

toronto citizen

MIDTOWN'S COMMUNITY NEWSPAPER

25c

CITY HALL

One year later:

CROMBIE

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photo: Beill Lindsay

Midtown girds for 1974 election

by P. M. Mullings

The political focus during the next few months in central Toronto is going to turn to the federal level. The four political parties that will contest the central ridings are busily arranging nomination meetings, forming committees and canvassing for the election they believe will come within the next six months.

The campaigns in the four ridings are expected to be especially hard fought as three of them were won by only slight margins in the last

election and the results in the next one could go a long way in determining which of Canada's two major parties forms the next government.

About a thousand votes separate the Liberals and Conservatives in Rosedale and St. Paul's ridings and in Trinity the difference is only about 200 votes. The single clear-cut victory in 1972 came in Spadina riding where Liberal Peter Stollery won by about 3,000 votes over the Conservatives and the NDP who ran neck and neck for second place.

As it now stands, the Liberals have candidates for all four ridings, the Conservatives have two sitting members who will run again and a number of people wanting to become the candidates in the other two ridings. The NDP will start holding nomination meetings next month and the Communist party is expected to name its candidates for all four ridings within the next few weeks.

Liberals ready
According to David Collinette, a

leading party official, the Liberals have been planning for the next election in Metro since the end of the last election. The party ran a lacklustre campaign in Metro in 1972 and saw huge majorities either dwindle into tight races or result in defeat. Accordingly, sitting members have been doing a lot of work in their ridings since the last election and candidates have been selected early in seats the party doesn't hold.

In Rosedale riding Donald MacDonald, the senior federal cabinet minister from Ontario and a key member of the government as Energy Minister, makes it a point to spend most Saturdays in the riding, either in his constituency office or out canvassing.

Peter Stollery, whose presence in Ottawa is at the other end of the spectrum from MacDonald, has also spent considerable time and effort in tending to the needs of his constituents. Collinette says that there has been more Liberal party organizational activity in Spadina during the last year than since Senator David Croll held the seat more than 20 years ago.

Aideen Nicholson, who lost Trinity by only a few votes to former Liberal Paul Hellyer in 1972, is going to get another chance at a seat in Ottawa. In the last election she was selected as a candidate just a few weeks before the vote took place. This time she will have about a year to prepare for battle and has already started canvassing and other organizational activity.

The Liberals were shocked when

they lost St. Paul's riding last time. Ian Wahn held the seat for ten years and went into the election with a 9,633 vote margin. But he ran a perfunctory campaign and the Liberals are determined not to let that happen again. John Roberts, a young and highly regarded member of Parliament who was defeated by the anti-government swing last year, was nominated to run in St. Paul's six months ago. His battle with the Conservatives' Ron Atkey promises to be one of the most interesting across Canada.

Roberts has spent the past months regrouping the remnants of the St. Paul's Liberal riding association which was once regarded as one of the party's strongest in the country. He has established a riding office in the Annex and his first leafletting of the riding is now under way.

Conservatives strong

If the Conservatives were asked to form the government right now two cabinet ministers would probably come from central Toronto ridings — Ron Atkey and Paul Hellyer. Atkey has had an unusually strong impact on Ottawa for a first term member and Hellyer, who joined the Conservatives last year, has more stature than most members of the Tory caucus.

Both men have been consolidating their support in their ridings before the next election campaign starts. Atkey, in particular, has been very active in handling problems in his riding.

(continued, page 2)

toronto citizen

MIDTOWN'S COMMUNITY NEWSPAPER



photo: David Groskind

Annex park moves closer

It has been eight long years since anyone has used this perfectly good lot at the corner of Lowther Avenue and Bedford Road in the Annex. But it's now about to be turned into a park. The City Parks Committee recently reacted favourably to a request from the Annex Ratepayers' Association to buy the lot and turn it into a park. The proposal will soon go to City Council where it's expected to get final approval.



photo: David Groskind

Ontario ratepayer conference

A weekend meeting of representatives from six resident and community groups, some coming from Ottawa and London, made plans to hold a province wide meeting next March 2-3 in Toronto to share ideas and information on issues affecting resident groups. The conference could mark the first step towards building an Ontario ratepayers and residents organization. Discussing the issue above are (left to right) David Freeman, Ellen Adams, Judy McGowan (Urban League of London), Jim Lemon and Anella Parker.

Height limit exceptions

New bylaw smokes out developers

The City's 45-foot height limit by-law has been smoking out various developers who want to secure exemptions from the new restrictions for their particular projects. Over 53 requests for exemptions have arrived at City Hall so far, and 13 of those were from one individual — lawyer Irving Solnick.

In his communication to the City, Solnick said he was acting for the owners of the 13 properties in question, but a Citizen sampling revealed that Solnick has a greater interest in the projects which will total over \$67 million.

In his communication to the City, Solnick said he was acting for the owners of the 13 properties in question, but a Citizen sampling revealed that Solnick has a greater interest than that of a solicitor in the projects which will total over \$67 million.

Solnick owns two lots, part of the site of a planned eight-storey retail-residential condominium on the south-west corner of Dupont Street and Bedford Road. The rest of the site is owned by 271268 Ontario Limited.

Another Solnick request for exception from the by-law was for 99 Elizabeth Street, which is now a parking lot. The plans for the area call for a \$10 million 20-storey apartment-hotel-office-retail project that will, according to an article in the Star, have an "Oriental tang consistent with the history and flavour of the area."

Good location

The property, located just north of City Hall and opposite the new Holiday Inn was acquired from a Meridian owned company in September by Land Resources Corporation Limited. Directors of the company are listed as Solnick and Rodney Woolf, who are also co-directors of another company called III Group Enterprises.

Although Solnick said in his letter

to the City that the "properties were purchased with a view to redevelopment and plans are in various stages of preparation for same," in these two cases the properties have very recently been acquired.

The deals with 271268 Ontario Limited on the Bedford-Dupont property and on another Dupont Street property, were closed only last month, although Solnick acquired his portion of the land a year ago. The Elizabeth Street property was initiated just before the height by-law was introduced at City Council on September 15.

The other projects that Solnick wrote to the City about are liberally sprinkled in prime areas throughout the core area. Besides the two already mentioned, they include:

- a 20 storey, \$8 million hotel at 770-786 Bay St;
- a 18 storey, \$6 million retail-office-apartment building at 365-371 Church;
- a 16 storey \$12 to 15 million luxury condominium apartment, office and store complex at 360-394 Bloor St. E;
- a 16 storey \$5 million apartment hotel at 102-140 Dupont;
- an 8 storey \$2 million office building at 56 Wellesley East. The site is now occupied by an historic house which Paul Kane, the painter of Indians, lived in. Solnick is talking about incorporating the house in the project;
- 6 storey \$1.5 million townhouses on 422 Sherbourne;
- a \$3.5 million office and retail project at 1421-1425 Yonge;
- an 8 storey \$2 million commercial and residential development at 95-107 St. Patrick;
- a 16 storey \$5 million apartment, store and office complex at the northeast corner of Richmond and Church;
- possibly a 12 storey office tower at 124-130 Dundas West.

Annex height limit past final hurdle

by Geoff Meggs

The Ontario Municipal Board upheld a 38-foot height limit for buildings in some parts of the Annex in an unexpectedly short meeting December 3.

Opposition to the limit melted away, and the Board was able to confirm the bylaw, passed by City Council last year, in a single hearing instead of the anticipated three-day meeting.

Some observers consider the decision a sign that the Board will also accept the 45-foot limit for downtown development.

Support for the Annex height limit came from the Annex Ratepayers Association, which hoped it would close a zoning loophole that allows high rise construction in the heart of the neighborhood.

Under the original regulations, new buildings can only be constructed with a "density of one". This means the floor space of new structures cannot exceed the area of the lot. Developers were getting around the bylaw by buying two

adjacent lots and putting up a structure which adhered to density requirements but towered over neighborhood houses.

Brush-fire basis

Gwen Egan of the Ratepayers explained that the height limit would halt all high-rise development with a single regulation so the association wouldn't have to fight new buildings "on a brush-fire basis."

She said that low density regulations "ensure the character of

the neighborhood" but that the height limit is essential to preserve the streetscape. New buildings also have to conform to regulations requiring the use of brick or stone to blend with surrounding houses.

Main opposition to the height limit had come from a developer, Stanley M. Garden, who is attempting to redevelop land on both sides of Avenue Road. He faces the Annex limit on one side of the street and the proposed 45-foot limit on the other.

But Garden's lawyers told the

Board that Garden has "reconsidered" his plans and will develop his Annex property "in a fashion which not only would not be offensive to the character of the Annex . . . but which will, in fact, complement that character." Garden has accepted the Annex height limit but gave notice he will fight the 45-foot rule.

Criticism of the Annex limit has also come from the small and relatively unknown Annex Property

Owners Association. Sue Nussbaumer of the Property Owners feels the bylaw is an unnecessary infringement of property rights. "Next we may even be told who we can sell our property to," she said after the hearing.

Nussbaumer is concerned that the limit may lead to down-zoning, something the Ratepayers have denied. She described the Ratepayers as "a minority group proposing restrictions without consultation with property owners."

PCs sights on MacDonald

(continued from page 1)

The most interesting battle in Metro for a Conservative nomination may be in Rosedale where Warren Beamish, who ran in 1972, will probably be challenged by four or five other people for the chance to try to unseat MacDonald. A political novice in the last election, Beamish made a remarkably stong showing and believes that on that basis alone he should be the candidate again. Since the election he has become involved in running a restaurant in the south end of the riding and has done a lot of political work.

But Beamish has never been considered an insider in the ranks of Rosedale Conservatives and there are some important members of the riding association who want another candidate this time. Because MacDonald is considered vulnerable a number of prominent Tories are likely to enter the nomination struggle.

The Conservatives will have their problems in Spadina riding which they have won only twice in the last 11 elections. They are looking for a new candidate because Perry Ryan, who won Spadina as a Liberal but switched to the Conservatives in 1970, won't be running again. Ryan had a peculiar riding association which was based as much outside the riding as it was in it. The new candidate will have to build a new riding organization while running his campaign.

NDP preparing

The New Democrats waged a strong campaign battle in only one riding in central Toronto in the last election. They fought hard in Spadina where Bob Beardsley took about 27 percent of the vote in a tough three-way struggle. This time another Beardsley may be the candidate. Barbara Beardsley, a veteran party worker and member of the party's provincial executive, is considering running. Either Beardsley or Kay Macpherson, the



Donald MacDonald, Liberal cabinet member whom the PCs hope to beat in Rosedale.



Warren Beamish came close to winning Rosedale for the PCs in 1972.



Kay Macpherson wants to be the NDP candidate in Spadina.

prominent crusader for peace and women's rights, will end up as the party's candidate.

Macpherson ran as an independent women's candidate in St. Paul's in 1972 and drew a respectable 2,000 votes. She has since joined the NDP and would like to run in Spadina. But some riding officials are opposed to her running because she doesn't have a history of work in the riding and because of her candidacy as an independent women's candidate in St. Paul's. The nomination meeting in Spadina will likely take place next month and before then Beardsley and Macpherson will meet to agree on which of them should go forward for the party's nomination.

In the last election the NDP candidates in the other three central Toronto ridings were chosen at the last moment, partly because of internal party dissension over the Waffle issue. Despite this, the party got more votes than it expected in all three ridings. This time a much better effort is expected although the party can only hope to build its strength rather than win victories in Trinity, Rosedale and St. Paul's. Dates for nomination meetings in those ridings have not yet been decided.

Communist announcement

The Communist party is expected to make an announcement next month listing all its candidates in Metro. A few familiar faces are expected in the four central Toronto ridings. Elizabeth Hill, who ran in St. Paul's in 1972, is likely to be the candidate in Trinity and Maggie

Bizzell, who ran in Spadina last time, may contest either that seat or the one in St. Paul's.

The Communists didn't run in Rosedale riding in the last election

but may field a candidate there this time. The party is looking for an increase in its total vote percentage, particularly in the ridings with a high university student population.

Thanks

While I will be continuing as a Citizen staff writer and City Hall reporter, this is my last issue on the paper's editorial staff.

There are countless people whom I would like to thank for helping me do my job these past two years — news writers, the arts staff, photographers, proofreaders, production helpers, the paper's business staff, people from the community, politicians, readers who offered critical encouragement.

The Citizen exists because a lot of people have given it a great deal of help because they believe in it and care about it.

I especially want to thank Ellen Murray and Gary Weiss who met deadlines like clockwork issue after issue and who offered constant assistance and useful advice.

My greatest thanks are to Virginia Smith, Phil Lapides and Ellen Moorhouse without whose help and commitment my job would have been utterly impossible.

Finally I want to thank Arnold Amber who makes the Citizen itself possible.

Jon Caulfield
Managing Editor

Season's Greetings

The Citizen staff extends best wishes for a happy holiday season to all our readers, advertisers and friends. We hope that the new year will be a pleasant one for all.

The Citizen staff will be taking a short break from its editorial work over the holiday season. The next issue of the paper will appear in mid-January.

toronto citizen

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photos: David Groskind

Analyzing the left

Both the NDP and the Waffle met separately at the Ontario Institute for Studies in Education last week to examine what direction their respective organizations should be going. NDP provincial leader Stephen Lewis told his meeting one of the party's key purposes is to change power relationships within society. But Mel Watkins and the other Wafflers decided again that the NDP wasn't socialistic enough. They voted to become a full-fledged political party.

TORONTO SHORTS

Spadina's off the map

The Spadina Expressway has been deleted from the City of Toronto Official Plan map.

Since the provincial government stopped the road in mid-1971, it has remained a feature of City land-use and planning maps simply because nobody bothered to remove it.

Now, with the deletion of the expressway from official maps, it becomes even more a thing of the past.

But the problems associated with the defunct expressway remain:

- Metro has not yet decided what to do with its ditch from Lawrence to Eglinton Avenues except to run a transit route along part of it.

- Traffic chaos in the northwest corridor continues, a bane of area neighborhoods, and will not be eased until northwest transit is developed.

- Metro owns houses all along the route of the dead road. There is no good reason for wrecking them now, and so Metro has found itself semi-permanently in the landlord business until it decides how to dispose of the property.

But in 1973, with the year's new mood at City Council, shifts in transportation opinion at Metro Council and energy crisis worries, any residual fears that the Spadina might be revived have mostly evaporated.

These fears were still alive in February of this year when, during Metro Council's debate about the northwest transit route, there seemed to be a move afoot to prevent doing anything which would make a Spadina Expressway subsequently technically impossible. But the effort failed.

A very different place

Metro Toronto's expressway map is a wholly different document than it was seven years ago when the City's A New Plan For Toronto, a draft official plan, was published.

A New Plan's master map depicts the Scarborough Expressway; the Spadina Expressway; a Crosstown Expressway along the Dupont-CPR tracks; a Highway 400 Extension down the Keele-Dufferin corridor; and a Highway 403 joining the 400 Extension from the west at Eglinton Avenue.

That's five expressways pointing at or into the City which aren't likely now to be built.

Other features of the 1966 draft plan map are high density designations for most of the neighborhoods in and around downtown, including the Southeast Spadina district, marked on the map "Institutional", and the South of Carlton area, marked for high rise apartments.

And the 1966 map depicts the entire central waterfront area, with the exception of Toronto Island, as "Industrial".

Subsequent decisions have run counter to the map, preserving much of the low density neighborhoods in Southeast Spadina and South of Carlton, and fostering parkland and residential and commercial development along the waterfront.

In many very crucial ways, the 1966 map and the Toronto we have today are very different places.

Energy policy slammed

The Federation of Ontario Naturalists has lashed out at Ottawa's and Queen's Park's much balleyhooded energy conservation programs.

"Our governments seem to think of energy conservation as an unpleasant short-term measure designed to overcome shortfalls in supply. They do not understand that energy conservation must mean stabilization of energy demands over the long term," said a Federation news release last week.

"Moreover, the emphasis on voluntary belt-tightening by individual consumers completely ignores the more important sources of energy waste: commercial building codes, transportation and resource policies, industrial practices and marketing schemes," said the release.

The Federation says that, while the governments have called much attention to private consumer's energy habits, none of the reports, white papers or conservation proposals have commented significantly on industrial and commercial energy waste.

Such reports as the Southern California Gas Company's suggested 60 ways in which industry can conserve energy have been ignored.

The Federation says that a change in the federal government's transport policy, to move freight by rail rather than truck, could reduce energy cost per ton mile by more than three times.

A shift from air to rail freight would result in an energy reduction of 54 times.

But while Ottawa is talking energy conservation on the one hand, it is fostering air transport as against rail freight on the other, says the Federation, citing Minister Donald MacDonald's energy reports.

West St. Jamestown fight

After giving the Meridian Development company's lawyers more than five months to file a brief with the provincial Cabinet on behalf of the developer's West St. Jamestown project, a provincial spokesman has said lawyers for citizen groups opposing the development won't have a chance to respond to the Meridian case.

The groups involved, the St. James Tenants' Community Action Project and the Confederation of Resident and Ratepayer Associations, appealed the Ontario Municipal Board's approval of the development to the cabinet May 22 of this year.

The groups had appealed the project to the OMB after City Council refused to repeal its development bylaw on a 12 to 11 vote earlier this year.

Meridian's lawyers responded to the appeal to the Cabinet October 31, and the citizen groups' lawyers indicated November 7 they wished to reply to Meridian's brief.

The Cabinet notified the groups' lawyers by telephone December 5 that their time had run out for filing a reply to Meridian. No deadline had been set previously.

Unless Queen's Park changes its mind and allows the citizen groups a chance to submit a brief, they will not be able to file evidence which they believe proves bias on the part of the OMB in its handling of the case.

The evidence is contained in a transcript of the OMB hearings which the groups and their lawyers have been studying.

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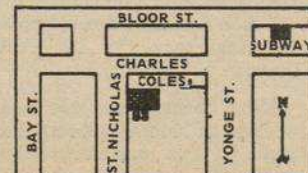
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Battle shapes up on new \$30M library

The battle is shaping up over the \$30-million reference library that the Metropolitan Library Board wants to build on Yonge Street north of Bloor.

On Tuesday December 4, the Metro Executive Committee which must approve the Board's budget, asked for a two month delay so the design could be modified to suit community groups in the area. Representatives of the groups have been vitriolic in their attacks on the Raymond Moriyama glass-cube design, which presents a 100-foot sheer facade of mirror glass on the Yonge and Asquith Street sides.

The next day, Toronto City Council asked the Metro Library Board to leave the remaining tenants on the library site, and not proceed with demolition until it is sure what will be built. Council also asked the Board to preserve the house at 10 Asquith Avenue. Although not listed as an historic building by the Toronto Historical Board and City Council, the house has many fine details and was the site of the Victoria University Faculty of Medicine from 1856 to 1870.

The Metropolitan Library Board said after a private meeting on December 6 that it was impossible to scale down the five-storey building plans, because it would affect adversely the level of services the library could offer. The community groups want the library to present a lower profile and to help preserve the small-scale commercial atmosphere of Yonge Street north of Bloor.

The Library Board also said it was

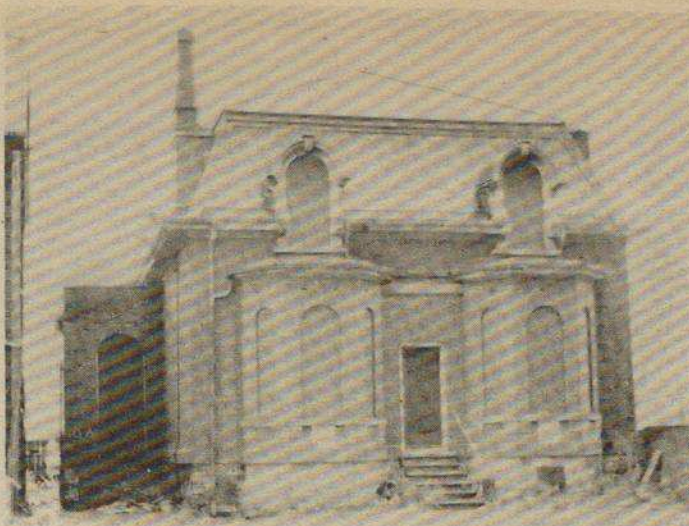
impossible to renovate and enlarge the present reference library at College and St. George Streets. The Board said there was no adequate fire protection, that the heating was inadequate, and books were deteriorating because there was no air conditioning.

