

# toronto CITIZEN

YOUR CITY, YOUR PAPER

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4 YEARS  
IN PICTURES  
CITIZEN  
HIGHLIGHTS  
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10 & 11

## Doctors cover up for colleague

# M.D.s find painless cure for crony's misconduct

by Virginia Smith

Dr. Victor Mele, a Toronto general practitioner, was in the recent past such a busy doctor that he saw 155 patients in one day, and for two consecutive months in 1972, billed the Ontario Health Insurance Plan for about \$12,000 worth of services. When the College of Physicians and Surgeons, the disciplinary body for Ontario's physicians, became aware of Dr. Mele's frenzied pace, it slapped him gently on the wrist and warned him that he better slow down.

Dr. Mele was still frantically busy when the Citizen recently called him to discuss his past and current working habits, and he couldn't take the time to talk. Nor were representatives of the College of Physicians and Surgeons eager to discuss Dr. Mele's practice and the discipline they imposed on him.

The College's Discipline Committee ruled that Dr. Mele had done unnecessary and sloppy work, yet neither the College nor the government has done anything to recover OHIP money paid for services so poorly rendered.

According to the College's 1974 Annual Report, Dr. Mele was charged with professional misconduct in that he had submitted claims to OHIP for services rendered to 155 patients on a single day, some or all of which services were excessive, not medically necessary, not rendered in accordance with generally accepted medical standards, and the records of such patients are grossly inadequate.

Within the Committee, evidence was presented showing that on May 5, 1972, Dr. Mele billed for 155 services: 123 office visits by individual patients, six general assessments, nine allergy injections, one well-baby visit, one one-half hour psychotherapy session, three pre-school examinations, one home call and two hospital visits for total billings of \$889.50. His total billings for April, 1972, were \$12,278.35, and for the month of May were \$12,979.30.

Two general practitioners called on behalf of the College stated that in their opinion it was not possible to see 123 patients in the office in one day and render service at an acceptable level of quality. Mele justified his number of visits by claiming that he usually spent 12 hours or more in his office each day and that he practised in an area where patients demanded to be seen whether they are in real need of medical services or not.

The Committee found Mele guilty as charged and directed that the penalty, six months suspension from the Register, be postponed provided Dr. Mele personally deliver to the College a monthly summary of his daily services which includes the number of hours worked, and the name and diagnosis of each patient seen.

The taxpayers of Ontario might well inquire why no financial penalty was imposed and wonder whether disciplinary action has prompted Mele to treat his patients and their money a little more carefully.

Mele refused to discuss his practice with the Citizen and

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photo: David Groskind

A demonstration of Washin Ryu Karate highlighted the Bain Avenue Street Festival August 24. Tenants of the 260 units on Bain Avenue have come a long way since former landlord Mark Tanz threatened them with eviction last March. The tenants' association persuaded the city to purchase the complex for conversion to low-income, co-operative housing. To celebrate the tenants organized a day-long festival of bake sales, white elephant sales and karate demonstrations topped off by a street dance. Above, students of the Toronto Academy of Karate demonstrate free sparring.

## TTC fiddles, public burns

by Geoffrey Meggs

Crucial political and strategic miscalculations by Toronto Transportation Commissioner Karl Mallette and Metro Chairman Paul Godfrey forced Metro's crippling transit strike into a third week.

Apparently hoping provincial intervention in the form of compulsory arbitration or increased subsidy would take them off the hook, the TTC commissioners spent hours of negotiating time in the first week of the strike debating such matters as the addition of a screwdriver pocket to the uniforms of maintenance workers.

However, this strategy, called "stalling tactics" by Leonard Moynihan, seriously backfired: ● public sentiment turned from condemnation of the 5,900 striking transit workers to anger at the intransigent commissioners;

● after two weeks on the line, the workers were more determined than ever not to sign a contract without some assurance of hefty pay increases;

● and the province seemed no closer to bailing out the metro politicians than they had before the strike.

Harold Kivi, assistant to provincial Transportation Minister John Rhodes, told the Citizen there was "no ceiling" on the amount that the province would subsidize the TTC, but that the province would only cover 50 percent of any deficit. In other words, Metro would be forced to pick up its half of an increased deficit.

Renegotiation of the province's share of the debt will have to wait until the new year.

As strike votes were taken in early August, a number of union men were openly cynical about the motives of the ATU leadership. Many remembered the last contract, accepted in an eleventh-hour settlement by the negotiating

team. At that time, the ATU leadership narrowly averted a spontaneous strike.

Signs of the current strike had been evident as early as January, even to the Commissioners. Moynihan admitted candidly last week that at one point the Commissioners learned of a planned study session before he did. "They phoned me to tell me about it."

A number of workers discussed wildcats before the legal strike date but stayed on the job. The lesson was not lost on the TU brass, although the commissioners missed the point. "Moynihan was told pretty plainly what he had to do," said one driver on the line.

For the TTC, Godfrey and Mallette found themselves on the losing end of a public relations battle. Pictured in one daily newspaper emerging from their limousines, the two non-elected politicians took the blame for slow talks rather than the credit for a quick settlement.

PEANUT BUTTER  
SPREAD PAGE 16

ANGELA'S SWIM BY  
BRUCE KIDD PAGE 4



# toronto Citizen

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## Citizen letters

The Citizen welcomes correspondence from its readers. Letters should be typed, double-spaced and signed. Address correspondence for publication to The Editor, 530 (rear) Richmond Street West, Toronto.

## TTU Anniversary

To the editor:

The 9th of July, 1974, marked the tenth anniversary of the Toronto newspaper lockout. That event gives us no cause for celebration. It is indeed "a grim chapter in Toronto's labor history."

I thank the Citizen and scribes Allan Gueffel and Diana Moeser for the story of this tragedy printed in your August 2-24 issue. It was well written and objective and gives an accurate account of the sad chronology of events prior and subsequent to the lockout. They did a lot of digging and sifting. They had to; because if one talks to a hundred printers one gets a hundred versions. It seems that emotionalism takes over where reason leave off — which is understandable, because for those involved it was indeed a traumatic episode.

Balfour MacKenzie,  
President  
Toronto Typographical Union

## "All together"

To the editor:

I would like to share an experience I had the other day. I was walking in a park one morning when a man indecently assaulted me. Fortunately I have been taking a self defence course so I managed to keep my head and some part of me was prepared and knew what to do. I screamed, broke free from his hold and ran towards my friend who was sitting elsewhere in the park. We reported to the police right away and the man was caught and arrested.

I'm writing this letter because I feel there is a very strong need for all women to be thinking about self defence. There are courses in self defence for women presently being taught in the city. One at 12 Kensington Ave. (862-0414), and another WENDO (964 4143, Susan). There is also a Rape Crisis Centre (487-2345) to aid women who have been attacked. This is a 24 hour distress line.

One of my first thoughts after being attacked was "oh I got away and he really didn't harm me in any way. Should I report it?" But the very fact that he attempted to hurt and possibly rape me is all the reason needed to make it my duty to let society know and this man

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## Cronies coverup

Continued from page 1

disclaimed any responsibility to the general public. "I'm accountable to my patients. They're my public." He doesn't know if he's continuing to see the same large number of patients a day. "I see the patients who require my attention."

He insisted that his working habits "wouldn't be of any interest to you; as I said before, I'm very busy." Pleading "don't make me hang up on you", he hung up on me.

### Dingy

I showed up at Mele's office, hoping that he might spare me a few moments in the midst of his busy day. His office, in the Danforth Medical Centre, at Danforth and Greenwood, is not the carpeted and muzacked suite of a comfortably prosperous physician. The waiting room, looks more like a clinic in some dingy public institution. According to the receptionist, three general practitioners and several specialists practice at the Danforth Medical Centre. (Only two GPs are listed on the shingle outside.)

When I arrived, nine adults and two children were sitting in the waiting room. I was informed that Mele wasn't in that day. His secretary assured me that "tomorrow he'll be here from nine

in the morning until eleven at night." She added, "well maybe eleven is an exaggeration — until nine or ten anyway." I called the next day, but the call was never returned, and when I called around five, I was informed that Mele was leaving at six.

Spokesmen for the College of Physicians and Surgeons were not much more eager to discuss Mele's affairs. When questioned about the current pattern of Mele's practice, Dr. John Johnson, one of the College's complaints officers, responded curtly that "he's doing exactly what we said he should do and doing it to the entire satisfaction of the College." On the twenty-fifth of each month, "he personally delivers monthly summaries of his daily services. He's also submitting accounts to OHIP." He assured me that "that's all you need to know. That's as far as I can go in discussing Dr. Victor Mele."

Neither the College nor OHIP feels that the public has a right to know about the current level of Dr. Mele's billings. Dr. James Melvin, the College's other complaints officer, told me that I couldn't get information from the College about Mele's recent OHIP billings. James Bain, director of the Health Ministry's communications branch said that "we aren't permitted to give you that data."

punished. If we really and truly value our lives we will care enough to recognize when they are being endangered and want to do something about it. We must all work together to try and stop rape.

Name withheld

## Art update

(The following letter was received by Citizen art critic from a grade school child.)

Dear M. Homer,

My aunt thinks you are a very good art critic, and she took me to a show you said would be good for children, and she told me your children had been able to figure some things about the waterfalls, so this is what I figured out.

The best painting was the one with the man out on the little ledge of rock with the waterfall coming down next to him. The reason this is the best painting is that you see how scary the waterfall is, and I have seen that waterfall, and it is really scary. If someone fell in, they wouldn't be able to get out again.

The Teripin Tower was like a lighthouse. I think it was built in 1848. I don't know how they could build a lighthouse like that right in the waterfall.

Terrence Shain

## OHIP

Continued from page 3

investigate and assess whether the complaints should be dealt with by the College's committees.)

A look at the Discipline Committee's track record is also revealing. Between November 1973 and April 1974, the Committee heard charges against eight doctors, including Dr. Mele. In three cases the charges were dismissed; five doctors were found guilty.

The "professional misconduct" of one guilty doctor was his conviction of "the indictable offence of non-capital murder." He was erased from the Register. Another doctor was suspended from the Register for 12 months because "he had become involved in an improper association with Miss X, with whom he stood in a professional relationship at all material times."

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After 15 weeks of fruitless picketing, striking food workers at seven Darrigo Food Markets voted unanimously August 5 to go back to work without a contract. Although management conceded on wage issues, the union failed to win a union shop or premium pay for Sunday work.

About 170 members of Locals 633 and 175 of the Canadian Food and Allied Workers walked off the job May 1, five months after they were legally able to strike.

The walkout had been postponed as a favour to management, which claimed the delay would make it easier to meet union demands. But co-owners Johnny and Frank Darrigo did not return any favours when the walkout began. Strikebreakers were hired and business continued as usual.

Union organizer John DiNardo says "the union has nothing to be ashamed of." Strike pay was equal to the workers normal full-time wage and CFAW spent around \$130,000 in the course of the strike.

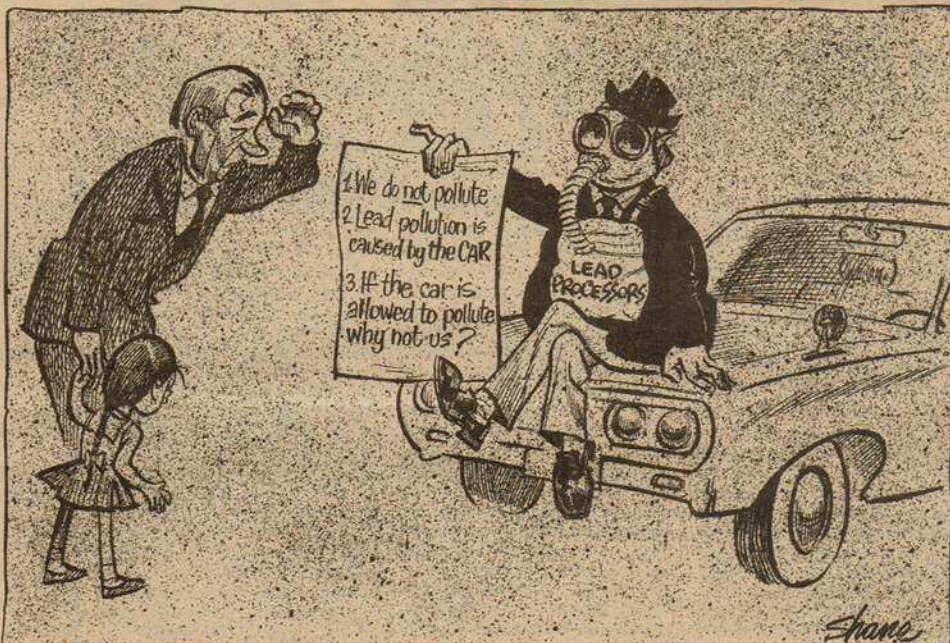
When it became evident the picket lines were not seriously affecting business, the union called for a public boycott. But DiNardo says the "response of the public from Day One has not been the unity you would expect." In fact, pickets were being verbally abused by shoppers as the strike closed.

