one-way in opposing directions. A driver can go for a block but then has to turn right or left because the next block is one-way in the other direction. After turning and driving another block, the driver finds he has to turn again — probably back in the direction he was originally coming from; the maze is designed to make driving through the neighborhood to the other side virtually impossible.

2) Diagonal barrier at four-way intersection. A diagonal barrier means that traffic has to turn in a specific direction at an intersection. For example, cars moving toward the barrier from the west might have to turn right and those coming from the east might have to turn left. A few diagonal barriers placed strategically will make through traffic in a neighborhood difficult if not impossible.

## III. DISCOURAGE THROUGH TRAFFIC BY REGULATION

1) Post new regulations. For example, signs which prohibit traffic at certain hours or prohibit turns can reduce traffic flow; a succession of STOP signs at every possible location may discourage cars.

2) Change old regulations. With the removal of traffic signals such as the Boswell-Avenue Road signal or those along Brunswick Avenue in the Annex and Sussex-Ulster neighborhoods, drivers will lose the features that make their short-cuts speedy. This is one example of the regulations developed by City Hall in the past to facilitate through traffic in neighborhoods. Repealing them will discourage traffic.

## IV. SLOW TRAFFIC SPEED

1) Lower speed limits. Provincial law prevents municipalities from lowering speed limits below 25 miles per hour. Cities and towns throughout the province are applying for amendments to let them regulate 10 m.p.h. and 15 m.p.h. limits on side streets. Until Queen's

Park accedes, municipalities can at least put up low-limit SLOW signs even if they can't enforce them.

2) Speed bumps. Two or three lumps in the road along a block offers drivers the alternatives of travelling slowly or doing undesirable damage to their suspension systems. The City is now testing bumps of different kinds and sizes to install in neighborhoods which request them.

3) Narrow and jog streets. Narrower streets which meander in slight curves along existing right-of-ways will force traffic to slow down. The current straightaways in the City's grid-street pattern invite drivers to play race car along them.

4) Enforce speed limits. Many drivers, perhaps more than half according to police sources, ignore the City's existing 25 and 30 m.p.h. speed limits. Police don't usually begin tagging cars — when they have the time to do it — until they go 8 m.p.h. beyond the limit. This means that speeds of 37 and 38 m.p.h. are, for all practical purposes, allowed on most City streets. If people and politicians decided they wanted to spend the funds for the manpower to diligently police the speed limits, traffic would probably quickly fall back within legal speeds.

## V. ULTIMATE SOLUTION

Close the street. If residents don't mind losing direct access to the front of their homes, the City may agree to close a street. Much of the old street could become parkette; movable barriers at the ends of the street and a service road along the old right of way could admit emergency vehicles and garbage trucks.

Individuals and community groups interested in studying their local traffic problems should organize area residents to discuss the issue, perhaps with the help of their ward alderman if he's among those who will be willing to assist. Different parts of town may want to use different solutions or combinations of solutions which are most appropriate to local conditions. More information about solving traffic problems is available from CoPlan at 928-7301.

(David Hulchanski is a coordinator of CoPlan.)

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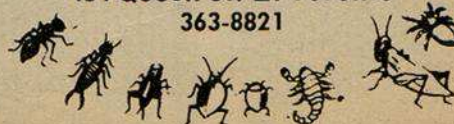
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# David Crombie's fun and games

Since January, Mayor David Crombie's strategy when he is in political difficulty has been to polarize Council's "reform" and "old guard" factions and to represent himself as the voice of sweet reason who culls the best of both sides.

He has been supported and imitated in this tactic by Aldermen Reid Scott, Art Eggleton and David Smith, but it has been Crombie most of all who pursues the tack of vilifying radical hordes on the one hand and reactionary dolts on the other.

Recently Crombie told a *Star* reporter that the anti-development "yahoos" on Council would like to but won't be allowed to use the downtown height limit holding bylaw as "a stick to beat" real estate interests.

Who was he talking about? He didn't say. Presumably he meant aldermen like Dan Heap who are very strong on development control. Instead of coming to grips with their arguments, Crombie dismisses them with a demagogic phrase.

During the Sherbourne-Dundas crisis in April, when several aldermen joined a picket line to protect an old house about to be wrecked, the Mayor spoke angrily to a *Globe* writer about "people who want to demonstrate because they enjoy it", who aren't "too much concerned with solutions to problems" but "simply enjoy the fact that there is a problem they can demonstrate about."

The politicians who visited the picket line included such mindless radicals as three members of Crombie's Executive Committee—Aldermen Karl Jaffary, William Kilbourn and Art Eggleton—and Aldermen John Sewell, Colin Vaughan, Anne Johnston, Dorothy Thomas and Heap. Crombie's remark about them was little more than cheap law-and-order pitch.

Crombie took similar kinds of approaches to critics of his positions on the police communications tower issue, the Gothic-Quebec and West St. Jamestown repeals and to questions about his May conference of Canadian big-city mayors and his expanded personal staff. Rather than talk about the issues, more often than not he talked about his opponents, both "old guard" and "reform", referring to them on various occasions as "small-minded", "petty", "irrational", "unreasonable", "destructive", "vindictive" and so on.

And at Council's last meeting Crombie ignored most of the substance of criticisms of the City's handling of Metro Centre and instead waxed indignant about critics' accusations that a "conspiracy of silence" exists to prevent aldermen from getting information about Metro Centre.

No such accusations had been made. They were a figment of Crombie's imagination. But in the absence of any really outrageous remarks from his opponents, he typically resorts to this sort of creative speech-making. Because his style of politics attempts to personify the golden mean between extremes, it doesn't work unless there are extremes. When there aren't, he creates them.

## Sanctimonious bombast

This has been frustrating for the rest of Council, particularly for aldermen like John Sewell, William Archer and Colin Vaughan who have been frequent critics of the mayor. Crombie has led tumultuous, triumphant assaults on ground they haven't held and has refused to engage them where they have drawn battle lines. Instead of confrontation on issues, they get sanctimonious bombast.

For example, at City Council in early October, Vaughan said that,

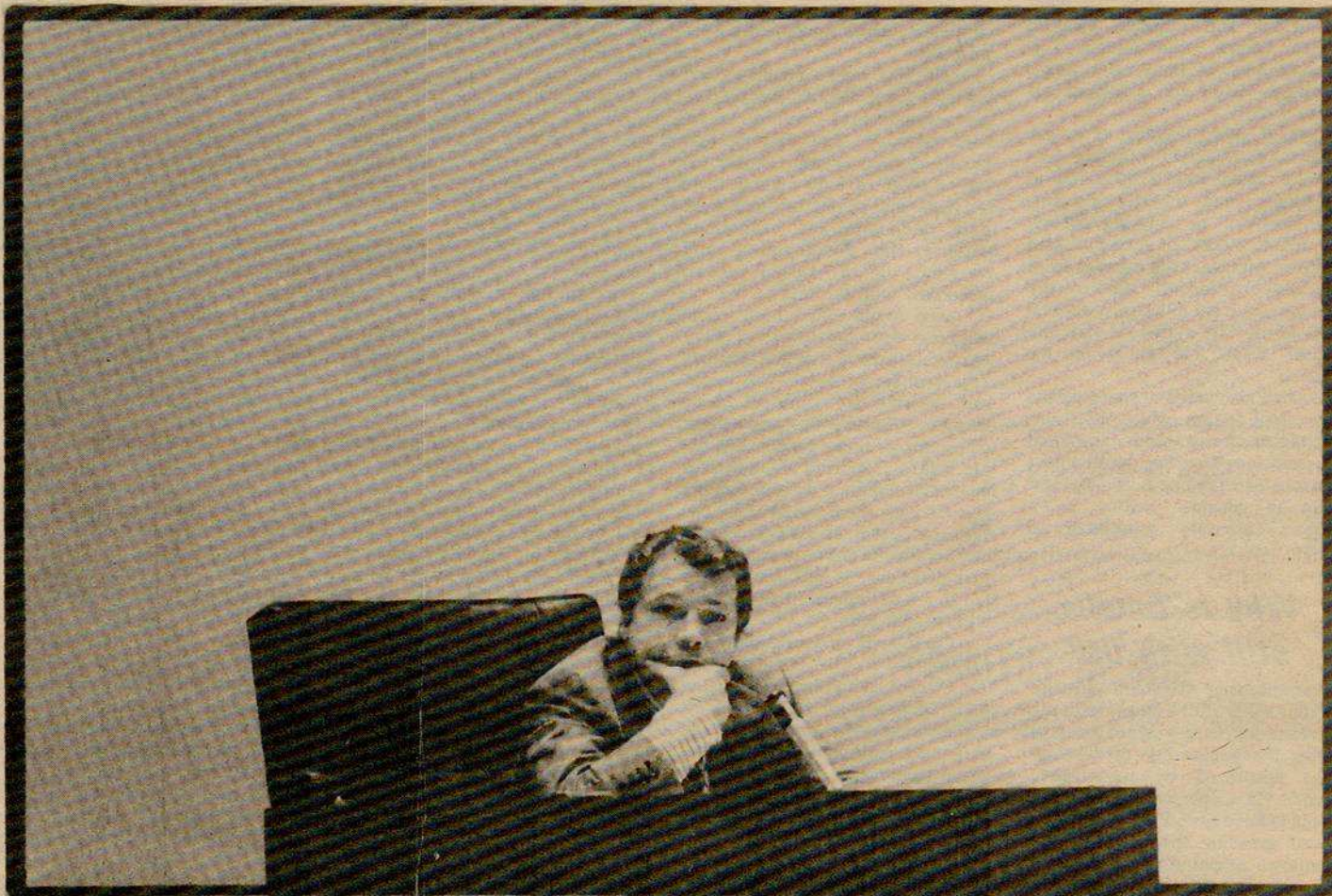


photo: Jack McLeod

Mayor David Crombie's tactic when he is in political trouble is to polarize Council's different factions.

before Council took a position on how it wants the City to be represented at Metro Council and about amalgamation of Metro's six boroughs, to which Crombie is sympathetic, it ought to consider the "ultimate drift" of what the proposals would mean for communities in the City. He was trying to say that neighborhoods will be more distant from municipal government and have less power and less control over politicians if local civic councils are merged in a single Metro Council.

Crombie's response was that "City boundaries are purely historic and man-made", and "it's just stupid to talk about Metro as distinct from Toronto City", that "our first obligation is to Metro, not the City". Whatever the sense of nonsense of Crombie's comments, they had nothing to do with the problem with which Vaughan was trying to grapple.



photo: Bill Lindsay

City Development Commissioner Graham Emslie, who is supposed to present Council's opinions in negotiations with developers, sometimes acts as though his job is to serve as a City-paid lobbyist for the development industry.

The ironic thing about Crombie's game of playing Mister Moderate, the font of wisdom and restraint, is that he manages to work himself up into some of Council's most outraged and "extreme" piques in the process. At almost every Council meeting he delivers at least one angry, desk-thumping barrage at his opponents or addresses them with a pious homily on the wisdom of his ways. From time to time one almost has the impression that he regards Council's criticism as an inconvenient encumbrance without which he could govern much better.

## What's happening with Metro Centre?

On the side of the angels, who think that Council has been fiddling while hope for a good Metro Centre development burns, is the *Toronto Star's* editorial page, of all things.

The *Star* complimented Sewell and Jaffary October 27 for telling Council that, if it didn't do something about Metro Centre soon, it might as well forget about it.

What Sewell and Jaffary would like to see done about Metro Centre will probably send the *Star* into convulsive fits if the proposals ever get to the floor of Council. One of Sewell's ideas, for example, is that the development company should be allowed to make its usual builder's profit for constructing Metro Centre's housing phase but that the housing should be run on a non-profit basis.

Because the 55 acres where the company plans its housing seems to be owned by the province, that suggestion isn't as unpolitical as it sounds. Alderman Mike Goldrick wants the City to ask Queen's Park to assert its ownership of the land and to agree that the housing should be primarily for lower and moderate income families.

In the course of the current debate about the downtown "holding" bylaw, the *Star* has been particularly attentive to the rights of private enterprise, and the paper will probably disagree violently with Sewell, Jaffary and Goldrick about what a good development at Metro Centre will be.

But that's not the point just now. The point is that Council has been dawdling on the issue. What Sewell, Jaffary and Goldrick were trying to say at Council last month isn't that there's a "conspiracy of silence" about Metro Centre, but that an awful lot is going on regarding the development and that most councillors aren't asking what and nobody's telling them.

For example, there is an Intergovernmental Planning Committee on Metro Centre which has members from the federal urban affairs and post office departments, from the provincial trade and tourism ministry, from Metro's planning department and the T.T.C., from the City Development Department and from the development company. The committee has been meeting biweekly for years, and Goldrick asked Council, "What on earth are they

doing?"

## Technical arrangements

According to Crombie, Scott and Development Commissioner Graham Emslie, they aren't doing anything — just making "arrangements" at a "technical level", as Emslie replied to a question from Goldrick. Sewell and Jaffary said that this was baloney, that discussions are going on and decisions are being made about all sorts of internal features of Metro Centre.

Jaffary spent a quarter of an hour reading from the Committee's minutes to make the point that decisions are being made, that something is going on. Calling what's going on "arrangements" at a "technical level" does not make them any less decisions about how the pieces of a highly complex development will fit together, the three aldermen said.

"All this is going on, and we're not doing anything," said Sewell. "Council may end up with a package locked in so tightly that we'll either get called urban guerrillas, if we try to change it, or we'll get stuck with what Metro Centre Developments wants," said Jaffary.

An example of what's going on is that the Committee is making all its "technical arrangements" in terms of the wrecking of most of Union Station and the construction of a new transportation terminal. There's a large body of opinion at Council and in the City that says Union Station should remain Toronto's train terminal. The people who think that want a chance to argue it before someone comes along and says, "Well, you can't do that because we've planned this post office and this convention centre and this park and this shopping concourse and this sewer and this moving sidewalk all in terms of a new terminal."