However, extensive feasibility study of the old structure has apparently been made even though adjacent to the library is publicly owned land currently used for parking on which a library extension could be built. The new building will provide about 400,000 square feet as compared to the 225,800 square feet the Central Library services now occupy in various locations.

The original study that led to the site selection on Yonge Street and to the definition of the library size was prepared by the architect of the present plan, Raymond Moriyama, and two other consultants.

Critics argue that \$30 million is too much to spend on a library building, and more money should be spent on the contents of the library. They also suggest that the library could perhaps relocate in already existing buildings such as the old City Hall. The police station on College which will soon be vacated could provide additional space for the Central Library.

Metro Council votes this week on whether to hold up Library Board plans for two months. The Board emphasizes that delay on the project costs about \$125,000 a month, and will cause the Board to lose out on benefits from a winter works loan that is partially forgivable.



photos: David Groskind

Asquith House lies in the way of the new \$30 million reference library.

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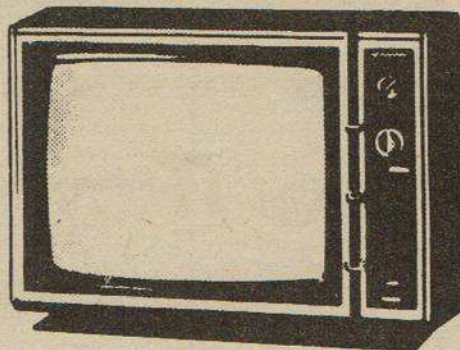
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A soft look at David Crombie

The Citizen's coverage of Mayor David Crombie's first year has been less than enthusiastic.

The paper has taken the opportunity to say nasty things about Crombie's mayoralty on several occasions — in the wake of the police communications tower decision; after the hiring of Bill Marshall; after Crombie's head-on clash with Alderman John Sewell in March; after the small Christie-Essex Ratepayers group lost its first attempt to fight City Hall; during the Sherbourne-Dundas crisis; after Crombie's spat with Council about his big-city mayors' conference; in an assessment of Council's first six months; in a look at Council's first eight months' voting record; during this autumn's Eaton Centre controversy; after Crombie lashed out at critics of the City's handling of Metro Centre.

Looking back, it's hard to recall when we've had much good to say about the mayor except for occasional offhand comments about his role in particular decisions—for example, the Beverley-Darcey police station decision.

I don't think we've been unfair to him in any specific case; speaking for myself, I'd write all the same things today if the same situations arose. But the picture of the man which emerges from it all is dismally awful.

Best mayor

In fact, Crombie is easily the best mayor Toronto has had in recent years and is likely among the best it has ever had. He is not only, as Ron Haggart wrote, the first mayor the City has had in some time who has not been an active embarrassment. As well, he has a better grasp of the nature of cities and what makes them work than any half-dozen of his predecessors I can think of. And he understands the business of government better.

As a politician, he seems incorruptible. There's more gossip at City Hall than at a bingo night, and most of it concerns the politicians. I can't recall one story suggesting so much as a whisper of malfeasance in Crombie's office. On the contrary, according to one hot item I've heard from three sources, Crombie became irate at the suggestion a City administrator might do the mayor an insignificant home-improvement favor with civic staff and equipment.

Crombie has had the wisdom to surround himself with talent. In some ways the mayor's decision to hire Michael Dennis was one of the more important things he did in his first year; Dennis' efforts in the field of housing and development policy and politicking have been invaluable to Council.

Crombie's development of the mayoral staff has been a key part of his attempt to make the office more than a repository for City Hall cuff-links and keys to the city. The mayor's daily rounds have not been a succession of chicken salad lunches and honorific mini-speeches; he devotes most of his time to civic business.

Conciliatory skills

Crombie's conciliatory skills have been helpful in several situations, not least among them sorting out the compromise for the Windlass development. He is an immensely likable person with a delightful sense of humor, and his instincts are to like and respect other people.

Personally, I find that I disagree with Crombie more often than I agree with him. And I think that a parliamentary form of government is better than an executive form and that making the mayoralty strong within Toronto politics as they are presently structured develops what I think are the greatest weaknesses of the executive form. The same qualities of personality which give Crombie his idealism,



David Crombie has made a lot of mistakes, but he emerges as Toronto's best mayor when compared with his predecessors.

photo: Phil Lapidus

make him a likable person, and lead him to like other people and to bury hatchets easily, are also those which lead to naive innocence about some of the realities of political power in Toronto and lead Crombie to deal sometimes more with personalities than issues, especially when he gets his mayoral dander up.

On the balance, however, Crombie is a positive influence on Toronto politics in many ways, in contrast, for example, with Metro Chairman Paul Godfrey whose rise to office inspired disasterous apprehensions exceeded only by the man's performance since then — in contrast as well with Tony Rotenberg, as Crombie used to call his rivals for the mayoralty, from whose clutches Crombie saved us.

Meet the press

Crombie met the press December 6, and not much was revealed. It was an affable occasion garnished with the City Hall caterer's egg salad sandwiches and coffee. The reporters gathered around the mayor's coffee tables and asked a garden variety of questions, and the mayor handled most with aplomb.

One always expects a couple of awkwardly silly questions on such occasions, and the correspondents from CFRB and CFGM obliged with inanities about what would happen to the City's tax base if — shudder — development stopped (!), and about whether the mayor worried that those ranting reformists "would take off and do something really crazy" were it not for his presence.

Crombie handled these charitably. He tried to explain briefly to CFRB the York Borough study on the impact of development on civic taxes and the San Francisco study *The Ultimate High Rise*; the thrust of these studies is that high density development costs taxpayers as much, if not much more, than it brings them in assessment. To CFGM, he repeated that he has considerable respect for Council, particularly some of the reformists, that he thinks the 1973 year has been very productive at City Hall because of the quality of Council, and that he believes Council represents the people of the City fairly and well.

La-dee-da questions

There were some of those mild little la-dee-da questions about how Crombie found his first year in office, the changes in his life since election, his frustrations, accomplishments, etc.

A highlight of the session occurred when Crombie allowed that the politician's burden is listening to the various opinions expressed by interest groups on an issue and then

making The Decision. Maggie Siggins of CITY countered, "That sounds just like David Rotenberg."

Rotenberg was fond of ruminating in Council about the politician's angst; often when he was confronted by a citizen group saying it wanted such-and-so, he replied that other citizens he'd spoken with — they usually remained anonymous — disagreed with such-and-so and that he had an obligation to represent ALL the people. It was a handy excuse for doing whatever he wanted. Siggins was right — Crombie did sound like Rotenberg — but Crombie, in contrast, doesn't habitually manufacture citizen opinion to support his notions. Or to put it another way, Crombie does usually listen to what people have to say.

Provincial and federal

There were some questions about relationships with the provincial and federal governments, and Crombie said a lot of nice things about Queen's Park and a few critical

things about Ottawa. When pressed, he admitted that Queen's Park is as much a headache to City Hall as the federal government is in some areas, but he wasn't very willing to take point-blank potshots at Queen's Park on these issues.

At one point he described his advice to the Islanders about how they should fight their Metro Council battle; he'd told them to keep a "low profile". He seems to be following this path himself in the municipal conflict with Queen's Park — for example — not giving the press headlines about him attacking the province. As well, Crombie is a Progressive Conservative and so is the provincial government.

The conflict between Metro, the City and Queen's Park is going to become a bigger and bigger issue unless there are changes of heart all around, and Crombie's role will be crucial. For the moment the strongest thing he seems to want to say is that Queen's Park appears to want to treat all local governments, whether tiny towns or big cities, the same.

There were a couple of fishing-net questions — reporters just throwing something out to see what they caught. One raised the occasional murmurs about Crombie's being power-hungry, perhaps having a touch of a Napoleonic complex or, as Alderman George Ben once put it, a slightly Hitler-like complex. I've never understood why reporters ask questions like that.

Crombie inserted his right hand into his shirt front and said that, no, he didn't have a Napoleonic complex; he said he wasn't especially power-hungry; then he put his hand to his forehead and said, "I can see the headlines now — Crombie denies Hitler complex."

In response to another question, Crombie said he believes the Metro Police Commission should be restructured to eliminate provincial appointees — three of five are now named by Queen's Park; Crombie thinks Metro Council should appoint all five — and to sit for a specified term of three years.

It was a genial two hours.

Memorabilia

On a shelf in the mayor's office are the memorabilia of his first 11 months in office. Among these I saw:

- a book titled *Rendezvous With Frankfurt* given to the mayor, I suppose, by a visiting Frankfurter;

- some protest buttons, for example, *Boycott Lettuce*, given by protest groups;

- a hockey puck embossed with the seal of some athletic group or other;

- five sets of cuff links;

- a silver ashtray shaped like a Mexican sombrero;

- a photo of Crombie with Chief Dan George, autographed by the Chief;

- a copper plate inscribed with the statement that Crombie is an honorary citizen of Tuscon, Arizona;

- a gold wrench and pen set marking the opening of the North Yonge subway extension;

- a Medicine Hat Tigers Memorial Cup Finals dinner-sized plate;

- a bronze key to the city of Newark, New Jersey, signed by Kenneth A. Gibson, Mayor;

- an honorary membership in the Order of the Hornet, on parchment, framed;

- an honorary membership in something else given to Toronto Mayor Bill Crombie, on parchment, framed;

- a City of Hamilton, Bermuda, coat of arms featuring a mermaid and a merhorse;

- a pewter-style tankard from the Advertising and Sales Club of the City of Toronto;

- a tiny Dennis Hull style hockey stick, courtesy of Don McPhail Sports Service, Malton, Ontario;

- a testimonial scroll designating Crombie as an Honorary Sourdough in the Edmonton Klondike Days festival;

- and a variety of other plaques, books, framed parchments, mugs and miscellany.

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CORRA vs. OMB

The Confederation of Resident and Ratepayer Associations has asked the provincial government to change the law so ratepayer groups can appear before the Ontario Municipal Board to present their side of issues involving them.

The request was made in an appeal CORRA launched last week against the refusal by the OMB to hear a deputation from the Bedford Park Ratepayers Association on the grounds that unincorporated associations are not legal entities and cannot appear before the Board. Nearly all ratepayer groups in Ontario fall into that category and if the stand taken by the OMB against Bedford Park last month is applied in the future, resident and ratepayer groups will have great difficulty in protecting their members' rights.

First time

The situation developed when Bedford Park challenged a Committee of Adjustment ruling that gave a developer the right to build a small apartment on a "crazy-quilt" pattern of lots. The lawyer for the developer told the OMB that under the Planning Act only incorporated bodies could appear before it. The Board agreed and Bedford Park was not allowed to present its case. It marked the first time that anyone has questioned the right of a ratepayer association to appear before the OMB, the watchdog body set up by the province to hear objections to decisions taken by municipal governments throughout the province.

Bedford Park immediately appealed the OMB decision and it has been backed by CORRA and the federations of ratepayer groups in East York, Etobicoke, North York, Scarborough and York. The appeal calls on the cabinet to request that the OMB hear Bedford Park and change either the ground rules or the law concerning appearances before the Board.

A statement by CORRA President Jim Lemon points out that ratepayer groups have appeared before the OMB in the past. This was done recently in the cases of Metro Centre and West St. Jamestown. "The OMB was a place where ratepayer groups could get a fair hearing. We are voluntary associations who have contributed a great deal to good planning throughout Ontario. Unless the Cabinet acts, the OMB decision places an obstacle in the way of ratepayer groups in the province," he said.

Too legalistic

Lemon argues that the OMB "is merely being excessively legalistic in its interpretation of the Planning Act." He told the Citizen that CORRA doesn't think that the Cabinet will agree to tell the OMB to let ratepayer associations make representations when the law specifically doesn't allow it. "But we think that the law will be changed so that we will have the same rights as labor and employer associations which appear before other types of administrative tribunals although

they are not incorporated," Lemon said.

He explained that ratepayer groups are not incorporated because the procedures for doing so and running as incorporated bodies are too involved and time consuming for voluntary organizations. "We also want to maintain the volunteer spirit and aspect of our associations and not become legalistic in nature as we would under incorporation," he said.

Lemon said that CORRA and other ratepayer associations are disturbed by recent trends by the OMB "which seem to be increasingly hostile to ratepayer groups." To combat this he said CORRA is also seeking a meeting with Premier William Davis.

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1973 trustees: much like the last batch

No one really knew what to expect from the Toronto trustees elected last December. True, *The Globe* and *Mail* made some editorial noises about a "reform" group, and most of the 11 new Board members had expressed support for "community involvement" — but what candidate hadn't? Most newcomers had given very little indication as to their stand on specific issues, or even as to what issues they considered important.

After a year in office, the Board as a group doesn't look much different from its predecessor — liberal, without a firm commitment by a majority to a clear program of action, and somewhat demoralized by the provincial budget ceilings. But two things distinguish this past year at the Board.

One is a change in the trustees' passive style of operation, seen in the formation of a small caucus of three trustees which has researched and put forth programs on several issues. The other change involves a clearer definition and, in some instances, a more definite policy in principle on issues which had not been dealt with very fully by the previous Board — education of working class and ethnic children, power of high school students in the school, and teacher control over working conditions. A good deal of this second type of change can be credited to the caucus and its supporters.

The '69-'72 Board was also supposed to have been a reform Board, and it did accomplish a lot as compared to previous Boards of Education. It opened several small "alternative" schools when petitioned by community groups; it passed motions allowing both community use of schools after hours and open enrollment; it banned the strap; it allowed its administrative staff to work with a few communities where new schools were to be opened to allow local participation in the schools.

Lack of organization

What many trustees on that Board complained about, however, was lack of organization among trustees themselves. The Board could often be counted on to implement one-shot reforms, but where any long-term policy development was needed, the Board failed. Most trustees relied on the Board's administrative staff for information and policy ideas, either because they wanted to or due to lack of any well worked-out alternatives.

As a result, certain issues received little serious attention or action from the Board as a whole. For example, although a brief from the Park School council, a report from a vocational school social worker and a couple of reports from the Board's research staff said that working class students were not receiving an adequate education and were being streamed into courses which would land them in low-paying jobs, the Board as a whole did not acknowledge this or take decisive action on it.

Some trustees made a half-hearted attempt to organize right before the last election. Fiona Nelson, K. Dock Yip, Ben Rose, Richard Frost and Herbert Barnes announced they were forming a caucus. They were a diverse group, and their points of agreement, beyond a general commitment to local board autonomy and certain budgetary positions, were never clear. They never had a chance to work together before the election and Rose and Barnes were defeated. Afterwards the three survivors never tried to revive the caucus.

Barr, Leckie & Cressy

This year, after a motion important to inner city schools was defeated, three inner-city trustees — new members Doug Barr and Dan Leckie and veteran Gordon Cressy — decided that another attempt at

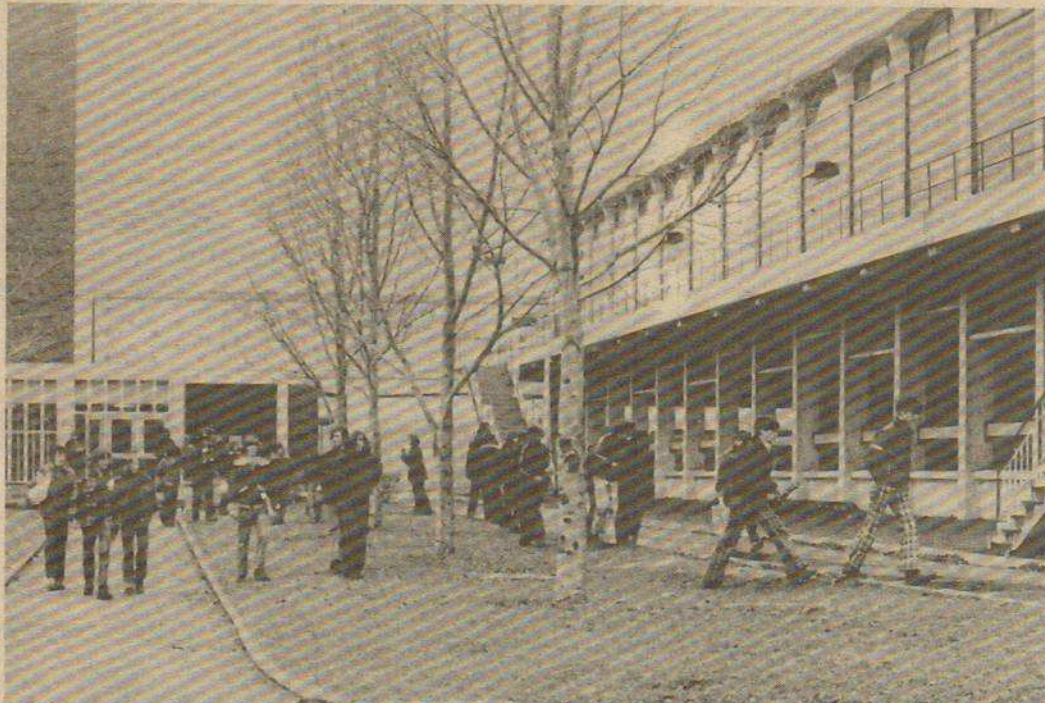


photo: David Groskind

Probably the most important issue faced this year by the Board concerns the problem of working-class students. The Vocational Schools Report approved this year acknowledged that the school system fails working-class students and that ameliorative programs merely channel them into courses which lead to low-paying jobs.

organization was needed. One of their premises was that trustees must be more active and not so dependent on the Board administrative staff for initiatives and information. They also thought that caucus members should be willing to work hard and should have similar ideas about what issues were important and about the approaches which should be taken to these issues.

They began to work together, gathering information from academic and community sources, and developing positions to put forward at the Board on issues like education of working class students, programs for preservation of ethnic culture and language, students' rights, and parent involvement in the staffing of schools. Often they got strong support from reform trustees who were not members of the caucus, like Fiona Nelson, Vern Copeland and Sheila Meagher.

Although most trustees would say they approve of trustee organization, the caucus has drawn hostility from some members of the Board. But the group has often won Board support for at least parts of their programs, and it has been able to pose questions which make clear the divisions among a mass of trustees who say they believe in "community involvement".

Pose more clearly

Issues raised this year at the Board posed more clearly than had been done before the question of who should have power in the school situation. These issues all involve people who wanted more control over the situation in which they or their children learned or in which they worked.

Ethnic parents wanted programs which would preserve their culture and language for their children. One such program has begun, and others have been given Board approval, although they're being held up by the province. One group of parents asked that they and their local trustees have some part in the selection of the principal at their school; a compromise proposal was passed by trustees.

High school teachers began a moratorium on voluntary services to back demands for more control over their working conditions, especially the size of their classes; trustees gave token support to their goal, but backed off from the confrontation with the province which full support for the teachers would have meant. High school students wanted a reduction in the arbitrary power of the principal; the Board approved the establishment of staff-student

advisory committees.

Probably the most important issue faced this year by the Board concerns the problems of working-class students. The Vocational Schools Report approved this year represented an acknowledgement that the school system is failing working class students, and that the ameliorative programs merely channel an inordinate number of them into courses which lead to low paying jobs. The Report presented some fairly energetic alternatives to the present system. Some of these were approved and others will be getting further consideration soon.

At first glance

At first glance, then, this year's Board looks progressive. It has approved the Vocational Schools Work Group Report; the Students' Rights Work Group Report; special cultural programs for ethnic students; the establishment of the Inner City Schools Committee and of staff-student boards in high schools; and some involvement by parents in the selection of principals. But the real test of trustees' commitment to the ideas they've endorsed will be how hard they work to see them implemented. Many of the important recommendations of the Vocational Schools report are not yet in operation. The Inner City Schools Committee is just now coming up with important proposals to the Board. Staff-student committees are just beginning to operate in many high schools, and it hasn't yet been shown that they'll give students an effective voice in the schools. Pressure on the Ministry is necessary to get programs for New Canadians passed and into operation.

It is in the efforts to implement these and other reforms that battles can be expected to arise. Many trustees support a policy in principle; yet when it comes time to put the principle into practice, many "buts" can arise. With some trustees, the "buts" are merely a camouflage for a basic lack of support for the policy; others hesitate because of arguments about budget, provincial power and procedural propriety.

"Equity is equality"

One argument that's likely to be levelled against any program with special costs is the "equity is equality" line. Its proponents say that justice for all Toronto students means equal financial expenditure in all schools. According to this reasoning, if you give schools with working class children extra funds for special programs, then you're cheating students in North Toronto

schools which deserve an equal amount to spend on programs they want.