The Darrigo brothers rehired all strikers still on the line and promised there would be no retaliation against union organizers on the job.

Both sides agreed to drop court proceedings arising out of picket line incidents early in the strike.

Despite the setback, DiNardo is confident the union will eventually win a contract with Darrigo. He claims the long dispute cost Darrigo over \$400,000 and that in six months the workers hired as strikebreakers will want to sign union cards.

"I did everything in my power," said DiNardo. "This is only the beginning as far as the employer is concerned. I believe in mass picketing and strong picketing but I do not believe in violence."



LEADEN LOGIC

## Hidden agendas

Last month's shareholder disruption of the Dominion Stores Ltd. annual meeting was preceded by a careful reconnaissance of the site by both parties.

United Farm Worker Grape Boycott organizers Marshal Ganz and Gary Landrus went down to the O'Keefe Centre two weeks before the meeting to find a good location for the vigil that was to mark the meeting.

As they arrived a small fleet of Cadillacs and other cars unloaded 12 other scouts, including Dominion president T. G. Bolton, who proceeded to check the Centre from the security point of view.

"We wanted to see what was public property and what was private," said Landrus. "Apparently they had the same idea."

Two weeks later the tactics and planning went into action as almost 50 Dominion shareholders attended the meeting to demand Dominion participation in the Grape Boycott. A broad range of churchmen and politicians spoke to the meeting, although Bolton used his gavel to end addresses after only two and a half minutes.

The next big boycott action takes place September 14 in Nathan Phillips Square where the UFW has organized a mass rally to mark the International Grape and Lettuce Boycott Day.

In Canada, Dominion Stores are the key to the boycott. Other chains have pledged to end sales of grapes and lettuce if Dominion takes them off the shelves.

## ABC maze

Although the Moore Park traffic scheme, designed to keep through traffic off residential streets in the Mount Pleasant-Clair area was terminated last spring by the City, there are more plans afoot for a traffic maze in the Avenue Road-Bloor-Yonge-Marlborough Avenue quarter.

The focal point in this proposal, which would drastically alter traffic flow in the area, is Belmont Street, a short narrow street of small town houses and a home for the aged.

Belmont is an unlikely traffic artery, but for thousands of cars a day it links Davenport and the Rosedale Valley Road and on to the Don Valley Parkway. In the morning rush hour there are 678 cars an hour going down Belmont, and 773 cars an hour create a bumper to bumper, exhaust ridden situation in the late afternoon. There are often accidents involving speeding cars hitting parked cars. One resident can recall five such incidents in front of his house in the last year.

Earlier this summer the North Midtown Planning Group, which includes representatives of local resident and business associations met to endorse some traffic control proposals prepared by their own delegates with the assistance of the City of Toronto Planning Board.

The plan suggests that Belmont be closed to through traffic or possibly be made a one-way East street, running into McMurrich which would be one-way West, so access to the Don Valley would be denied.

## TORONTO WHISPERS

### Sign of times

Until recently, Eilpro Holdings Inc., a development company putting up two large buildings in the Bay-Gerrard area proclaimed on big signs that the projects were "designed by Hans Eilers of Cologne, West Germany."

But Eilpro, which had applied for exemptions from the City's holding by-law, must be getting pretty sensitive about being tarred with the foreign investors' brush. Now they've painted out Hans Eilers' name and country.

Earlier this year, one of the company directors, Bernard Protter (another is Hans Eilers, himself) got upset when the North Jarvis Community Association accused Eilpro of being a "West German backed firm which has no roots or responsibilities in Canada." Not so, said Protter. He's been a Canadian Citizen since 1958, and his 50 percent partner is a Canadian company whose principal is a landed immigrant.

### Deep trouble

A plush and elegant crowd jammed the Playhouse Theatre on Bayview Avenue August 21 for an "invitation only" preview of "Deep Throat", the much praised and oft-busted porn classic.

Loathe to disappoint, the morality squad busted the film once again, seizing both film and projector, but not until after the enthusiastic audience had a bellyful. Invitations to the preview showing were sent to newspapers, law-firms, and other professional sorts, and guests were greeted in the lobby by theatre staff in formal dress.

# OHIP: Can crooked doctors be controlled?

The College of Physicians and Surgeons does have a mechanism for recovering money from doctors who have wrongly billed OHIP, but it is virtually impossible to find out whether individuals like Dr. Victor Mele have had their pay docked for unnecessary or sloppily performed services.

The Colleges Medical Review Committee studies questionable billings and recommends to OHIP whether the doctor deserves full payment, reduced payment, or no payment at all. It should be easy for OHIP and the Committee to catch erring general practitioners.

Guidelines have been established for plausible monthly GP billings, (so far, guidelines haven't been set for specialists), and whenever the OHIP computer shows that Dr. X may have been overbilling, his records are turned over to the Medical Review Committee for scrutiny.

The Committee then advises OHIP about the appropriate level of payment, and "normally we would follow the recommendation of the College", says Bain. Mele's case apparently went through the Medical Review Committee. "It is my understanding that OHIP

referred Dr. Mele to the Medical Review Committee," says Melvin. It is difficult to find out the Committee's recommendation in Dr. Mele's case and why payments weren't reduced.

The OHIP spokesman said that "only the College of Physicians and Surgeons can tell you the Committee's decision in Dr. Mele's case. It was their case and their decision." But according to Dr. Bill Johns, secretary of the Committee and an executive officer of the College, the 1972 Health Insurance Act which governs the Committee prevents release of such information to the public.

#### Prosecution

There is presumably another method of dealing with doctors who falsely bill OHIP — prosecution in the courts. The government occasionally makes noises about

court action, but it has been slow to charge physicians with fraud. In January 1973, former Health Minister Richard Potter told the Toronto Star that the Ontario government was considering bringing criminal charges against doctors who abuse the Ontario Health Insurance Plan. In May 1974, the general manager of OHIP said that the Attorney General's office may prosecute 10 to 12 doctors who allegedly defrauded OHIP. But in fact, according to Deputy Attorney General Clay Powell, only a few fraud charges have been laid, and so far there have been no convictions. The charges are either awaiting trial, or, as in the case of a doctor who left the country, awaiting the execution of warrants.

Most cases of professional misconduct are handled within the profession, by the College of Physicians and Surgeons. The College disciplinary structure suggests that only doctors are fit to judge other doctors. Its Committees are composed mostly of physicians, with token lay participation.

The case of an overbilling doctor does not necessarily end at the

Medical Review Committee. His records may be passed on to the College Registrar and then to the College Complaints Committee. The Complaints Committee also deals with grievances voiced by members of the general public.

#### Not punitive

The Complaints Committee, explained Doctor Melvin, "has no punitive powers. It's like a grand jury in the States. Its members see if the situation warrants a detailed investigation." If the Committee decides that there is sufficient evidence, the case will be considered by the Discipline Committee — as was Dr. Mele's.

The Discipline Committee, according to Johnson, is a "court established under the laws of the land. Its decisions can be appealed to the divisional courts or to the Supreme Court."

The Medical Review Committee includes six doctors and one lay member; the Complaints Committee three doctors and one lay member. ("Up until now" said Melvin, "the lay member has not had a vote, but he or she will in the future."); the Discipline Committee four doctors and one lay

member. The Committees' records show that doctors aren't often inclined to be harsh with their peers.

Complaints from the public are well sifted before they reach the Complaints Committee. The Report explains that "in dealing with those wishing to make a complaint, the College officer is often able to provide a factual explanation that is acceptable to the caller who in turn is grateful for the information he has received." If the caller insists in complaining, he is asked to submit his grievance in writing.

#### Revealing

During a six month period in 1973, the College received 312 written complaints, which the complaints officers handled as follows:

- 200—dismissed, resolved, or withdrawn
- 45—required no further action
- 56—continue under active investigation
- 7—referred to the Complaints Committee
- 4—referred to the Inspector, J. H. Payzant. (The inspector is employed by the College to

Continued on page 2



# Lake swimmer failed August oxygen test

by Bruce Kidd

Citizen Sports Columnist

An oxygen consumption test taken one week before she set out upon her unsuccessful Lake Ontario swim showed that Angela Kondrak had only the bare minimum aerobic capacity necessary for the marathon swim.

Aerobic capacity indicates the ability of the body to consume and utilize oxygen during exercise. Kondrak's test indicated that her oxygen uptake rating (the amount of oxygen consumed per minute of exercise per miligram of body weight) was significantly less than that of most well-trained distance swimmers. The test was conducted at the Toronto Rehabilitation Centre by Dr. Terry Kavanaugh, a specialist in exercise physiology.

"I haven't coached competitive swimmers for many years, so I'm not aware of the latest in scientific training techniques," said Kondrak's coach Art Dufresne, who teaches swimming at the Harrison Baths, "but I do know that they said she was mentally and physically ready for the swim. That was good enough for me."

## Remarkable feat

In view of her generally poorer aerobic capacity and the rough water she encountered at the start, Kondrak's 30-mile effort represents a remarkable feat of determination and courage. But the hysteria created along the waterfront and in the press as she approached the Toronto shoreline has served to obscure several important points about endurance athletics:

• With proper training, a cross-lake swim is really not that difficult. If a properly-supervised swim became a regular event, as much as two hours could be knocked off Cindy Nicholas' new record of 15 hours and 18 minutes.

"Any well-conditioned swimmer could swim Lake Ontario in the calm, warm water Cindy Nicholas had," says Robin Campbell, University of Toronto swim coach. "After all, most competitive swimmers put in 8-12 miles a day at top speeds 12 months a year, which is considerably more than what Cindy did. And Angela Kondrak's 1,500 miles last year works out to only four-and-a-bit miles a day."

"I don't want to take away from the accomplishment of either girl, but Cindy Nicholas tried competitive swimming for several years and couldn't make the grade. The only problem with the lake is choppy water. That makes it more difficult and that's what hurt Angela Kondrak."

Marilyn Bell's 1954 feat still must be considered one of the most remarkable achievements of Canadian sporting history, because she overcame extremely rough water and high winds, and at a time when the science of coaching was still pretty backward. Given the advances of the last 20 years, and good conditions, the time for crossing the lake should be between 13 and 14 hours.

• The properly-trained properly-supervised marathon swimmer faces very little physiological danger. Being in the water, there's virtually no danger of dehydration, the most serious risk encountered by runners and cyclists. And the swimmer can replace much of the energy consumed by feeding during the swim. "Cindy finished well within herself, she wasn't exhausted by the swim," says Campbell.

"What troubled Angela is that the adverse conditions at the start forced her to turn up energy much faster than she could replace it. That's why it's important to have the right conditions. It's also important for the coach to know when the swimmer has had enough. Apparently, Angela lost control of her stroke about four miles out and started to drift aimlessly. If that's true, I would have either pulled her out or told her to swim with the current so she would have swum and drifted far eastward to the shore." Only at the last minute was Angela encouraged to turn away from the CNE.

• With proper training, endurance attempts can be fun, a fact which more and more Canadians are discovering. Apart from the physical satisfaction of moving efficiently for great distances with a minimum of effort, there's the thrill of experiencing the knowledge that fatigue doesn't mean exhaustion and that the human body has untold energy resources.

What the media seems to miss is that within the context of regular training, an endurance swim or run is not an exercise in sadomasochism. Men and women pursue them because the challenge excites them and the activity is intrinsically enjoyable. If they don't enjoy it, they're fools to keep at it.