Metro Centre Developments, which is part of the intergovernmental group and of the City's technical planning group on Metro Centre, and which is writing its own version of draft development agreements and making various plans for the huge project right now.

(continued, page 8)



# Metro Centre

(continued from page 7)

knows exactly what it is doing. It is trying to back Council into precisely the corner which Jaffary described. It has said that it does not want politicians and citizens debating Metro Centre. And Council, including most of the "reformers", has been letting the developer get away with it.

Council voted October 26 to get reports from civic officials like Emslie about what's going on in meetings about the development. "We shouldn't be ferreting through all these pieces of paper," said Jaffary, with stacks of minutes from Intergovernmental Committee meetings in front of him. He said he wanted the City staff to digest and outline what was going on for Council.

Council also voted to speed up the process of setting public objectives for Metro Centre. And it solicited citizens' views on the development and told the Planning Board it might want to consider setting up a citizens' advisory committee on Metro Centre.

## Why is Emslie still with us?

Commissioner Graham Emslie served as City Hall's liaison with the overlords of the real estate industry during the golden age of development sponsored by the 1969-72 Council. He is a personable man who seems to have been very good at his job of greasing the gears of the boomtown machine, and he would have little difficulty finding employment away from City Hall in a related field.

His continued presence at City Hall raises two mysteries — why he wants to stay on under the 1973-4 Council, which has a somewhat

different attitude toward development than its predecessor; and why Council has kept him. Maybe Crombie and the Executive Committee think it's best if there's something familiar around City Hall with which the development bosses can relate.

Emslie has been Council's chief link with Metro Centre, through the Intergovernmental Committee and other channels, and Jaffary was sharply critical of him October 26. "These people are all making their decisions, and no-one has told them their decisions are ridiculous because the development and everything in it depend on an agreement with the City.

"There might have been some obligation on the part of City representatives to say the City has certain concerns, that the City might want a role in some of these decisions. Emslie has not been telling any of these people that the City will be preparing its objectives for the development. Emslie has not been advising them that the City has concerns. In fact, he has been totally out of order; he has been facilitating their decisions. If he doesn't know that that's not his job, I suggest we tell him that today."

Completely unsympathetic  
It's not clear why Jaffary thinks that Council should have to explain to one of its two or three top staff men that his job is representing the incumbent politicians' positions — not the positions of a past Council or his own positions.

Emslie claims he has been stating Council's case — that it wants to take some time to prepare public objectives for Metro Centre. But he was completely unsympathetic with the issues which Jaffary and Goldrick tried to discuss with him at Council, and one is forced to the conclusion that he either didn't know what they were talking about or doesn't take them very seriously. He may be mouthing the City's current position at Intergovernmental Committee meetings, but he clearly hasn't persuaded the committee to take Council very seriously. It is difficult to tell whether he sees himself as a City-paid lobbyist for the development industry or a public servant.

Emslie has outlived his usefulness at City Hall, and Council should seek his resignation immediately. It's foolish to have a Development Commissioner who doesn't understand what Council is trying to do and doesn't use his office to accomplish that.

## Horrible stories

# Venture wheels & deals

Real estate analysts say that there is great demand for older apartment houses in Toronto, and this is the area where Venture Properties Ltd. has been wheeling and dealing with a vengeance this past year.

Venture Properties first made a name for itself this summer when tenants of two of the company's buildings were either given notice of eviction or steep rent increases, in some cases up to 100 percent.

The tenants of 5 Earl Street, a well kept building in the North Jarvis area, were given a month's notice at the end of August to get out. Venture Properties, which had acquired the property that month, wanted to do "extensive renovations." After a little pressure and a meeting with a Venture representative, the tenants were given either a month's grace period to find other accommodation or the option of signing a one-year lease at a rent 40 percent higher than before. All of the tenants had cleared out by the end of October.

Tenants in a Rosedale house at 3 Meredith Crescent, which is supposedly owned by H. Joseph Valevicius, president of Venture Properties, were hit with rent increases of up to 80 percent because of renovations which amounted to little more than paint and papering in some parts of the building.

Venture Properties also acquired a large rooming house at 32-34 Admiral Road in August, but these tenants were not immediately faced with rent increases. In fact, according to one of the tenants, the rent wasn't collected for some time, and basic repairs, like maintaining the electricity in some parts of the buildings, were ignored. As a result many of the approximately 30 tenants, who rented rooms and shared baths and kitchens, have left, and Venture Properties is jacking up the room rents by as much as 25

percent for newcomers.

Behind these initial horror stories of evictions and rent increases which jolt tenants out of their living quarters is a mind-boggling web of speculators and mortgages.

### New holdings

Venture Properties has acquired a whole or partial interest in at least seven older multiple dwellings since April of this year, including two apartments on Sherbourne Street with 40 to 50 apartments each, two buildings on Admiral Road and a multiple dwelling on Roxborough Street East.

Venture, in the majority of cases, does not directly purchase the property. Instead, the deed is transferred to Venture Properties after an individual or company has purchased it. For example, Phyllis Asher a Sussex Street resident, purchased the Roxborough property in May from Ben Axelrod, another speculator, who had bought it in March. In August, Asher turned over half interest in the property to Venture.

Similarly, 5 Earl Street was bought last April by Albert Schillinger, a New York executive, who transferred the deed to Venture in August. R. James Saunders, Venture's secretary, bought 32-34 Admiral Road in March, and Venture Properties took over in August.

### Large mortgages

Venture has used several of these newly acquired properties to secure very large mortgages, even though the properties are already heavily mortgaged. The registry office shows for example that 32-34 Admiral Road had five outstanding mortgages on it totalling about \$273,262 — the property sold for \$292,000 — by the time Saunders handed it over to Venture in August. Venture immediately secured a

mortgage of \$250,000 from Pacific Leasings (Ont.) Ltd., using 32-34 Admiral Road and a smaller property on Bedford, already mortgaged for over \$100,000, as collateral.

Venture got another \$250,000 mortgage from Second City Financial Corporation Limited, a subsidiary, like Pacific Leasings, of Western Realty, a large western Canadian development company. This time, the collateral was four other newly acquired properties, 5 Earl Street, 317 and 433 Sherbourne, and 32 Roxborough Street.

In other words, Venture Properties Limited was able to raise a half a million dollars with a minimum investment of capital.

This means tenants will be paying off the Ventures mortgages, which will most likely be used for acquiring other properties. Tenants are also paying off the mortgages which the other speculators hold on a property. Again, 32-34 Admiral Road has seven outstanding mortgages, including a mortgage to Axelrod and two other partners, and mortgages held by Admiral Road Holdings and Nedson's Holdings, all of whom had fingers in the pie.

The Venture Property transactions also raise the question of why a large company like Western Realty (a western equivalent to Cadillac) is granting huge mortgages to small time operators like Valevicius. Valevicius recently was denied his real estate broker's licence at an Ontario Commercial Registration Appeal Tribunal. It was suspended several years ago when Valevicius was convicted of misusing over \$100,000 of clients funds.

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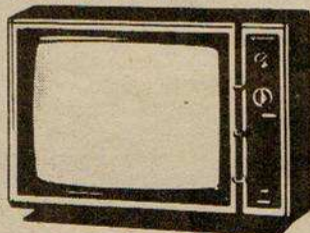
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# Transportation in Toronto

Let's discuss:

- Traffic congestion in the core area
- Parking
- Through traffic in residential neighbourhoods
- Subway network
- Expressway and road network

## 3 Public Meetings

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HURON ST. PUBLIC SCHOOL  
541 HURON STREET

**Mon. Nov. 19, 8 pm**

MCMURRICH PUBLIC SCHOOL  
115 WINONA DRIVE

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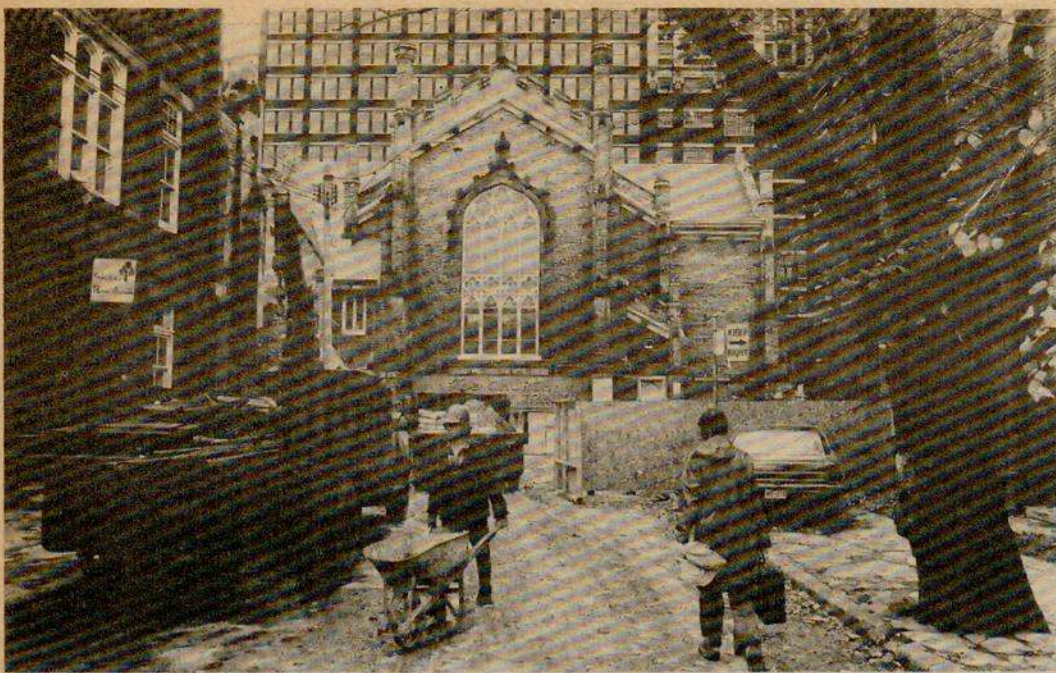
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- A representative from the Metro Planning Board
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photos: Phil Lapidis

Trinity Square has become a parking area for Eaton-Fairview's salvage trucks during the demolition for Eaton Centre. Some of the old historic houses which lined the square will be wrecked; two will be moved to other locations.

# Wrecking Yonge St.

(continued from page 1)

for anyone else to bother with. For example, if a homeowner wants to build a small extension on his house and needs a minor zoning law bent slightly to let him do it, he goes to the Committee of Adjustment for permission.

Eaton-Fairview claims that its move is only an unimportant technical loose end to be tied up, and it wants the Committee of Adjustment to let it carve up its real estate as it pleases.

## Provincial jurisdiction

Jaffary's argument is that what the developer is doing isn't minor but is a subdivision of land, much like the subdivisions of land which become the sites of suburban housing projects, and should be decided by the province which has jurisdiction over subdivision proposals.

It's all very complicated. It's so complicated that the Committee of Adjustment has twice deferred consideration of Eaton-Fairview's request because neither it nor the City's lawyers nor the citizen groups which had come to oppose the request understood what the developer's lawyers were really trying to do.

But what it amounts to is an effort by critics of the development, Jaffary among them, to try to get a second crack at Eaton Centre. Opponents of the 1972 development agreement, who lost when the 1969-72 City Council approved pretty much what Eaton-Fairview wanted for the site, see this as another chance to change the development.

The 1972 agreement does not define what Eaton-Fairview may do very clearly. Jaffary calls it "notable for its vagueness". It lets the developer build a big new Eaton store and some smaller stores and office buildings, but also a great deal more; and the agreement never really sets out exactly what the City and the developer have agreed to.

An entertaining moment during the Executive Committee debate occurred when Alderman Art Eggleton, who had assumed that Eaton-Fairview's scale model of the "conceptual plan" actually represents what the developer plans to do, realized that the model is just one possible depiction of what the company can do according to the agreement. The model depicts two office towers in the first phase of the development, but the developer can build much more than that. "You mean they can build three towers?" asked Eggleton, after some of the debate had begun to sink in.

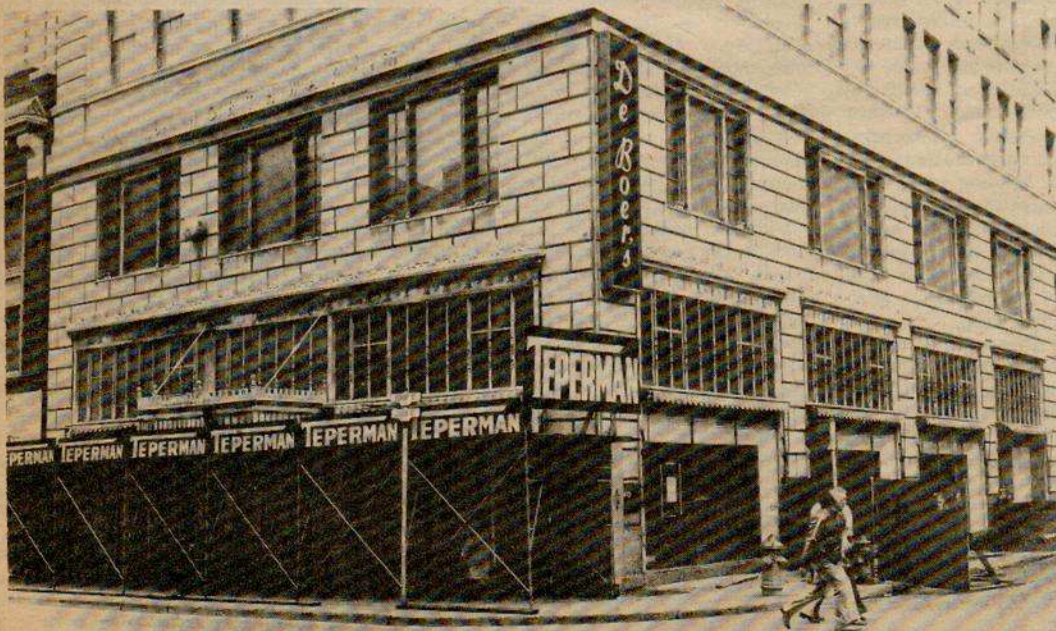
The developer can build an enormous amount of office tower. It could build an office high rise 70 stories tall or higher if it gets the kinds of subdivision it's seeking from the Committee of Adjustment. Will Eaton-Fairview do this? They have refused to say, according to David Lewis Stein, a leader of the citizen opposition to the development. The company won't talk about its current plans for the development, says Stein. All it will talk about at the Committee of Adjustment are the legal details of property titles and theoretical real estate rights.