It's an argument that ignores the fact that, although we've now got equality according to budgetary formulas among Toronto schools, Board reports have shown that children in some of these schools — schools in working class districts — are not getting an education that's equal to that received by children in schools in higher income districts.

Some trustees who say that they'd be willing to spend additional funds on programs for students with special needs, but that they simply don't have the money because of budget ceilings. Sometimes this is a spurious argument which disguises a choice among spending priorities, or which results from trustees' ignorance of what money is actually in their own budget or could be eked out at Metro.

This year, for example, it looked as if a proposal to give free drivers' education classes to vocational school students who would need to drive in their jobs was going to be defeated because of "lack of funds". Trustees in favour of the motion did some digging and found the money for the program was already in the budget, and so it passed.

It can be truthfully claimed, however, that some more extensive projects — for example, one which would involve hiring many more lay assistants — can't be managed under the present provincial budget controls. This deficiency simply highlights the failure of the Board to develop an effective strategy to fight provincial controls.

Direct control

The province also has direct control over areas in which Toronto trustees have indicated they want to

make some changes — for example language used in elementary classrooms and the right of teachers to negotiate working conditions. But provincial law can be an easy refuge for those who don't want to make changes. How strong will the trustees be in challenging provincial positions?

Another common source of opposition to implementation of changes in schools arises from procedural arguments. When any question is being discussed at the Board, those against will often say that it should be sent back to committee for more discussion or that a further report from the administrative staff is necessary.

It's an argument that's hard to beat; a plea for "more discussion" usually sounds reasonable. It can also bury proposals for months or even years.

Behind what looks like general trustee support for the reform trends seen in Board policy this year, there's a split among trustees. On one side there's the Barr-Leckie-Cressy caucus and those who don't work with them closely but who have similar views — Nelson, Copeland, Meagher and perhaps Richard Frost.

On the other side are those who are openly opposed to changes which the caucus and its allies have pushed, or who have withdrawn their support from these measures at crucial points:

— those who wanted to weigh the Students' Rights Work Group with administrators so that students wouldn't have parity on the body;

— those who wanted to delay action on the Vocational Schools Report until more community meetings had been held, although the report itself was the product of numerous meetings with communities throughout the city;

— those who wanted to advertise for volunteer help to reduce the effectiveness of the high school teachers' moratorium.

Opposition

The "core" members of this opposition are James Bonham, Gary Hunt, Irene Atkinson, Bernard

Continued on page 8

JOHN D. WALKER M.D.

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Not a year of dramatic action

Continued from page 7

Midanik and Bill Charlton. Terrance Sweeney, a Separate School representative, usually votes with these people when he is present and able to vote. (Separate School Representatives can't vote on matters exclusively concerned with primary schools.)

This group is joined on certain issues by Bob Orr, Roy Johnston, Charlotte Maher, Maurice Lister and K. Dock Yip. The opposition doesn't have a program of its own; generally it relies on the opinions and policies of the Board's administrative staff.

The caucus and its supporters may manage to win over enough of the wafflers who aren't really in either camp to try to implement and further reform trends which have been set at the Board. But they're still going to have to deal with the province's bid to exert and increase

its already extensive control over education.

The spending ceilings are only the most obvious step in this move. This year the Ministry of Education is running an experimental program under which several local boards will have not only their overall budget but individual budget items approved by the province. The chances that this is a pilot program for a mandatory scheme for all boards in the province are pretty good.

Not too successful

The Toronto Board has thus far not been too successful in its opposition to provincial spending ceilings. It opposed them in negotiations with the Ministry, but it shied away from any dramatic opposition moves, such as mass resignations by trustees. It seems to have ignored the possibility of

organizing mass opposition among the public.

During its budget talks last spring, the Board limited its moves in this direction to sponsoring informational meetings in schools around the City, and this fall it pointedly rejected the opportunity to join with high school teachers protesting against the ceilings through their moratorium and to organize students and parents against the ceilings.

The role of the school trustee has never been one of organizer, and many trustees find the idea distasteful. Some precedent for such action, however, has been set this year by two trustees at opposite ends of the ideological pole — Leckie and Atkinson. Both have been busy organizing groups in their areas on local issues.

It would not be easy for trustees to undertake the job of organizing opposition to growing provincial control of schools. There are differences among interest groups in schools which would make the organization of them under any banner a difficult job. Middle class areas sometimes feel threatened by working class demands for educational change. Working class parents and students may resent the lack of support given their battles by teachers' associations and by middle class school communities. And generally, parents, teachers and students are just not used to working together for any goal.

But the local boards are a logical focus for whatever movement can be formed to oppose provincial structures and to support local control of schools. If the trustees expect to be able to put into practice any significant policy changes, they'll have to get busy organizing that movement.

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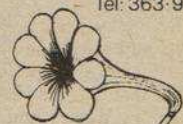


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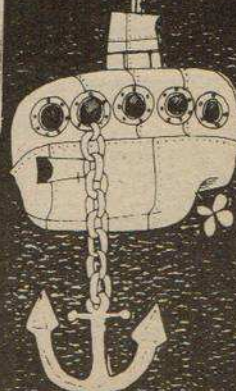


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CITY HALL: One year later

When David Crombie, Karl Jaffary, William Kilbourn and John Sewell were first term aldermen on Toronto's 1969-72 City Council, they began a biweekly newsletter, City Hall, to report on their efforts to oppose the policies of the incumbent majority.

After last year's anti-old guard election, City Hall's founders were no longer just a little cluster of dissidents. Crombie was mayor. Jaffary and Kilbourn were on Council's Executive Committee. Sewell was chairman of the Parks Committee. If

"reformism" had not gained complete control of City Hall, it had made major inroads, and its proponents began trying to manage the business of Toronto's civic government.

On the anniversary of the 1972 election, the

Citizen invited Crombie, Jaffary, Kilbourn and Sewell to contribute articles about the 1973-4 Council's first year. The Citizen hopes this feature will spark some response from readers about their ideas on Council's first year and where it should be headed.

CROMBIE

Busiest year of my life

by David Crombie

All in all, I thought 1973 was a pretty good year. It was certainly the busiest year of my life and probably the most instructive.

I learned a lot on several fronts. I learned, for example, about the incredible development pressures facing our downtown and spent several months steering Development Control Legislation through Council. On this issue, we met probably the most high-powered lobbying and opposition of the year, from the land development industry, of course.

The battle is not over yet but I think it's clear that public support for the holding by-law and height control is widespread. And the opposition, while virulent, has been oddly ineffectual and unpersuasive. The public simply isn't buying the argument that developers know best what should be done about downtown Toronto.

What I learned about commercial development is matched in importance by what I found out about our housing situation. Here again, Council has been most active, and on the first anniversary of the 1972 Election, the Housing Work Group produced *Living Room: an approach to Home Banking and Land Banking for the City of Toronto*.

I think it's fair to say this is the most comprehensive municipal blueprint in the housing field yet produced in Canada. I have high hopes for its acceptance at the Provincial and Federal levels of government, and next year should see us well on the way to spending \$70-million on housing in the City.

Highlighted theme

Both of these issues highlighted what I think has been the theme of the City's experience this year: the municipalities have the problems; the other levels of government have the money and the power to solve the problems.

It seems to me that for too long city leaders have wrung their hands and asked the other levels of government to solve the problems for them. I'm opposed to that. I prefer to see the other levels give us the money and the power; we in the cities have the expertise, the knowledge and the desire to deal with city



William Kilbourn, David Crombie, John Sewell and Karl Jaffary graduated after the 1972 civic election from the opposition side of City Council to the mayoralty (Crombie), two Executive Committee seats (Kilbourn and Jaffary) and the chairmanship of the Parks Committee (Sewell). A Liberal (Kilbourn), a Conservative

(Crombie), a New Democrat (Jaffary) and a left-leaning independent (Sewell), they represent four different approaches to reforming Toronto municipal politics, sometimes pulling together, sometimes radically at loggerheads. The Citizen's Phil Lapides managed to get them together for a quick photo at City Hall.

problems more effectively than any other level of government. I found out I wasn't alone in that when we had a one day conference, "The Cities—The Seventies" and all the big-city mayors in Canada delineated remarkably similar views.

On many other issues, I found it useful to define my view that the Mayor's Office should be initiating policies and oriented to action, rather than responding administratively, clerically and ceremonially.

This brought a certain amount of criticism from one group of people who thought mayors ought to shake hands and smile at beauty queens and from another group which saw it as a sinister attempt to draw all the power of Council into my own clutches.

It seemed best to ignore both these phases of my so-called leadership crisis and get on with doing the job. It may just be wishful thinking on my part, but opposition seems to be quieting down on both fronts.

Mayoral intervention

I can't speak for my predecessors, but I was overwhelmed by the number of issues on

which people seemed to feel mayoral intervention would be of some help. To cope with these, I put together a small staff accountable to me and which other administrators will not be saddled with. We haven't had 100 per cent victories; but the requests for help haven't diminished, so we must be doing something right. I promised to be accessible, and I've kept that promise — within the limitations of my own potential energy crisis.

Ward forums across the City seem to be popular with residents, and in the next few months we'll have covered the entire City — as well as countless meetings with ratepayer groups, special interest bodies and a full spectrum of ad hoc organizations.

Critics of Council this year harp about the endless meetings and number of special meetings. I don't. The whole point of the process is to give more than lip service to the notion of participation in decision-making by the people affected by those decisions. That takes time, and there's no way around it.

Skeptics might also tote up the

achievements of this Council in its first year and compare them with any other Council. There's no doubt in my mind that this is the most productive, most deliberative and most responsive City Council in the history of Toronto.

Breakthroughs

I could point to breakthroughs like Dundas-Sherbourne or Windlass. There's the work of various task forces — on Status of Women; the Future of the Old City Hall; the Disabled and the Elderly; Cultural Participation — all in various stages of making new and relevant policies for the needs of the City's people.

I could point to the international focus on Toronto as the one city where participatory democracy really works and to the resulting British and American newspaper, magazine and television coverage of the Toronto experience.

But rather than going on and on about the past, I think it's about time for me to get back to the business of tomorrow and how we're going to get Council to turn yesterday's promises to today's realities.

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Reforming the civic service

by Karl Jaffary

1973 was a year of beginnings. Council finally began to take action on historic buildings. It began a housing program, both with individual projects like Dundas-Sherbourne and with a report on comprehensive policies. It began the slow process of taking control of downtown development back from private industry. It began through-traffic control plans in residential areas. Council took the "one of the least of these" directive to heart and agreed to go into the flophouse business. In the same general vein, we appear to have started using the power to repair houses and are starting to develop a rooming house code.

All of those beginnings are obvious and public; most have been reported in the Citizen, and I need not elaborate on them.

Some things have been less obvious; I think our initiatives in dealing with the civic service have been chief among these. There are clearly some things that the civic service wants from the Council, and there are things that the Council and the public want from the civic service. It's important to realize that the civic service is the last Horatio Alger place in the whole world. It is a place where people have traditionally started at the bottom and worked up. The "Quarter Century of Service Club" includes a number of people in their early forties. Most department heads have worked for the City all of their lives.

Strengths and weaknesses

That situation has strengths and weaknesses, and I am afraid that middle class professionals like myself have been too inclined in the past to see the only weaknesses. There is a temptation open to technocrats — that of assuming that what should happen is that a lot of new technocrats should be hired. Taking that route can cause problems. It certainly doesn't do anything for the morale of the person who has worked at City Hall for ten years and is looking for a promotion. It often doesn't do much towards getting the job done either. I have found a lot of people around City Hall who have worked very hard, for years and years, taking night school courses and trying to improve the operation of their departments. When you look at the job they have been doing, you often find it to have been a pretty good job. The humbling fact is that a lot of very able, very intelligent people do not have a university education.

It's important that we build on the strengths that the civic service has. That is why a group of employees has been working with me to develop a major and comprehensive training program for the civic service. It ought to give us a mechanism that will permit able people to move up through the service into the top jobs. I hope the program will cover everything from basic English through high school math into advanced management training and, where appropriate and necessary, university courses.

Decent pension provisions

That is one of the things that the civic service wants from the Council. It also wants decent pension and retirement provisions; fair rates of pay; and management that is both humane enough not to discard long service employees who can still do useful work, and efficient enough to upgrade or replace incompetent supervision.

What do the Council and the public want from the civic service? My personal view is summed up in a letter I wrote to a member of the civic service recently. He is a young, competent professional who lives in Willowdale. My letter related to a conversation we had about the Toronto Island homes. I said this:

"From your expression of views on the Island question I concluded that you either:

"a) put little value in the existence of viable communities, or

"b) knew very little about what distinguished a viable community from a collection of housing projects or subdivisions. On the basis of the more charitable assumption, that in (b) above, I concluded that you had never both lived in and observed the functioning of a community, and had no acquaintance with the considerable literature on the subject.

"This conclusion bothers me since it is in no way distinctive to you. It characterizes much of the civic service. The subject of urban communities is not new. It has been perceived as a specialty for over 50 years, since Howard wrote Garden Cities of Tomorrow. Le Corbusier, Lewis Mumford and Jane Jacobs have all, at one time or another, been looked upon as leading authorities in the field of urban communities, and literally thousands of others have written in the field. This body of knowledge and opinion seems singularly unknown in the civic service. I note in passing that when I wished to consult the leading international authority on development control, in connection with the present holding-by-law (a 1942 British Royal Commission report by Mr. Justice Uthwatt), no person in the Civic Service had ever heard of it.

Will not argue

"I will not argue the merits of the positions you take with which I disagree. The point is that your positions, whether intentionally or inadvertently, condone land speculation in the core area and damn as somehow unsound the approach to community taken by politicians and citizens who live in the City. Your views are taken without reference to anything written about urban communities since about 1955, and are shared by most of your colleagues in your department.

"I am confirmed in the view that the senior staff of your Department essentially dislikes the City (as shown by its unwillingness to live in it) and that it labours under intense difficulty in attempting to understand the policies of Council, by reason both of

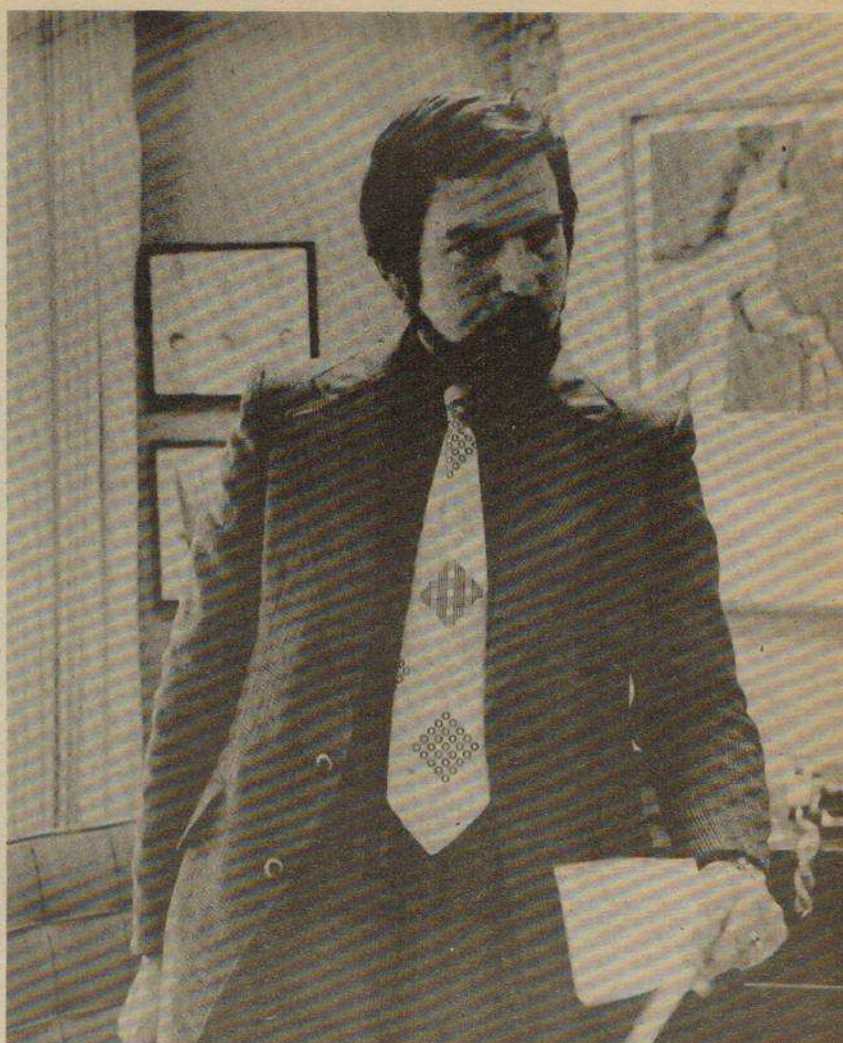


photo: Phil Lapides

emotional dislike and a vast ignorance of the literature upon which Council is basing its policies. In those circumstances, is it any wonder that the Council views many of the recommendations of your department with suspicion?

"As you know, my recommendations to the Council concerning your department have been adopted, with the result that the department's responsibilities have been increased. If the only consideration had been some degree of compatibility between the views of the Council and the department I would not have done that. Perhaps, long term, I was wrong. However, any administrator must acknowledge the need for technical competence. I want efficient operations, I want to see promotions based on merit. I want to see developing programs of cost control. I observe all of those things in your department, and I am therefore forced to recommend that it perform functions where, in the past, one or another of the foregoing was absent.

An intense passion

"But I don't like doing it. Toronto will, finally, avoid the fate of many U.S. cities only if it is governed and managed by a core of people who love the City with an intense passion, who live in it and will die for it, who see its strengths and weaknesses in terms of its population, and who are committed to serving that population as a whole. I don't see

how anyone who dislikes the thought of living here can really be part of that core, and my recollection is that less than 20 per cent of the senior civic staff actually lives in the City.

"I have not meant this letter to be critical, nor to precipitate any protracted dialogue between us. I believe that your department performs its technical duties very well indeed. I did wish to say that technical abilities are not, by themselves, sufficient. What we want, and what any municipal employer will want, is commitment to the municipality you serve. That commitment can be fostered by readings, by meetings and by all sorts of things, but it can only be demonstrated by love.

"Never work anywhere or at anything you don't love. If you love it, show it. The members of the Council are probably a bunch of stupid, impractical, ward-heeling politicians, but if the call came to lay down lives for Cabbagetown, or the Grange, or Parkdale or the Beaches, then I believe that many council members would be there, and perhaps not many senior staff members.

"If you would like to get back to short meetings which adopt the staff recommendations, all you need do is make sure that the staff loves the City more than the politicians do."

I think that in 1973 we made a start at getting a happy staff and a passionate staff, and a good thing too.

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Good start on growth; little on power

by William Kilbourn

The central question before City Council in 1973 has been that of the limits to growth, both in its quantity and its quality. Another basic question facing us, which has not been so clearly recognized or responded to, has been that of power: whether the people of Toronto can acquire more of it, either by changing their relationship to City Hall or by the City changing its relationship to Metro and the Province.

Amid much din and confusion, Council has made a good start at tackling the growth issue. But on the issue of power, while there have been some small significant victories, the main pattern so far has been to postpone, to ignore or to fail in dealing with the real problems.

Progress, expansion and a new lifestyle hit Toronto in the 1950s after the long privations of depression and war. By the 1960s, the cult of moreness was firmly established. It fitted well with the vague liberalism of the times and with the interests of people who benefitted from prosperity. These were not simply the proper Torontonians and the middle classes, but also a significant number of the established working class and of the new arrivals from abroad.

The 1969 election saw the first serious challenge to the cult of moreness. The 1972 election confirmed that challenge. The sources of this reaction against the conventional wisdom of the 1960s were many. They included the spiritual revival in new forms of two old Toronto traditions: the radicalism of our rebel first Mayor, and the toryism of the real founder of Upper Canada, John Strachan. They fed on influences as varied as Thoreau, Gandhi, Woodsworth, Alinsky, Nader and Ivan Illich. They included a recognition that the third world could never achieve the standards of affluent North America, and that another name for unbridled growth in an organic body is cancer. More simply, most Torontonians recognized, a little sooner than their civic fathers did, that this City had an identity and some communal values that were gravely threatened and worth preserving.