Another reason which is suggested for the frenzied reports in the dailies is that both athletes were female. Toronto and its media are still surprised and incredulous when females attempt serious athletic feats. "What upset me was the condescending paternalism shown Angela Kondrak," says Canadian Olympic veteran Abby Hoffman. "The press constantly suggested she was a helpless creature being exploited by her coach. All kinds of people and politicians insisted that she be pulled out of the water."

"One reporter apparently kept asking Mrs. Kondrak how she felt about her poor daughter flailing away in the water. It was revolting. Suppose the swimmers were males. Can you imagine a reporter asking a father about a 'poor son flailing away in the water' and demanding that he be pulled out. No way. The boy's effort would be described in terms of strength of will instead of helplessness."

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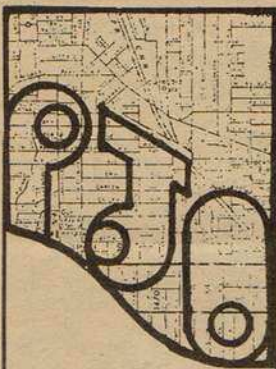
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# Metro Centre hustles Toronto

## Private \$ on public land

Metro Centre boosters like to talk as if the developer of the \$1.5-billion, 206-acre project should be treated just like any other developer.

They don't like to talk about the fact that 178 of those acres are public land owned by the people of Toronto and of Canada. (For example, a long August 10 Toronto Star editorial in support of Metro Centre never mentions who owns the land and talks about the developer's profit margin as though the acreage was privately owned.)

There are only 28 acres of privately owned land in the Metro Centre site:

- CP rail owns one 15-acre parcel and half-interest, or about 12.5 acres, of a second 25-acre parcel, for a total of about 27.5 acres.

- The Walker House Hotel owns less than one acre of the site.

### 86 percent public

- That is about 14 percent of the site. The remaining 86 percent is owned by five public agencies:

- CN rail, a federally-run company, owns 58 acres. (About 12.5 of these are the other half of the parcel in which CP also owns half-interest.)

- The federal government owns nine acres.

- The provincial government owns 55 acres.

- The Toronto Harbor Commission, which is run by the City and the federal government, owns 42 acres.

- The City of Toronto owns about 14 acres.

The Metro Centre site is, then, largely a public resource. Plans for the site, however, are typical private development plans, based in maximizing profit, and reflecting no effort at all to use the public's land in the public's interest.

### 3 Commerce Courts

One feature of the plans is a commercial development component of more than 8-million square feet of high rent office and retail space — the equivalent of more than three Commerce Courts.

Another feature is a high-rental residential component of apartment towers where about 25,000 people will live — the equivalent of two St. Jamestown. (The builders with whom Metro Centre is talking about developing the residential component are the high rise companies Cadillac, Meridian and Greenwin.)

There will be a luxury hotel and a commercial exhibition and convention centre, projects which cater to private interests. (Not only will the convention centre be built on public land; it will be built with public money, according to Metro Council plans. This amounts to a major public subsidy of the downtown hotel business.)

And what does the public get for letting Metro Centre do all of this

on its land? Not much. It gets no low-cost housing. It gets no low-profit light industrial development to provide other kinds of employment besides white-collar and service jobs on the site. It gets a handsome part of Toronto's heritage, Union Station, wrecked.

### World's longest bar

The Great Hall may be saved, according to the developer's plans. I reported on this last issue and wrote that Metro Centre planned to fashion the world's longest bar from the Great Hall. A number of readers apparently thought this remark was facetious. It wasn't. This seems to be the developer's plan for the Great Hall's long ticket counter. Besides the bar, Metro Centre proposes to fill the Great Hall with boutiques and to use it as an office building lobby. This raises something else the public doesn't get — cheaper commercial and retail space for small independent businesses which don't serve the carriage trade.

A fascinating question concerns how the various agencies, which own most of the Metro Centre site in the public's name, have

## CORRA fights PC gerrymander

by Lorrie Goldstein

Proposals made by the province's Electoral Boundaries Redistribution Commission would result in unfair and inadequate representation for Toronto residents in the next provincial election, according to the Confederation of Resident and Ratepayer Associations. (CORRA)

A CORRA brief submitted to the three man Commission criticizes their decision to retain "strip" ridings in Toronto's downtown area. These are long, narrow ridings that link the more affluent areas north of Bloor St. to lower income and immigrant communities to the south.

The Brief also states that the proposals overrepresent rural areas while underrepresenting Toronto relative to population.

But CORRA is most concerned that the strip system "militates against fair representation of different interests" and, under refinements proposed by the Commission, "will cut up well-established neighbourhoods" like Forest Hill village and the Annex district.

CORRA advocates shorter and wider "block" ridings in the downtown area which are already used in the municipal and federal jurisdictions.

The brief also refers to a 1969 decision by former Ontario Municipal Board Chairman J. A. Kennedy which ended a move by City Council to set up a strip system in Toronto's downtown wards. Kennedy argued that the strip system would have produced

## CITY HALL

by Jon Caulfield



responded to the developer's plans. CN rail is, in fact, half partner with CP in the development. It has, in other words, actively betrayed the public's trust.

The federal government has not said how it plans to mesh its nine acres with the rest of the project, it has participated in planning Metro Centre, done nothing to control the involvement of CN or the Toronto Harbor Commission in the project.

### Largely endorsed

The provincial government has not said how it plans to dispose of the 55 acres — 27 percent — of the site which it owns; it also has been an active participant in Metro Centre planning and, through the Ontario Municipal Board, largely endorsed the project in 1972.

The Toronto Harbor Commission has agreed to give the developer a very good deal on its land. The 42 acres were originally leased, from 50 to 100 years ago, to CN and CP at

a nominal rent "for the purposes of railway operations". The rent could alternatively be collected at a rate of five percent of the value of the land. In 1968, the Harbor Commission agreed to deal with CN and CP which:

- extended the lease in perpetuity — forever;

- deleted the phrase "for the purposes of railway operations";
- deleted the clause allowing rent to be collected at the rate of five percent of the value of the land;

- cost the railways \$1.5-million up front and an annual rent of about \$7,700, starting in 1994.

### Public got screwed

In other words, Metro Centre has rented from the public rights to use 42 acres of downtown land for whatever purpose it wants for an annual rent of the equivalent of \$60,000 for the first quarter-century (\$1.5-million from 1968 to 1994) and then less than \$8,000 ever after.

How bad a deal was this for the public? Land near the Metro Centre site on Front Street was selling for at least \$5-million an acre when the Harbor Commission made its deal. Multiplied by about 40 acres, the Harbor Commission had some \$200-million worth of land. If the rent had been calculated at a modest five percent yearly, allowing for no inflation of land price, this would earn the public \$10-million annually.

Because the land is currently tucked away among rail yards and is not on a major artery, it is now worth substantially less than \$5-million an acre — maybe only a couple of million an acre. But, given inflation rates and Metro Centre's plan to clear the rail yards and link the site to the downtown with arterial roads, the Harbor Commission's land will be worth well in excess of \$5-million an acre by 1994 — perhaps twice that much. The public, in a word, got screwed.

That leaves the City's 14 acres. The 1969-72 Council engineered a land swap with Metro Centre which would give the City lots of little

pieces of land scattered around Toronto for its 14 Metro Centre acres. The figure used for evaluating the land which each side offered in the trade was \$9.5-million. And yet the 7-acre Union Station site alone, on Front Street, is worth at least \$35-million, probably more. Add in the other seven acres, and calculate how good a deal the Dennison-Rotenberg Council got for the people of Toronto.

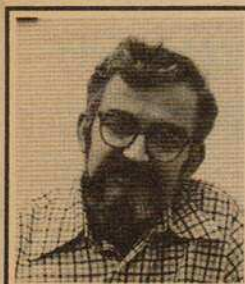
### Selling out

The City-Metro Centre land swap isn't final until City Council clears the legal path for the development. A major block in that path is Union Station. Metro Centre says that, if Council won't let it wreck the station to make way for office towers, there will be no development. (Metro Centre says it will build the City a new terminal to replace Union Station; according to a Council-commissioned consultants' study the new terminal will be no better than an enlarged Union Station could be.) The issue will be decided early this fall.

Council will be selling out the City if it deals with Metro Centre just like any other private development. Because most of the site is a public resource, Council should base whatever decision it makes in assessing whether this resource is to be used in the best public interest.

If this means no Metro Centre, how bad is that? Will the City be hurt if this enormous project — the biggest downtown development in North America — isn't built, if the land lies fallow for a while longer? Will other parts of Ontario be hurt if the Metro Centre investment — from \$1.5 to two billion — isn't pumped into less than half a square mile of downtown Toronto but is spread around a bit more?

A lot of questions about Metro Centre have been answered. What will it cost the public to provide the development with roads, sewers, emergency protection and other municipal services? What would be the best development of the site in terms of public interest? What will be the impact of the development, as planned by Metro Centre, on the rest of the City? Any member of City Council who says that he or she knows the real answers to these questions should be asked to share this wisdom with the rest of us.



Metro Centre can mean more skyscrapers and luxury high rise — or we can use this public land for the low and middle-income housing we NEED in our city.

Happy Anniversary Toronto Citizen.

Dan Heap  
Alderman — Ward Six

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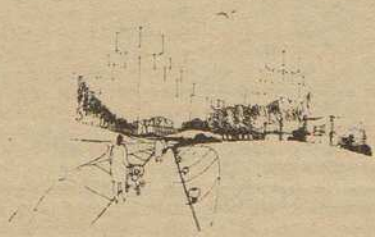
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—Non-Profit Co-operative Housing, led by Dennis Wood, Co-op Habitat, Chadwick Towers Co-op, DACHI.

—A Practical Guide to the Landlord and Tenant Act, led by Dick Gathercole, Poverty Lawyer, University of Toronto Mary Hogan, Parkdale Community Legal Services

—Rent Control, led by the Federation of Metro Tenants' Associations

12:00 noon Please bring your lunch

1:30 p.m. Workshops

Choose one of:

—Tenants' Unions, Rent Strikes and their legal implications, led by David Cornfield, People & Law, West Lodge Tenants' Group counsel  
Julian Martin, Chairman, 18 Elm Grove Tenants' Council  
Neil Young, United Electrical Radio and Machine Workers of America

—How to Achieve Your Rights as a Tenant through:  
The Courts, led by Brian Bellmore, legal counsel to West Lodge Tenants' Group  
City Hall, led by Terry Hunter, Parkdale Tenants' Association  
Organizing, led by Eleanor Bro, Parkdale Tenants' Association

—Ontario Housing, led by David Moore, Ontario Housing Tenants and Applicants Group

4:00 p.m. Panel discussion

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The panel will be comprised of representatives from Toronto City Council, the Toronto Housing Department, the Ontario Ministry of Housing, the Parkdale Tenants Assoc., the Quebec-Gothic Tenants Group, and others to be announced.

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8:30 p.m. Dance featuring "rock-reggae group"

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EVERYONE WELCOME

# Province bungles lead testing

by Jane Adams

This summer 15,000 kids around lead smelters in Toronto should have had their blood tested for lead poisoning, but due to the bureaucratic bungling of the Department of Public Health and the total lack of interest of the provincial government, only 1,474 have been tested so far.

Many of their parents wonder what is going on.

"If the lead pollution in our neighbourhood is as bad as they say it is, the government would be doing something about it."

"This is the seventh time my kid has been tested. So how come the plant is still putting out lead and we have to go through all this?"

"I'm seven months pregnant. What am I going to do if the blood tests show I've got a lot of lead?"

The testing has been done by the Department of Public Health in the area of Prestolite at 1325 Dufferin and in the areas which the recent Interim Report on Lead in the Environment, written by the Air Management Branch, says are the two most offensive secondary lead smelters in Toronto: Canada Metals, 721 Eastern and Toronto Refiners and Smelters at 28 Bathurst.

## Symptoms

Lead poisoning is a serious matter. Affected children at first have all kinds of problems: intense irritability, fatigue, hyperactivity. If lead intake continues, the child suffers from abdominal pains, vomiting and motor unsteadiness. Headaches and drowsiness presage the more severe signs of brain damage, convulsions, stupor and coma. So while the residents and those who supporting them are calling for immediate and rigid controls on lead emissions by the plants, there is also the real need to find children now being damaged by lead and to treat them.