The Executive Committee also talked about whether the downtown height limit holding by-law should be applied to Eaton Centre. Crombie argued against this too, also on the basis of the 1972 agreement.

On both the question of whether the subdivision request should be sent to the province and whether Eaton Centre should be exempt from the height limit, Crombie was supported by the whole committee except Jaffary.

As the Citizen goes to press, the issues are on their way to City Council where the Executive's recommendations can be voted down or changed. It is likely that opponents of the 1972 development agreement will revive Jaffary's motions and argue that, because the agreement is so vague, and no detailed planning study has ever been done of the Eaton Centre site or of Eaton Centre's impact on the City, Council should now take steps to bring the development more tightly under political control. This, they will argue, means using the height limit bylaw to re-open discussions with the developer and asking the province to look into the developer's subdivision request.

Meanwhile, regardless of the fact that it can't legally build its development at present, Eaton-Fairview is going ahead with the wrecking of Yonge Street. And so, if Eaton Centre should hit a legal snag now anywhere along the way, Toronto will end up with several blocks' frontage of demolition zone along its main street.



There isn't anything wrong with the buildings which Eaton-Fairview is wrecking along Yonge Street. Most, like this one at Louisa and Yonge, are structurally sound and handsome. But they're old. And they're in the way of Eaton-Fairview's shopping plaza plans. Wrecking them is called "progress".

## A FIGHT FOR THE RIGHTS OF IMMIGRANT WORKERS

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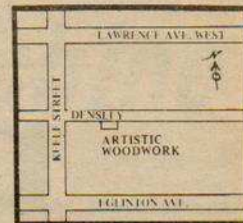
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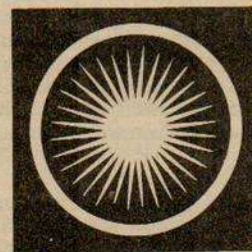
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# The high cost of housing

## Big money pulls the strings

The average price of a house sold through the Toronto Real Estate Board's multiple listing service rose to \$43,527 at the end of last month and predictions are that prices will be going even higher.

That fact is only the latest in a series which show that Toronto is in the midst of a housing crisis for middle and low income people. For most, the prospect of ever living in their own home in Metro is gone. High prices have driven them out of the market.

The alternatives to owning a home in Toronto are also fast disappearing. The newer luxury apartment buildings are too expensive, and most can't accommodate families anyway. The Co-op movement has not produced a great number of units yet. Public subsidized housing is not keeping up with the growing demand, and waiting lists for Ontario Housing Corporation apartments are into the thousands.

The only choice left for more moderate price rental accommodation is the older but still good housing stock left in parts of Toronto that the developers have not yet "discovered". But even these areas are now under threat because, as housing stock in the city becomes more scarce, it also is becoming much more valuable to land speculators and developers.

A survey of ownership titles of older buildings in the City core and surrounding areas shows that about 70 per cent of them are held for speculation purposes or is part of a developer's high rise land assembly. Most of the homes in these areas are still standing only because of pressure from residents' groups, or to a lesser extent, the loose zoning guidelines of the Official Plan. Identifying all the villains, in a crisis of which the origins go back to the end of World War Two, is difficult, but there is little doubt that cities are little else to investors than a "market place" where land and housing are very profitable to buy, sell and develop.

### Complicated game

The land business is a complicated game, and there are a multitude of people, from real estate agents to developers and financiers, taking part. Each has some particular function in the system, and each skims off profits from their part of the operation. The end result is always the same — blockbusting, high rents and the perpetuation of housing which only Toronto's wealthier residents can afford.

The system cannot operate smoothly without its major lubricant — money — and the men who handle money. Most building that goes on in Toronto requires borrowed mortgage funds. In order to get this money, developers need a combination of sound reputations, feasible projects, and indications that the City and public will not get in their way and block a development before it is finished.

Another way of getting enough money together for a development is cash backing from another source as a type of collateral or credibility. This is often called "equity funding". But high, speculatively inflated land values and unexpected political and public obstacles have scared off many of the traditional Canadian money sources such as the banks, private financiers and insurance companies. They still do a tremendous amount of financing, but they are rather choosy and charge fairly high interest rates for the risk they feel is involved.

Twenty years ago even Bill Zeckendorff, Page 10 — TORONTO CITIZEN, Nov. 9-22, 1973



Earlier this year City Council bought out a developer named Amex who planned to wreck several houses in the Annex, among them these two old homes on Huron Street. It cost the City \$800,000 to save the houses. The developer, who was generally believed to be an independent company, made an estimated \$320,000 on the deal.

In fact, Amex turned out to be a corporate offspring of one of Toronto's largest realty companies, Metro Trust. Metro Trust and its subsidiaries have been involved in speculating and blockbusting in residential neighborhoods.

photo: David Groskind

the famed developer of New York's UN building and Montreal's Place Ville Marie, found Canadian banks and insurance companies hard to crack. He finally had to go back home and get some help from the Rockefellers before he could successfully approach a Canadian bank. The squeeze on money has meant that many independent developers often only complete one shot projects over a long period of time and preparation, and then only at great risk.

For some developers, the alternative to getting money or backing from banks and other institutions has been to join forces with other developers or development companies. This is what Cadillac and Greenwin have done, both separately by corporate partnerships and amalgamations, and together through joint building ventures.

Others go public to raise working capital, as the Tanenbaums of Pinetree did for awhile.

Some let larger corporations buy into the company, so that they are able to draw on the financial resources of the parent as in the case of Alliance Building Corp.

Then there are the already large existing corporations that have discovered land development as a valuable sideline. ITT and the CPR have gone full force into the hotel and development businesses. Many insurance companies like Manulife and Eagle Star of England have also seen the value of asset building real estate.

The number of structures and combinations used are varied and endless. The motives are the same; real estate is one of the quickest, if not the quickest way to get a high return on an investment.

### Foreign money

Still another money resource is foreign backing. There has always been money

available from outside of Canada to those who had the contacts. Some foreign investors bring money into the country by establishing their own companies. Financiers in the United States, Europe and, to a lesser degree, Japan, have been able to put a lot of money into Toronto land during the past 25 years. This has made a significant contribution to the misdevelopment and blockbusting of low income neighborhoods.

At a lecture earlier this year at the University of Toronto, A.E. Diamond of Cadillac Development Corporation discounted the idea that the "Gnomes of Zurich" were involved in Toronto's real estate industry or were supporting Cadillac. Yet looking at the ownership titles along Avenue Road and other parts of the city reveals firms with head offices in faraway places. The rents are equally exotic.

Fidinam, involved in the controversial deal with the Ontario Government, is Swiss-Italian based. Metro Trust, whose activities are detailed in an accompanying article is another example of how foreign money is involved in the development industry. Financially and in terms of who controls its land, Toronto is more cosmopolitan than one would suspect.

Unfortunately, international business is extremely adept at the game of anonymity. The relatively poor corporate reporting system in Canada and the use of Canadian front men allows international finance to operate freely and without attracting too much attention.

Figures on foreign investment in Canadian real estate are probably therefore conservative, but still stunning. One industry executive estimates that \$8.5 billion worth of real estate changed hands in Canada last

year. Of that, 10 percent to 12 percent was non-residential, and perhaps half of that (or \$50 million) involved foreign buyers or sellers. Of residential transactions, he estimated about \$1 billion worth involved foreigners. Aloysius Vuk, assistant vice-president of Metro Trust's international division says that his company has invested between \$200 million and \$250 million in foreign funds in such Canadian projects as apartment buildings and shopping plazas.

### Government action

In recent months all three levels of government have inadvertently thrown a monkey wrench into the plans and machinations of foreign investors and their Canadian developer friends to destroy further Toronto's working class neighborhoods and potential housing stock.

First the Federal Government came out with plans for a foreign investment screening bill which would set up an agency that would be empowered to block actual investment by non-residents. The reaction was immediate. Hans-Gunther Sohl, president of the Federation of German Industries, and on the board of Thyssen Steel, issued a statement that, "What we want naturally is to be free. If conditions were excessive, I wouldn't make any investment."

The Urban Development Institute of Toronto, an association of the City's developers and real estate companies, was also quick to realize that they could be in deep trouble because of this bill. Herbert Stricker, of Heathcliffe Developments and spokesman for the UDI, told the Commons Finance Committee that many developers would be considered foreign controlled under the legislation. He recommended that the development industry be exempt from some

of its provisions.

Stricker also said a great deal of foreign money is coming into real estate in an attempt to complete transactions before the legislation takes effect. West German interests are actively seeking purchases in Toronto now, he said. What Stricker was trying to convey was that most of the members of the UDI were involved in projects backed by foreign, and mainly German, money. If the bill goes through, the backers would pull out and leave many a developer high and dry.

During the summer, the Ontario Select

Committee on Economic and Cultural Nationalism supported and passed a report that would essentially bar all land sales to non-residents or to companies that were not at least 75 per cent Canadian controlled. Furthermore, it would enable municipalities to levy a tax of 50 per cent on land owners who do not ordinarily reside in Canada. This report will go before the legislature this fall. Once again the UDI protested, this time adding their usual note of blackmail — that home and apartment prices will go up if the restrictions are pushed through.

On top of these two developments,

Toronto's City Council may pass a height restriction to all City core projects. This would mean that many of the projected investments backed by foreign money wouldn't be completed.

If carried out the action by the three governments will have some dampening effects on investment capital flowing into the City from abroad, in the long run. Just how much and when it will be noticed is hard to say. It depends on how adept the money men are at finding loopholes in the proposed legislation and allies in the different levels of government. Developers will also probably

try to compensate by raising rents and prices of homes, until cheap money can be found again.

But in the meanwhile, it may mean fewer demolitions and evictions of investment properties that will not be developed without money from abroad. This possible stay of execution, if it really occurs, may also provide an opportunity for interested people to focus on society's problem of providing low and middle income people with adequate and reasonable housing, even if it does not fill the coffers of the corporate powers and money lenders.

# Metro Trust's foreign dollar machine

by Steve Oaks

Late last year a diffident man believed to be the representative of a small-time, independent developer pleaded with City Council for a good deal in selling the city some land on Madison Avenue and Huron Street. Ten months later a press release went rattling off to the media detailing the merger of two giant trust and realty companies who together have about \$800-million in real estate and realty management under their administration.

That there could possibly be a connection between the two events will shock most people in Toronto — especially members of City Council who voted \$800,000 to buy the Madison-Huron properties, which provided an estimated \$320,000 profit to the Amex Development Company.

The events are related and in the most involved way possible. A six month investigation by members of the Downtown Action Project into Toronto's development and real estate industry shows that Amex is one of the many affiliates, generally hidden from public view, of the Metropolitan Trust Company. And Metropolitan Trust is to be the senior partner in the merger mentioned above. It's to combine with the Ontario Trust Co. to form one of the country's largest real estate conglomerates.

Both events are reflective of how Metro Trust has grown in importance and size during the past ten years. Two of its basic operating principles have been to make extensive use of foreign capital and to create a number of small affiliates controlled by Metro Trust through interlocking directorships.

### Foreign investors

While other developers have used the cash supplied by foreign financiers and investors for Canadian mortgage funding, Metro Trust went one step further. It simply brought in the investors themselves. Metro Trust does not act simply as a land developer, but is a coordinator in the overall land business. Metro Trust is an agent, a money funnel, and a contact for investors, especially Swiss, German and Dutch, who want to place their funds into Toronto's land. In the words of the company's administrative vice president, "Metropolitan is approached by foreign investors who say, 'Here is the money, find us the land!'" But they go further and often develop that land, for they are a totally integrated and resourceful group.

Metro Trust has recently disavowed claims that West Germans and other foreign interests have any substantial interests in it and its affiliated companies. Since many of the companies are private, it is hard to tell. But the directors involved and the origin of the finances speak for themselves. Shortly after Metro Trust took over Y & R properties, *The Globe and Mail* reported, "Y & R is just the tip of a corporate iceberg. While Y & R is 52 percent owned by Morenish, that company is owned by Kashel Developments Ltd., the Lehndorff Group of West Germany and Metropolitan Trust Company."

The interlocking directorships of the companies mentioned above confirm the *Globe* report. And in 1971, T. Stewart Ripley, the president of Metropolitan Trust, admitted that even then, "Metropolitan's real estate activity is often on behalf of non-residents, with about 80 percent of transactions on behalf of Europeans." He told the *Globe* that he saw an upsurge in foreign interest in Canada because there was more demand for properties than could be supplied.

This is probably why Metro Trust participated in the affiliation and takeover of Y & R Properties and other development and land acquisition firms. Metropolitan Trust could find the investors and even investment capital of its own, and Y & R and the other companies could cheaply buy and develop the land. A neat arrangement.

### Neat arrangement

Just as neat an arrangement is how Metro Trust sets up small affiliated companies and

controls them through inter-locking directorships. Although it is quite common for directors to hold several board positions on many companies, the type and range of those of Metro Trust are quite significant, for they represent power and financial resources for Metro Trust and its affiliates to call on. The links are far-reaching and probably go further than is known at the moment.