Growth issue

The growth issue of 1973 has come to focus on the downtown holding by-law. Except for a small minority of the old guard, aldermen of every stripe on Council have supported it against criticisms from the three daily newspapers and a large portion of the development industry and the business community. Complementing it are other holding by-laws which have given planning staff and area residents a chance to set criteria for the future in midtown and North Toronto. The attempts to mitigate two of the last Council's horrors, Quebec-Gothic and West St. Jamestown, have not fared so well.

The apartment hotel by-law also has stopped up a serious gap in the official plan. Unfortunately a disastrous exception was made which allowed Kuhl Construction to crowd the north side of Carlton Street with developments whose density surpasses, as

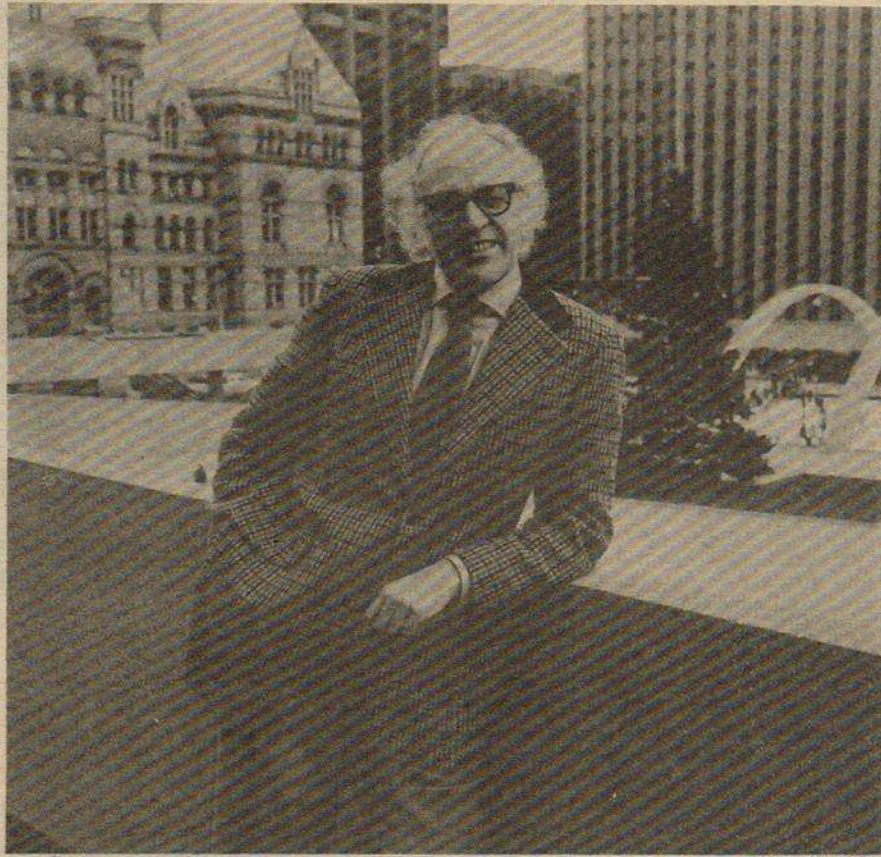


photo: Phil Lapides

the North Jarvis community says, "both downtown Calcutta and West St. Jamestown". (The area from the site of the late lamented Odeon Carlton over to Maple Leaf Gardens is now being dubbed "Kuhlcutta".)

This Council may yet get some sort of a grip on the later phases of Harbour Square. The main Bank of Montreal tower is unstoppable, but there appears to be a chance of incorporating the two fine old bank buildings on the western part of this Olympia and York site, into a redesigned development.

Eaton Centre

While it is too early to say what will finally happen to Eaton Centre, dramatic improvement has been made in the design of the mall and its relationships to the new Trinity Square and to Yonge Street. The most serious threat posed by Fairview is its probable deteriorating effect on older commercial properties by the buying out of leases.

But I don't believe Eaton Centre can be averted now, short of leaving a mess on Yonge Street for years or stopping the project altogether. By contrast, Metro Centre in its present form, which seems basically an excuse to put up on the site of Union Station, a rival to the Royal Bank Front Street project, can and must be changed and stopped.

Among the bits of reasonably good news of 1973: Windlass has been acceptably replanned; a development at Yonge and Lawrence has, after long discussion with resident groups, been given their blessing; Hazelton Lanes on Avenue Road, with strong

community support, will likely be the first major exemption to the holding by-law. The much larger DWS project on Dundas East may emerge at reasonable scale and with a housing component after some tough but fruitful dialogue among planners, residents, developers and members of Council.

The other challenge to the growth ethic lies in the dramatic change of attitude to public transit and the use of the private car in the City — not only at City Council but even at Metro. I have spent most of my time at City Hall one way or another on transportation matters. A public and political readiness to try everything now — cul de sacs, four-way stops, speed reductions, bumps, traffic mazes, reserved bus lanes, new parking policies, new bus and streetcar routes, etc., etc. — contrasts sharply to the weeks of hard labour and lobbying it took back in 1970 simply to stop the widening of one short deadend residential street by a one vote margin at City Council.

Civic identity

Related to the new rejection of the growth ethic has been a concern lest we lose our civic identity. To the last Council, old buildings — except for a few museum showpieces — whole blocks and streetscapes, and such major buildings as Union Station, were not worth saving. Now it seems there is a chance for what there is left of pre-1940 Toronto. A heightened concern for urban design has emerged in the form of the City's new Advisory Committee on Design. There has been

a serious debate for the first time that I can remember on the relative merits of incandescent lighting vs. high pressure sodium. (Toronto remained almost the only major incandescent North American City in the 1960's, not thanks to public pressure, but to the concern of one man, Harry Hyde of Toronto Hydro, who was determined to keep out the ghoulish nightscapes of mercury vapour which was the modern trend elsewhere.)

The main problem about retaining our physical identity, however, lies at Queen's Park and Ottawa. We must have some kind of demolition control power from the province and we must seek to change federal tax policies which simply encourage the destruction of commercial buildings more than a couple of decades old.

Metro battle

The City's most immediate battle with a senior level of government has been at Metro. The City lost its choice of a subway route. It looks as if it will loose on Toronto Island. For the first time Toronto has no spokesman on the TTC, though Chairman Mallette's about-face on transit has done us more good than any possible City representation. It is difficult enough for Metro, let alone the City, to have any serious influence on the Police Commission or the Canadian National Exhibition. The one major change at Metro lies in a totally new commitment to public transit and a questioning of auto mobility. I do wish TTC top management's reaction to the publishing of excellent staff reports would be not to panic and tighten security lest there be other good reports lying around, but rather to take full credit for their staff's excellent work.

As for the power issue within the City, it is obvious that little has happened. Organizing by and for residents who most need it simply hasn't happened. The established groups of the early 1970s have consolidated their position of influence at City Hall. There have been some limited victories for the lower and middle income groups in Toronto: the purchase of the six-acre Galleria park site, the removal of Valley View Dairy, the commitment to housing developments at Dundas-Sherbourne and Beverley-D'Arcy, and most recently Council's new housing policy.

In keeping with long tradition, Council has been ridiculously busy settling issues beyond its jurisdiction — except that some of them have been different. But even if we did not exactly shake the world with our assaults on U.S. foreign policy and the criminal code of Canada, such problems as those of immigrant residents of Toronto on strike (who'd been given up by the Labour Council as a lost cause), of the exploitation of the California farm workers who help feed us, of the effect of a projected new city and airport at Pickering, and of the threatened loss of a valuable TV channel, are all things that do concern the community of Toronto. Maybe what little we did about them has had some effect.


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A spongy Council without leaders

by John Sewell

City Council has an image problem. Ever since December 4, 1972, aldermen have been told that they are part of a new wave which is taking over Toronto (under the leadership of Mayor Crombie), and that collectively, as a City Council, they represent the last best hope for any city in North America. Council has tried to play up to this image, and that's been the problem for the last year.

The good thing about such an image is that people generally are filled with hope. Just as in the early days of the Trudeau era, ordinary people seem to feel that things are getting better, and that they have a responsibility to help out. There is a great release of energy, even if only at a superficial level, and considerable inventiveness even if on an uninformed level. (For instance, remember the Toronto Idea where everyday people had a chance to offer good ideas about the City? It was a minor disaster, with few ideas worth taking up seriously.)

The bad thing about such an image is that it gets in the way of what really is going on. It is a cloud, not only for the viewer, but also for the participant, and it misdirects the actions of each. Because of the image, people who should know better have said that the new Council "should be given a chance"; that people shouldn't be too critical, and (in the case of the organizer proposals) that citizens' groups shouldn't try to take too much power away from the Council. Because of the image, politicians have tried to be friends with everyone, and enemies to no one. Politicians have tended to forget that power does not emanate from Council resolutions, but rather it resides in strong groups of people who are willing to take forceful actions to back up exactly how they feel. (It is interesting to analyze the Island situation in that light: Island residents have refused to show a forceful physical presence, as people did in, say, Dundas-Sherbourne.)

No clear direction

Behind that reform image is a government with no clear direction, a government that is buffeted by events, a government that is without clear leadership.

Council has very much wanted Crombie to be the leader (which explains, at least to

some extent, why it allowed him to have such an impressive staff, both intellectually and economically). Unfortunately, Crombie has refused to take the leadership role. Instead, he has waited to be thrust into situations (like Dundas-Sherbourne) where he can show he is Mayor, and then criticize those who attempted to make change. (Remember his harsh criticism of the marchers and fence-ripper-downers in Dundas-Sherbourne? His anger at the South St. Jamestown people? His offbase criticism of Council members on the Mayor's conference?) We looked for leadership on the downtown holding bylaw, but Crombie waffled, saying different things to different interest groups.

Others have attempted to assume the mantle of leadership, notably Scott and Jaffary. But Scott has an approach that is too bland, and an inability to deal with important detail. And Jaffary has found that he (like myself) is not part of the reliable Council majority, and it is difficult to lead someone else's troops.

Without leadership, Council has not been able to define any clear directions. For instance, why did Council support the downtown holding bylaw? To control the form of development? To stop growth? To move development to the suburbs? To impress people without disturbing the property industry? We don't know. What are we doing?

It is interesting to look at the issues which have remained in a morass during 1973: Metro Centre, Eaton Centre, South of St. Jamestown, the power of Metro and the Province, the taxation system. Quite simply, major issues have not been approached with a view to solution. They have sat there because they are too big to handle without a leader.

Small matters

Small matters, on the other hand, have been dealt with well. Traffic mazes are beginning to be implemented, as are speed bumps, the purchase of parkland (in a non-election year), development negotiations (like Windlass) and on and on. These things have been dealt with well because they are mostly ward matters, and an individual politician can seize hold of them and steer them through Council.



photo: Phil Lapidis

Part of the reason why Council has an image identity, rather than a real identity, is that there is no effective opposition. Archer has tried desperately to stake out a position in opposition, but he is muddled about both his values and his techniques. He is not helped by the weakness that surrounds him — Pickett, Beavis, Ben and Piccinnini — and he is not helped by the fact that it has been his votes and those of his colleagues that have given Crombie his effective majorities. Jaffary and I have on occasion shared a leadership role in opposition, but the media considers us as firmly in control, and our opposition messages (say on the Metro Chairmanship, or Eaton Centre) have not gotten through. The ambiguity of our positions is partially a result of having to work with Crombie, Smith and the others in getting solutions to problems, and partly a rejection of the grand debate manner which we both developed in the last Council. It is hard to point to the golden land when one's footing is spongy.

The exact location of the golden land is a problem. Some of us are beginning to think that maybe the road lies through an alliance with working class people, and so we have worked on the Artistic Woodwork strike, we've met with City employees, we've talked about housing in economic terms. Some of us

see the road lying through community groups and having them doing local planning. The roads fork in various places, cross and come together. None of us have really been able to sort out what road we happen to be on — except for the pro-development lot whose course has been laid out for them.

Politician's job

One thing I have realized this year is that it is the politician's job to point to the golden land. Ordinary people (and citizens' groups) simply don't think of the golden land on their own. But if Council hasn't got clear leaders one way or the other, then people can't get a clear grip on what is expected of them and what is expected of politicians. It leaves all of us unsure of things.

My great fear is that the situation won't change in the future. I look at community groups out there, and don't see any clear leaders emerging to threaten us politicians up here. That means we will try to consolidate our positions — and that means we will muddle things even more. And that is just what the property industry wants — they will pose the clear alternative as we trip over ourselves.

None of which inspires confidence for the coming year.

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This article is boring

by Merlin Homer

A lot of people have been pointing out to me recently the defects of my writing. The two main criticisms seem to be that I am negative and that I am superficial. My first instinct (as yours would have been) was to defend myself against these charges. But then I thought, Yes, that would really show them — that the only thing I'm not negative and superficial about is myself. My second, better, reaction, was to learn from those who do well what I do badly; and I think I can honestly say, now, that I have learned something about arts journalism.

The function of arts journalism is to raise passing trivia to the level of serious contemplation. This article will, therefore, seriously contemplate the history and work of Chuck Stake Enterprizes, a trivial organization devoted to the pursuit of boredom.

Boredom, after all, is something we all have to face, though most of us are too bored by it to make much of it. The mentality of Chuck Stake Enterprizes is just that sort which sees the boringness of boredom as so boring that further boredom is stimulated by it. For this reason, I take the topic of Chuck Stake Enterprizes as being a particular challenge, because of the inherent boredom of the subject.

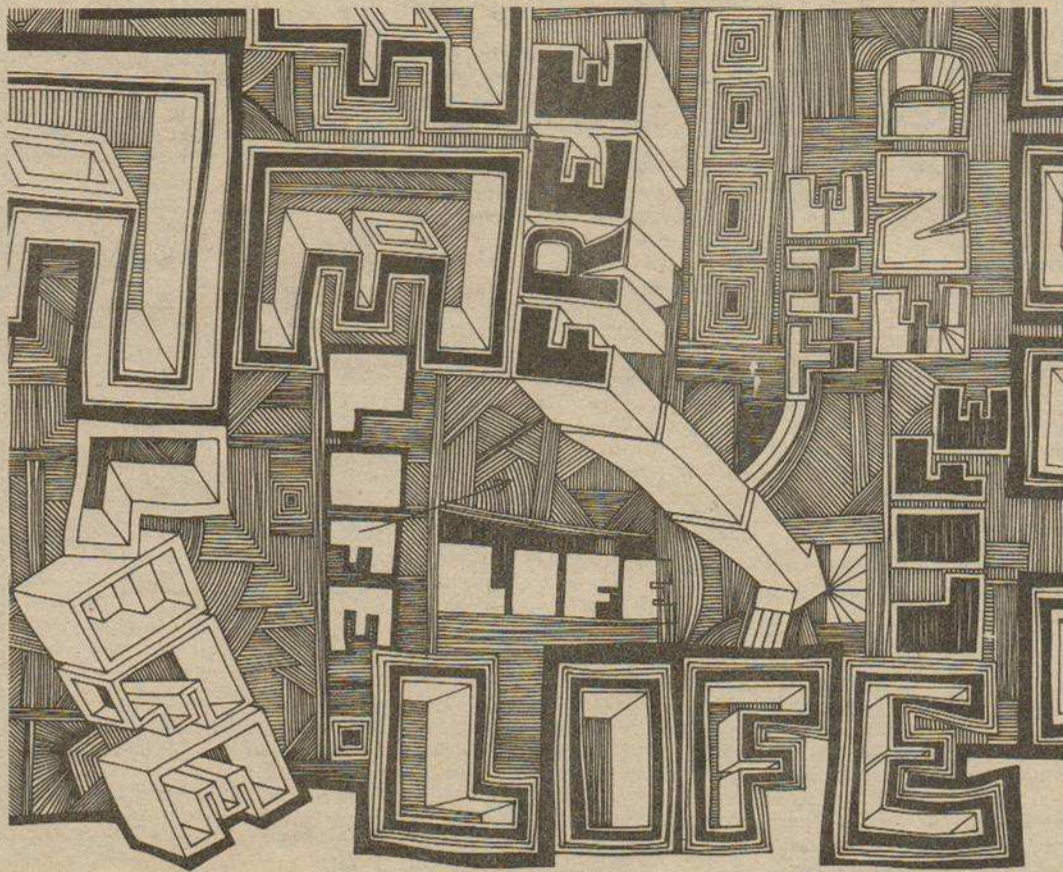
Chuck Stake Enterprizes is a correspondence art "company". Correspondence artists are, as Robert Fulford once stated, "deeply committed to communicating through the mails." A Chuck Stake Enterprizes mailing costs Stake about \$30 and 60 hours of time, about once a month. The mailing list fluctuates from 60 to 300.

Most of the mailings are to other correspondence artists, but friends and a few names randomly selected from the telephone directory also receive them. Mailings are sent out in hand-decorated envelopes or boxes, and contain a xeroxed sheet, the personal work of the Stake directorate, usually with some little section coloured to individualize it, as well as some other useless junk like handbills, religious tracts, buttons or bubble-gum cards. Recipients of mailings who do not reciprocate with mailings of their own are stricken from the mailing list.

Stake Ignored by Queen

Chuck Stake has not always been aware of boredom as the full flower of its creative existence. It has, in fact, been a gradual discovery, a virtual odyssey of dullness. It will surprise readers to realize that when Stake first arrived in Toronto — from Calgary via Mexico — the organization was full of freshness and enthusiasm, feelings embodied in a 1970 series of prints entitled *Live Life*. In August, 1970, even before Chuck Stake Enterprizes was formally incorporated, posters entitled "Live Life No. 32 folded mail minimally hand coloured print" were being mailed to "everyone under the sun" — Bob Dylan, Prime Minister Trudeau, Queen Elizabeth, "anyone on the radio who impressed" the organization, and "a lot of stuff to Marshall McLuhan."

Far from intending to bore these people, Stake at that time wanted to — well, in some cases let them know they were appreciated, in others just to make contact. These overtures of love — about 600 or 800 of them — were 99.975 per cent ignored. The Queen, for whom Stake assumed a reply would be standard procedure, did not reply. The producer of Monty Python's *Flying Circus* sent back a note that it was "totally meaningless, whatever it was." And



A detail from Chuck Stake Enterprizes' "Live Life" poster which Pierre Trudeau appreciated but Her Majesty the Queen ignored.

the only other real response came from Prime Minister Trudeau's secretary, who indicated that the Prime Minister appreciated Stake's thoughtfulness.

Neat

Stake's response to the world during and after this "live life" phase — the beginning of the odyssey — was usually encapsulated in the word "neat." Early Chuck Stake Newsletters, the basic element of early Chuck Stake mailings, abound with a sense of "neatness." An excerpt: MAY 6 1972 TOURED GALLERIES TODAY — PICASSO'S DRAWINGS AT JEROLD MORRIS VERY NEAT — ALAN COTE AT DUNKELMAN — NEAT WENT TO SEE "JULIET OF THE SPIRITS" STILL VERY NEAT. . . Stake even ran a contest: count the number of "neats" in a Chuck Stake Newsletter and win a prize. Nobody entered. (As later events demonstrate, these early rejections of Stake correspondence art probably stem from the fact that the organization had not yet discovered its true aesthetic identity.)

In the late summer and fall of 1972, Stake went to Europe. (Artist Wendy Toogood went along as travelling companion. Her husband, artist Don Mabie, might want to look into this trip.) With this European trip, the newsletter stopped. In early 1973, it was replaced by Chuck Stake Quotes, and here, I believe, a genuine awareness of boredom begins to creep up on Stake. The pages of quotes, at first appearing to be an undifferentiated mass of grey, violated a rhetorical convention — that is, they violated the reader's

basic expectation that you have a point to make in asking for his attention. To experience a person making a point is not boring; masses of statements out of context are. Before long, Stake had seized on this aspect of the art form, and Chuck Stake Quotes actually bore headings like, MORE TO BORE FROM CHUCK STAKE ENTERPRIZES the famous CHUCK STAKE QUOTES NUMBER FOUR.

"Neat" had matured into "boring", and, by the summer of 1973 Stake was sending out the now famous Homage to Boredom Contest simply asked you to name the most boring thing and/or person you could think of. The response to "boredom" contrasted brilliantly with the lack of response that "Live Life" and "count the neats" had aroused. Scores of people found Stake boring enough to deserve an answer.

Boredom Achieved

In boredom, Stake had at last found its metier. Ian Thomas and Bruce Steel of CBC's *National Rockworks* responded:

Dear Chuck:
Thank you very much for your letter. Glad you enjoyed our program.