The whole nickel-and-dime testing operation now under way is a far cry from the heady days of

last May when everyone involved in the lead struggle was getting ready to take on a massive testing of most of the kids, five years of age and under, within a one-mile radius of each of the three plants.

The details of the plan were presented by Dr. G. W. O. Moss, the Medical Officer of Health, on May 24, a tardy three months after he had been asked by the Board of Health to prepare a workable blood testing program for the summer; children are often subject to far more lead intake in the outdoor-playing months. Moss' plan would have called for an astonishing \$285,000 to test 5,000 children, and more than \$53,000 to test 15,000.

There is estimated to be 15,000 children under 5 in the test areas, and a canvassing campaign was to be undertaken by local volunteers (for free) and public health nurses (for pay) to find them. This original Moss proposal was complete with all the essential provisions for follow up tests, random sample testing, hair sampling, home environment and habits testing.

## Arguments

However, the enormity of his budget and the last minute nature of its presentation had the unhappy effect of delaying and obstructing the creation of any sort of reasonable program. Precious days and weeks were spent while members of the Board of Health, Dept. of Health bureaucrats and city and provincial politicians argued over the cost.

The city would not fund such an ill-conceived plan on such short

notice and the province wasn't offering any money at all.

Many of the items in Moss' budget were highly suspect. For example, the price tag of \$50,850 for administration services was partly due to the fact that the Deputy Medical Officer of Health had spent a lot of time in months prior to June working on lead-related matters. Also, his estimate of \$23,000 for computer time was already accounted for in the Department's budget.

By early June, Moss was back-peddling furiously. He decided 15,000 children could be adequately tested for only \$163,000. As it turned out, Moss had no money in his budget for anything so ambitious, nor had he any assurance of financing from other sources.

Finally, it became obvious to the Board of Health that financing aside, the organizational ability of the Department to meet such a challenge at such short notice was lacking. The Board was forced to settle for the bare bones of its earlier expectations. Nine clinics were to be held, 3 in each area, testing about 300 children per clinic; no followup. Cost: \$15,840.

And where is the province in all this? In spite of repeated requests by the Board of Health, the province provided no money for the summer blood testing program.

The recent Interim Report on Lead in the Environment states that lead contamination in the two communities is clearly traceable to Canada Metals, Toronto Refiners and Smelters.

W. G. Newman, Minister of the Environment, under the Environmental Protection Act of 1971 has the responsibility to act on these findings.



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from  
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As the Citizen enters its fifth year of publication, the publishing board and staff are planning an extensive expansion program designed to make the paper a major force in Toronto journalism.

A major component of our plans is weekly publication, a move we feel sure will help us cover fast-breaking news, provide better arts coverage and develop greater circulation.

Early this year the Citizen received permission to place 100 newspaper boxes on main intersections in the downtown area. Since then we have put the newspaper in the hands of

up what has happened to Toronto journalism since the Citizen was founded and how the newspaper has contributed.

Instrumental in the transfer of the Citizen to new owners was the Citizen unit of the Toronto Newspaper Guild, Local 87. The unionization of the staff signalled a new phase in Citizen operations. We grew in numbers and professionalism and continued to produce and expand the paper while negotiations to establish the present publishing board went ahead.

The present board of directors,

and the paper's staff have spent the last four months laying the groundwork for expansion by developing a larger financial base and improving the paper's production facilities.

With this issue John Deverell joins the Citizen as General Manager with a mandate to launch the weekly publication schedule as quickly as possible. Deverell has had wide editorial and business experience in television, radio and newspapers. He left a position as managing editor of the Saskatchewan news magazine Next Year Country to take up his new post at

the Citizen. In this new season we expect to give you more of what you like about the Citizen, but also to broaden our coverage. We'll be paying more attention to Canada's most unknown civil service, conveniently headquartered at Queen's Park; We'll be trying for more systematic coverage of the labour movement; and our arts coverage will be improved.

With all of this, we won't forget our duty to keep you posted on the continuing shenanigans at City Hall. It's going to be an exciting year, and we hope you'll be with us.

## Four years later

# Public suffers as corporate journalism seeks profits

by Arnold Amber

John Smith, a toothpaste salesman from Downsview, didn't finish reading his Toronto Star last Thursday. Neither could thousands of other Star readers. They found it dull, the news coverage confusing and the paper so full of advertizing that they couldn't quite get through it. Instead, John Smith and the others turned to television for the news.

It's formula writing like this — starting a complex story with a person at the centre of the problem — that abounds in the Star and is one reason why readers are deserting it midway through the paper. Another Star formula, which is also used by most of the mass media, is to present attributable fact as truth.

In reporting an incident on the Yonge Street Mall, for example, the Star might quote a police officer as saying that he had to use 50 men to quell a riot. The statement doesn't necessarily mean that there was a riot going on at the time. All it may mean is that this is the reason police are using for intervening. But in a typical Star story the riot angle will be used in the headline and lead of the story while the conflicting view of an observer on the mall that no riot was going on will be buried deep in the story.

The Star thinks that this type of presentation is objective journalism. In fact all it is is confusing because the reader is not necessarily any closer to the truth at the end of the story than when he began.

But then much of what the Toronto daily newspapers are dishing up these days is confusing. The social, cultural and political reorientation of the Sixties has led to vast changes in many other institutions. But the mass media, controlled by large corporations and publishers nourished in a different generation and still clinging to many outmoded ideas, has done little to make basic changes in newspapers.

### Enough!

The public may have finally had enough. Every year private market research is done in Metro on the public's appreciation of the media. This year there was a significant increase in the numbers of people fed up with the daily print medium. They are now using television newscasts to get much of their information.

The early 1970's are destined to go down as a particularly bad era for Toronto newspapers. The

milquetoast offerings of the three daily papers appear more remote than ever from the complex events they are trying to cover and many of the attempts to pick up the slack by developing alternate and community newspapers have failed during the last two years.

This is not to say that the situation in the old days was all that good. The newspaper industry has always been controlled by corporate and wealthy interests whose concerns in turning a profit or protecting the "system" generally overshadowed the production of quality and responsive newspapers. But at least during the 1950's the circulation war between the Star and the Telegram led to a lively presentation and blanket coverage of hard news events.

In the Sixties Toronto readers could rely on muckraking and socially aware columnists like Pierre Berton and Ron Haggart. Now each of the daily newspapers has its own constituency of readers and there is little real competition between them. Also there is not one columnist in any of the papers that the public can rely on to be hard-hitting, investigative and demanding an end to injustices.

### No complaints

The Star is Metro's most important newspaper and since it took over the Telegram's subscription list in 1971 it has developed a sound financial base which should enable it to be one of the world's best newspapers. Profits for the nine month period ending June 30 were \$6.9-million dollars with circulation now close to 500,000 on weekdays and over 700,000 on Saturdays. And like many good corporate giants, the Star is diversified, running a string of suburban weekly newspapers and printing plants and holding a chunk of a television cable company. If the Star as a newspaper were as good as its corporate report there would be no complaints.

But under the tight control of publisher Beland Honderich the Star is full of boosterism stories extolling the outmoded concept that bigness is goodness, that expressways are necessary and that boomtown Toronto is what the future should be all about. The

Star's stake in the health and welfare of the Toronto business community and Metro's growth should be obvious to all who read it closely.

Politically, too, the Star is out of touch with the public. It is in the embarrassing position of having supported the losing candidate or party in the city's last two mayoralty campaigns and the last two federal and provincial elections.

The Globe and Mail also has its problems. Despite the demise of the Telegram, the Globe hasn't been able to pick up much circulation, and its influence as a City of Toronto newspaper is not great. The Globe likes to call itself Canada's National Newspaper and perhaps believes that by doing so its small local reporting staff doesn't have to cover many of the things that go on in the city. The market research work referred to earlier shows that the Globe is also suffering from the same public feelings of alienation as the Star.

Much to the chagrin of those who don't believe the Sun is a newspaper at all, the research showed it's the only daily growing in appreciation by its readers. Since its birth in 1971 the Sun has successfully captured a portion of the Toronto readership market with a heavy-handed serving of banality, rightwing politics, sports, promotional fillers, sexist photography and newspaper contests. That the Sun runs almost no news — local, national or international — doesn't seem to bother its readers at all.

### Heavy toll

The sorry state of the daily newspapers would not be so important if a number of alternate and community newspapers started a few years ago were still functioning strongly. By 1970 the Citizen, Guerrilla, City Hall and a number of ward newspapers had been launched. The following year others were added to the list through funding from the Local Initiatives Program or Opportunities For Youth. But financial and other forms of attrition, not generally connected with the journalistic quality of the publications, have taken a heavy toll.

City Hall packed it in last year and Community Schools, which provided better coverage of the local education scene than anyone else, ceased publication this year. A number of alternate arts publication have also come and gone as have Cabal, Dreadnought and Harbinger. Others are in bad shape. Guerrilla is reported on the verge of folding, The Parkdale Citizen may have to cease

publication soon and some of the many ward papers have fallen by the wayside.

One of the alternate newspapers that has experienced continuous growth since its birth in August 1970 has been the Toronto Citizen. It started basically as a Ward Five paper interested in the arts and reflecting and discussing the problems and interests of people living in the ward. But it rapidly turned its attention to City Hall and the Board of Education and also broke out of its geographical base to cover stories of a city wide interest. The Citizen has always been of a leftwing persuasion and takes as much interest in the problems of the labour movement as it does in ratepayer associations.

But it would be wrong, as some of its critics in the mass media do, to write the Citizen off as merely a paper of opinionated writers expounding a particular political line. The Citizen has always been involved in issue-oriented stories rather than "news" events like Mrs. Jones' wedding but its coverage has gained the reputation it has because of the facts and arguments it presents, not because of rhetoric.

The value of the Citizen has been to give extensive or alternate coverage to issues the daily newspapers either don't cover in detail or slant because of their inadequacies. But the Citizen has also functioned well as the originator of a number of news breaks. By developing contacts in a number of fields the Citizen has had exclusive beats on stories which later became hotly disputed political issues.

To name just a few of its major beats, the Citizen first broke the Canada Metal story last September, it was the first newspaper to report Premier Davis' decision to stop completion of the Spadina Expressway, and it revealed the provincial government plan, later thwarted by a public outcry, to build a massive block of office buildings between Bay and Yonge Streets.

More recently the Citizen detailed which backroom interests are behind the move to establish a STOL airport on Lake Ontario and it ran a series on police brutality in Metro before the mass media became involved in the issue. A recent shift in emphasis by the Citizen to get more involved in alternate news coverage should result in further news beats of major importance in the future.

More than ever the city needs newspapers and journalists willing to challenge the big newspapers' version of what's going on. John Smith in Downsview deserves something better.





# Tenants vs. Wynn (again)

by Ellen Moorhouse

Tenants in apartments owned by landlord Phil Wynn are keeping up pressure to get their buildings fixed.

On August 20, about 15 tenants from the Wynn building at 66 Spadina Road turned up at a Housing Appeals Committee meeting to make sure that work orders issued in July were upheld. A landlord can appeal a City work order at the Committee, ask for more time to do it, or request that it be modified or quashed.

Tenants in the 11-storey 75-unit building had been plagued for several years by a poor heating system, and, according to tenant Aaron Fenster, the heat was off for about three weeks last winter.

Although the heating system has been replaced, the building continues to suffer from other maintenance ailments common to Wynn buildings. The elevators function badly or not at all, there are cockroaches, the intercom systems are faulty, the windows are poorly caulked and so on.

Of the 217 housing standards violations listed in the work orders on 66 Spadina, inspectors told the Committee that 101 have been remedied, leaving 116 outstanding.

## Cracked

Wynn's property manager for the building, H. Jolly, asked that the outstanding work orders be extended for another 30 days, and asked that a work order requiring the replacement of broken heavy wired glass on some of the balconies be modified.

Although the work orders for the elevators have been complied with tenants emphasized that the elevators had already broken down again. One wasn't functioning at all, and to use the other, tenants have to hop in and out pretty

quickly because the doors open and snap shut in a few seconds.

But chairman of the Appeals Committee, Judge Don Graham, wasn't too sympathetic. "We have two elevators at old City Hall, and they don't work right this minute," he said.