Metro Trust's key directors, T. Stewart Ripley and Rudolph V. Frastacky, have

branched out and perform various functions in other companies. Frastacky sits on numerous investment firms as an agent for European land speculators looking for buildings or land. Both Frastacky and Ripley sit on the boards of Y & R Properties and Lehndorff, a private but large German development group operating throughout Canada and the United States. Both of these companies, in turn, have further subsidiaries and affiliates. Looking at the corporate web

as a whole, one can see how they have integrated the functions of agents, client finding, financing and finally developing and management into one neat, but loosely knit corporate umbrella with Metro Trust as the hub

It should be stressed that links, affiliations, interlocking directorships and even personal friendships in the business world are just as important as formal inter-corporate shareholding. It is the first set of relationships that companies pooh pooh when they are attacked by the department of revenue or the press. But finances and investments are a fluid matter and need a place to go. And business deals concerning land may involve three companies where only two of them have any formal connection but all three profit from the deal. The results are the same as if they all had a contractual interest in each other.

The connection between Metro Trust and that small developer, Amex, is much more direct. First of all Metro Trust, at the time the City bought the Madison-Huron properties in the Annex, was holding several mortgages on Amex's land. The president of Amex was T. Stewart Ripley who is also president of Metro Trust. The other directors of Amex were members of the administration of Metro Trust, and one was legal counsel for other companies associated with it.

### Metro control

It is also worth noting that until 1972 Tadeusz Lempiki, a developer already operating extensively in the Annex area, had a joint interest in Amex along with the Metro Trust directors. But just before negotiations with the City and area residents started, Lempiki was dropped, and Amex came completely under the control of Metro Trust. Neither the media nor City Council were concerned during the negotiations about whether Amex was anything more than a small developer run by the man who appeared before Council. Council bought the houses because they would have been demolished almost immediately otherwise.

Metropolitan Trust's first known appearance in Toronto was during the brutal blockbusting of the once beautiful and fairly stable neighborhood which is now buried under the concrete slabs of St. Jamestown. Although St. Jamestown was built by Meridian in the 60s, the land was bought and assembled by many speculators in the late 50s. By 1960 their real estate activities had totally disrupted the community, and most of the 400 houses were destroyed.

One of these groups of investors was Rose Park Apartments, a company headed by Rudolph V. Frastacky, present chairman of Metro Trust. At that time he was acting on behalf of a German banker. He assembled approximately 115 homes for the purposes of a high-rise development. Although his plans fell through, and the land was finally sold to Meridian, he recognized the profit potential of Toronto's easily bought land, coupled with his resource of an extensive network of European funding connections acquired in the past. He proceeded to set up land holding and development companies all over Toronto for investors overseas.

His talents and resources must have duly been recognized, for shortly after his St. James town dealing, he was made president of the newly formed Metro Trust.

### Czechoslovakia minister

But how did Frastacky manage to acquire all of these European business connections? He apparently had them by 1960 when he was assembling land in St. Jamestown. All one can do is guess. His background makes it an educated one. He is originally from Czechoslovakia and only came to Canada in 1949. He was involved in industry and politics there since 1934. A graduate of higher economics from the Institute of Bratislava, he went on to become a member of the Association of Co-operative Banking Society until 1939. He then was head of Industrial

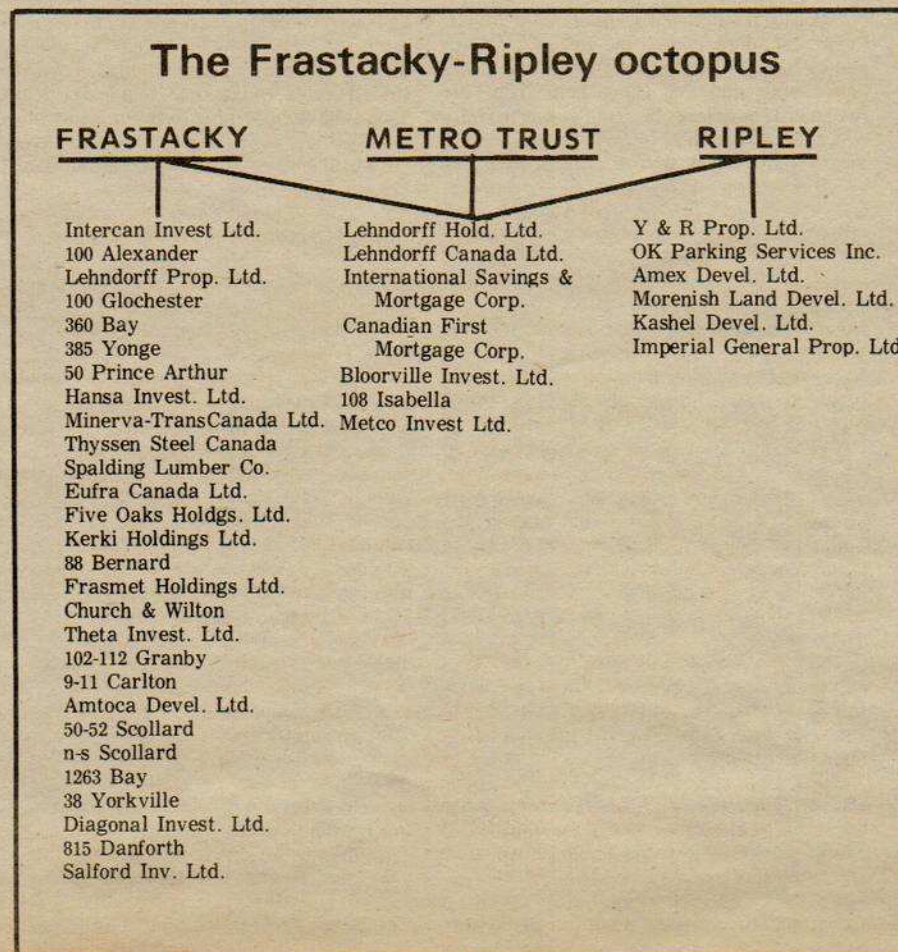
(continued, page 12)



Rudolph V. Frastacky, chairman of board of Metro Trust.



T. Stewart Ripley, president of Metro Trust



# Metro Trust: centre of a corporate web

(continued from page 11)

Development from 1939 to 1940. In 1940 he was Manager of the Czech Sugar Monopoly until 1944, when he entered formal politics. He was a member of Parliament and Minister of Food and Supply from 1945 to 1948. He was also Vice Premier of Slovakia during some of that period.

Czechoslovakia was always an industrial country involved mainly with steel and steel manufacturing. As an active member of the government and involved in economic affairs, it is not inconceivable that Frastacky met many of the major German industrialists who came to plunder the nation's resources and manpower during the wartime occupation. Most of these German industrialists and businessmen are back and functioning. The large steel and banking cartels of Germany were broken up by the allies after the war but the people who controlled them still stayed friends, since many cartels were re-instituted. In 1948 Frastacky fled his homeland. He was accused and indicted by

the Communist government which took over Czechoslovakia on charges of aiding the wartime government of Czechoslovakia in collaboration with the Germans.

Another land assembly set up in the late fifties by Frastacky, but still standing, is on Granby and McGill Streets. This land was bought by Frastacky, through a company called Theta Investments, and through an associate of his, Oswald Landau. Oswald Landau is with the Swiss banking group of Bankhaus Landau and Kimche of Zurich. The houses on Granby and McGill are still in good structural shape, as were those in the surrounding area torn down for parking lots. The future of these houses is unknown. At the moment most are in the assembly stage, but some are being sold off to local speculators like Hermann Airst who also bought the McGill Street YWCA.

Another large segment of land also containing quite a few homes, on Scollard Street, is in the hands of Frastacky and another German banker, Victor Rolff. The holding

company is called Amtoca Developments and was especially set up for Rolff. Again it is unclear what the fate of the homes is, but the residents' group in the area is very concerned.

## All over Toronto

There are many other Frastacky holding companies scattered all over Toronto. The land these companies hold, plus that of the other affiliate companies associated with Metro Trust, comprises a considerable chunk of residential housing stock that is likely to disappear if the plans of foreign investors are realized.

Not all of Frastacky's dealings or associates are hidden from public view. The directors of Metro Trust include Senator Robert Stanbury, president of the Liberal party last year, and Douglas Harkness, the former Conservative Defence Minister. Those in industry include J. J. Pigott of the Construction company of that name, and L. W. Skey-Scudder of the International Investment Fund.

Metro Trust also boasts a number of foreign directors from some of the largest banking and financial houses in Germany, Holland and Switzerland.

How big this conglomerate is in terms of money and land is a difficult question to answer. Much of it is in the past, like Huron and Madison, and St. James town. A great deal of land has already been developed or sold and resold. But one can see their buildings and scattered assemblies and properties all over Toronto and Ontario. Many more unidentified companies and investors also tied to the group are still floating around. As T. S. Ripley of Metro Trust puts it, "Most foreign investors prefer not to publicize their holdings, and trust companies and realtors in the past have not recorded the nationality of purchasers."

What is certain is that with the merger with Ontario Trust, the web that the Metro Trust directors will be able to weave will be even larger. Under the merger plan, Frastacky will become chairman of the new giant conglomerate, and Ripley will be president.

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Woodgreen Community Centre needs volunteers for its fall and winter programs. Volunteers will be trained in service training and will receive guidance from staff. The centre is located at 835 Queen Street East and information is available at 461-1168.

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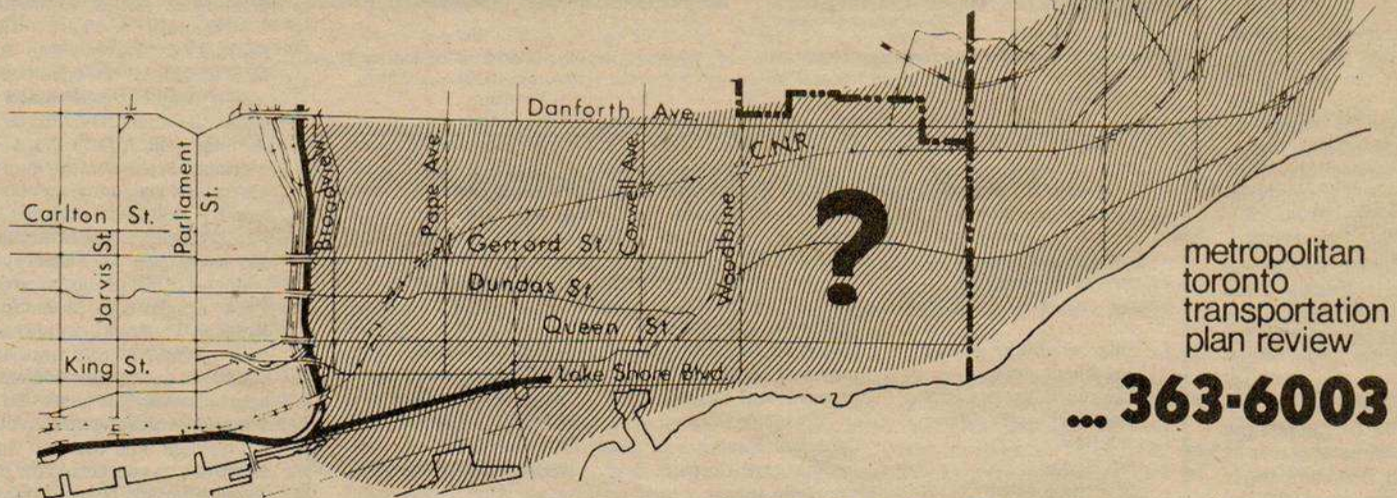
The community Secretariat, sponsored by the Federation of Don Area Residents Associations, provides information to people and groups and other services. It's now located at 249 Gerrard Street East, Phone 923-9869.

Toronto Public Libraries has a free mobile library service for areas in the city not too accessible to public libraries. All kinds of books. Weekly stops available in all areas. Call 964-9151.

Downtown Action provides service to Community groups and individuals wanting to protect or improve their housing environments. Research is down on land titles, corporations, zoning bylaws and other pertinent information. 298D Gerard Street East or 924-8887.

The Family Information Centre is an innovative service for inner-city residents of any age wishing to know about birth control. It operates a walk-in counselling service and information dispensary every week day from 10 a.m. till 8 p.m., and a general clinic on Mondays with a woman doctor and nurse. Located in the Don Vale Community Centre near Parliament and Carlton. ...ll welcome or phone 967-4441.

# Scarborough Expressway?



## 2 PUBLIC MEETINGS,

1. Tues. Nov. 6 - 8PM

2. Mon. Nov. 12 - 8PM

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## TO DISCUSS:

- need for the expressway
- 1973 proposed alignment
- proposed work programme for reviewing the expressway, including travel needs, transportation alternatives, and expressway impacts

Resource people include:

Richard Soberman, Director of the Metropolitan Toronto Transportation Plan Review; Robert Conradt, Project Director, Scarborough Expressway Review (Metropolitan Toronto Transportation Plan Review); and elected officials.

Wake of the Great Sealers

# The swilers' grim saga

by M. Sutton

Wake of the Great Sealers. Written and arranged by Farley Mowat. Illustrated by David Blackwood. McClelland and Stewart, 1973. Cloth, \$16.95.

Our approach to the seas is the same approach early immigrants had toward North America: one big

## books

expanse to rip the guts out of. Do as we please to it.



courtesy of McClelland and Stewart

Our present manner of harvesting the seas is rape, pure and simple. We go in and take out exactly what we want, as fast as we bloody well can, with no regard for the future or actual need.