As to the contest; it was decided after a four-hour conference that we found your contest to be the most boring thing ever heard of and we found you to be the extremely boring person.

Yours in boredom,
Ian Thomas-Bruce Steel.

Several other contestants similarly indicated that Stake had hit upon something essential. Wendy Toogood submitted two entries, "Chuck Stake Newsletters," and "This entry into the Chuck Stake Boredom Contest." Nicholas Bechgaard, London, England, sent "Chuck Stake Enterprizes, closely followed by art." D. J. of Toronto contributed "The winner of this contest." Marco Pouo, also Toronto, offered "The most boring thing I've seen recently is this mailing piece." Patrick Sunderland of London, England, wrote "Chuck Stake Enterprizes," and F. W. Mabie of Calgary advised, "Your mother

"Mr. Walter M. Dinsdale, M.P. (P.C.), who, on the installation of condom vending machines in the University of Brandon washrooms, branded the perpetrators of this outrage as a gang of 'lascivious activists,'" was boring. Tony Wilson thought that real boredom would be to "write out in longhand the famous drinking song '100 Bottles of Beer.'" Carolyn Sadowska's entry bored her so much she couldn't even remember what it was. And the rather long-winded Cloud Collection Agency wrote, "Being bored is boring — no matter what or who is — If I'm bored it's boring, and then I start to go a little crazier and I think I shall be bored forever and that it will go on and on and on and on and on and on and on and on and on and on and on. And that's boring. Mostly I am bored by waiting. Waiting is boring. This contest is boring. Will it go on and on? What if one of these forms come every day forever? What a boring thought."

The winner of the contest, however, was Kathleen Isobel Kulpas, of Montreal, who found "Rex Morgan's nurse June's new hairdo" to be the most boring thing she could think of. Kulpas, a vegetarian, received one pound of chuck steak as her prize, which no doubt bored her even more than it would most people.

In September, 1973, the Homage to Boredom Contest entry forms were exhibited at the Learning Resources Centre, providing an experience of compound boredom that will be difficult to equal. If this idea of communicating through the mails seems sufficiently boring to you, perhaps you deserve whatever Chuck Stake can inflict upon you. Consider your own realm of boredom and send some token to Chuck at

Chuck Stake Enterprizes
106 Queen St. E.
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A return packet of boredom is guaranteed.



Chuck's naked chin was the subject of one Magic Letter from Chuck Stake Enterprizes. The photo was taken in Earl's Court tube station, London, England. For the story of Chuck's naked chin, contact Chuck.



June Gale's new hairdo

Deja vu at Cinematek

It all seemed vaguely familiar. Was it because the plot of *The Cannibal Girls*, a Canadian money-making drive-in entertainment by Reitman and Goldberg, involved one of those routine horror nightmare twists?

Or was it because the Symposium on Canadian Film following this first feature at Cinematek's weekend binge of Canadian films, December 1 and 2, followed the customary pattern of childish recrimination, repetitive statements and infantile assumptions about the nature of finance and the blindness of the CFDC?

Or was it simply an awful and familiar nostalgia for the small audiences and same old crowds I encounter at all these dutiful and often unsuccessful attempts to promote Canadian film?

Perhaps it came from the *Deja Vu* cafe across the hall, where I charged my battery with periodic coffees. Agi Koller, managing editor of *Cinema Canada* was there. "This place seems vaguely familiar," she said. I pointed to its name. She almost left.

Jusqu'au Coeur

Certainly the feeling of *deja vu* wasn't brought on just by Jean Pierre Lefebvre's *Jusqu'au Coeur*. I knew I'd seen this film before and liked it even better this time. It is improbable, presumptuous and too smart for its own good, but the fresh technique, elastic imagination, bold acknowledgement of important film influences, assertion of political ideas and just the sheer originality reminded me of how seldom I see a film in this class. I think I might have liked being able to follow a plotline too, or get involved with characters, but I guess you can't have everything.

Canadian film listings

Mon *Oncle Antoine* December 20, 21 and 22, Revue Repertory on Roncesvalles, 531-9959. Winter, death and anticipation of love and awareness of life penetrate Perron's autobiographical tale of growing up in a small Quebec town and are captured in a charming old-fashioned directorial style by Claude Jutra, English Canada's favorite Quebec director.

Slipstream A great sound experience, well harmonized with superlative photography of Alberta in a diffuse and only partly successful theme which suggests that electronics connects our solitary experiences as the wind binds the world of nature, while telling the story of an individualistic DJ.

Kamouraska A beautiful, popular adaptation of Anne Hebert's complicated and many-leveled novel which simplifies it to an elaborate Gothic tale of love, murder and retribution in a picturesque early Quebec.

The Pyx Christopher Plummer as a Humphrey Bogart-Jean Gabin mixture of cool and savoir-faire, and Donald Pilon as his French-Canadian sidekick create a memorable pair of detectives seeking the murderer of a beautiful hooker in a realistically bilingual Montreal.

Paperback Hero Keir Dullea and Elizabeth Ashley enjoy juicy roles in this story of a male macho character in a dying Saskatchewan town who senses his time has come.

Between Friends Two American imports, Bonnie Bedelia and Michael Parks, combine with a good Canadian cast in a compassionate and funny tale of friendship and loss, involving an ex-con, his daughter and two friends, and their participation in a doomed heist in Sudbury country.

movies

by Natalie Edwards

Journey

The most precise *deja vu* turned up in the theme of the next feature, Paul Almond's *Journey*. Genevieve Bujold plays a girl who is living a brief spiritual existence between life and death, and the people and places she encounters on this journey may recall somewhere she has been or somewhere she dreamt, or may be part of another life in another time-warped. Neither she nor anyone is sure. "I've seen all this before," she cries, aghast. Well, as for me, I hadn't, but I had heard so much about *Journey* that I was exceedingly curious to view it and fill a gap in my background.

The film, of course, wasn't as bad as many friends claimed, nor as good as John Hofess of Maclean's exclaimed. It is physically beautiful, always interesting, full of esoteric and fascinating conjectures, but sadly unresolved. A girl is found in a river by a man who had founded a primitive back-to-the-earth commune far from civilization seven years earlier. Almond studies this form of retreat through the eyes and ears of the girl and finds it leads nowhere. And Almond develops a tantalizing puzzle about the strange girl herself, about where she's from and about her secrets. He toys with the destructiveness of her uncommitted gaze on the faith-held structure of the commune and skirts the beginnings of superstition and primitive rituals among the group, for yet another level of *deja vu*.

The Visitor

Saturated as I was with *deja vu* by this time, there was more for me. The final feature Saturday night was a premiere of *The Visitor*, a film made in Calgary with the aid of a CFDC small-budget grant meant to encourage a developing filmmaker.

A young woman who is heavily into local history gets permission to stay for three weeks of the winter in an old house which is a historical exhibit in summertime. (Touring

Mackenzie House here in Toronto, or Gibson House in Willowdale, many a visitor no doubt wonders what it would be like to live there alone. Everything seems so complete and ready to be lived in.)

Unfortunately, the potential in the young woman's encounter with a charming young gentleman-student of the former period of the house's tenancy peters out. She seems stunned by her strange trip, while the lively past, complete with horse-drawn carts, itinerant actors and local entertainments, goes uninvestigated by her. I could have shaken her. How exasperating — to get so close and worry about nothing more than the state of her own head. And how infuriating to see this film come so close to such an intriguing subject and then miss it. But despite an awkward unresolved ending, in which director John Wright defiantly tries to avoid the time-honored waking-from-a-dream cliché, the little movie seemed to me to indicate a successful gamble on the part of the CFDC in spending money to increase experience among young filmmakers. And the reconstructed atmosphere of the past suggested Wright could handle the period material well.

Coming attractions

Coming mid-December to Cinematek (2637 Yonge, 487-9174) is a Science-Fiction Film Festival December 15 and 16 and an interesting repertoire of oldies including the original *King Kong* (1933) December 19, *Casablanca*, December 20 and *Mamoulian's Applause* with Helen Morgan (1929), December 21.

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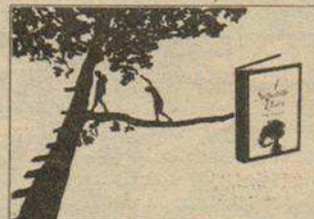


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Superb answers to an annual quandry

by Michael Schulman

Long-playing records might have been invented for no other reason than to provide a superb solution to the annual quandry of finding the right gifts for the right people. At the marginal cost of five or six dollars, not to mention "bargain labels" available at half that price, the gift-giver can choose from tens of thousands of different records and select those that best reflect his own taste as well as complementing the taste of the recipient. And if the recipient already has the record, or just doesn't like it, unopened records can be returned for exchange if their "factory-sealed" wrappers are intact.

This list of ten albums is by no means a "ten best of the year" list, although all ten have appeared in Toronto's record shops in recent months. It is, rather, my own list of those records I would purchase as gifts for others. Having already bought each of them as a "gift" for my own collection, I can vouch for their ability to provide continued pleasure.

1. **The Sea Hawk — The Classic Film Scores of Erich Wolfgang Korngold.** National Philharmonic Orch. Charles Gerhardt, cond. (RCA LSC 3330).

This LP has got to be the album of the year, a juicily recorded selection of music from 12 of Korngold's lushly romantic film scores. A best-seller since its release, this is the record that started the recent rash of LPs of film music from the '30s, '40s and '50s. Korngold's rapturous melodies (drawing much from Puccini and Richard Strauss but suffused with Korngold's very personal, rhapsodic style) made jaded classical enthusiasts and bored movie-buffs sit up and take notice of this major, no longer neglected composer.

2. **Prokofieff: Romeo and Juliet** — the complete ballet score. London Symphony Orch. Andre Previn, cond. (Angel SC 3802 — 3 LPs).

The perfect gift for lovers of beautiful "hit" tunes, which come following one after the other for 2½ unforgettable hours. Many of the themes have achieved popularity

music

by Michael Schulman

from the short orchestral suites arranged by Prokofieff, but only in the complete score, as originally written for the stage, does the full dramatic impact of the music match that of Shakespeare's heart-wrenching play.

3. **Vaughan Williams: The Pilgrim's Progress.** Soloists, London Philharmonic Choir & Orch., Adrian Boult, cond. (Angel SCL 3785 — 3 LPs).

If your gift must evoke something of the Christmas spirit, I can think of no recent album that better satisfies both that spirit and the cause of beautiful music than this radiant rendition of Vaughan Williams' operatic treatment of Bunyan's allegory. While retaining such elements of the original as the House Beautiful, Vanity Fair, the Delec-

table Mountains and the Celestial City, the composer has changed the protagonist's name from "Christian" to "Pilgrim", saying, "I want the idea to be universal and to apply to anybody who aims at the spiritual life whether he is Christian, Jew, Buddhist, Shintoist or Fifth Day Adventist". In this, Vaughan Williams succeeded admirably; his "beautiful", "delectable" and "celestial" score will be cherished by all for whom music, even if little else, is an essential part of their "spiritual lives".

4. **Alan Stivell — Renaissance de la Harpe Celtique.** (Polydor 2424069).

This is one of those "un-classifiable" records, and that's what makes it such a versatile gift, because its musical content and appeals are not limited to any one category, whether classical, folk or rock. Stivell plays the medieval harp, occasionally doing turns on the Irish flute and Scottish bagpipes, accompanied by electric guitars, cellos, voices and percussion. The band are all excellent musicians,

and their arrangements of medieval and renaissance folk ballads and dances from Brittany and Sotland — now lively, now melancholy — make this LP one of the most frequently played at our household.

5. **George Gershwin: Piano Music.** William Bolcom, pianist. (Nonesuch H 71284 — "bargain label").

Gershwin liked nothing better than to spend hours at the piano, improvising variations on his hit songs, while the gathered cocktail partygoers oohed and aahed. In 1932, Gershwin got around to publishing his pianistic versions of 18 of these songs (including *Swanee*, *Somebody Loves Me*, *'S Wonderful* and *I Got Rhythm*) in a collection called *George Gershwin's Song Book*, which comprises Side One of this record. Side Two features the "classical" *Three Preludes* and some less well known compositions, including *Piano Playin' Jazzbo Brown*, the music originally intended to open Gershwin's opera

Continued on page 16

Moondog Matinee: Yonge Street revisited

(Rock becomes a more regular Citizen feature in this issue — the local rock and concert biz, and Canadian and other notable records. This edition looks briefly at four new albums by Canadian musicians likely to be popular Christmas gifts.)

Most good rock is just plain fun. A handful of musicians have done more, the Band among them. Big Pink, a classic, remains as listenable and imaginative today as when it was released. No matter how familiar they become, *The Band*, *Stage Fright* and *Cahoots* stay fresh and original. More care seemed to go into these albums than into any other dozen one could name.

The Band's fifth album, *Rock of Ages*, mostly a coda of past Band songs performed live, accompanied by horns, again reflected care and control. Fans may have been a little disappointed that, after a year and a half, the Band didn't have an album of new work, but *Rock* offered recorded features of the group's live shows — solos by Robbie Robertson and Garth Hudson. And there were fine new arrangements and a few new songs.

Moondog Matinee isn't new material either. It's a collection of new arrangements of oldies from the days when the Band was a Yonge Street bar band — songs by Sam Cooke, Fats Domino, Chuck Berry; "Mystery Train", "The Great Pretender". Thrown in for fun is a rendition of the theme from *The Third Man* — I don't know why they've got a version; maybe it's something Dundas Street rounders requested many moons ago.

The trade papers tell us that the Band's next album will be drawn from their tour with Dylan. It will be as much his as theirs — probably a great record — but not an original album either.

I'm not complaining. *Moondog Matinee* is fine music. "Mystery Train" is among the best cuts from any Band album. I'll write more about the Band in January after their Gardens concert.

The Band, *Moondog Matinee*, Capitol

Bruce Cockburn's *Night Vision* is an impressive display of versatility

rock

by Jon Caulfield

which ranges from typical Cockburn ballads, to a surprising, brief smidgen of rock, to a couple of jazzy arrangements, to an exhibition of acoustic guitar virtuoso. Cockburn grows older and more sophisticated, acquiring depth and breadth along the way. I have a couple of quibbles with facile lyrics, but *Night Vision* is fully the album one expects of Cockburn and is uniquely his music.

Bruce Cockburn, *Night Vision*, True North

Humphrey and the Dumptrucks' Hot Spit, a bit of prairie fire from the heartland which centred around an anonymous Saskatchewan banjo-picker, was nip and tuck with Jesse Winchester's *3rd Down* as my personal choice as 1972's Canadian album of the year. I've been waiting hard for *Saskatoon*. It's out now and is a shade less of an album than one had hoped for. A nice record — friendly ballads, some cheerful picking, a great bit of fluff called "Oldsmobile". But it's not what *Hot Spit*, an album of well-written, fine songs, promised.

One cut on *Saskatoon* is titled "Please Don't Throw My Record In The Wastebasket" — no-one will ever know who we are if you throw it out just like before. This isn't far from the truth. I'm not surprised to meet people who've never heard of *Hot Spit*. *Saskatoon* is maybe what the Dumps thought they had to do to become more popular, but passable isn't enough from this band.

Humphrey and the Dumptrucks, *Saskatoon*, United Artists.

Neil Young's *Time Fades Away*, an album of new material full of references to Young's boyhood and to Canada, recorded live at several major U.S. concert arenas, is a record of contrasts. The title cut, for example, is fine stuff; "L.A.", on the other hand, leaves something to be desired — maybe a whole lot to be desired. Young is Canada's superstar, in superstar orbit, and he can get away with things lesser

names can't. There's some good rock on *Time* and some familiar Young balladeering, but it's a record for fans only. *Goldrush* remains the best Young album.

Neil Young, *Time Fades Away*, Reprise

RIFFS

Where are they now department. Ringo Starr's *Ringo* is strictly show biz — lots of big names packaged fancy — and that's about all; nothing special. John Lennon's *Mind Games*, on the other hand, is his best solo album, in spite of lapses into self-indulgent lyrics.

Rip-off department. \$6.60 to \$8.80 is lots of dough, but fans will pay it gladly for the Maple Leaf Gardens Dylan-Band concert. That's not the rip-off. The rip-off is the 25 cents "service charge" which the Gardens feels compelled to extract for mysterious services rendered ticket-buyers. 34,000 people will attend. At 25 cents a head, that's a clean \$8,500 the Gardens will rake in for being nice enough to let us buy tickets to their show.

Auspicious auguries. A single from Joni Mitchell's new album has been prereleased — a knock-out. Maybe the whole record will be as good.

Year-end ruminations. Disappointment of the year: No J. J. Cale album. Much ado about nothing: The New York Dolls. Sleeper of the year: Link Wray, *Be What You Want To*. Testimonial of the year: Andy Warhol for Pioneer stereos. Record of the year: the Band, *Moondog Matinee*.

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Bruce Cockburn at Mariposa.

photo: Phil Lapides

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Cookbooks for Christmas

I never seem to tire of reading cookbooks. They either inspire me to create some tasty masterpiece, or allow me to contemplate, uncommitted, the possibilities presented on the pages.

Some cookbooks serve as primers in that they are instruments in learning to cook. Others offer specialties from ethnic cuisine to methods of cooking. There is a rash of books now offering inexhaustible ways of cooking eggs, crepes, or hot dogs. A cookbook can be imaginative, enthusiastic, just pretty, or downright useless. All cookbooks can't make great cooks, and great cooks don't necessarily write good cookbooks. Here are some cookbook gift ideas for this Christmas. The prices are approximate.

The Great Book of French Cuisine
Henri Paul Pellaprat
World Publishing. Approximately \$20.

This is a terrific reference book. In addition to providing recipes which can blow your mind on detail, it also

eats

by Marilyn Linton

tells you how to scramble an egg, many ways. There are 1,200 pages of recipes, and "how-to" illustrations, but the book is almost worth buying for the full colored photographs of beautifully prepared food.

Mastering the Art of French Cooking, Volume I.
Julia Child
Knopf, \$15.

Julia and her co-authors have written an instructive general French cookbook. Instructions are thorough down to the type of pot you should use. The personality from the TV series shines through strongly. One feels that ones cooking-knuckles may be rapped by Julia jumping from the pages if the reader fails to clarify the stock properly. Volume II is too formidable, and is not recommended.
Splendid Fare

Albert Stockli
Knopf, \$10

This former chef of the 4 Seasons in New York writes a nice book of interesting and easy-to-follow recipes. His flair for combining the unusual with the unlikely is one of the attractions of this book. (Veal roast with pistachio stuffing, hearts of palm and zucchini salad.) His recipes produce good results.

4 Seasons, Cookery Book
Margaret Costa

Sphere Books, London. \$3

This is a great little book written by the lady who runs Lacy's Restaurant in London. She has grouped her recipes according to seasons, stressing freshness. If you enjoy buying food in season, but never have enough ideas what to do with it, this book gives you plenty. Her style of writing is chatty, honest, and not condescending. It is not recommended as a "first" cookbook, because she assumes the reader knows a bit about cooking; and consequently her instructions are a little rough. But another good point about this book is that she offers many creative suggestions (in addition to her actual recipes), on how to improvise from your own tastes and preferences.

La Cuisine de France
"Mapie", The Countess of Toulouse-Lautrec.

Bonanza Books, \$8

She was a food writer for Elle Magazine and calls this a modern French cookbook which translates the concepts of haute cuisine to the tables of every household. It is very extensive, well thought out, and easy to follow. Although called French, the recipes have international origins. It's a book that a new cook can cope with as well as grow with.

The Canadian Cookbook
Helen Wattie and Elinor Donaldson
McGraw Hill \$9

This is Canada's version of Fanny Farmer, very basic, very fine, very useful, but not too interesting.

The 4 Seasons Cookbook

record catalogues. The music, composed in 1933 is vibrant, lovely, loud and a lot of fun.

9. **Shostakovich: Symphony No. 15.** Moscow Radio Symphony Orch., Maxim Shostakovich, cond. (Melodiya-Angel SR 40213).

The world's greatest living composer continues to produce works that expand our musical horizons without hurting our ears. His most recent symphony, here conducted by his son, tantalizes from the "Toy Store" first movement, with its quotation from Rossini's William Tell Overture to the quotation from Wagner's Die Walkure and the slow, eerie, marijuana-high waltz in the finale. By avant-garde standards, this music is not "modern" at all but quite old-fashioned; however, it has timeless strengths that will survive the passing fancy.