However, the Committee agreed to ask the Elevating Devices Branch of the provincial Ministry of Consumer and Corporate Affairs to reinspect the elevators. This branch of the provincial government is responsible for licensing and inspecting elevators.

## Abatement

The tenants, a majority of whom signed a petition to the City Executive Committee in July, also plan to seek rent abatements in court as compensation for the buildings' poor repair.

A tenant from one of Wynn's two buildings on West Lodge Avenue won a rent abatement because various facilities such as the swimming pool, and saunas were not functioning.

According to Parkdale Community Legal Services lawyer, Mary Hogan, this case, first won in a lower court in 1972 and then upheld last spring by the Ontario Court of Appeals, clarified that common areas and facilities were covered by the Landlord and Tenant Act definition of "rented premises" and that a rent abatement could be ordered.

Meanwhile at the Westlodge apartment buildings, about 27 tenants are continuing to pay their rents into a trust fund instead of to Phil Wynn and his company, Pajelle Investments Ltd. Although he sold the buildings to German owners in June 1973, he has managed the 720 unit buildings as third mortgagee, since the new owners failed to meet mortgage payments last winter.

## Confusion

At the time of the management switch, there was confusion as to whom the tenants should pay their rent and some tenants wanted to insure that their rents be used to repair the fire equipment, intercom systems, and other essential items in the two buildings.

Whether withholding rent through a trust fund is legal has yet to be tested in the court. Mr. Justice J. Galligan in June refused to grant a temporary injunction preventing tenants and the trust fund signing officers from

soliciting more support. But his judgment, Hogan said, opened the door to the possibility of rent withholding if a landlord doesn't keep his buildings in good repair.

The many legal proceedings surrounding the trust fund and evictions at Westlodge have been put off until September, Hogan said, while Wynn and the tenants try to work out an out of court settlement. In return for certain repairs being made, tenants would release money from the trust fund.

As Hogan commented, "You don't get that far in court, although we've made gains." Tenants at Westlodge have been battling Wynn through mechanisms at City Hall and in the courts over two years. Of the work orders currently outstanding, about 80 per cent have been completed, a City inspector said.

## Interest

According to former Parkdale Tenants Association organizer Cherie Smith, the tenants who have paid into the trust fund are using the accumulated interest to make repairs and repaint their apartments themselves. Smith said there was about \$12,000 in the fund.

West Lodge tenants were particularly difficult to organize, Smith said, because it is a huge building, and over one third of the tenants could not be reached because of language problems. "A certain number of people want to retain their anonymity," she commented.

Westlodge and 66 Spadina Road are by no means the only Wynn apartment buildings (he owned 12 in 1972) which have been causing problems.

Last week, a tenant at 85 Wellesley requested that the inspectors come around again. Inspectors found 98 violations of the housing standards bylaws last February, but no work orders were issued. Development Commissioner Graham Emslie, said at the time that when work orders had been issued in 1971 and 1972, Wynn undertook a lengthy appeals process. Emslie thought the owner would comply with the City standards more quickly if they weren't issued.

According to tenant Suzanne McCaffrey, there was some improvement at the time. Repairs were made to the heating and hot water systems, although the heat was shut off at the end of May. There are continuing problems with the elevator, dirty halls and cockroaches, McCaffrey said.



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Applications for a Canada Council Senior Arts Grant or Arts Grant must be sent in by October 15

For professional artists and other persons whose contribution is important to the professional arts, the Canada Council offers:

**Senior Arts Grants** for professional artists who have made a significant contribution over a number of years. Up to \$15,000 to cover living, production and travel costs. Closing dates: October 15, 1974 and April 1, 1975.

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Also available to professional artists:

- Short Term Grants
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Applications are accepted at any time of the year.

Details of these programs are given in a brochure entitled Aid to Artists.

This brochure and application forms are available from:

The Canada Council,  
Awards Service  
P.O. Box 1047,  
Ottawa, Ontario  
K1P 5V8

The brochure is also available from Information Canada Centres and Regional Citizenship Branches of the Secretary of State.

## Wynn tenants unite

The new Metro Tenants Federation has planned a meeting for late August at which Wynn tenants from different buildings with similar maintenance problems can compare notes.

One City official defined the problem as one of "damn sloppy, poor supervision and a lack of on-going maintenance programs. He just keeps harvesting the money."

And once the building gets run down, an inspector commented, it's a "vicious circle" trying to get it back up to standards. Repairs are made, but then vandalized, sometimes by demoralized tenants, sometimes by outsiders who get into the buildings because of the poor security and unlocked doors.

York's chief health inspector D. Carroll commented that the only solution was "to engage the services of a full-time caretaker and pay him a good salary."

Property manager for 66 Spadina and 85 Wellesley Street East, H. Jolly, acknowledged that he only worked part time for Phil Wynn, although he said he put in an eight to 10 hour day.

When asked by the Citizen if he were paid by getting a free apartment from Wynn, he said that was "irrelevant."

Many tenants have complained at the slowness with which repairs are done, and explain it by the fact that some of the workmen have full time jobs elsewhere, and can only make the repairs to the Wynn buildings in their spare time.

Phil Wynn could not be reached for comment, as he was out of town.

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AND EVENINGS





# "Unready" justice in Ontoryoryo

by Harold Greer  
Citizen Queen's Park Columnist

This is the story of how Andrew Putnoki found justice in good old Ontariario, province of opportunity.

Andrew Putnoki is, if you go back far enough, a refugee from post-war Hungary. He came to Canada in 1951 and did unskilled and semi-skilled work for five years. The Hungarian Revolution of 1956 led to his becoming a Canadian Immigration officer dealing with refugees. Then in 1958 he started on a career in social work, which is what he always wanted to do.

For nine years he worked for Children's Aid Societies in Toronto, Brockville and Chatham. In 1967 he joined the Canada Manpower Office in Toronto as a rehabilitation counsellor and in 1970 he became an Ontario civil servant, doing much the same kind of work for the Ministry of Community and Social Services in Windsor.

As a new civil servant, Andrew Putnoki was of course on probation and therefore subject to frequent appraisal by his superiors. His regional supervisor wrote three such reports between January and July of 1971; all were favourable, noting for example that in several cases Putnoki had done a "remarkably thorough and total job of rehabilitation for most difficult clients" and that he "reaches out to the work world in a very knowledgeable and productive way." The third appraisal, dated July 14, 1971, recommended that he be appointed to the permanent public service.

However, the regional supervisor also did an "evaluation" report in which he expressed certain reservations, namely that Putnoki tended to concentrate unduly on some cases and neglect his other work. This report was dated June 28, 1971, and the date appears to be important because it follows by a few weeks the appointment of one Martin McNamara as supervisor of the Ministry's Windsor office and Andrew Putnoki's immediate superior.

## ... he was guilty of "doubtful behaviour"

It is clear from the record that the two men never hit it off. By May of 1972 McNamara was writing a lengthy "evaluation" of Putnoki which concluded with a recommendation for dismissal. The substance of it was that Andrew Putnoki was a good social worker but no bureaucrat: he missed staff meetings, he didn't keep his paper work up to date, he didn't meet his "quota" of client interviews or case closures, he undermined McNamara's authority and he was guilty of "doubtful behaviour."

On the basis of this report, the deputy minister of the department ordered a hearing as provided for in the Public Service Act. On Aug. 14, 1972, Andrew Putnoki was informed by the department's director of personnel that his annual salary increase was being deferred for six months. The hearing had found, he was told, that he had not complied with his superior's verbal instructions, that he had not used "sound judgment" in dealing with clerical staff (meaning he hadn't respected Mr. McNamara's authority), and that "on an overall basis," his job performance had been "well below the acceptable level." Failure to improve, he was warned, would likely result in his being fired.

## Suspended

Andrew Putnoki immediately "grieved", as was his right, against this decision and findings, at which point things really began to happen. There were, it is claimed, further complaints of insubordination which caused an assistant director of the rehabilitation branch to go to Windsor to investigate. As a result of his report to the department's director of personnel, Putnoki was suspended without pay as of Sept. 13, 1972.

About his action, two points may be made. The first is that Andrew Putnoki never got a hearing before he was suspended; the Public Service Act doesn't require one. The Statutory Powers Procedure Act, that much-trumpeted champion of civil rights

against rampant bureaucracy, would appear to require one, but this law was not long on the statute books in 1971 before the government of Ontariario, province of opportunity, had passed an order-in-council saying it didn't apply to the Public Service Act. In good old Ontariario, public servants (and a host of other people, for that matter) aren't entitled to the natural justice spelt out in the Statutory Powers Procedures Act.

The second point about Putnoki's suspension is that, under the Public Service Act, only a deputy minister may suspend a public servant unless, with the consent of his minister, he delegates in writing his power to someone else. Andrew Putnoki was suspended by the director of personnel and there is no evidence on the record that the director had been delegated to do so.

Having been suspended, Putnoki then received two letters, both from the director of personnel and both dated Sept. 27, 1972. One informed him there would be a hearing in Windsor on Oct. 4 to consider whether he should be dismissed. The other informed him there would be a hearing in Windsor on Oct. 5 to consider the grievances he had lodged.

## "Continuing Failure"

Excluding the possibility of sheer bureaucratic stupidity, the point and prejudice of this arrangement was inescapable. He was to be fired, after which the ministry would hear, in effect, why he shouldn't be fired. That the ministry had already made up its collective mind is clear enough from the language of the letter advising him of the Oct. 4 hearing: he was accused of "continuing" unsatisfactory job performance, of "continuing failure" to do his paper work, and of "little indication" of any effort to improve. Since he had been suspended for some time and not at work, it is difficult to see how his job performance could have improved or even "continued" since the matter was last dealt with by the Ministry.

Andrew Putnoki showed up at the Oct. 4 hearing but declined to defend himself on the ground that the whole thing was improper procedure. On Oct. 17, the deputy minister, in a letter expressing regret that only "management evidence" had been considered, advised him that he was fired.

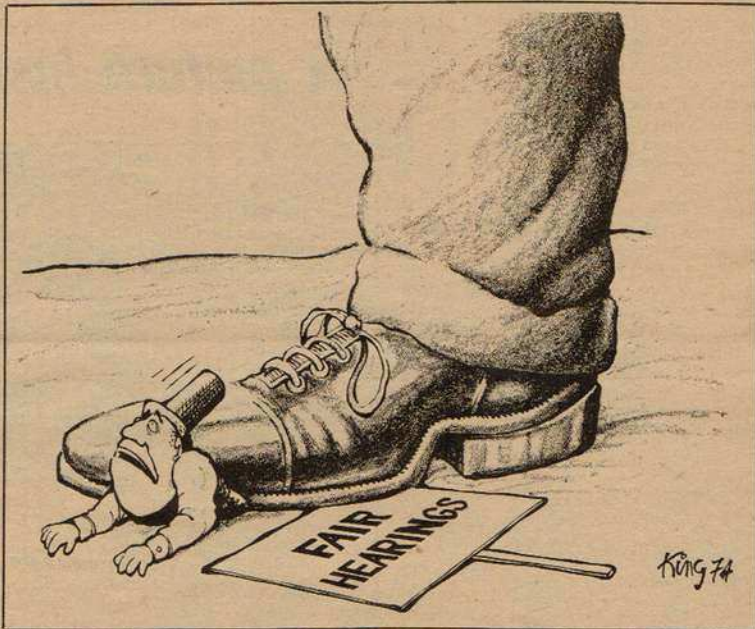
After Andrew Putnoki was fired on Oct. 17, 1972, he had the right to appeal to the Public Service Grievance Board.

This is a very curious government agency. One will not find any reference to it in the Statutes of Ontario. It is something which the government is authorized to set up, if it so desires, by the Public Service Act. It has very wide-ranging powers, most of which are set by government decrees called orders-in-council and none of which are subject to approval or debate by the Ontario Legislature.

In 1971, as a result of a monumental inquiry into civil rights in this province by former Chief Justice J. C. McRuer, the Legislature passed the Statutory Powers Procedure Act, which set out minimum standards of natural justice to be followed by agencies like the Public Service Grievance Board. But a few months later the government passed an order-in-council saying this legislation doesn't apply to the Public Service Act or regulations thereunder.