Farley Mowat has been the constant defender of Canadian species under attack — the wolf, the herring and mackerel, the whale and the seal. The slaughter of harp and hood seal whites — seal pups — has been well lamented if not effectively restricted thanks to recent appeals for their protection. But in *Wake of the Great Sealers* author Mowat and lithographer David Blackwood take a different view of seal trade. *Wake of the Great Sealers* is a documentary about the human slaughter of swilers in their pursuit and slaughter of the seal.

Mowat has arranged the reminiscences of the principles — the working swilers themselves, within an historical narrative of the progress and development of the seal trade. The heroism of the early settlers of Newfoundland, who clung to their bit of rock eeking out a living as cod and seal hunters, is not to be denied. But as *Wake of the Great Sealers* reaches its conclusion in a lithograph of lemming-like barely human stick figures rushing to the cliffs of an abstracted outline of the Island, heroism gives way to tenaciousness and tenaciousness to suicide.

### The merchant

And always there was the merchant — the man to whom you sold the skin and tallow; the man who paid your wages and brought in schooners to take you to the ice-locked whelping grounds where you could not go in your little boats; the man who cut your and your mates' take from shares in half to shares in a third of the haul; the man who made you buy your goods from him when he brought in the steam-driven wooden walls; the man who made



courtesy of McClelland and Stewart

sure you couldn't go out again if you didn't ship out in his leaky steel-hulled relics of the whale trade — if you came back at all.

As the ships change the captains change with them. Always hard men, Mowat's commentators at first make them demi-gods, but finally give the captains only grudging praise and describe them as men bent only on their masters' profit, capable of packing men into death ships and leaving them on the ice in favour of a cargo of sculps — seal skins with the fat attached.

*Wake of the Great Sealers* is a well cast book, and Blackwood's lithographs provide a neat, grim visual counterpoint to Mowat's narrative. But one thing is troubling. *Wake* is a coffee table book, a book

likely only to reach the homes of the affluent and the shelves of well-stocked libraries. One can be sure the book will reach the Water Street merchant crowd of St. John's whom Mowat condemns, but one doubts it will reach the dying outports. One can't say that without defending literary parasitism.

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## An airport's travels from Orangeville to Pickering

The Movable Airport by Sandra Budden and Joseph Ernst. Hakkert, 1973.

The Movable Airport is the third volume in Hakkert's series, *Case Studies in Community Action*. It tells the story of the wanderings across the countryside from Orangeville to Pickering of the Toronto region's proposed new airport.

On the basis of typically tunnel-sighted planning reports, which simply projected air travel growth figures for half a decade into the future without ever bothering to ask whether we want 69.1 million air passengers travelling through the Toronto region by the year 2,000, the federal government quite nearly descended on Orangeville with an airport. Neither the local politicians, who almost pretty-pleased the government into building the airport at Orangeville, nor Ottawa asked local communities what they thought of the idea. When the people learned what was afoot, their reaction was something less than whole-hearted enthusiasm. In fact, they got downright ornery.

They organized their opposition and presented a brief to the government which made the rather salient point that air visibility near Orangeville is wholly inadequate for an airport. But while the people came to blows with their local politicians about the question of exactly who the politicians thought they were representing when they told Ottawa to bring its jetport to Orangeville, the crisis was defused before it came to a head. The provincial government pressured Ottawa into moving their airport to

Pickering. In spite of the fact that Ottawa's planners had indicated several other sites would be much better, the federal government acquiesced to Queen's Park.

### Hell broke loose

In Pickering all hell broke loose. Again a citizen movement arose to fight the airport, and its briefs and replies to federal plans have made a mockery of Ottawa's Transportation Ministry planning and the provincial "controlled urban growth" policy. The Pickering airport is currently an open question. While expropriations have taken place, Ottawa has lately maintained a stony silence on the question of whether the airport will actually be built.

Through it all, citizens have had to endure government efforts to ignore them, snub them and deceive them. And through it all the government has failed to acknowledge that a huge airport is more than simply an engineering and political problem. Fundamental issues of development policy and basic questions about "progress" have not been dealt with.

The Movable Airport recounts this story well with substantial documentation from citizen briefs and government sources. As publisher Alan Samuel promises in the book's introduction, it does "tell Canadians a great deal about how their governments work". It does not probe deeply into social theory to explain why they work as they do; that task is left to the reader.

Hopefully The Movable Airport will be publicized and distributed

better than the last volume in the *Case Studies in Community Action*, Graham Fraser's excellent *Fighting Back*, which has not received the attention it deserves. Like *Fighting Back* and the first *Case Study*, Jack Granatstein's *Marlborough Marathon*, the Movable Airport has considerable potential as a case book for politically oriented undergraduate urban affairs courses. It is a stout dose of political reality.

A serious complaint about the book for some may be its paperback price, \$3.95. More publishers should follow James Lewis & Samuel's policy of trying to keep the price of paperbacks down. At \$3.95, Hakkert is virtually defying the casual reader to buy this 180-page book. But then, for \$3.95 they get a handsome book that won't fall apart too easily in contrast with James, Lewis's cheapies. These are problems with which publishers must cope.

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# Pancakes with butter

Toronto continues to develop as a major center for the introduction of contemporary music, largely due to the activities of New Music Concerts, entering its third season, and the CBC, with its ongoing program of commissioning and performing works by Canadian composers.

The first week of November saw both New Music Concerts and the CBC launching their 1973-74 series. On Sunday, November 4, the six-member Percussions de Strasbourg appeared at the Edward Johnson Building, performing compositions by Janos Komives of Hungary, Tona Scherchen of Switzerland and Iannis Xenakis of Rumania.

New Music Concerts presents a second European group on November 15, when the Contemporary Music Orchestra of Paris will play music of Varese and Stockhausen plus four works reflecting recent trends in French music.

Eleven guest composers will be featured in the four remaining New Music Concerts, all of them to be held at the Edward Johnson Building. On December 1, Sten Hanson of Sweden, Manager of the Fylkingen Studio for Experimental Music and Art, will be on hand for the world premieres of his *Hello Piano*, *Hello Room* and *Extrasensory Conceptions VI*. The same evening, Spain's Luis de Pablo will present his *New Audio-Visual Work* and David Bedford, the Englishman whose *With 100 Kazoos* regaled and involved last year's New Music audience in an hilarious orgy of kazooing, will be back for the premiere of a piece for brass quintet improbably titled *Pancakes with Butter, Maple Syrup and Bacon*, and the TV *Weatherman*. Bedford, besides having a bizarre sense of humor, is a talented "serious" composer. I haven't a clue as to what he might be up to this time.

#### Winter concerts

The next two concerts, January 19 and February 23, feature composers

## music

by Michael Schulman

Sydney Hodkinson, Norma Beecroft, Murray Schafer and Micheline Coulombe Saint-Marcoux of Canada, David Foley from the U.S., Alcides Lanza of Argentina and Karel Goeyvaerts, Director of the Belgian Radio's Institute for Psycho-Acoustics and Electronic Music.

The sixth and final concert in this season's New Music series takes place March 30 when George Crumb, one of the most successful composers to emerge in the last decade, will be present for a concert of four of his works, including *Ancient Voices of Children*, the highlight of New Music Concerts' first season when it was given its first Toronto performance two years ago.

New Music Concerts has become Toronto's surest source of musical novelty, with guaranteed excellence in the quality of performance from the presence of such regulars as Robert Aitken, Mary Morrison, John Hawkins, the Canadian Brass and some of the more adventurous members of the Toronto Symphony, all with an enthusiasm for the avant-garde and the comfort with contemporary graphic and electronic notation that only familiarity can bring.

Most of the music at these concerts, like most of the music that has been written in any era, is of questionable merit, but it uniquely provides the suspense of first hearing as well as some novel instrumental combinations and highly theatrical goings-on not usually encountered in the concert hall. For example, Hodkinson's *Another Man's Poison* is billed as "for brass quintet and theatrics" while

Goeyvaerts' *Catch A 4* is "for 4 strolling musicians". Crumb's *Ancient Voices* brings together soprano, boy soprano, oboe, mandolin, harp, electric piano and percussion, and his *Lux Aeterna* calls for soprano, recorder, sitar and percussion.

#### Less contemporary

The CBC series is less relentlessly contemporary, often balancing the 20th century offerings with music by Bach, Telemann, Beethoven, Mozart and Schubert. The opening concert, held at St. James Cathedral November 5, the day following the first New Music concert, introduced the 100-voice "choir within a choir" of the Mendelssohn Choir, specifically created to permit greater mobility for tours and easier accommodation on smaller stages. Their program included music by Harry Somers and Charles Stanford, Vaughan Williams' *Mass* and the premiere of Andre Prevost's *Missa de Profundis*, commissioned by the CBC for the Mendelssohn Choir.

Other concerts in the CBC series will be given by Martin Neary, organist, November 22; the cello-piano duo of Vladimir and Marietta Orloff, December 10; Kingston's excellent Vaghy String Quartet in a program of new Canadian quartets, January 17; the Toronto Winds January 31; the Boston Symphony Chamber Players, February 11; Nexus, the improvisatory percussion group, March 11 and Toronto's stimulating Camerata ensemble, March 18. The CBC schedule concludes April 22, with a concert by the versatile Canadian Brass, the Hamilton-based group that will also be performing Bedford's *Pancakes* in the New Music series. The CBC series is an attractive one, all the more so because the tickets, as in previous years, are FREE, available on request from the CBC.

# Jutra's Kamouraska

by Natalie Edwards

Anne Hebert's novel *Kamouraska* is a deeper and more satisfying experience than Claude Jutra's film. The greatest loss is not in the adaptation, which Hebert wrote with Jutra, but in the visual interpretation. Though Jutra has produced an attractive time-layered story of romance, murder and retribution in early Quebec, a kind of Gothic tale, that is all he has made. The novel, on the other hand, relates human emotions and events with the land and atmosphere of Quebec pioneer life and raises the questions of what civilization is and does to a primitive environment, and how that untamed environment shapes the struggling spots of civilization clinging to it.

The film, in fact, works against the broader aspects of the novel by denying or reducing the visual impact of the country and the characters Hebert drew to underline her themes.

Why did Jutra cast against type? Why, when the novel relies heavily on the Squire of Kamouraska being a powerful, erratic man did Jutra cast a young fellow with curly hair and laughing eyes, an infectious smile and a merely undisciplined, immature nature?

In the novel, the deceptively soft skin and heavy warm flesh of the Squire heightened the menace of the argumentative manic-depressive obsessed with death, killing and dying. In the film, the Squire almost becomes an amiable, difficult boy.

Better handled is Elizabeth's life among her aunts and ever-mourning mother, where the feeling of the female enclave, in its careful imitation of European elegance, beside the heaving wilderness at the edge of town, gives a sensation of the tentative and vulnerable qualities of

## movies

early Quebec life. Still, though the sets are accurate and interesting, the camera work is frequently dull and it concentrates so much on interiors that the feeling of intense isolation of the little wooden houses in the wilderness village so well described in the novel and ideally suited to a visual medium, are forfeited.

Hebert's novel dwells heavily on death, and as Jutra indicated in *Mon Oncle Antoine*, it is a subject he is capable and interested in exploring. Yet Elizabeth's obsessions with death, her mother's life of mourning, the death of the Doctor's sister and the superstitious maid's portents of death, do not permeate the film with the morbidity and consciousness of death expected.

They are dealt with only as dramatic incidents. Though the film is framed in the bedside scenes of Elizabeth's dying second husband, his lack of character definition, and the remote cool performance by Genevieve Bujold, keep this death as a framework and not a theme. Elizabeth's suffering among her powerful, painful memories and dreams is the strong force of the film, and through this the film gains strength as a romantic love-and-murder tale, digging away cruelly at the punishments of time, the aftermath of youthful love and passion.

Bujold is a tightly controlled actress who lets us observe her Elizabeth but not be touched by her. We see an intelligent, well-

calculated performance, but we do not love the lady, or pity her, or feel we really know her. Likely this is a deliberate choice, but without a leading character with whom we can empathize fairly directly, the major interest of the film falls on the story. And because, for all its complexities, the story is a drawn-out tale, it is too long and dull for audiences who want a deeper, more intricate tapestry.

If a novel is selected for a film, the film-maker has a responsibility not to pare it down to a decent tale well told, but to translate it as much as he can, employing the effective visual forces of his medium, to more than tell the story. With camera angles, distancing and close-up lens, deep focus, color control, and subtle sound and direction, he has equipment with which the subtlest ideas can be subliminally added to a story.

If he doesn't use them, one might just as well read the book. But for those who don't read, this is a fine film.

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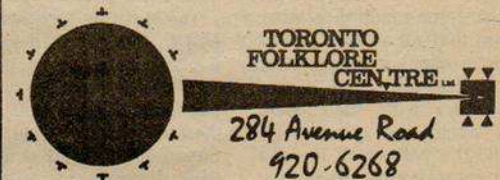
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# Lumias & Albert Franck's Toronto

by Merlin Homer

Old houses and disembodied colour dominate the gallery scene just now. Earl Rieback's Lumias, for example, are at the Electric Gallery. The Lumias stand like spectral aquaria in an unlit tropical fish house; their floating colours provide the only light in the room. If you can remember becoming totally absorbed, as a child, in the movements of cigaret smoke, the best way to visualize the Lumias is to imagine that wispy, intricate smoke coloured like the rainbow and interweaving endlessly in big boxes.

The Lumias inspire wonder, but it is more a technological than a spiritual wonder. Rieback was a child wizard and then a nuclear engineer before turning artist. Anyone lacking a similar background is likely to be pretty impressed.

## Stained Canvases

The colours in Rieback's work are in actual, physical motion, and can intoxicate the eye that tries to follow them. K. M. Graham's stained canvases, at the Pollock Gallery, also depend upon the sensuality of the eye. Graham's colours are the colours of sunsets, pinks, blues, reds and oranges. The stains sweep and flow. The desired effect is achieved. Sections of the canvas become meltingly lush, and the eyes melt with them.