10. **Sesame Street Live!** Gordon, Susan, Bob, Mr. Hooper, Big Bird, Cookie Monster, et al. (Columbia KC 32343).

The latest in the terrific series from the Children's Television Workshop is a natural for the little ones on your gift list. This is the only series of children's LPs that is constantly being asked for, and attentively listened to, by my own children. This newest one, recorded before an enthusiastic audience of kids, continues the Workshop's successful efforts to help build children's intellects and their acceptance of themselves and others, all while being truly entertaining. Making his first appearance on these records is Big Bird's imaginary playmate, the elephant-like Snuffle-upagus, who steals the show with his plaintive song, *Nobody*. This LP and its half-dozen predecessors should be part of all children's experience.

Charlotte Adams
Holt, Rinehart, Winston, \$20.

A provocative book with haunting photography. It is simply written, but the reports of recipe success vary from great to OK. It is a very romantic cookbook gift.

The Masterpieces of French Cuisine
MacMillan \$15

A beautiful book and one for pleasant reading. The photography is pastoral, of old inns and tables of plenty, displaying the rich regional variety of the French countryside. It is a slightly academic cookbook, and some of the recipes are difficult, but it remains a special book.

Larousse Gastronomique
Hamlyn \$10

A cooking textbook written in dictionary form which sums up, explains, and describes everything in the science of food preparation. It is used as a reference rather than recipe book, but following through the detailed recipe descriptions can often produce incredible and original results.

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(continued from page 15)

Porgy and Bess, but dropped because of the cost to build the additional set for the scene.

6. **Helen Traubel — The Great American Soprano.** (Odyssey Y 31735 — "bargain label").

Helen Traubel died last year at the age of 73 and many will remember her only from her hilarious stunts as an operatic comedienne on the Jimmy Durante TV shows of 20 years ago. Many younger listeners will not remember her at all. There has never, ever been a more gloriously beautiful soprano voice than hers and this record, containing selections from opera (Wagner, Gluck, Mozart, Ponchielli) and the song literature (Beethoven, Tchaikovsky, Strauss) should not only reinstate her reputation but should delight any lover of great singing.

7. **Block, Schelomo & Edgar: Cello Concerto.** Mstislav Rostropovich, cellist, London Symphony Orc., Gennady Rozhdestvensky, cond. (Rococo 2043).

Both of these fabulous performers were recorded "live" by a well-placed tape recorder smuggled into the concert hall during Rostropovich's historic London and New York concert series during the mid-1960s, when the fantastic Soviet cellist played everything in the repertoire. This LP is the product of the Toronto-based Rococo label, which diligently avoids copyright conflicts as it releases important historic recordings.

8. **Jongen: Symphonie Concertante.** Virgil Fox, organist, Paris Opera Orch., Georges Pretre, cond. (Angel S 36984).

This spectacular showpiece was first available on LP about ten years ago in the now defunct Capital classical series; Capitol's classical affiliate, Angel, has happily reissued the disc, restoring the Belgian composer's magnum opus to the

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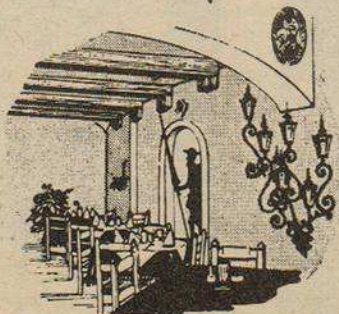
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Many discussions were held. The beavers gave the frogs a flag and tried to learn their language. Frog Fables tells the story of how the creatures in the swamp, tried, amid false starts and rival leaders, to live together in peace. Happily, they succeeded, and all bode well for the future — until the day the eagles started to drain the swamp.

Frog Fables is a friendly bit of fluff, ideal for Christmas giving.



from Frog Fables & Beaver Tales

Canada's rail barons

by M. Sutton and M. Sotiron

Robert Chodos. *The CPR: A Century of Corporate Welfare*. James Lewis & Samuel. Paper, \$3.95; cloth, \$10.00.

The classic CPR joke is the one about the western farmer who returns home one afternoon to discover that a hailstorm has destroyed his wheat crop, his farmhouse has been struck by lightning, and his wife has run off with the hired man. He raises his eyes heavenward, shakes his fist angrily and yells, "Goddam the CPR!"

That joke serves to illustrate the occasional opinion of Western Canadians that, west of the Shield, the railroad giveth and the railroad taketh away.

Robert Chodos' *The CPR: A Century of Corporate Welfare* goes a long way to prove the Western farmers' prejudice and David Lewis's criticism of corporate welfare bums.

Chodos does not pretend to give his readers an objective picture of the CPR. In his first chapter "A mari usque ad Japan: The Myth of the CPR" Chodos remarks,

This book will ask for whose benefit Canadian Pacific's power is being used. And it will question whether, at this point in history, Canadian Pacific ought to continue to be allowed to exist.

Chodos traces the CPR's historical and economic development from its

beginnings to its diversification in the 1960s. Chodos includes appendices with information on the CPR's holdings and government subsidization along with a list of the company's directors at present.

That list of directors, not surprisingly, reads like a who's who of high finance in Canada, and Chodos has taken the trouble to include the positions held by these members of the interlocking corporate elite.

METRO CENTRE

Chodos does not restrict his criticism to the privately owned CPR. He notes publicly owned Canadian National's involvement in Toronto's Metro Centre and observes,

Here was our publicly-owned railway cast in the role of profit-hungry, soulless developer, and giving a performance that was, to say the least, convincing. The experience of Canadian National suggests that a business railway and a public railway cannot coexist. A business railway belonging to private owners and a business railway belonging to the government can, and do. If we want a public railway, it will be necessary to have only a public railway.

Even at that Chodos at last advocates public control of the CPR simply because the railroad is already highly subsidized. Chodos documents a \$40-million subsidy in 1972 with the railway only netting \$44.7-million in that year. He devotes his entire second chapter to unravelling the exact nature of the subsidies.

Should faint hearts quail at the

prospect of nationalization Chodos observes,

... we might feel queasy about taking over something so large and powerful as Canadian Pacific with little or no compensation. But we needn't. There is no particular moral imperative requiring us to pay for Canadian Pacific. We have already paid for Canadian Pacific, many times over.

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1880s reformers

Mayor Howland and Toronto the Good

Mayor Howland: The Citizens' Candidate. By Desmond Morton. Hakkert. \$1.95.

Desmond Morton's *Mayor Howland* is not so much a political study as an intriguing, well-told story, an account of Toronto's flirtation with reformist politics in the 1880s.

Reform issues in those days were something other than they are today. William Holmes Howland, Toronto's mayor in 1886 and 1887, kept faith with his supporters in two key official acts.

In 1886, he brought about the promotion of Police Inspector David Archibald to staff inspector, a post second only to chief constable. Morton tells us,

Though his contribution has so far been ignored by the city's few historians, David Archibald did more practical burnishing of the image of Toronto the Good than any other man. For better or worse, he was to be an enduring legacy of the Howland years.

In February, 1887, with the support of a reformist Council — the 1886 aldermen had been hostile to Howland's reformism — the mayor and his allies cut back the number of taverns in the City from 223 to 150 and the number of licensed shops from 64 to 50.

Streetcars and corruption

The blows which Howland's reformists struck for public morality are only part of the tale of his mayoralty.

The highlight of the book is a

books

chapter about the 1886 street railway strikes when crowds turned out on Yonge Street to prevent strikebreakers from keeping the streetcar system going and when Howland condemned the company for trying to suppress the workers' legal right to unionize.

And the emotional peak of Howland's tenure involved his efforts to root out corruption in the civic bureaucracy and his struggle with powerful, corrupt civil officials.

The parallels between Toronto's 1880 reformists and 1970s reformists are subtle and remain mostly unstated in this largely anecdotal book.

Morton offers us a few clues. His observation,

All reformers, triumphant at the polls, face the same problem. Supporters have been persuaded to believe that victory releases the key to their particular utopia. They expect, at worst, no more than a brief fumbling with the lock,

is as apt in 1973 as it was for 1886.

And Toronto's two reformist movements share a mood of moral righteousness promulgated by true believers.

Morton leaves much of the fun of speculating about these things to the reader and offers us simply a brief, discursive slice of popular history.

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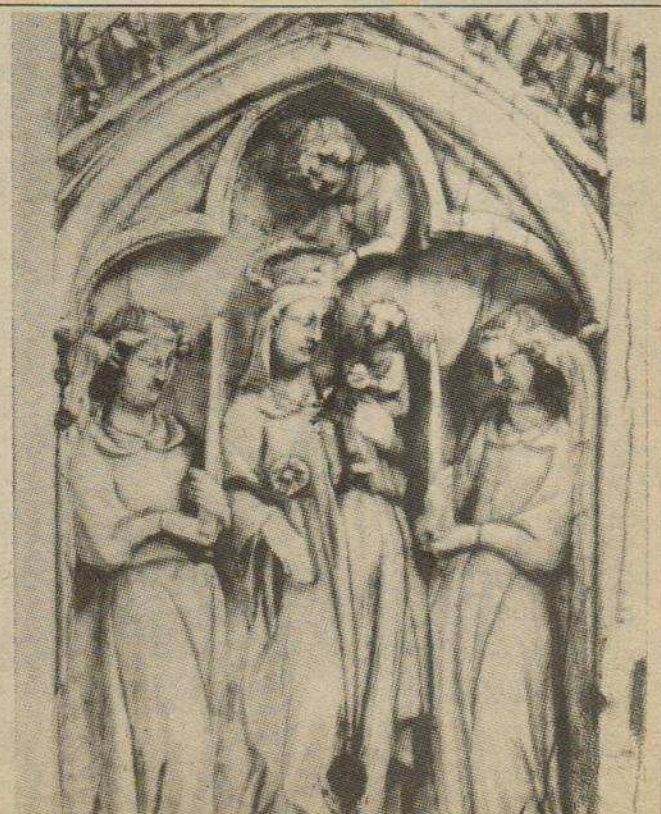
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Once in a lifetime

Once In a Lifetime might have been hilariously funny to the audiences of 1930, when it opened, as Hollywood had just switched to talkies, and people could believe in the innocent view of the movie industry. The play, which has been revived at the Firehall theatre by the University Women's Alumnae group, doesn't prove to have withstood the crucial test of time — in this production anyway.

Written by George S. Kaufman and Moss Hart, the play is about a small group of Eastern troupers who decide that the future lies West, and they imagine that the Hollywood studios will welcome their speech school, to prepare stars for the talkies. This satire of the movies isn't that biting or even funny, and although there are occasional moments of enjoyment, it's all so strained that it's a wonder how famed critic Brooks Atkinson could call Once In a Lifetime "stinging and hilarious" even in 1930.

Once In a Lifetime, in spite of a dose of Eastern snobbery, presents an illusionary view of Hollywood, where dumb girls could get parts in films by being in the right place at the right time, long before the age of

theatre

by David McCaughna

couch auditions. The play sends up the Hollywood ethic, and when the film succeeds for all the wrong reasons, and is called a masterpiece because it's so awful and inexplicable, we realize that Kaufman and Hart are having their jab at an art form they consider inferior.

Their cynicism is best conveyed in their references to Hollywood's treatment of writers — playwrights are kept in a studio room with padded walls and barred windows, and a sanitarium is reserved exclusively for playwrights who've gone through the Hollywood mill — shows their attitude towards the crassness of the movie industry.

Minor epic

Once In a Lifetime is a minor epic, with a huge cast, numerous sets, and calls for a parade of period costumes. This production does do

well on the latter, providing snappy dresses for the ladies, but the sets are mostly a little threadbare and the cast is not quite up to it. They are allowed to overact too much, and are shrill and energetic without ever being very amusing. There were a couple of exceptions. Kathleen Gould, as a kooky secretary at Glogauer Studios, was the most consistently appealing character, and Beverley Miller as the pert May Daniels provided a nicely conceived performance.

Once In a Lifetime is a period-piece, that might be a little more worthwhile sitting through had it been given a slicker and more genuinely madcap production.



Sol Mandiso and Sandra Shuman: "Once In a Lifetime"

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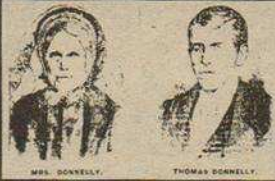
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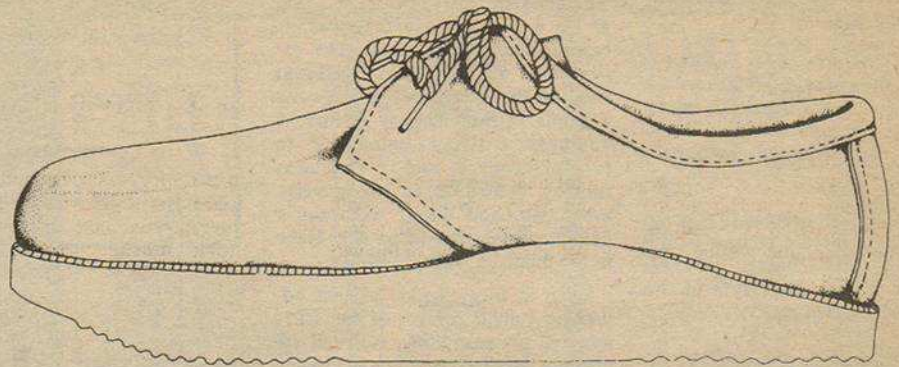
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then send it up your spine.



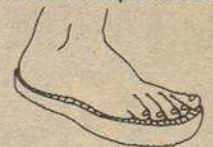
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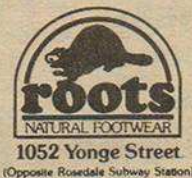
Suddenly you stand straighter as additional muscles in the back of your legs and the small of your back spring to life to help hold you up and move you around. Now consider that recess in your sole called the arch. If you spend a good deal of time on your feet, unsupported arches can sag and may fall out of shape altogether. (This is why in those pre-cruiser days a policeman was known as a flatfoot.) To help prevent your arches from falling, Roots are contoured to support them. There's a smaller recess between the balls of your feet which Roots will take care of as well.



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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.

LITERARY SUPPLEMENT

The Toronto novel

by Stephan Sokoloff

"I didn't know such a thing existed," a Torontonian said to me when she heard I was searching out Toronto novels. Most people react that way. Toronto novels? Sure, but not like New York novels or even Montreal novels. After all, Toronto doesn't exactly provide a lot of stimulation. This is Toronto the staid, the prosperous, the nice safe place to live. But these very qualities are what make Toronto novels unique.

In *Survival* Margaret Atwood writes that the English romantic notion that nature is good and cities evil was transported to Canada by its earliest immigrants who became confused when it didn't apply. Nature here is definitely not good, not bounteous or friendly. It's brutal unkind, almost evil in the way it treats man. But Atwood doesn't take the switch one step further. If nature is evil, then perhaps, the city is good. And, what city is more good than Toronto?

Toronto has been good since the Rebellion of 1837 confirmed Tory rule. Through the turn of the century it has prided itself on its solid respectability, on being the perfect home for banking, insurance and industry. Its baronial architecture set the scene. Heavy squat stone buildings spoke loudly of the strong moral fiber of Old York.

Toronto may be good for business and good for raising children. But for the novelist, it isn't good in any positive inspirational sense; it's just not bad. In its blandness, it provides an unoppressive atmosphere. In its greyness, it gives a background that doesn't get in the way. But more important than that, it keeps a hostile nature at bay, permitting it to enter the city limits only in restricted areas, backyards, parks, ravines.

Because of this, Toronto novels are not as desperately concerned with survival, nor are the characters in these novels as victimized as those in rural Canadian setting. But

Toronto doesn't produce urban novels like other North American cities; in fact, its novels are like no other urban novels, because not only did Toronto protect its first immigrants from Canadian nature, it allowed them to create a new England within its boundaries, an England with neighborhoods like small towns and farms, parks and ravines like the ordered landscapes of Britain.

So, it's not surprising that the Toronto novel follows a tradition of the English rural novel. What may be surprising is that though the Toronto novel can be as modern in style as its British contemporaries, its themes and major concerns are about a century behind.

For example, the late nineteenth century Toronto novel, like Mrs. Annie Savigny's *A Romance of Toronto* is more like Jane Austen than George Elliot. It presents a pleasant almost idyllic scene in which the characters move gracefully, without fear or care. Elaine Gower, a citizen of Toronto in Savigny's novel, describes this city of a hundred years ago.

Toronto is a fair matron with many children, whom she has planted out on either side and north of her as far as her great arms can stretch. She lies north and south, while her lips speak loving words to her offspring, and to her spouse, the County of York; when she rests she pillows her head on the pine-clad hills of sweet Rosedale, while her feet lave at pleasure in the blue waters of beautiful Lake Ontario.

Even a satire on Canadian politics and bureaucracy like T.P. Thompson's *The Political Experiences of Jimuel Briggs, D.B.* when set in Toronto takes on a small town atmosphere. This isn't particularly advantageous to Briggs, a young opportunist who owes money to just about everybody. "Last week," he writes, "as I pursued along King Street the even tenor of my way... I

was surprised to meet several familiar faces, which reminded me of boyhood's sylvan scenes in my native village."

With the turn of the century a new trend begins in the Toronto novel that runs parallel to the development of the first. In this second type of Toronto novel, the city is fictionalized to the extent that it is no longer Toronto but just another modern city.

The perfect example of this is Frederick Nelson's *Toronto* in 1928 a science fiction written in 1908 prophesizing a new Toronto, a paradise, created by a belated industrial revolution. Reading this short account, you feel the author wasn't familiar with Dickens. How could he expect such a glorious city if he had been. Of course, there is a slum in this new Toronto, but it's inhabited mostly by foreigners. Riding up Yonge Street, "The Broadway of Toronto" Reginald Fleming a Toronto millionaire, is told by his taxi driver, "Toronto is a good city... so far as morality goes; and considering the five hundred and old churches we have, I believe one of the Apostles won't be far from here when the Great Day comes."

That Toronto should be more of a city is reflected in W.A. Fraser's novel *Delilah Plays the Ponies* (1927). His Toronto has very little to do with what the city must have been like at that time. Instead, he gives us a roaring twenties story in a big international roaring twenties town. *Delilah* tells the tale of a gorgeous young woman married to a philanderer who deals in mining stock and hot tips at the Grapevine Race Course. Most of the action is either on the track or in the plush King James hotel. There is nothing in this novel that couldn't take place in any big city of that period.

This trend of creating a big city fictitious Toronto continues through the next decade with the publication in 1937 of Francis Pollock's *Jupiter Eight*. Here again are the big hotels, the international atmosphere of stock market deals, business

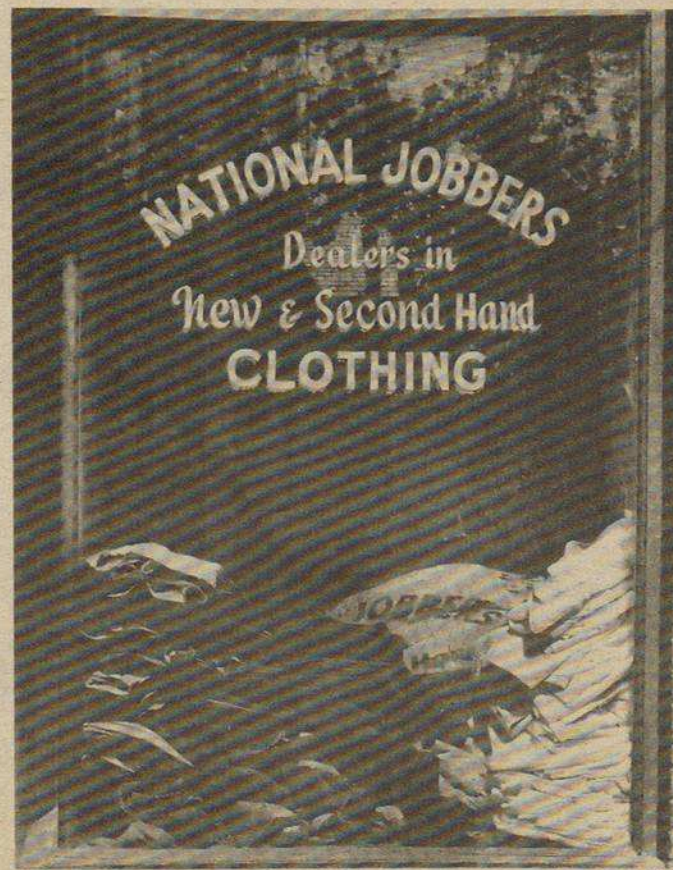


photo: John Phillips

tycoons and Hollywood type stars. However, there is the element of satire that cuts down all these important people by making them important Toronto people. This Toronto, Derrock, the protagonist muses, is thought of by artists as "... a slow place, a dull place, where English snobbery met American vulgarity and each thrived on the other... a half-grown city, a nest of Methodists and Orangemen, of Puritans and Pharisees, who had not yet heard that Queen Victoria was dead."