## Potential independence

This does not mean, of course, that the Grievance Board is precluded from dealing impartially between the government and its employees according to the principles of natural justice. Some of its members are



from outside the government — its chairman is a university professor — and it has the appearance and potential of independence. Whether it has the reality may be judged by how it disposed of the case of Andrew Putnoki.

Putnoki, before he was fired, had lodged three grievances. The standard procedure is that a public servant who "grieves" has his complaints considered (except in the case of grievance against dismissal) by superiors within his own department and the matter goes to the Grievance Board only by appeal. Following this procedure, Putnoki had been informed that a departmental hearing of his grievances would be held in Windsor on Oct. 5, 1972.

The same day he received this information he was also told, by the same superior but by separate letter, that there would also be a hearing on Oct. 4, the day before, concerning recommendations that he be fired. Since he was already suspended, which suspension had followed hard upon his lodging his first grievance, Putnoki naturally suspected he was being denied due process and a fair hearing. While challenging the procedure, he made no rebuttal at the Oct. 4 hearing, was duly fired and added "unjust dismissal" to his list of grievances, knowing the whole bag would then have to go to the Public Service Grievance Board.

No court of law, hopefully, would tolerate the process accorded Putnoki but the most the Grievance Board could muster was the comment that the Ministry had followed an "unusual sequence of steps" which had added to "confusion" as to the nature of the Oct. 4 and Oct. 5 hearings. That the Board itself was confused, and prone to accept the Ministry's statements without investigation, is amply evident from a statement in its judgment that Putnoki's grievances were not heard by the Ministry on Oct. 5, when there is no doubt whatever that they were.

## Dismissal upheld

As to Putnoki's first grievance, that his annual salary increase had been improperly deferred the Board agreed that it had indeed: the Ministry had acted without authority and contrary to Civil Service Commission directives. As for his other complaints, the Board — blind to the possibility that there might be extenuating circumstances if injustice had been done in the first instance — sided with the government and upheld the dismissal.

In effect, the Board said, Andrew Putnoki was no bureaucrat. While in "no doubt as to his special abilities and personal qualities" as a social worker, and while agreeing he had never been insubordinate, there was no question he had avoided the clerical work of his job and had followed his superior's instructions only when it suited him. This was against the system and the system, declared the Board, had to be preserved, no matter how much one disagrees with it.

No doubt Andrew Putnoki is better out of the public service, especially that part of it known as the Ministry of Community and Social Services, a department notorious for its petty bureaucracy and meanness of spirit.

But that is not the point. By firing him as it did the government has made it difficult, perhaps impossible, to him to get work in his field: private social agencies, it must be remembered, are heavily dependent on government favour and none of them want to touch Andrew Putnoki with a 10-foot pole.

## Odd jobs

For the last two years, he has survived on odd jobs. He has had to take out a second mortgage on his home. His wife has had a nervous breakdown. His son had to quit college to earn money to keep things going. Andrew Putnoki is 48 and a desperate man.

## ... petty bureaucracy and meanness of spirit

He may yet, of course, find justice in the courts of law. The courts have always been available, unless specifically prohibited by statute, to quash decisions by tribunals like the Public Service Grievance Board if they have been made without regard to due process and the requirements of natural justice. The legal aspects of such a procedure can be quite subtle and in 1971 Ontario passed legislation to provide for a simplified, single procedure for obtaining such judicial review.

Andrew Putnoki invoked this procedure in July of last year. The legislation says you normally apply to the Ontario Divisional Court but since that court doesn't sit over the summer, you can ask the High Court to hear you providing a judge thereof agrees the case is urgent and delay likely to involve a "failure of justice."

In Andrew Putnoki's Case, Mr. Justice John O'Driscoll couldn't see urgency and referred it to the Division Court. He also found legal fault with the application which required substantial reworking by Putnoki's lawyer.

Last September a revised application and supporting affidavits were submitted to Divisional Court. Essentially Putnoki's argument is that the decision of the Public Service Grievance Board should be quashed because the Board failed to consider certain documentary evidence submitted to it and refused to allow Putnoki to call witnesses who would have rebutted certain evidence submitted by the Ministry.

The defending side — the Grievance Board and the Attorney-General's Department — had the right to cross-examine Putnoki on his affidavit. Somehow they never got around to it until last May 29. They then had the right to decide if they wished to submit affidavits of their own. Somehow they have just got around to that now — indeed, by the sheerest coincidence, the matter was just going forward when this reporter called.

Putnoki's lawyer must now decide if he wants to cross-examine on the other side's affidavits and eventually, no doubt, a date will be set for court hearing. At the moment the case is on the "unready" list.

And that, perhaps, is how Andrew Putnoki is finding justice in good old Ontariario, province of opportunity.



1970

# Four years of the Toronto Citizen

*A picture history of the Citizen since it began*

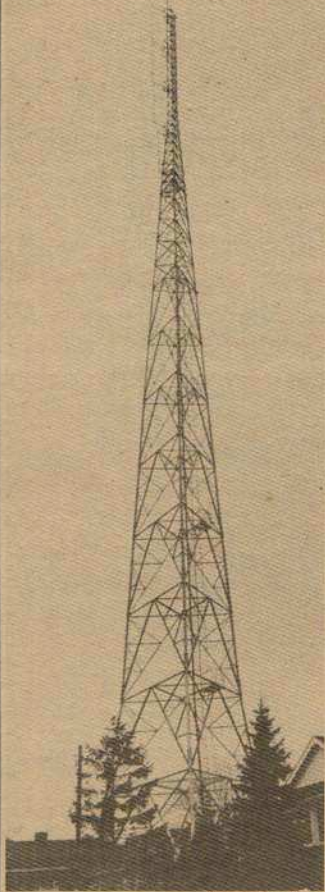
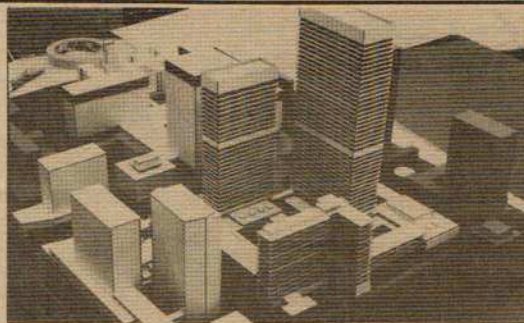


photo: Jack McLeod

**POLICE PICK PARK FOR ANTENNA.** said the Citizen's first front-page headline in August 1970. The issues were whether cops were accountable to citizens and whether a neighborhood could protect its park. The "reform" City Council, led by Mayor David Crombie, gave the cops their way in February, 1973.

Queen's Park had been secretly planning a huge Yonge-Wellesley development for four years when Citizen writer Gary Weiss broke the story in late 1972. The province claimed its plans were vague, but the Citizen also got and published a tentative project model which featured 40 and 50 storey office buildings, smaller offices, a hotel and a shopping plaza. After public protest, Queen's Park scrapped the project in mid-1973.



"All we're doing is recycling some houses"

cartoon by Ted Michener

"All we're doing is recycling some old houses," Alderman Fred Beavis told the opposition to the Quebec-Gothic high rise project in March, 1972. Quebec Gothic was one of the most bitter struggles of the 1970-72 Council — 100 perfectly good houses were to be wrecked by the Cadillac and Greenwin companies to make way for four high-rent high rises. City Council, as usual, endorsed the scheme. The new Council repealed the by-law allowing the development in February, 1973. Cadillac-Greenwin challenged the repeal in court and lost. The fight continues today, with the developers still looking for ways to wreck as many houses and build as much high-profit high rise as possible.



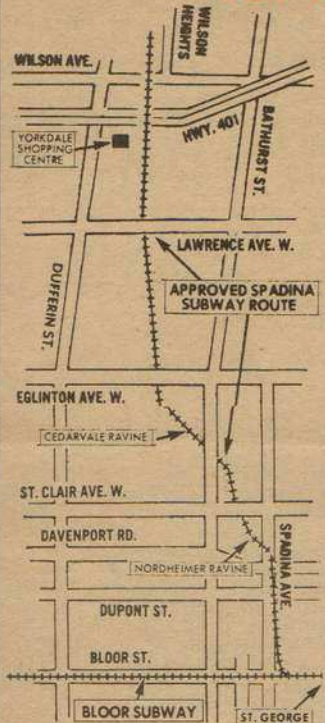
photo: Phil Lapides

The NDP purged the Waffle in 1972 after a series of debates and meetings over the course of several months. Gordon Vichert (left), who was then Ontario NDP president and today is provincial secretary, was a leader of the anti-Waffle forces. At a day-long Metro-area party session in June 1972, Vichert and Jim Laxer (right), a Waffle leader, appeared together on a platform at Bathurst United Church.



At Bathurst United Church on December 4, 1972 (six days after the day-long Waffle debate), aldermanic candidate (centre) and his supporters celebrated victory in Toronto election. Heap, one of 14 candidates roughly allied with defeated old guard incumbents June Marks and Horne, a "reformist" supporter only expected to win eight or nine seats that day; when the smoke cleared, they had won 11 seats, 11 aldermanic seats, and had outpolled the old guard by taking votes across the City. Citizens were, in fact, fed up with developers anything they wanted; with expressway streets; with stagnant parks policies. The theme of Heap's housing — development of low cost, resident controlled, high-rent high rises run by big realty corporations. In 1972 was Daid Crombie, who defeated old guard Rotenberg and Tony O'Donohue in the mayoralty race. Crombie also claimed to be a "reformist", but it has been 1972 that his victory was a serious setback for "reformist" posed "reformist" aldermen on most key issues. Nonetheless, enormously popular and is likely to be re-elected this year in acclamation.

1971



Spadina rose twice, first in 1970 and 1971, when the Citizen supported the protest against the expressway. In May 1971 the Citizen beat the dailies to the news that Premier William Davis had decided to block the road. In 1972 and 1973 Spadina rose again, as a subway route. The Citizen was on the losing side this time; Metro Council chose a Spadina rather than Bathurst transit route in February, 1973.

1973



photo: David Groskind

1973 was the year of the wrecking of Yonge Street. The Fairview corporation destroyed the west side of the street south of Dundas to make way for the huge Eaton Centre project. The Citizen supported protest against the development beginning in 1971, but citizens lost and Fairview-Eaton's won when the "reformist" City Council voted against using the 45-foot height limit holding by-law to control development on the Eaton Centre site. When the wrecking is finished, several square blocks of downtown just east of City Hall will have been demolished to make way for department stores, boutique malls and office buildings. Elsewhere downtown other developers continue wholesale wrecking.