This type of painting — acrylic staining on unprimed canvas — has always tended to be suggestive of "something". Even seasoned observers of abstract art have been inclined to see oceans or veils in it. Graham uses this aspect of her medium consciously. The flowing colour is worked into a theme of arctic sky and landscape, but this thematic approach has not had an altogether constructive effect. Graham's lyricism leans towards excess in any case, and in too many works the theme has become license to simply recast "sunset painting" into modern terms.

## Tribute to Albert Franck

Rieback and Graham both succeed in so far as they create a floating, visual sensuality with colours cut free from objects or structures. Albert Franck's houses, at the Art Gallery of Ontario, provide a counterbalancing experience, for Franck concentrated on securely anchored and defined volumes.

The scope of the present exhibition allows one to see just how solid a craftsman Franck really was. The paintings are not that impressive in isolation; grouped together, they are much less easy to dismiss. Like the Italian painter Giorgio Morandi, who devoted much of his life to painting arrangements of bottles — perhaps out of a passion for bottles, but more profoundly out of a passion for the problem of shapes and volumes — Franck worked consistently at recurring shapes and volumes in varying arrangements, taking as his subject matter Toronto houses.

## galleries

One of the difficulties with Franck's paintings taken singly is that the particular choice of subject matter — aside from the generally appealing genre — is often dull. Franck mostly painted houses with plain fronts; or, as often as not, he painted them from the rear, concentrating on the series of small, rectangular additions to the houses. He usually painted when both sky and ground were somewhere in the grey-white-ochre range. As one visitor to the exhibition commented, "Is there one of these paintings that isn't in winter?"

This defect of the single paintings, however, is the strength of the works collected together. One sees with what dogged care Franck devoted himself to the problems of the actual shapes of the buildings in which we live. The greys — very often perfect renderings of sky or ground in themselves — serve to frame and emphasize the configurations that most interested Franck.

It has become fashionable to tout Franck as the precursor of the rediscovery, by the affluent middle class, of Toronto's streetscapes. Let us note immediately that Franck was interested in plain houses, not elegant ones. There is no exceptional architecture in Franck's work. "White-painters" would see the houses Franck painted as raw material, at best. Franck was attracted to the simpler neighborhoods just as they were — homely in the original sense. I am not convinced that the Toronto Franck painted has been fully "rediscovered" even yet.

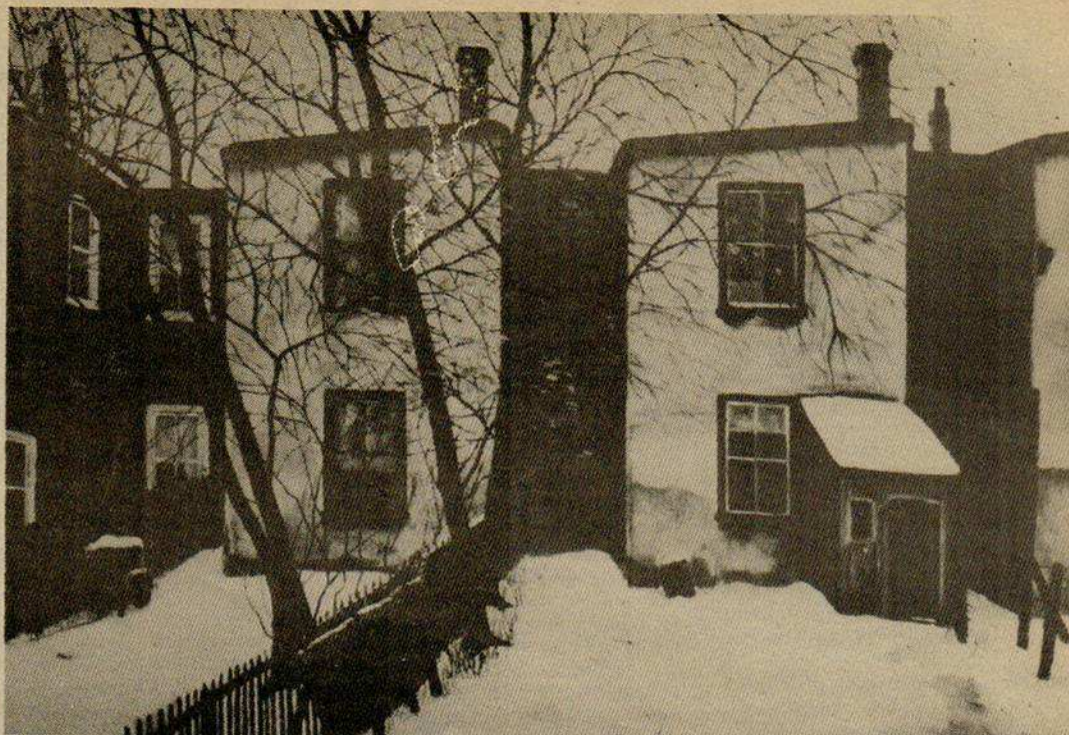
## Penell

Old buildings can also be seen in Sharon Ader's current exhibit of pen and ink drawings at the Penell, although Ader clearly takes a much more conventional view of what constitutes an interesting old place. It's funny about the Penell, and about the crowd that drifts in and out of art galleries in general. Not too many people, for example, regularly visit the galleries on Queen Street, even though Me and My Friends, Seedlings, and 567 are known to show interesting work by new artists. West Queen Street is just not on "the route". A-Space, to take another example, has an exciting reputation and is only a couple of blocks from the Isaacs and Carmen Lamanna galleries. Yet the lookers won't take that walk. The Penell Gallery is right in Yorkville village, where masses of people gallery-hop. But it's on Cumberland, while the gallery hopping is done on Yorkville and Hazleton.

The gallery specializes in Group of Seven and modern painters who fit unobtrusively into that context, with the result that the older work is a lot better than the new. But there are some interesting paintings in the Penell, which would probably be better known if its location were shifted a mere block.

## Walter Sawron

The Gadatsy Gallery is located on Yorkville just a bit beyond Hazelton. The current show is of drawings by Walter Sawron. Sawron is active and aggressive, even in plant studies. When he takes this approach to the rural interior — which can usually be seen in at least two nostalgic versions along the Yorkville-Hazleton beat on any given day — the typically sentimental scenes seem to be disintegrating before an insurgent nature that is reclaiming its territory. Sawron's work has its drawbacks, but the approach is refreshing.



Franck's Backyards on Massey Street, 1966

## Shorts

The contradictions in the nature of the AGO keep surfacing. For instance, Art and Landscape of Italy: Too Late to be Saved? is an exhibition whose central point is that a nation's visible heritage — whether it be in the form of buildings, towns, forests, farms or specific works of art — ought not to be at the mercy of developers. Three blocks of downtown Toronto are being razed by Eaton's of Canada for their new development. Yet the President of Eaton's, Frederick Eaton, sits on the AGO Board of Trustees, and apparently approves of the Italian show.

Another contradiction in AGO attitudes emerges from the Franck show. In his preface to the

catalogue, Director William Withrow praises Franck for understanding the value and uniqueness of Toronto's streetscape. The AGO itself used to fit quite nicely into the streetscape along Dundas West. Its own new building does a gross injustice to the neighborhood. Perhaps future expansions could involve the older houses themselves, in the manner of the Mirvish or Pollock galleries.

A new magazine, Proof Only, will be available in art galleries in Toronto this month or next. It will be Toronto based, and its moving spirits are an interesting group including Alvin Balkind of the AGO and Av Isaacs of the Isaacs Gallery. Marien Lewis of A Space calls the new enterprise "a form of con-

temporary art activity by the arts community".

Earl Rieback, Lumias, Electric Gallery, 272 Avenue Rd.

K. M. Graham, New Paintings, Pollock Gallery, 356 Dundas St. W. Also Sundays 2-5 to Nov. 15.

A Tribute to Albert Franck, Art Gallery of Ontario, Dundas W. at Beverley. Daily, plus Sunday 1:30-5. Open till 10 p.m. Wednesday, Thursday to Nov. 11.

Sharon Ader, Old Ontario, Penell Gallery, 110 Cumberland to Nov. 21.

Walter Sawron, Drawings, Gadatsy Gallery, 112 Yorkville Ave. to Nov. 15.

All Galleries open Tues.-Sat. unless otherwise noted.



Franck's Huron Street at Dundas Street, 1966

"We inside North America are caught in a concentration camp and do not know it. The terror is now to begin."

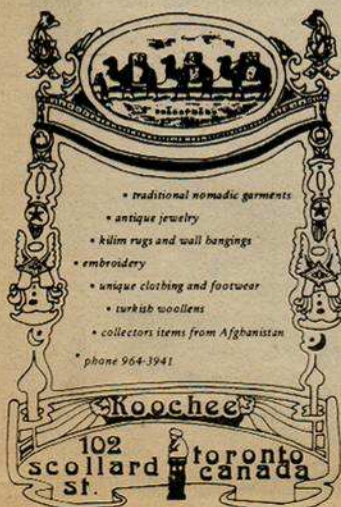
Buckner Walst

a play by Creation 2

# CONCENTRATION CAMPS FOR WORDS

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St. Paul's Avenue Rd. Church  
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# The New York Dolls: bad Trash

by David McCaughna

Miss Amber Haze, keep your G-string in the drawer tonight. Ineda Mann, honey, you can forget about sticking the ole pasties on. Nobody's coming to see your bumps and grinds and watch you shake your money-maker tonight. Tonight the 8th Wonder Of The World, as the crude painting in the lobby of the Victory Burlesk proclaims, is being taken over by the New York Dolls. It's their historic first appearance in Toronto. Decadent rock is arriving, and two concerts are sold-out. The locals are curious about the touted Dolls Mystique.

"Where is the music scene now?" wonder the geriatrics in their twenties who return to a rock concert after they've been absent for possibly three or four years. We all know that heavy drug music is dead; it faded away five years ago. The music world passed us by, we began to like softer things and classical stuff. We stopped listening to CHUM-FM and now only flip casually through Rolling Stone deciding there's nothing in it for us. Don't ask us what groups like Black Sabbath, Slade, Yes and Moot the Hopple sound like. We do know about Trash and its reigning monarch, The Divine Miss M. While Bette might look and sound too much like the Brooklyn Battleship la Streisand for complete comfort, she can do a good parody of the 40s and 50s music, and there's a marvelous inverse classiness about her we can enjoy. Boogie Woogie Bugle Boy has been rediscovered along with Chapel of Love. Is Patti Page just around the corner? Are Elvis movies coming back?

Not really true

They claim that the music world has broken the sexual barrier, well, that's not really true, the barrier was let down a bit before the music scene caught on, and the industry, always trying desperately to be in the fore of any new fashion, simply exploited our new-found tolerance to ambiguous sexuality and reversed sex roles. The list is growing; there's David Bowie, Iggy (once of the Stooges), Lou Reed, Gary Glitter and pioneer in the field, Alice Cooper. The New York Dolls are the latest to climb the mascara bandwagon. In their hometown, where Trash originated, they've replaced it with Sleaze this season. Dirt and tastelessness are everything. Bad is Good. The worse it gets the smarter it is. But, lo and behold, the Dolls manage to push the definitions a little farther. They're not simply Bad; they're absolutely atrocious. They are Trash with no class whatsoever. The Dolls are ragged artists, products of dishonest hype and bad players found in the new found sexual netherland.

Nothing new in rock is happening for us, and all that is left is just cheap thrills. No doubt many of the people who showed up at the Victory wanted to see if it all was over. Some hoped, like us, that maybe rock had been fused with a flashy new theatricality, that a new camp sensibility had merged. Perhaps there is some reason to become interested in rock again.

## rock

How appropriate that the Dolls should appear at the Victory. We lined up on Spadina, watching the passing parade of arrivals, the wobbly shoes, tight satin clothes, David Bowie haircuts — butch on top and mod farther down, maybe a peroxide flash — the black make-up, the sequin tops, the glittered faces: the new-age zombie look. We felt like tourists from the Live-Long-And-Like-It Club. Pushed and shoved into the Victory, past glossies of the zaftig regulars, we scrambled for seats, and then it all came back in a dose of *deja vu*. The crew setting up the equipment, the long wait, the smoke, the screams from the crowds, the giddy girls. We agonized through the first group, a musical inferiority called Rush, wondering how long before they collapsed in their shaky platforms.

Another wait. A feeling of anticipation and excitement sweeps the audience, an old, familiar sensation: the stage is black and the audience unruly. On comes the Dolls' theme song — what else but Dionne Warwick doing the title song from Valley of the Dolls. We

wonder if the grey-heads are here by mistake expecting Norma Vincent Peel on the runway. Suddenly the lights flash on, and there are the Dolls in all their preening, sleazy and decadent glory. No, Sally, this is not divine decadence. Are the Dolls grotesque? Not at all. Outrageous? Hardly in this age. They're dressed in tights and odd little combinations, with Lolita glasses and plenty of make-up, but instantly we recognize them as a sham. Here is a mediocre rock group, probably five straight guys from the Bronx, who latched onto a gimmick, an awfully slight one at that. It's phony and shallow, and the cynical audience at the Victory came expecting something else and won't get sucked in. They are a hostile audience and tell the Dolls to stuff it. Lead Doll David Jo Hansen, in a tight white jump suit, spike heels, a flowing scarf is intent on doing a poor man's Mick Jagger with a little bit of Judy Garland thrown in as a sexual tease. He shakes his ass at the audience impetuously; he scowls and parades himself cockily up and down the runway, which is undoubtedly put to more provocative use during the week. David Jo purses his unsmiling lips and tries to thrill us. "You Toronto queens are just wonderful," he hisses, but the audience is having none of it. David Jo tries again, "Are you Christians up here in Canada?" and the audience sneers back. DJ

informs that the Dolls are basically a Bible-orientated group.