By 1950, Cabbagetown as Hugh Garner knew it was gone, replaced by post war low cost housing, but in his novel he recreates that neighborhood as it was in the twenties and thirties. Cabbagetown for Garner is not just a city slum, it's more like a poor but happy English village transplanted from nineteenth century England to twentieth century Canada. Pressure from the city around it not from within changes the lives of Cabbagetowners. It turns a mother to drink, the country belle into a city whore, the young pianist with social pretensions into a fascist and the sincere, idealistic hero into a socialist fighting the losing battle for Spain. You feel throughout the book that Cabbagetown left to its own devices would make out fine.

Ralph Allen's *Chartered Libertine* published four years later is so different it could have been written in another city, but, in fact, it is just about that other Toronto small town, the university. The theme is the same, Hilary Bonnisteel, ensconced in her ivory tower, is forced out into the city to fight oppression and censorship. The forces of evil here are also foreign elements, old time religion and modern big business. Hilary loses her fight just as Ken Tilling of Cabbagetown did. Both come out of the fray wiser, but no longer able to live in their respective small towns. They must leave to face a larger world than even urban Toronto affords.

The sixties bring a new prosperity of Toronto evidenced in Phyllis Brett Young's *The Torontonians*. Here the small town is an upper middle class suburb. But the story is basically the same. Karen, a settled middle-aged matron cannot be content in her country town because memories of

Europe and romantic youth come back to haunt her. She must come to terms with the outside world before she can live in peace.

Not only do the sixties herald a new prosperity, they bring a wave of immigration to Toronto's already threatened Anglosaxon community. Marika Robert's *A Stranger and Afraid*, published in 1964, shows that the famed Canadian mosaic is a nice way of saying stay with your own kind, we don't want any part of you. The first Torontonian who speaks to Christina, heroine of Robert's novel, tells her not to be fussy about having to live in a run down boarding house. "Immigrants... should be happy to be allowed in, though if they asked me, we wouldn't let you in. Who needs all these foreigners?" The immigrant, though, has as little affection for drab Toronto as its Anglosaxon inhabitants have for her. After living in Paris as a displaced person, Christina's friend Georgette describes Toronto to her. "... and today I took a streetcar to the other end of the city and when I got out, you wouldn't believe it, but it looked exactly like the place where I got on."

Three years later, in his novel, *The Meeting Point*, Austin Clarke gives us another version of the immigrant to Toronto's story. This time she doesn't have strange Eastern European eating and sexual habits but a black face. Bernice is a maid for a wealthy Forest Hills Jewish family. Her story is about prejudice, hatred, anger and frustration.

In both these novels, Toronto is seen as a dismal city, unfriendly, uninteresting, a place to make money but not to enjoy it. This is because of the small town attitude, because those same closeknit neighborhoods that provide security for their inhabitants shun anyone different. Ironically, this insular attitude is taken up by the immigrant when he settles into Toronto life.

Margaret Atwood's first novel, *The Edible Woman* carries on the twentieth century small town vs. big city theme of Toronto novels. Here, the heroine is menaced by an up-and-coming young lawyer who lives in a half finished high rise in half finished downtown Toronto. His

Continued on page 20

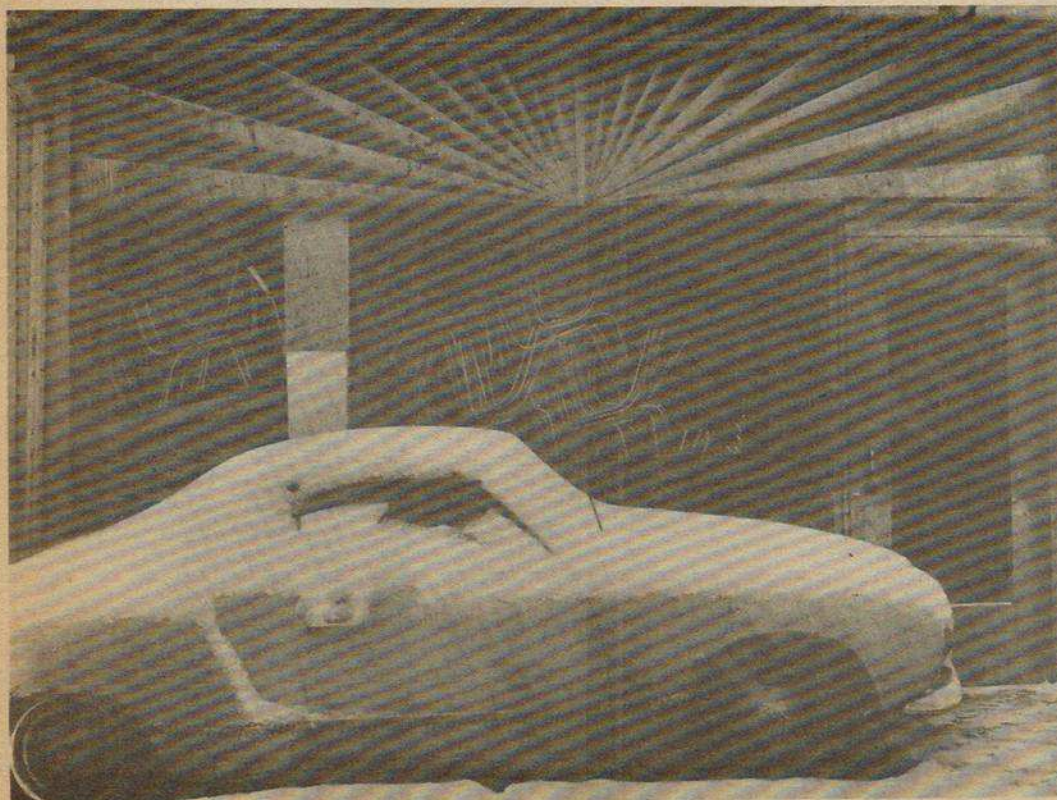


photo: John Phillips

The Toronto novel

(continued from page 9)

world threatens to crush her fragile small town self. In this novel, the ravines serve as escapes from the encroaching big city. Duncan, a neurotic graduate student, finds he feels almost human walking in the ravine in the winter cold. Neither he nor Marion, the heroine, notices the cold and both find the natural setting refreshing despite the brickworks, Toronto's way of making use of everything.

By the seventies we begin to see a new Toronto emerging in the city's fiction. The picture is blurred at first as in Marian Engel's *The Honeyman Festival*. Toronto here is a neutral grey background. All the colors are of a European past.

A year after Engel's novel, Graene Gibson's *Communion* blurs Toronto even more. This is a novel of the mind, and somehow Toronto seems the perfect place or nonplace for it. The one descriptive passage concerning the city is, oddly, a lament for what Toronto once was. Looking down on Don Valley, the hero muses, "It must have been beautiful before the war. The river meanders as a river

should . . . sepia figures with parasols, gentle men with shiny boots . . . drift silently beneath great black trees with rough bark, but the trees are dead now and the water is foul."

Toronto changed rapidly in the late sixties and seventies. Novelists who witnessed and are still witnessing the change either ignore it in their fiction, lament the lost golden age or return to the second trend begun by Frederick Nelson's *Toronto in 1928 A.D.*

In *Cabbagetown Diary: A Documentary*, Juan Butler chooses the last alternative. He pushes a big city slum vision on us but not with complete success. The grittiness doesn't always come across, possibly because you can't help but compare this book to other slum novels. And, somehow, Cabbagetown in contrast to other cities' slums seems mild and unthreatening.

There is another alternative to the three I mentioned, which is only recently becoming available as the new Toronto defines itself. Rather than ignore, lament or disguise the city, the writer can accept that part

of it that is completely new. Richard Wright in *The Weedend Man* succeeds at this better than anyone before him. He allows Toronto's grey shrubs to become a force in his novel. And he contrasts the cold greyness to the oppressive heat of tightknit Rosedale.

I've used the word grey a lot to describe Toronto. I think grey is its predominant colour. It's a transitional colour because Toronto is in a transitional phase. It is passing from small towns strung together by prosperous business sections to being a big city. Toronto is suddenly leaping into the late twentieth century trailing its fiction behind it. The themes are no longer from nineteenth century English novels. They are becoming specifically Toronto as Toronto becomes specifically Toronto. And I think the Toronto novel of the near future will be very different from those of the past, in some ways more international, in others much more national and urban. But first Toronto must accept the change and the new identity. And, perhaps, its authors should lead the way.

POEMS

by Miriam Waddington

Toronto

the Golden-Vaulted City

I'm in a rich cold city,
Toronto the golden-vaulted,
runnelled and hollowed,
British born, steeped by cliffs,
axed by watercourses,
its warehouses pure Ontario,
its lake like Michigan,
and all its warm bungalows
lighted with midwinter's
scarcity of snow.

Alas poor York,
the howling wind outside
shakes the grey plateau,
stalks the gothic arches
in the dark moist marketplace,
follows under the overpass,
pursues like Caligari
in subway alleys
where the white-tiled breath
of unearthly cold
foretastes the sooty grave.

Dragon-tall is my adversary;
from arctic cold he rises,
but I am murdered, bloodless
in the untenanted subdivision
among the broken bricks
and chickenwire debris,
I'm dry as last year's berries
under the frozen hedge.

The moundbuilders are dead
in my native province,
the grain elevators
are locked on the lakehead,
and the vaulted city blazes
like a many-pronged golden
pitchfork stabbing the clouds
for light

Understanding

Snow

How hard it is
to understand
snow how it is
from a snow pillow
and a white
sea a halo of
greeting hello
from a far star
and a sudden-
ness of seeing

Miracles bands
of light curving
around us moving
inside us and
even in spring
when grass covers
the snow winter
is not asleep
but waiting
folded and dark

About to sprout
from the plump
lap of summer
about to fountain
from the green jet
of maytime or
throw down from
its white tent
handfulls of
angry flowers

Whole mouthfuls
of frost paralyzed
stars icefeathers
burning pillows
and white seas:
and on my empty
bed lost summers
armfuls of soft
ownerless love

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A playwright fights to make it in Toronto

by David McCaughna

Bring up the subject of the Toronto theatre scene, and there's a pained sigh from Larry Fineberg. He's been surviving, more or less, as a full-time playwright in this city for the last three years and has an intimate knowledge of the local theatre world.

"The theatre world here has become slightly more restrictive," Fineberg says, "slightly more commercially orientated, and the level of malice and bitchery has profoundly increased." But there are great advantages along with the drawbacks, which partly explains why Fineberg left a Broadway theatre career to return to Canada and settle in Toronto where the chances of making a great deal of money or fame from playwriting are small, but where he's found other compensations.

"The exciting things in Toronto," he explains, "is that, if I write a play, there's a decent chance of it getting produced, and even if I'm earning less than minimum survival wage, at least I'm being productive and I can see my plays being done. Hopefully I'm growing as an artist and that's exciting." Having spent about seven years working in theatre he has learned to accept the pressure, the great disappointments, and innumerable problems that are an intricate part of that world.

Five years ago it would have been impossible for a playwright to survive in Toronto, in any form, unless he was lucky enough to be writing for the CBC. But today there are a small number of dedicated people whose energies are devoted to writing plays and Larry Fineberg is one of the most prolific and interesting of these, someone whose deep attachment to both the theatre and writing keeps him going.

Angular Dustin Hoffman

Dark, tense, looking a bit like an angular Dustin Hoffman and much younger than his 28 years, Fineberg is a product of Montreal's Jewish community, a milieu which has produced many of the country's best writers. But like many of them, he found the Jewish community unbearably confining and its expectations too restrictive. In his plays Fineberg turns often to the theme of the claustrophobic and deadening atmosphere of an enclosed ethnic community.

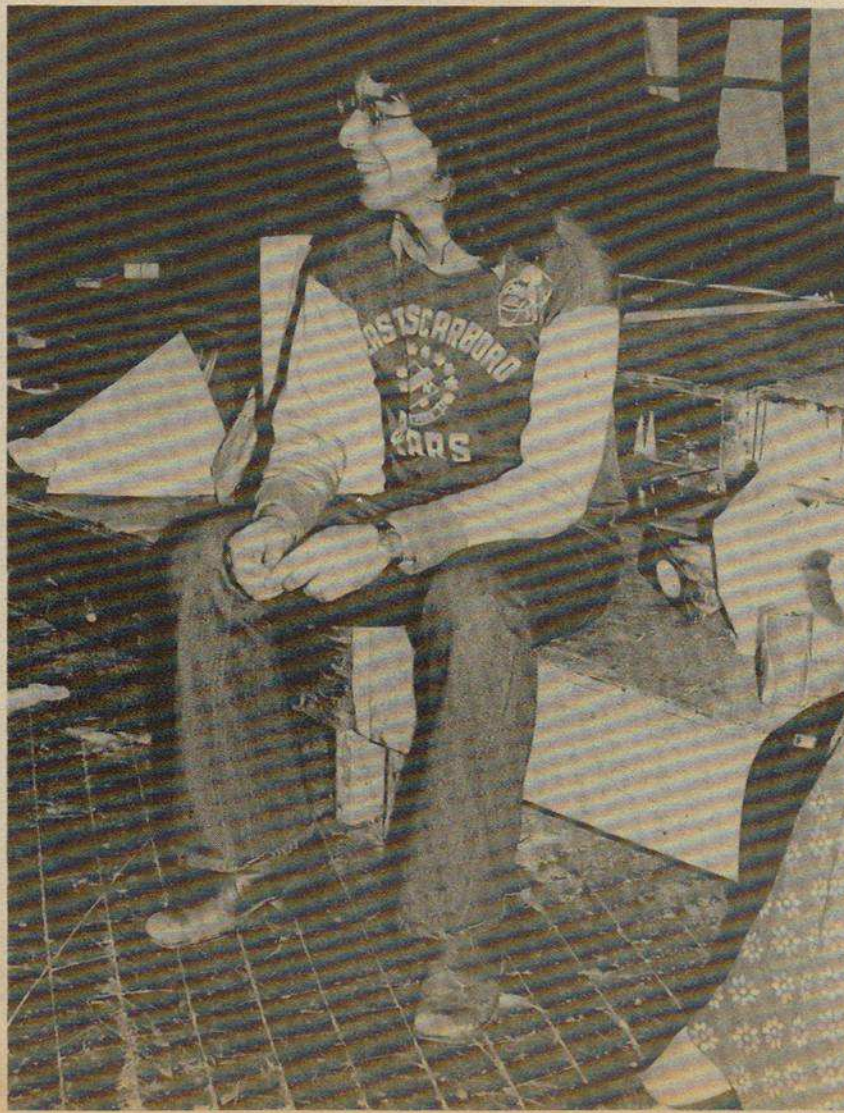
He followed the path expected of a young Jewish boy and attended McGill for one disastrous year, but he fled the following year to Emerson College, a small New England university, where he studied English literature and theatre directing. On finishing his degree, Fineberg didn't see much future in the theatre for himself in Canada, and headed for the theatrical mecca of New York City. Now he feels that the New York years were important in a formative sense, but he swears that he would never relive the gruelling madhouse experiences.

"I think the theatre scene is pretty much the same wherever you are. There are the same high tensions, high temperaments, frustrations, nervousness, potential suicides, hatreds, fucking, but of course it's all accentuated in New York because of careers being made or broken there by the one New York Times notice, and by the enormous money pressures. Ultimately I think that it's almost impossible to do something really new and fresh in New York and expect it to have any real success."

To illustrate his point Fineberg points out the example of British playwright Edward Bond, whose name he often mentions, and his lack of success in New York. Fineberg feels, along with many others, that Bond is the most important playwright to emerge in the last decade, but none of his plays have had decent runs in New York. Bond's *Narrow Road to the Deep North* was very successfully produced at the St. Lawrence Centre three years ago. Fineberg further points to Joe Orton, another playwright he admires, and to the production of *Loot*, on which he worked as assistant director. It was a flop because, Fineberg wryly comments, "Clive Barnes hadn't learned how to write a hit notice at that time."

Heavy pressures

The heavy pressures and constant battles of New York theatre life, plus one mugging and three burglaries, led Fineberg to eventual disillusionment with New York. One Sunday afternoon he secluded himself in his East Village apartment and in a burst of energy wrote what was later to become the opening act of his first play, *Stonehenge Trilogy*. He knew that it was going to be an unusual play, wondered who would possibly



Larry Fineberg

photo: David Groskind

be interested in doing it and thought of an old friend, Toronto director Eric Steiner. Steiner liked *Stonehenge Trilogy* and took it to Ken Gass at the Factory Theatre Lab, who also liked it. Then Fineberg came to Toronto to watch the production take shape.

Fineberg describes *Stonehenge Trilogy* as a "strange play, doing strange things. The idea of the play, which never worked, due to some problems in writing and production, was to show how awful and stultifying an ethnic environment can be and how everything is closed out in the safety of an ethnic environment . . . The play was constructed in three parts, opening with zany farce, on to realistic comedy, and finally, in the third part, pure naturalism. So there was supposed to be this transition from these silly, zany people to this horrible enclosed thing at the end . . . The play didn't work, but thank goodness it had its admirers."

Among those admirers was John Palmer, playwright and director, who at the time was lining up plays for the soon-to-open Toronto Free Theatre. Palmer approached Fineberg about writing a play for the new theatre, and with this offer Fineberg moved to Toronto and started *Hope*, which he feels is his best work to date.

The fact that *Stonehenge Trilogy* and *Hope*, both thematically unpleasant plays, could get produced in Toronto gave Fineberg encouragement. Here, he felt, was an artistic freedom virtually impossible to find elsewhere, where playwrights like Palmer and Hrant Alianak, also writing unusual plays, could get produced. Thankfully missing was the overpowering New York box-office obsession, where a playwright's status is summed up on a hit-or-miss meter.

Gruesome experience

Fineberg does not look back on his own youth with much pleasure, and the theme for maturing, the coming-of-age in the 50s and 60s is another of his major themes. For him, the whole process of achieving adulthood was a pretty gruesome experience. *Hope* is a play about emotional and sexual adjustment and about maturing. More than anything else he's written, Fineberg admits that *Hope* is an autobiographical play.

"Yes, I was writing on themes that had been done before, but I wanted to do it in a

way that hadn't been done before, and show some of the really frightening and horrible problems about growing up and also deal with a lot of Freudian sexual adjustment concepts in a put-on way." The first production of *Hope* was not totally in keeping with his view of the play, and he looks forward to another production.

After *Hope* came *Death*, a short play Fineberg wrote for Factory Theatre Lab's marathon one-act play festival last year, his most successful play to date. *Death* has been produced in New York and London and published in *Performing Arts in Canada* magazine and in a new anthology of Canadian one-act plays. The genesis of *Death* explains how Fineberg goes about writing a play.

"The writing of a play is a very long process for me," he says. "I generally tend to think about it for a long time. I thought about *Hope* for at least a year before I dared put a word on paper. If I'm lucky, I have an image which comes out of some emotion, which I think is really deeply felt . . . the whole business of justifying the image is a treacherous, difficult journey." While on a camping trip in Algonquin Park Fineberg had an image flash through his mind about Tom Thompson, the painter, who died mysteriously, and thought about it in the context of the legends and folklore involved in the Park's history. As that image nurtured in his creative imagination, Tom Thompson gradually receded and was replaced by another character, a cantankerous and fascinating old man, who bears more than a coincidental resemblance to Somerset Maugham. Constructed in a series of brief scenes, separated by blackouts, the *Death* has a stark, haunting quality. The most ambiguous of his plays to date, it gives a momentary flash of the fleetingness of life.

At *Passe Muraille* his latest full-length play *All the Ghosts* is now running. Fineberg describes it as "a kind of comedy for three people," one of them a retired psychiatrist, played by veteran comedienne Jane Mallett. She's visited in her seaside retirement home by two former patients, a married couple, and the play explores the strange relationship that binds the threesome together.