Toronto's left rallied to support a fair company, Artistic Woodwork, in late 1972, which more than 100 pickets were an support of the company against the through the picket line (see photo). cases, beatings. After the workers, pressure kept up for a review of polic



# Toronto Citizen

Began publication in August, 1970

1974

1972



photo: Phil Lapidis

September 4, 1972 (six months to the day after the last municipal election) Dan Heap, an aldermanic candidate in Toronto's municipal election, defeated victory in Toronto's municipal election. He is roughly allied with "reformism", including the likes of Markham and Horace Brown. Most of the old guard by tens of thousands of voters, they had won 11, half of Council's seats. The old guard in fact, fed up with City Hall giving the old guard by tens of thousands of voters, they had won 11, half of Council's seats. The old guard in fact, fed up with City Hall giving the old guard by tens of thousands of voters, they had won 11, half of Council's seats. The old guard in fact, fed up with City Hall giving the old guard by tens of thousands of voters, they had won 11, half of Council's seats.



cartoon by Alan King

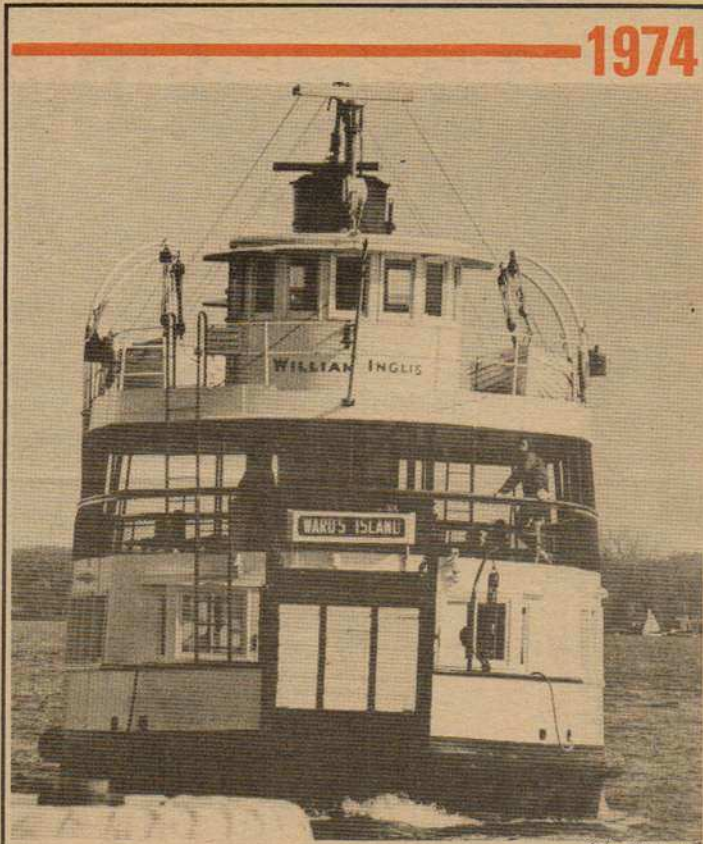


photo: Phil Lapidis

Throughout 1974, Toronto's Island communities have been fighting for their survival in the wake of a Metro Council decision to evict them and wreck the Island homes. Metro wants to expand the Island park system, a nice idea, but one which plays havoc with the fact that a thriving community has occupied parts of the Island for decades. Eviction and demolition would take 254 low-cost housing units off the market. The Islanders were to have been evicted August 31, but by legal manoeuvring, they have won a stay-of-execution. They hope that the 1975 Metro Council, which will be elected in December, will reverse the incumbent Council's decision.



Citizen writer Davy Jones investigated the Toronto STOLport program in June 1974 and found that "Queen's Park and DeHavilland Aircraft Ltd. are involved in a carefully orchestrated scheme to convert the Toronto Island Airport into a major commercial airport." Jones learned that the provincial Director of Aviation Services for the Ministry of Transportation, P. Y. Dauoud, was a former DeHavilland Director of Marketing. The controversy continues today.



photo: David Groskind

...lled to support a few dozen immigrant workers who struck a small North York... Woodwork, in late-summer 1973. The strike lasted more than three months during... 100 pickets were arrested, leading to charges that Metro police were taking sides in... company against the strikers. Daily, police helped strikebreaking workers drive... t line (see photo). Dozens of witnesses told of police bias, harassment and, in some... After the workers, who won many of their demands, had returned to work, public... for a review of police picket-line procedures.

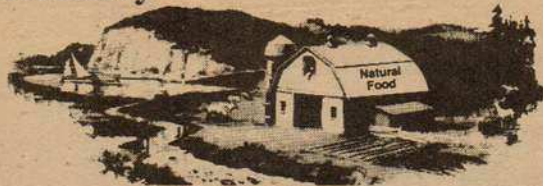


photo: David Groskind

Perhaps the Citizen's biggest story in its four-year history was its publication in September, 1973, of results of a University of Toronto study which suggested a critical threat of environmental lead poisoning in the vicinity of Toronto's east-end Canada Metal plant. The province had known of the threat for at least three years but had kept the problem a secret. In the wake of the Citizen's revelation and public outcry, a massive campaign against lead poisoning began. The campaign included blood tests of residents of the plant neighborhood, especially of children, who are highly susceptible to lead poisoning. Shelley Thompson, aged 7, was photographed during her test.



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You are to be congratulated on having completed your 4th year of publication.

Please accept my sincere greetings to The Toronto Citizen and its readers.

Looking forward to congratulating you on your 5th anniversary.

Archie A. Chisholm  
Alderman  
Ward 2

### Inglis strike ends

# Pact wins union aims

by Diana Moeser

Two Steelworkers locals ended a hard fought 19 week strike with the John Inglis Company August 18 and came away with a contract which included their two major demands: a cost of living escalator and increased union security.

John Fitzpatrick, the Steelworkers' staff representative, said the long and often bitter strike which saw the company threaten to relocate rather than meet union demands, had paid off in terms of both wages and security. He cited the fact that the union was successful in thwarting company attempts to erode union protection gained over a number of contracts, and at the same time gained increased security in a number of areas. As well as the cost of living escalator they won an additional one dollar an hour on the original company offer.

The strike by the plant and office locals began on April 5. Del Sanger, President of the office local said most of the time they were "fighting to maintain what they had". She said the issue of

wages did not really surface until July.

The three year contract which runs from April 1, 1974, to March 31, 1977, was accepted by 66 per cent of the voting members in a ratification vote. It gives the plant workers \$1.95 an hour over the life of the contract: 70 cents in the first year, 25 cents in the second and 20 cents in the third. The cost of living index begins on January 1975 and will add one cent for each .45 rise in the cost of living index as of December 1974. This settlement represents an increase of about 40 per cent.

In the office the equivalent change in weekly salaries will mean an average increase in the first year of \$26.89 in the second year and \$7.25 in the third. The cost of living index will be the same.

The important gains in job and union security were made for the office workers, bringing them up to the level previously secured for plant workers. The company now can no longer assign specified work outside the bargaining unit to supervisory personnel. Fitzpatrick says this will "stop the erosion of

the bargaining unit", a problem the office local was plagued with for some time. The union also gained improved grievance procedures which will enhance job security.

Syl MacNeil, president of the plant, local, said the union did not win the right to automatic certification if Inglis were to move. The union gave in on this demand because, MacNeil says, it was clear the company was willing to hold onto this issue until the bitter end. He felt it represented "real bitterness on their part" since they felt they had already conceded so much to the union.

MacNeil says this issue will certainly have priority in the next contract but at the moment neither he nor Sanger feel the company is likely to move. He cites the \$1.5-million recently spent on plastics machinery, a new loading dock and extensive repairs to the plant as reassurance. He also feels that the plant and office work are too closely related for them to be separately located at any distance from one another.

## Rochdale for sale

by David Jones

"Undesirables are pouring through the floodgates" at Rochdale College despite two private security guards and two Metro policemen posted at the door, according to Rochdale executive committee representative Kevin O'Leary.

Student management of the building has felt compelled to post its own guard at the door and try and bring the situation under control. "It may be part of the conspiracy to make life in Rochdale miserable," O'Leary said.

Sid Smith, building manager for the Clarkson Corporation, court-appointed receivers of Rochdale, could not be reached for comment as his telephone was ripped out in a recent incident. Smith is responsible for the security guards, employees of Community Guardians, and indirectly for the two police officers.

The police are there, according to Deputy Chief John Ackroyd, in compliance with a court order to "aid and assist" the Clarkson Corp.

All Rochdale residents received eviction notices from Clarkson several months ago, but about 200 still remain in the 1,000 tenant capacity building. According to O'Leary, the evictions are being fought out in court one by one, and may drag on for several more months. "I'm planning to spend Christmas here," he said.

Rochdale is fighting back with a motion before the Supreme Court

to have Clarkson Corp. removed as the receiver, on the grounds that it has mis-managed the building. That motion will be heard in the fall, when the court resumes sessions.

Rochdale is also facing mortgage foreclosure by Revenue Properties Inc. November 8, barring the miraculous materialization of \$535,000 before that date. An additional \$5.9-million is owed to CMHC.

Rochdale management has listed the building with A. E. LePage, Realtors, and hopes to sell the edifice in time to pay off the debts. Asking price is \$8.5-million. That would leave Rochdale management \$300,000, which would probably be used to "maintain the educational function" of the college, O'Leary said.

One possible buyer is Bloor St. United Church, located across the street from Rochdale. The church has set up a committee to study purchase of the building, with a view to using it for low-cost housing. Pastor of the church is Dr. Norman MacLeod, who completed a two year term as Moderator of the United Church of Canada earlier this month.

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# ARTS & ENTERTAINMENT

## P.K. Page revealed

by Gwen Matheson

Killer whales, the Australian aborigines' custom of "pointing a bone," and Ornstein's theories about the right and left lobes of the brain were among the topics discussed by P. K. Page during a recent poetry reading at the Parliament St. Library.

My image of Page was that of a not widely popular Canadian poet. She was once a member of the Montreal "Preview Group" with Patrick Anderson and F. R. Scott, whose symbolist poems about the alienation of such people as stenographers and paranoids appear in the standard anthologies of Canadian literature. By the end of the evening I not only had a greater realization of how unfortunate the comparative neglect of this poet has been, but also felt I had discovered a fascinating personality with unsuspected dimensions.

Born in England in 1917, she was raised in Alberta and Manitoba and moved about Canada in the various occupations of sales clerk, file clerk, radio actress and historical researcher. While she was a script writer with the National Film Board in Ottawa she married W. Arthur Irwin, its director, later moving with him during his term as High Commissioner and Ambassador to Australia, Brazil and Mexico. At present she and her husband, now publisher of the *Victoria Times*, live in Victoria, B.C.

### Recent works

Not a prolific poet, Page has published only three volumes of poetry at intervals of approximately a decade: *As Ten, As Twenty* (1946); *The Metal and the Flower* (1954), which won the Governor-General's Medal; and *Cry Ararat* (1967), a selection of previously written and new poems.

Her latest and most important collection, published this year by House of Anansi Press, is entitled simply *P. K. Page: Poems Selected and New*. Another recent publication, *The Sun and the Moon*, described by critics as Canada's only Gothic novel, was written at the age of 21 and appeared under a pseudonym in 1944. It was reissued in 1973 at the instigation of Margaret Atwood along with a number of early short stories.

Page obviously enjoyed her communication with the audience in the Library's book-lined reading room. A slim, rather elegant figure in long-sleeved blouse and long shirt, this dark-haired woman with the pleasant bespectacled face gave the appearance of being much younger than her fifty-six years.

Among the poems she read were "Arras," one of the best examples of the tapestry or frieze-like quality found in her poetry, "Snowman" in which her mastery of striking and semi-surrealistic imagery creates a familiar theme of "landscape without love," and "Leviathan in a Pool" which reveals her interest in and sympathy for animals and their mysterious non-verbal state of consciousness.

"Masqueraders", "Backwards Journey", and "Another Space", reflected her increasing interest in the mystical which has given some of her later poetry a distinctive and fascinating quality. "Another Space" which concludes *Poems Selected and New* and which was read twice by her at the audience's request is a visionary poem based

## BOOKS

on a profoundly significant and prophetic dream she once had.

### Poetic process

When asked what her "intention" was when writing a certain poem, she replied, "I honestly don't think I have an intention." She said she has to be given a phrase as an aural-visual entity from which a poem will develop like a plant from a seed. Although disavowing any interest in theories, she seemed very much influenced by Ornstein's which postulate the seat of rational and linear thinking to be in the left lobe of the brain and intuitive thinking to be in the right. She seemed generally opposed to what Ornstein has called the "left-lobe culture of the West" (perhaps the inspiration for her poems dealing with loneliness and lack of communication), and she declared herself to be in both her writing and her drawing a "right lobe."

In spite of the rather quiet and secluded life she lives, and unlike her colleague F. R. Scott who once savagely lampooned the elderly ladies of the Canadian Author's Association, Page really likes people. This is not just the polite tolerance so easily mastered by those privileged (or disadvantaged) with an upper middle class background, but genuine interest. She took particular delight in meeting Toronto policeman Hans Jewinski who has become famous for his collection of Canadian poetry.

Her artistic interests which began during the period of her foreign travels when her poetic activity had temporarily declined have increased to the point where her intricate and fanciful drawings and paintings are hanging in many major galleries.

"They are both from the same pen," she explained, commenting on the close association between her two creative activities; and the drawing like the writing came so naturally that she described it as "something being done to me."

This quality of unconsciousness and spontaneity which she deals

with in two very interesting essays on her own artistic development and philosophy (*Canadian Literature*, No. 41 and No. 46) accounts, I believe, for her relatively small output and the occasional comment that her work, despite its general excellence, is often obscure and highly subjective. The impression is given that poetry for her is a slow organic growth, nurtured in an atmosphere of private and leisurely contemplation. Her reading audience, she freely admits, doesn't exist for her while she is writing.