The action in the aisles is more to our liking — a Harlow girl with her two-foot cigarette holder and a boy with the lace blouse pulled over his shoulders dance, oblivious to the stage show.

A black man newly arrived from Africa asks if there are any good record stores in town and he leaves. We follow suit, our ears ringing, satisfied that there's nothing left in the rock world for us except the few old standbys. We flee that hot, smoky theatre, and struggle past the lineup outside for the late concert — another audience come to be shocked and witness the Dolls' outrageousness. We smile faintly at them and are not the slightest bit displeased that fashion has passed us by. We feel not a twinge of nostalgia.

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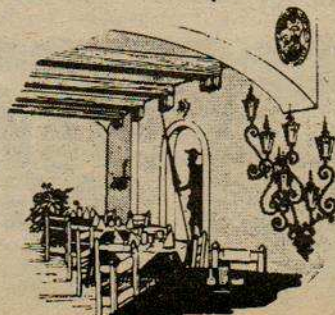
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photo: Michael Lambeth

Diane D'Aquila and William Webster in Michael Hollingsworth's "Clear Light"

## The play the cops closed

# Free Theatre's Clear Light

by David McCaughna

Michael Hollingsworth's *Clear Light* opens with the statement, "Art is living shit." It's an apt beginning for the play, at Toronto Free Theatre, which tries just about every possible sexual coupling, physical revulsion and numerous acts of cruelty to prove the point. How far can a Saturday night card party degenerate? Hollingsworth says that in this post-acid age it can go awfully far.

We watch the five actors bathe themselves in a sea of vomit and sewage as they literally tear into one another, taking their pleasure whenever they can, showering with soap that has razor blades in it, snacking on a freshly baked baby, whipping one another, and plenty more.

But the twist about *Clear Light* is that in spite of its steady stream of vile acts, it doesn't really succeed in shocking us. A few with particularly weak stomachs may flee the theatre, but there is really little that can horrify today's theatre goer. At times *Clear Light* seems like a bit much to swallow, but essentially what Hollingsworth and director Martin Kinch have done is create a very funny, quite black and gruesome comedy. It's a comedy of manners for the Manson age — a drawing room entertainment from the new morality. And as one new outrage is piled onto another, and the stage becomes increasingly flooded in blood and guts, it gets all the funnier. What new horror will they hit us with now?

The five characters in *Clear Light*, existing in a moral limbo, who have lost all sense of decency, aren't endearing in the least. Perhaps if we had been made to care for them a little more, we might have been able to take the macabre production more seriously. But they are so little concerned with their own existence — their major effort of the evening is ordering a pizza — that their lives

## theatre

are hardly involving. They remain one-dimensional mechanisms for Hollingsworth guerilla tactics.

Martin Kinch's production certainly leaves nothing to the imagination. At every possible opportunity he goes as far as he can to show the most graphic terms the events in this repellent party. He does a good job of it, for *Clear Light* is very well done.

Michael Hollingsworth, whose first play, *Strawberry Fields*, was more shocking and powerful, writes good dialogue. But this play, aside from being very funny, is a vain act. There's no need to have the lowly definition of art displayed. The Dadaists and surrealists managed to do it very well for us, and their slicing of an eyeball, or showing ants crawling from out of a hole in a man's hand, really succeed in shocking.

The five actors in *Clear Light* are put through the paces, and one leaves quite amazed at their ability to go through it all every night — and twice on Friday and Saturday — and remain as presumably functioning humans. Susan Petrie is very good as a druggy voiced Marilyn Monroe type, and her cuteness makes an imitation of Sharon Tate's murder all the more hideous. Diane D'Aquila, the other female, starts off as a stiff painted mannequin, but soon loses her pose and becomes a screaming banshee. The two women are well balanced, and the best man in the cast, William Webster, starts off a little like Woody Allen, in his Hawaiian shirt and wine. He's more a throwback to the 50s, but he's a willing participant in the activities.

*Clear Light* may not succeed where the author intended, but it's a strong play and has been given a frenetic production. This is, after all, the age of Peckinpah and the Houston murders, and we aren't about to be sent reeling by anything the theatre can throw at us. Someone has said that today's overstuffed audiences will only be shocked now by an actual, live murder on stage. An exaggerated expectation, I think.

## Foolishness

The Morality Squad forced *Clear Light* to close shortly after this review was written.

At the Friday October 26 performance were two conspicuous looking men, husky and dark suited with a black case, very out of place in the audience. A friend pointed out that they were probably cops. I couldn't imagine that they would be bothering about this play, and I was furious a few days later when they forced the play to close. Granted, the play is a graphic and often ugly portrait of some of the less polite aspects of sex and other bodily functions; it's hardly worse than what can be seen in many films and now even on TV.

It appears as though we are returning to the dark ages of police harassment of our theatres. What the police have done to *Clear Light* and the Toronto Free Theatre affects all of the live theatres operating in Toronto. It's especially sad to realize that, because the Free Theatre has little money, it will be unable to fight this charge in court. Theatre people and all those concerned with the future of the freedom of expression in this City must speak out against this utter Hogtown foolishness.

## So Who's Goldberg?

# Late-night bargain

by David McCaughna

Louis Del Grande's play *So Who's Goldberg?* lasts little more than half an hour. It begins at 10:30 nightly at Theatre Passe Muraille's tiny upstairs theatre and is one of the best plays in town.

*So Who's Goldberg?* is about two men, an uncouth hustler and a sensitive pianist. The musician brings the midnight cowboy in from the streets for a bit of possible fun. But it's his first time at it, and he's awkward and nervous. The hustler taunts him and admits he's just after ten bucks. The play deals intelligently with homosexuality, but more significantly it creates a very real and moving encounter between these two mis-matched people. Del Grande, who also does an excellent job of directing, brings to this play the same warmth towards his characters and understanding of people's needs that was evidenced so effectively in his full-length play *Maybe We Could Get Some Bach*. In so short a time two very real touching characters are developed, and Del Grande's sharp eye for human observation makes *So Who's Goldberg?* a rich little play.

Saul Rubinek and Andy Arway are the other ingredients of the play's success. They develop characters with sharp nuances of personality — little quirks and embarrassed starts and stops. It's a funny and poignant play, and the two actors bring out the best in it. *So Who's Goldberg?* is a late-night bargain for a mere 99 cents.

## Tiny Alice

by Steven Sokoloff

Toronto Centre for the Arts' production of Edward Albee's *Tiny Alice* at the Actor's Theatre runs till November 24. It's a bizarre play, very intellectual, full of symbolisms and many small truths.

*Tiny Alice* is a difficult play to perform. It demands emotional responses from actors without giving emotional causes for the response. It expects to affect an audience through its fantasy without establishing a contrasting reality. So though the acting isn't superb, I felt the actors had done their best. The only major flaw in this production is the use of sci-fi costumes and sets. It totally misses the point. By creating a futuristic world to explain what the playwright won't, it takes away even that tenuous link to our experience Albee has left us.

## Nixon meets Shakespeare

by Clifton Spires

One of the heaviest and most literate pieces of current theatre is Toronto Workshop Productions' *Richard Thirddtime*. It is a success that overwhelms the audience and achieves the task it has set for itself — combining the infamous sagas of England's Richard III and America's Richard Nixon.

At first, this concept seems to be little more than an effort on the part of the authors, Steven Bush and Rick McKenna, to capitalize on the Watergate debacle and write a cute play to go with a cute title. But happily, *Richard Thirddtime* surpasses this, and through an amazing, disturbing metamorphosis, creates from the worst rulers of two countries the most frightening Frankenstein of all time — a mutant spawned from nothing but the hunger for power.

The characters are all slimy crawlers — a bat, a centipede, a snake, even Richard himself is billed as "a deformed lump — who slither about, making most of their entrances and exits from a pit of fire and brimstone. Their names are not

quite Shakespearean and not quite Nixonian — names like Buckagnew, Kissingham.

Bush and McKenna have created a script that is partly pseudo-Shakespeare, partly verbatim quotes from Nixon and his cronies, and partly Lenny Bruce. At first seeming to be a political satire along the lines of Barbara Garson's *MacBird* or Orson Welles' *The Begatting of the President*, the play soon repudiates these thoughts, demanding serious attention from its audience.

The cast exhibits near-perfect ensemble work, easily switching from character to character with little confusion. The efforts of director George Luscombe and designer Nancy Brown are praiseworthy.

## Kaspar

by David McCaughna

We had a good nibble of the brilliant work of Austrian playwright Peter Handke this summer with the Actor's Theatre production of *Self-Accusation*, a one-act short play similar in many regards to his full-length *Kaspar* which is now at the Firehall Theatre. Handke uses language as the key to the march of civilization upon the individual.

*Kaspar* is Handke's most ambitious play, more complex and involving than *Self-Accusation*. It has been given a commendable production at the Firehall under Pamela Terry Beckwith's direction.

*Kaspar* is based vaguely on an actual character named Kaspar who wandered into the streets of Nuremberg in 1828, a wild child who could speak only one sentence. Handke's *Kaspar* comes stumbling and groping onto the stage, wearing a mask, and uttering only the sentence, "I want to be somebody like somebody else was once." He takes the sentence up and down the scale, giving it various inflections. He's a stranger to the world of language and objects. Baffled by the world, he tries to familiarize himself with the furniture onstage. He fights for muscular control, and slowly he gets taken under the wing of language. From that one simple sentence the reins are put on Kaspar. His vocabulary has increased, but it is the tool of his enslavement.

*Kaspar* is a stunning play, a remarkable work that explores the glib surfaces of language and looks at the darker forces shaping our subconscious. It's also a highly political play, as the fresh and naive Kaspar is initiated into the bourgeoisie. He learns the labels that the use of language bring, he defines his wants, and at the same time through the demands thrust upon him, he experiences the loss of individuality.

The University Alumnae Dramatic Club have given *Kaspar* a worthy mounting. Last season they had difficulty working with their greatly increased space, but the stage is now more limited and feasible. There are bits of subtlety that could have enhanced the production, but it has captured forcefully the pathos of *Kaspar*'s journey. Taking on the very demanding role of *Kaspar* is Terance Belleville, and he does very well.

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Tossing pizza at Poretta's on Harbord Street.

## A Toronto Citizen pizzeria report

In most pizza contests a panel of hungry "experts" devour their way through a row of selected competing pizzas, rating them according to some predetermined criteria. Some pizzas win, and some lose. The last two Toronto pizza contests polled Monte Carlo on Eglinton Avenue the winner. At this judging, Monte Carlo turned out to have the most expensive pizza and it no longer delivers.

The panel method of judging leaves little room for reflection and appreciation. How can a group of people realistically judge a number of pizzas at one sitting without confusion and indigestion?

For the Citizen's Pizza Report, a number of people were asked to try a pizza from a selected source or to report on their own favorite pizza place. The people were selected on the basis of pizza-eating experience and enthusiasm. They kept in mind the texture and thickness of the crust, the quality and generosity of ingredients and the overall balance of flavour. They also reported on price and the number of servings.

While nobody got a blue ribbon by the Citizen's method — it wasn't set up that way — a hierarchy did emerge. The name of Poretta's Pizzeria was mentioned most often and most enthusiastically. It is ironic that in our Metro wide pizzerama, our favorite turned out to be just two blocks away from the Citizen's office. The following pizzas were the most enjoyed:

**Poretta's Pizzeria**  
97 Harbord Street  
920-2186

Large 16", \$3.50. Olives, pepperoni, mushrooms. Thick but crisp crust. Very true to the Italian pizza. Topping thicker than most, juicy, with the emphasis on tomatoes. The pizza is excellent. The atmosphere is comfortably casual. Eat in, take out, have delivery. Service is usually 15 to 20 minute wait. Two adults were "stuffed" on the large pizza.

**Bitondo's Pizzeria**  
11 Clinton Street

Pizza here is comparable to other very good pizza places, but compare the prices — large pizza, three ingredients, \$2.70. Crust is thin and crisp. Good topping, not too dry, not too runny. Could be spicier. Generous in ingredients used. Fed 2 people very well. Service is prompt. Eat in, take out.

**Bella Napoli**  
2387 Yonge Street  
489-2153

Large pizza, double cheese,

### eats

pepperoni, \$4.00. Crust a little thick around edges. Topping is spicy, and nice and runny. Recommended as a good pizza place for Yonge-Eglinton area. The pizza with everything on it is "delicious". Large fed three adults and one child well. Take out and deliver only.

Monte Carlo Restaurant,  
1028 Eglinton Avenue West,  
781-4656

Medium pizza, anchovies, pepperoni, heavy cheese, 15", \$4.50. Good sauce, thin and crisp crust, cheesy topping, chunky ingredients, spicy. No delivery. Pick up or eat in. Bathurst — Eglinton.  
**Giovanni's Pizzeria**,  
373 Eglinton Avenue West  
483-4331

Medium pizza, pepperoni, heavy cheese, anchovies, 14", \$3.40. Good pizza. Crust is thin and crisp; topping is cheesy, messy, juicy, but mild rather than spicy. Six pieces fed two people well. Small pizza \$2.50, but no delivery under \$3. Eat in, take out, delivery. Eglinton Avenue Road.

**La Sem Pizzeria**,  
1237 Finch Avenue West,  
636-3160

Medium size pizza is \$3.50. Fed two adults and two children for lunch. A very enjoyable flavour, but a delicate pizza. Tomato saucy generous amount of finely chopped ingredients. Not heavy or bready. Near York University. Long wait, but a delightful restaurant in a coffee bar and pastry shop setting. Eat in, take out, delivery.

**New York Pizza House**,  
620 Yonge Street  
925-1736

Medium pizza, green pepper, anchovies, pepperoni, 14", \$2.90. Crust is thin, crisp. Topping is generous in ingredients, not too tomatoey, flavoured with Italian spices; lots of oregano. Very good pizza. Service and delivery slow. Delivery 5.00 pm. — 1.00 am. Fed two adequately.