In his plays Larry Fineberg is constantly

exploring style. He freely admits to be obsessed by style, and whatever meaning his plays convey is through their style. He believes that the theatre has reached a stumbling point, and that its conventions and style must be changed.

"Unfortunately, if you talk about breaking conventions on stage, people usually think you have to do something like take your clothes off, and that's pretty boring now. Changes in style are a very subtle thing, and it's very difficult getting an audience to accept a style which to you is very real, but is different from everyday life. Somehow it's anarchic, and I think anarchism is the salvation of everything . . . certainly theatre."

In the future Fineberg hopes to explore more styles and be more anarchic. On the boards is a Chekhovian farce, now called *Betrail*, which will be about a group of people in their 20s and about their involvements with one another and their overwhelming paranoia. It's being written for the Tarragon, probably, with direction by Stephen Katz. And, lo and behold, the Stratford Festival, which is often decried for doing so little to promote Canadian dramatists, has commissioned Fineberg to write a play for the Third Stage which will be done in 1975. It's especially good news for the playwright, as it allows some small financial security in a profession that's remarkably insecure.

Robert Altman

In the same breath as Edward Bond, Fineberg is likely to mention film director Robert Altman, whose work he feels is the most originally and consistently challenging in movies today. It's an ability to look at situations in a totally new light, this reliance on style to say so much, that fascinates Fineberg about Altman. These two men, he says, are exploring the possibilities their particular genres provide.

"In the theatre, in any art form, you've got to find a way to make people and yourself reapproach basic emotions. I could never write a play set in a room with four walls, with one set, where mother is cooking up the scrambled eggs for breakfast and father comes home and he's been sacked from the office and how are we going to meet the monthly rent? There's no concept of surprise in that, and I don't think that's close to life. You can turn on your TV and watch that if you absolutely have to. I don't want to spend time in the theatre watching that. I want to know, somehow, when I go to the theatre, that I'm alive and I want to be shocked or stimulated or challenged. The most exciting thing about my art form is the concept of surprise, but the critics who call for a return to excitement in the theatre are often the ones who pull away from it because unless they're faced with something they can't specifically understand and grasp immediately they just turn off."

He feels that naturalism, which has been the most successful theatre form here recently, is primitive and limiting. Although he admits that good plays have been written in this genre, he hopes that the theatre will develop away from it. In the meantime, Fineberg will continue writing, often waking at five in the morning to work frantically at the typewriter, constantly rewriting, trying to be honest about a vision of theatre, facing the discouragement of working on a play for a year, perhaps, and then only making a pittance from it.

"I'm thrown into confusion when people ask me what I do for a living because I don't really write plays for a living, as only a few writers in Toronto really do make an adequate living writing. I take odd jobs occasionally to keep myself going. The Canada Council is a help but obviously not enough of a help. *Death* has been done three times, and I haven't made enough money from *Death* to live for a month, which is perhaps paradoxically decent."

Larry Fineberg is contemplating a full-length play that will take two of the characters from *Hope*, the 13-year-old boy and the 40ish-year-old woman he eloped with, and will catch up with them some 30 years later. One of the characters in this play will be a six-foot bone. Fineberg feels that this will present a real challenge to his abilities as a playwright, to present this bone as an active member of the cast, emotionally involved with the other characters, and he finds the idea fresh and exciting. How do you relate to a bone, particularly in a hostile world? No doubt the situation will challenge the complacency of audiences and critics alike.

POEMS by Stephanie J. Nynych

The Magician

he had not tasted of the manhood love
the palate unjaded, awaited the initial sensation.
no, he had not computed the sine and cosine curves
where each word and phrase, gesture and expression
has inversion, multipliable and divisible functions.

his anticipation still built a tower from theory
rising unbroken, undwarfed by slow decimation
of the images and visions, the harboured hopes
which he collected and sorted in ideal order
from the unlimited sources of everyday living.

he looked at me with a straight forward gaze
as if questioning that love could so easily be found.
there was little of the shyness or hesitation
which parallels first movements out to any place.
neither trepidation nor tenseness bound him
to impede his advance where he wanted to go.

he had not felt what it was to feel
a woman's arms holding him near
and her breast pressed close to his own.
he had not known what it was to feel
to place his arms around a woman
and his thighs pressed close to her own.

he said it was magic without the sorcerer's clock
the moon-crescent imprinted cape and high conical cap,
without the quickness of hand, the indecipherable physiognomy
nestling quiet in wide-funnelled sleeves.

wizardry he practised with unquestionable skill
so excellent, so adept, so alchemically potent
that my eyes nostalgically seek the magician
my heart yearns for that vanished enchanter
and my being unsolaced, always mourns his death.

Sacrificed Strength

you could have grasped the ends of the world
with your virile strength and comprehension
your calloused hands like treaded tractor tires
fabricated from molten rubber in gigantic vats,
could have gripped the rounded surfaces
and set the earth spinning and revolving.

you needn't have been suppliant, sacrificed strength
or hoped to propitiate a ruthless, fictitious god
with drops of your blood, flesh of your body
and the sacrificial meat of your brain
upon his altar wrenched from the other diety
who asked only for ignorance; a desirable piety.

this new god who governs aspiration of intellect
has impatient, self-appointed priests
who measure sainthood by overt, immediate manifestation
daily crave martyrs to stabilize their reign
collecting neophytes to buttress their cult,
demanding complete death to momentary failure.

your service should have been to the source
the pulsatile depth awaiting your bold entry
limpid and suppine, strength to match yours
in close embrace and intimate union beyond severance
reverberating harmony and ecstasy in touching
life-giving thought of your thought; life of yours.

Symmetry

when chaos by cataclysmic tactics usurped calm's rule,
the whole of creation conspired against you
and though you shouted words, only traitors listened,
concealed them in a miasmal maelstrom
where cyclones hand seismic anarchy
had ripped order from equator to pole.

the universe was disarmed and disabled
as subterranean roars split its drumhead
rendering your pleading shouts echoless
dull unmusical beats upon a shattered drum
subordinate to the sovereignty of riotous rule
bondmen to a bitter, violent force.

unheard worlds are like diamonds in the dark
requiring light to realize their potential brilliance,
poignant cones of shimmering rainbow dance
upon the facets fracturing beams of pale light,
patterns of fidelity to a spacial prismatic structure,
to a distribution of mass, co-ordinated by energy.

you staggered dismayed in overwhelming wilderness
grasping each obscure promise desperately for anchor
losing past and future in the moment's wildness
of hopelessness seeping osmotically, both ways
attempting to set solutions at equilibrium,
but pressure above the higher concentration increased.

thin tongues of optimism projected and withdrew,
quivered as thoughts agitated their stasis.
yet light flickered beside dark asymmetrically
in the pause before the final decision, before
the last molecule penetrated the semi-permeable membrane
but you bequeathed symmetry to irrevocable darkness.

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CONTRIBUTORS

A note on contributors to the
literary section.

Poems by Stephanie J. Nynych
are from her forthcoming book
Death Never Leave Me, Elegy for
John Nguyen, which will be
published in April 1974 by Fiddlehead Poetry Books. Her novel,
My Attic Was Small and Dark,
(tentative title) which is being
published by Kakabeka Press
this spring.

Miriam Waddington has had
her poetry published in numerous
books and in Saturday Night and

Artscanada. She's on the staff of
the English Department at York
University.

The photographs by John
Phillips are from his exhibit
"Birth Death and other
Realities," at York University
from Jan. 6-21, 1974. He's one of
the founders of the Baldwin
Street Gallery of Photography.

Steven Sokoloff is a student of
the Novel and a part-time book
and theatre reviewer.

David McCaughna is the
Citizen's theatre critic.



The Shadow Cabinet

J. Howard, Prop., 600 Parliament Street 967-7644

More Christmas suggestions from Janet Howard:

Frog Fables and Beaver Tales, by Stanley Burke; hilarious. \$3.95
Mayor Howland, by Desmond Morton; fascinating. \$1.95
Architecture without Architects, by Bernard Rudofsky, author of the
incomparable Streets for People. Full of peculiar pictures. \$5.45
And plenty else.

COMMUNITY EVENTS

The Esoteric Meaning of Comets will be under discussion by the Toronto Theosophical Society on Sunday, December 16, at 7:30 p.m. A. Blain-Ewart will talk about the esoteric significance of the comet Kohoutek. 12 Macpherson Avenue. All welcome.

John Bremer, the Commissioner of Education for British Columbia, will speak on Intelligence and the Community, on January 9 at O.I.S.E., 252 Bloor Street West. All welcome.

The last in the Waffle party's lectures on Canadian Politics in Historical Perspective will take place Sunday, December 16 with a talk by John Hutcheson on Independence versus Continentalism. A panel featuring Hutcheson, Jim Laxer, Robert Laxer and Mel Watkins will follow. At O.I.S.E., 252 Bloor Street West, \$2.50 admission, all welcome.

Women versus Medicine will be the topic on Wednesday, January 9, when the Women's Studies group at the University of Toronto continues its lecture series. At the Faculty of Education building, Spadina and Bloor. 7 p.m. free and all welcome.

THEATRE

Sticks and Stones: The Donnelly's Part One by James Reaney is on at Tarragon Theatre, 30 Bridgeman Ave. Tuesday to Sunday at 8:30 with Sunday matinees at 2:30. 531-1827.

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.

Toronto Free Theatre presents Vallieres! at 24 Berkeley Street daily. Its free but reservations are suggested. Call 368-2856.

Toronto Truck Theatre continues its season with Woody Allen's Don't Drink The Water. Thursday and Friday at 8:30 and Saturday at 7 p.m. and 9:30 p.m. At the Colonnade Theatre. Call 925-4573.

Toronto Workshop Productions new play is Thieves Carnival. Regular performances are Tuesday through Sundays at 8:30 p.m. Tickets \$4.50 and \$3.50 for students on Fridays and Saturdays, and \$4 and \$2.50 for students other times. At 12 Alexander Street. 925-8640.

The 'Dance of Death' by August Strindberg is on at the St. Lawrence Centre Theatre, 27 Front Street East. Tuesdays through Saturdays at 8:30 p.m. Tickets \$3.50 to \$6.50. 366-7723.

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.

Cop, another documentary play by Open Circle Theatre is about the Toronto Police. At the company's new location, 103 Bellevue Avenue (St. Stephen-In-The-Fields Church Hall. Off College Street, two blocks west of Spadina.) \$2.00, 967-6584.

Listen To The Wind, James Reaney's play, is on at the Actors' Theatre, 390 Dupont St. Tickets \$3.50, students \$2.50. Mondays through Saturdays at 8:30 p.m. Until Jan. 5.

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.

Creation 2 has a traditional Christmas presentation entitled The Last Frontier. It features Oedipus At Colonus and The Sweet Smell of Old Ladies. They're on at the University College Playhouse, 79 St. George St. Call 922-7393 for times and reservations.

the citizen calendar

culture/politics/community events

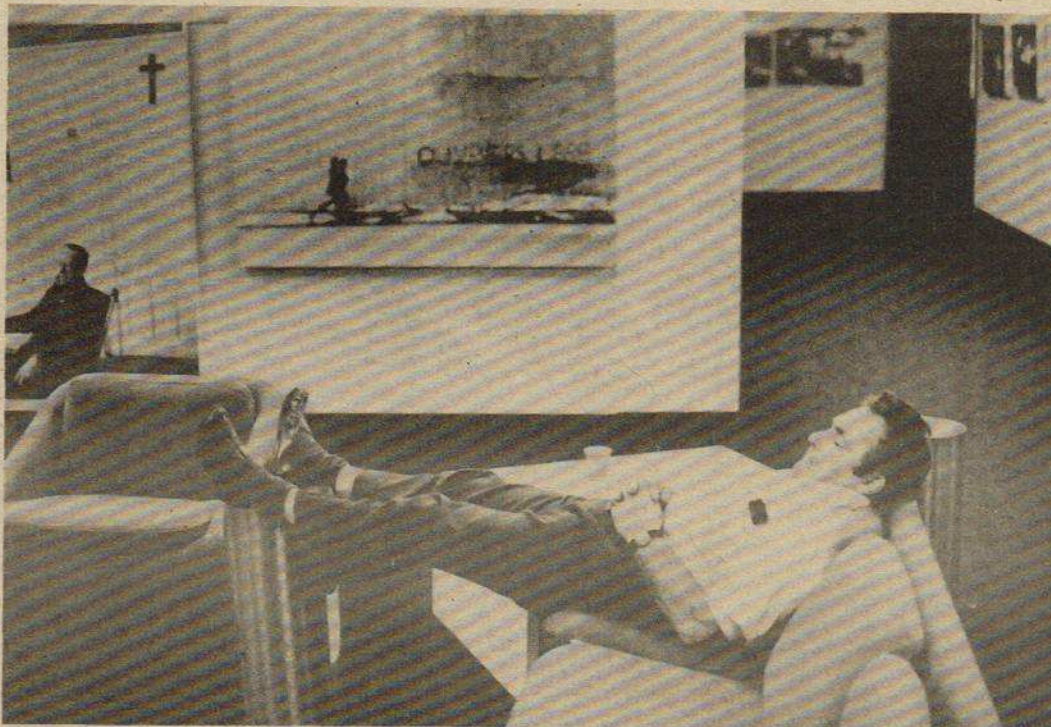


photo: David Groskind

Copper Mountain, a traditional Christmas song-story is on to January 12. Monday to Saturday 1:30 p.m. Dec. 27-29 at 8:30 p.m. All seats \$1.00 at Global Village, 17 St. Nicholas Street. 964-0035.

MUSIC DANCE AND POETRY

The New Chamber Orchestra of Canada performs on Sunday, December 16, a selection of works including Mozart, Bach, Rindout and Biscogli. At Hart House, University of Toronto. 8:30 p.m. Call 928-5524.

Robert Fones and Christopher Dewdney from London, Ontario, will read their latest poetry at A SPACE gallery, 85 St. Nicholas Street on Friday, January 4, at 8:30 p.m. All welcome.

David Campbell, who sings South American Arawak Indian songs, is at the Toronto Centre For The Arts on Sunday, December 16, at 8:30 p.m. 390 Dupont Street. Adults \$2.50, students and Theatre Club, \$2.00. 967-6969.

Toronto Public Libraries' The House on Gerard Street presents an Open Christmas Poetry Celebration and Get-together on Thursday, December 20 at 7:30 p.m. Its at 265 Gerard Street East and everyone is welcome to bring their poems, songs, stories and participate. Free admission.

Sunday, December 16 is Beethoven Day at the Ryerson Theatre with the CJRT Festival Orchestra. It's at 8 p.m. and free.

CHILDRENS SHOWS

The Central Library at St. George and College Streets has a helpful display for both parents and children. It's the library's annual display of children's books to help in selecting books for Christmas. It runs all day until Dec. 24.

Santa and The King of Sarak, Florence Ford's sixth original children's play, at the Colonnade Theatre, 131 Bloor Street West. Saturday and Sunday at 1:30 and 3:00. To Dec. 24. 925-4573.

Punch and Other Puppets. The Royal Ontario Museum presents various types of puppets from around the world, including string, shadow, and glove and rod puppets. It's designed to show the diversity of this ancient yet modern theatre art. Exhibition Hall at the museum, Avenue Road and Bloor Street, Special tours at 2 p.m. For special puppet show schedule see ad on Page 4 of this issue.

A puppet show, The Old Fisherman, at the Toronto Centre for the Arts, 390 Dupont Street. Half-life-size puppets that move to the lobby and chat with children after show. At 1:30 and 3:30 on Saturdays and Sunday until Dec. 23. Reservations — 967-6969.

A Charles Dickens' Christmas at Colborne Lodge is available until Dec. 23. Children in junior grades will especially appreciate the huge Christmas tree laden with gifts and toys. Everything decked out in 19th century tradition. Adults and children 50 cents. Christmas refreshments included. At the lodge on Howard Road, High Park.

Clowning around. Lampon Puppet Theatre presents show about two mischievous clowns, Saturdays and Sundays at 2 and 4 p.m. Until January 27. \$1 for children, \$1.50 for adults. St. Paul's Avenue Road United Church, 121 Avenue Road. Reservations 967-7620.

There are two different puppet shows on at Palmerston Public Library during the school vacation. On Saturday, Dec. 22 it's Mike Balaban and his puppets. On Saturday, Dec. 29 it's St. George and the Dragon. At both 10:30 a.m. and 2 p.m. On Palmerston just north of Bloor. Free.

The Toronto Central Library at 214 College Street has a film showing on December 29 which may help both parents and children at that time in the Christmas school break. The films include The Great Toy Robbery, The Shoemaker and The Elves and On The Twelfth Day. At 2 p.m. Free.

MOVIES

The Kensington, 565 College, features a Separate Peace and WUSA, December 17-23. A special Marx Bros Festival holds forth Dec. 25-30. Its business as usual on Christmas day. \$1.25 admission, phone 532-7774 for times.

The Royal Ontario Museum continues its twice Sunday film showings with films for the family at 2:30 p.m. On January 6 The Covered Wagon (1923): The first big epic Western. In the evening at 7:30 the feature will be Aparajito: The second in Satyajit Ray's trilogy on Apu. Both showings are free with admission to the Museum, located at Avenue Road and Bloor Street.

Genieve Bujold in Claude Jutra's Kamarouska is on at Cinecity, Yonge and Charles. On December 28, Fiddhartha begins running daily. Every Saturday at midnight El Topo is the feature.

Two Czechoslovakian features are on at the Toronto Film Society's next meeting, Monday January 14. At 8 p.m. in the theatre at the St. Lawrence Centre for the Arts, 27 Front Street East. New memberships are available then.

The Revue Repertory cinema on Roncesvalles, 3 blocks south of Bloor and Dundas has a lineup of films at low prices during December. Call 531-9959 for programme.

The best of the National Film Board is on at the Royal Ontario Museum. On Wednesday, January 2, the films are Les Fleurs de Macadam, Sabre and Foil and Never a Backward Step. On January 9, it's To the Edge of the Universe, Tilt, Poen, Epilogue and Men in the Park. Starts at 7:15 p.m. in the theatre, free with admission to the museum.

The Cinematek Visual Arts Centre, devoted to films and Canadian Films, has a different showing each day during December in its new centre. Call 487-9445 for details about programmes and membership. It's located at 2637 Yonge between Eglinton and Lawrence.

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.

GALLERIES AND MUSEUMS

The Christmas Star. Investigate the sky at the time of Christmas in the Theatre of Stars. At McLaughlin Planetarium until Dec. 30. Shows last about 50 minutes and are on every day of the week but Monday. Call for exact times.

The "Little Ones", the annual show featuring a collection of small works of art under \$100 is on at the Shaw-Rimington Gallery, 20 Birch Avenue until Dec. 22. Tuesdays to Saturdays 10:30 a.m. to 6 p.m., Sundays 2-5 p.m.

The Albert White Gallery at 25 Prince Arthur features jewellery from North and West Africa in its annual Christmas show. To January 3.

The Canadian Guild of Crafts (Ontario) biennial exhibition, Ent-act, 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.

Graphics and multiples New work by selected Gallery Artists is on at Aggregation Gallery, 83 Front Street, East. To Dec. 22.

Leopard Realty at A SPACE, 85 St. Nicholas St., December 4-15. Gouache designs, video tapes, slide show, scrap books and Leopard nostalgia.

Eskimo drawings, sculptures, prints. At Gallery Dresdnere, 130 Bloor Street West, until December 31.

French Impressionist and Post Impressionist painters at Penel Gallery, 110 Cumberland Street. Until December 22nd.

John Meredith, new paintings, a Isaacs Gallery, 832 Yonge Street. Until December 29.

Cork Marcheschi at the Electric Gallery, 272 Avenue Road. Until January 3.

Linda White shows her recent expressionist murals at K.A.A. Galler until December 30. At 4 Kensington Avenue. Tuesdays to Fridays 1 p.m.; weekends: noon to six p.m.

Jim Shortt, oil paintings, on display at Gibson House, 5172 Yonge Street. To December 30. Open daily.

Casavant et Laviguer at La Chasse Galerie, 577 Jarvis Street. Until January 15.

The Grange at the Art Gallery of Ontario is featuring a recreation of how Toronto experienced Christmas in the 1830's. Monday to Saturday 10:30 to 5 p.m. Sunday 1:30 to 5 p.m. Closed Dec. 24, 25, 31 and Jan. 1. Dundas West at Beverley 363-3485

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

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