**Lido's**  
662 Yonge Street  
923-3222

Medium pizza, cheese, pepperoni, mushrooms, 14", \$4.00. Thin pizza crust. Similar to pizza found in Italy. Ingredients tasty, sharp, and seem very fresh. No delivery. Eat in, take out.

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COMMUNITY EVENTS

# the citizen calendar

## culture/politics/community events

**Transportation in Toronto.** Everything from traffic congestion in the core area to expressways and road networks will be discussed at three public meetings presented by the Metropolitan Toronto Transportation Plan Review. At 8 p.m. Wednesday, Nov. 14 at Huron Street Public School, at 8 p.m. Monday, Nov. 19 at McMurrich Public School, 115 Winona Drive, and at noon, Thursday, Nov. 22 at The Cinema, T-D Centre. 363-6003. All welcome.

**The Scarborough Expressway?** Meetings to discuss the need for the expressway, the latest proposed route and the program for reviewing the project will be held Tuesday, November 6 at Monarch Park Secondary School, 1 Hanson Street, and Monday, November 12, at Woodgreen United Church, 875 Queen Street East. Both start at 8 p.m. and everyone welcome.

**Women on the Move** will be under discussion at the St. Lawrence Centre when a panel of accomplished women from varying fields meets on Wednesday, November 14 at 8 p.m. All welcome. Discussion period. 27 Front St. E.

**Oxfam presents Ontario Craftsmen,** the third annual Art and Craft fair sponsored by the Toronto Oxfam Committee. Thursday and Friday, Nov. 22-23, 11 a.m. to 10 p.m. at the new St. Lawrence Market, Front and Jarvis. Adults \$1. Children under 12 free.

**Censorship and Censure** will be examined on Wednesday, November 14 at 7:30 p.m. at the Parliament Street Library House, 265 Gerrard Street East. Guest panelists from the media and the arts will present their views. Discussion follows.

**Open Debates on Education** features "The Budget: What's It All About" on Wednesday, November 14, with Dan Leckie, Trustee, Ward Six and "The Decision Makers" on Wednesday, November 21 with Fiona Nelson, Trustee, Ward Five and Duncan Green, Director of the Toronto Board of Education, in Room N201, 252 Bloor Street West, 7:30-9:30.

**The programme on Women's Studies** at the University of Toronto continues its series with a film: "La Vie Revee-Love and Romance" on Wednesday, November 14, and a discussion "Women in Culture and Myth" on Wednesday, November 21. They are open to the public at the Faculty of Education Auditorium, 371 Bloor Street West, at 7 p.m. Free.

**Toronto Vegetarian Association** will meet Saturday, November 10. The varied programme will include slides by the Ontario Humane Society. At Church Hall, 7 Avenue Road at 8 p.m. All welcome.

**The Ontario Waffle's Sunday evening course on Canadian Politics in Historical Perspective** continues November 11 with Mel Watkins on "The American Decades in Canada" and on November 18 with Stanley Ryerson on "Quebec and English Canada — Unequal Union." Each session is \$2.50. AIO.I.S.E. 252 Bloor Street West, 651-6709 or 537-1774.

**Role of the Social Worker in the Toronto School System** will be discussed on Monday, November 12, at 7:30 p.m. in the main committee room, Education Centre, 155 College Street. All welcome.

**CBC's Walking Tours of Old Toronto** conducted by Don Jones continues on Sunday, November 18, at 1:30 p.m. with a look at "Toronto 1850: The City and the University", the years of the city's greatest buildings. Starting point: Reference Library, College and St. George Streets. The tours are free and last about 90 minutes.

**A Citizen's Conference on Health** which will look into a variety of topics of interest to the consumer of health services will be held from Friday, November 16, to Sunday, November 18 at Harbord Collegiate, 286 Harbord Street. A must for those interested in community health. For information 964-3738.

**The Economics of Independence and Equality,** an overview of NDP policies will be given by Douglas Rowland, NDP M.P. as part of the



photo: Bill Lindsay

party's Francis Eady Lectures, Wednesday, November 14 at O.I.S.E., 252 Bloor Street West at 8:30 p.m. On Wednesday, November 21 Donald Taylor of the United Steelworkers speaks on Politicians, New Democrats and Human Beings. All welcome.

**League for Socialist Action and Young Socialists** are sponsoring a banquet and party in celebration of the 56th anniversary of the Russian Revolution on Saturday, November 10, between 6 p.m. and 1 a.m. Lansdowne Hall, Lansdowne and Queen. Admission \$4.00 Advance tickets available at Vanguard Books, 324 Queen West. Information 363-9618.

**Beryl Plumtree,** the beleaguered and controversial chairwoman of the federal Food Prices Review Board, will speak at the Canadian Institute of Public Affairs, Tuesday, November 13 at 8:30 p.m. Her topic: Telling It Like It Is. Education Centre, 6th floor, 155 College Street. Admission Free.

**The monthly Board meeting of the Annex Ratepayers' Association** will be held Thursday, November 15 at Huron Street Public School. All welcome.

**Gala Transist Party, Friday, November 16 at 8:30 p.m.** St. John's Church Hall, 794 Kingston Road, featuring Dr. Music. Licenced bar. Price \$3. Information 691-4126 or 653-7377.

**THEATRE**

**Le Pendu** is presented at Le Theatre du P'tit Bonheur, 95 Danforth Avenue, November 13 to December 15. Telephone 466-8400.

**The Home Theatre Company** presents a unique idea in professional theatre. It presents live entertainment in living rooms, recreation rooms and social halls throughout the Metropolitan area. A mixed repertoire. More information at 447-1373 or 633-7671.

**Bigger Than Both of Us — Global Village Theatre's** first production of the season is on from Monday to Saturday at 8:30 p.m. until November 24. Special midnight performance on Saturdays. Tickets \$3.50 and \$2 for students and seniors. 17 Nicholas Street. 964-0035.

**The Menagerie Players** present **The Birthday Party** by Harold Pinter. Central Library Theatre, 20 St. George Street, Nov. 13-17 8:30 p.m. Tickets \$3.00, students \$2.50. Reservations 489-1314.

**The Actors' Theatre** begins its season with **Edward Albee's Tiny Alice.** Wed. Sat. until Nov. 24.

Tickets \$3.50 and \$2.50 8:30 p.m. 390 Dupont Street. Res. 923-1515.

**Richard Third Time,** a new and controversial play, at the Toronto Workshop Productions. Call for rates and group discounts. 925-8640. 12 Alexander Street.

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

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

**Theatre Passe Muraille** 11 Trinity Square has two plays: Noah's Ark at 8:30 Wed.-Sun. and Sun. Mat. at 2:30. Pay what you can. The late nite special features **So Who's Goldberg?** a comedy by Louis Del Grande. 99 cents at 10:30 p.m.

**Creation 2** presents **Concentration Camps for Words** on Nov. 7-10, 14-17, 8:30 p.m., St. Paul's Avenue Rd. Church, 121 Avenue Rd.

**Kaspar** by Peter Handke is on at the Firehall Theatre, 70 Berkely Street, until November 3. \$3 and \$2 for students. Information 783-9431 or 444-7055.

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

**Tarragon Theatre** presents David French's play **Of the Fields, Lately.** 30 Bridgeman Avenue, 531-1827.

**Night Freight and He Didn't Even Say Good-bye,** two Canadian plays, are on at Backdoor Theatre, 474 Ontario Street, Tuesday through Sundays at 8:30 p.m. All performances are pay-what-you-can but reservations must be made at 961-1505 and 964-1513.

**MUSIC DANCE AND POETRY**

**Gary Morgan and Friends** entertain with their jazz interpretations on Monday, November 11 at Actors' Theatre. On Monday, November 18 it's the **Bernie Senensky Trio.** Tickets \$2.50 per concert, students \$2.00. At 8:30 p.m. at 390 Dupont Street. 967-6969.

**Scottish country dancing** is taught every Monday evening by Frances E. Wilson for all adults. The cost is nominal. At the lower club room, Bloor Street United Church, 300 Bloor Street West. 8 p.m.

**Open Poetry reading** on Thursday, November 22, at 7:30 p.m. at The House on Gerrard Street, 265 Gerrard Street East. Everyone welcome to bring their own poems and participate.

**The first complete Canadian performance of the Monteverdi Work, Vespers of the Blessed Virgin,** will be stated by the Metropolitan United Church Choir, Saturday, November 10, at the Metropolitan United Church, 51 Bond Street, at 8:30 p.m. Tickets are \$4 and \$2. 363-0331.

**Every Friday and Saturday at 8:30 p.m.** the group, 15 Dancers, performs in its small theatre at 155A George Street (south of Queen, east of Jarvis). A programme of original works. \$2.50. 869-4589.

**GALLERIES AND MUSEUMS**

**Penell Gallery** has Vincent Thomas' Oil Paintings From Ontario in the Upper Gallery and Canadian Watercolours by Gabor P. Mezei in the lower gallery, November 22-December 5. 110 Cumberland, Tuesday-Sat. 11 a.m. to 6 p.m. 929-5781.

**Ben Woolfit,** acrylics on canvas and paper the Gallery in the Foyer of the Actors' Theatre at 390 Dupont St. Seven days a week, noon to 5 p.m.. To Nov. 18.

**An exhibition of the photographs of Margaret Bourke-White,** one of the original Life Magazine photographers and a giant in her field, is on at the Baldwin Street Gallery of Photography, 23 Baldwin Street, Runs to November 30. Wed.-Sat. noon to six p.m.

**French architect Yona Friedman** is featured on "Self Design" at KAA gallery, 4 Kensington Avenue. Tuesday to Friday 4-8 p.m. and weekends noon to 6 p.m.

**The Art Gallery of Ontario's** tribute to Albert Frank, the late, talented Toronto painter continues daily to November 18. At the Gallery, Dundas West at Beverley.

**The Canadian Guild of Crafts (Ontario)** biennial exhibition, Ent'acte, is being featured at the O'Keefe Centre in the lounges, lobbies and foyers. The collection includes 113 crafts, all designed on a theatrical theme. Free and open Monday to Saturday noon to 5 p.m.

**Elizabeth Quan,** who uses linen and cotton with sculptural dimension in her hangings, has a show at the Saw-Rimington Gallery, 20 Birch Avenue, until November 23.

**Aggregation Gallery** features Henry Dunsmore and Doreen Foster until November 22. 83 Front Street East.

**Bernard Damiano,** oils, gouches, collages and water colours, at the Albert White Gallery until November 15. 25 Prince Arthur Avenue.

A new gallery featuring limited-edition posters has opened at 461 Sackville Street. Called Pan Gallery it's in an old store which also includes a delicatessen. The present show, until November 17., features signed, poem-serigraphs of the English artist Edward Phelps.

**A Space,** 85 St. Nicholas Street has Joe Bodolai until November 10 and Ross Skoggand, November 13-24.

**The Society of Canada Painter-Etchers and Engravers' 57th Annual Exhibition** is on at the Ontario Institute for Studies in Education, 2nd floor, 252 Bloor Street West until November 24.

An exhibition of model boats made by farmers, fishermen and ordinary people is on at The Isaacs Gallery, 832 Yonge Street, until November 16.

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

**Ultramobile Collection** is not painting, not sculpture, not even furniture. It breaks the rules of these arts to produce "arts" that is unique and can be used as furniture. Third floor rotunda. ROM.

**Canadian Masters, Group of Seven, French Impressionists** and other styles of art are featured at the Penell Gallery, 110 Cumberland, 929-5781.

**Wendy Toogood,** Cloth constructions, drawings and prints. Scarborough Public Library, Cedarbrae Branch, 545 Markham Road. To November 17.

**MOVIES**

**Royal Ontario Museum's Films on Sunday.** At 2:30 p.m. for the Family. On Nov. 11 it's The Thief of Bagdad. At 7:00 its La Petite Cuiliere and The Tree That Put the Clock Back. On Nov. 18 its London to Brighton in Four Minutes for both showings. Free with admission to the museum.

**The Ontario Art Gallery P. sends a Group of Movies by Toronto Independent Filmmakers** made during the past two years. Wednesday and Thursday, November 14 and 15 at 8 p.m. Free but seating is limited.

**Beaches Branch of Toronto Public Libraries,** 2161 Queen Street East, presents The Hero as Artist and Protest and Communication on Wednesday, November 14. Free at 8:30 p.m.

**Movies for Senior Citizens** continues at the Ontario Science Centre. Wednesday, November 14 it's West Side Story and the next Wednesday it's Lady Caroline Lamb. At noon and 3 p.m.

**Rochdale College Movies** have Importance of Being Earnest, November 14-17 and Hamlet, Nov. 21-24. \$1.50 at 7:30, \$1 at 9 p.m.

**Royal Ontario Museum** presents the best of the National Film Board. On Wednesday, November 14: Paul Kane goes West, Hot Stuff, Race of the Snow Snake and Anger after Death. On Nov. 21: Wilf, Gore Road and Political Dynamite. At 7:15 p.m. Free with admission to museum.

**Stanley Kubrick's Clockwork Orange and Performance** are on at the Kensington, 565 College, Nov. 19 and 24. Admission \$1.25. 532-774.

**Genieve Bujold** in Claude Jutra's Kamarouska is on at the Cinecity, Yonge and Charles.

**MARTIAL ARTS**

Canada's first major demonstration of Aikido, an eastern martial art, featuring the two highest ranking Aikido men in North America. Demonstrations of knife, staff and sword techniques, unarmed and multiple attack. Presented by the Toronto Aikikai at Eaton Auditorium Saturday November 10 at 2:15 p.m. Tickets available at Eaton's, Sam's, Sherman's. Call 364-6487 for further information.



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