Page also revealed her interests include science-fiction. She feels human society is presently on the verge of a transformation of consciousness, and she feels that the better writers of this genre as well as the poets and the explorers in higher states of perception can assist in bringing this radical change about.

### Politically radical

My reference to the period during her twenties when she had been politically radical and a convinced socialist caused her to reply that she had never been as "ardent" as some other Canadian writers of that time. She associated her declining interest in the political scene to her long period of absence from Canada when she had been unable to participate. "Altogether not very admirable," she admitted when summing up the reason for her change in thought. But at any rate, she is now quite convinced that "politics is not the answer."

The poet, she said, enters a kind of "trance state" when writing and is subject to "higher influences" which have the power to "alter being" and "lift man's consciousness." Her ideas in this respect, were in accord with those of another writer who has greatly influenced her — Cathleen Rain who wrote *Defending Ancient Springs*.

Amidst the bluster, self-laceration, and sexual obsession of much of modern literature, P. K. Page is a quiet voice, reserved, aristocratic in the best sense, and contemplative.

... And something in me melts.

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some pane that halted my heart  
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direction opens like an eye.  
(from "Another Space").

And to-fro all the atoms pass  
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# Fine writer returns to short story

by Robin Endres  
**Something I've been Meaning to Tell You**, by Alice Munroe. McGraw-Hill Ryerson Limited, hardcover, \$7.95.

Alice Munro's third collection of short stories, *Something I've Been Meaning to Tell You* definitely puts her in the front rank of fiction writers, and not just in Canada. Munro writes with startling honesty, free of pretensions and with a precision of description and dialogue which is the result of long and careful attention to the craft of fiction.

It's a relief that Munro has gone back to the short story form after the attempt to turn *Lives of Girls and Women* into a novel. Each story is, of course, complete, but at the same time, different stories comment on each other as various themes, parallel and contradictory situations, emerge from the whole.

The basic organizing principle is the perceptions of a mature woman who (like P.K. Page, Margaret Laurence and Miriam Wad-

dington) is rapidly beating out the alienated young man as the artist-outsider best qualified to describe contemporary life.

Thus the controlling eye behind Munro's stories is poised between youth and old age, married and unmarried women, the conventional and the unorthodox, the small town of Canada's past and the big city of Canada's present.

### Opposites

Furthermore, these opposites are seen through each other's eyes. In "Walking on Water" and "Marrakesh", old people contemplate the apparently liberated activities of the young. In "Winter Wind" a young girl ponders the history and attitudes of her grandmother. In "Memorial", Eileen, the vagabond literary type, visits her sister June, well-married and a paragon of household efficiency. The shifting viewpoint always gives us the opportunity to see inside a character whom we had previously only experienced through the eyes of another.

Munro is demonstrably aware of

women's oppression. In "Material", a woman recalls her first marriage to a now-successful writer. They had lived in a boarding house with a rather dotty woman (that's her name, Dotty) who paid her rent by entertaining gentlemen callers. The pregnant wife befriends Dotty, the husband mistreats her. Years later the wife discovers a story about Dotty written by her husband: "There is Dotty lifted out of life and held in light, suspended in the marvelous clear jelly that Hugo has spent all his life learning how to make. It is an act of magic, there is no getting around it... she has passed into Art. It doesn't happen to everybody."

The fine irony to the story is that the woman writer (Munro in this case) hasn't played Hugo's game. She liked Dotty, took her seriously as an individual, and she created a fictional character.

In addition to women's work (inside and outside the home), Munro's feminism focusses on sexuality. There is no rape, no

## BOOKS

overt brutality—just perhaps an attitude of surprise and reproach that all is not somehow as it should be. As Eileen, the visiting sister in "Memorial" puts it: "A woman's body. Before and during the act they seem to invest this body with certain individual powers, they will say its name in a way that indicates something particular, something unique, that is sought for. Afterwards it appears that they have changed their minds, they wish it understood that such bodies are interchangeable. Women's bodies."

### Surprise

The surprise aspect is literally incorporated into these stories—in three of them a character unexpectedly discovers a couple copulating. If Canadian writers

share a weakness, it is their inability to describe sex in other than romantic or embarrassedly frank terms. Munro is as exceptional here as in other respects.

In "Found Boat", the story of three boys and two girls who build a boat together, Munro perfectly captures adolescent sexuality, the only half-mockingly professed hatred of the boys for the girls as the group slips back and forth between playing and unconscious physical attraction.

Munro's fiction is immediate because it is, in a sense, unmediated. There is no superstructure of religious or metaphysical imagery imposed on these stories, no allusions to myth for the mythopoeic nit-pickers, no self-conscious nationalism. Nor does she, like other of her contemporaries, fetishize the distortion of fiction. Instead she directs her talents to the accurate depiction of character, the precise transferral from life to fiction. The result is a qualitative advance for Canadian fiction.

## OFL book

# Labour history has curious priorities

by Myra Novogrodsky

**Years of Hard Labour**, by Morden Lazarus, an O.F.L. publication, available from OFL, 15 Gervais Drive, Don Mills. \$1.50.

Years of Hard Labour, the Ontario Federation of Labour's new "account of the Canadian workingman, his organizations and tribulations over a period of more than a hundred years" will probably find a home in some of Ontario's classrooms where it is becoming more fashionable to include a smattering of labour history in the curriculum. The book attempts to outline both the history of trade unionism and of collective bargaining in Canada.

The OFL promotional blurb says the book is "clearly written, factual and easy-to-read. Years of

Hard Labour concentrates on the important information, leaving biases and empty rhetoric to other writers who have a position to sell."

Written by Morden Lazarus, himself an early supporter of the CCF, the book is hardly a neutral history of Canada's working people. In the first place, the book is very sketchy (only 120 pages) and the author has made some very curious choices about what to include and what to omit. Labour struggles in Quebec are almost entirely ignored—even the general strike in Quebec in 1972 is not mentioned.

In the second place the book toes the official mainstream union line. Lazarus is decidedly anti-Communist and describes the Communist position in the late twenties as "pesky and divisive".

Lazarus defends Canadian unions remaining affiliates of

international unions and dismisses the rising demand for the nationalization of Canada's unions with this inadequate statement:

"It is an inaccurate and uninformed view that most Canadian unions which have been 'international' from their beginnings are just puppets manipulated from Washington".

Some of the more radical histories of the Canadian labour movement such as Charles Lipton's *The Trade Union Movement of Canada (1827-1959)* and Jack Scott's *Sweat and Struggle* are not even mentioned in the bibliography.

Still, the book is inexpensive and it does somewhat fill the need for a short, readable sketch of the Canadian labour movement. It will probably get wide circulation. The Glossary of Labour Terms and some of the charts in the book can be handy for classroom teachers. Unfortunately there is no index.

Teachers looking for simple material with which to introduce Canadian labour history to students will be tempted by this book. But they should beware—it only tells part of the story.

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## Summer Theatre

# Aging theatre war horse pushed aside

by David McCaughna

As the summer draws to a close it's an appropriate time to look back over some of the many productions that have been offered to summertime theatre goers. The number of summer theatres seems to be growing at an amazing pace; and there are now four in the Muskoka region alone and the old Red Barn at Jackson's Point is once again operating. But for the moment I shall discuss Ontario's two prestigious festivals, Stratford and Shaw, and a young festival in Quebec, dedicated to English language Canadian plays, and certainly the most exciting addition to the summer theatre season.

This season at Stratford marks the last with Jean Gascon as Artistic Director. There are many indications in the productions offered this summer that the coming changes at Stratford are warranted. It's unfortunate that Jean Gascon's last season at Stratford will not be recalled as one of the Festival's memorable years. Everyone is waiting for 1975 and Robin Phillips and the sense of anticipation certainly fills the air far more than any excitement about the current productions at Stratford. There's no denying that the Stratford Festival has become an aging war horse, the butt of jokes, and a cultural Niagara Falls. The next move, I imagined, while sitting through the dull productions at Stratford this summer, would be a full-scale production of Hamlet on Ice.

There was nary a tremor of excitement in Walsh, *La Vie Parisienne*, *The Imaginary Invalid*, and *Love's Labour's Lost*. It wasn't that they were all dreadful disasters, except in the case of the Moliere play, but they were all uninspired theatre, long-winded, poorly conceived and poorly acted relics.

The sole Canadian play this year at Stratford was Walsh at the Third Stage.

Sharon Pollock's play dealt with the brief visit to Canada by Chief Sitting Bull, seeking refuge from the American authorities. Another indictment of the white man's treatment of the Indian, the play is a bit too sketchy. John Wood's production did little to make Walsh vibrate and the staging, strung across a vast stage lacked a sense of focus. The Third Stage has always been a problem at Stratford, with a hodge-podge of productions thrown in and apparently Mr. Phillips plans to give it a greater sense of direction in the future.

The Avon housed only one production this summer, Offenbach's operetta *La Vie Parisienne*. This production, directed by Jean Gascon, was pretty to look at, but it was a completely mindless concoction. As Mr. Gascon's farewell production *La Vie Parisienne* had little going for it save for a cast that tried very hard to please with the kitschy material and succeeded from time to time.

At the main theatre the news is altogether depressing. Note must

## THEATRE

be made that *Pericles* has been revived this year. But Moliere's *The Imaginary Invalid* and Shakespeare's *Love's Labour's Lost* are both poorly done.

The Moliere play is grotesque beyond belief. Whatever wit is to be found in Moliere has been steam-rolled into the ground in Jean Gascon's hysterical production. William Hutt plays the supposedly ailing gentleman without finesse. He plays every moment to the hilt but in the end it's a sappy performance.

*Love's Labour's Lost* doesn't offend in the same way, but it certainly holds no magic either. Directed by Michael Bawtree, with a rumoured last minute assist from Robin Phillips, the production suffers from a lack of ideas and courage.

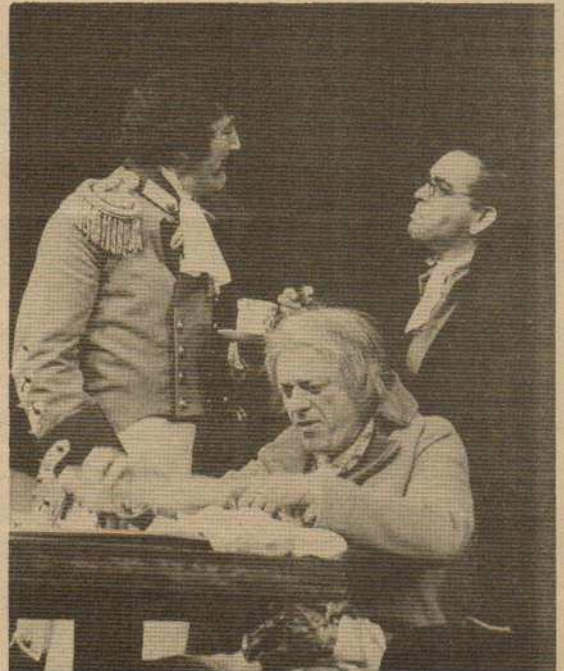
The Shaw Festival seems to be enjoying a boom this year. They have done two plays in the old

Court House theatre and extended the season. In the main theatre the final production of the season is Shaw's *Too True To Be Good*. The production rang quite perfect in all respects, with some superb acting and lovely sets. But, oh, what an awful clinker of a play!

The play's construction is awkward, the characters unfinished, and the play is topped off with a preachy monologue. Douglas Seale's production at least gave us the perfect opportunity to judge the play.

At the Court House, the Shaw Festival's former home, there was a dim production earlier in the summer of Ibsen's *Rosmersholm* directed by Tony van Bridge. The play is tough enough, with a final scene that seems almost unplayable, and this production didn't improve matters.

The Lennoxville Festival, located at Bishop's University in the serene Eastern Townships district of Quebec is a theatre festival dedicated solely to the Canadian play. In its third year now, the Lennoxville Festival is remarkably successful at doing what very few groups would have the courage to undertake.



The most exciting addition to the summer theatre scene is the Lennoxville Festival, in Quebec. Jack Medley, Eric Donkin, Bernard Hopkins, star in *Adams Fall*, a humorous look at Canada's Great War of Independence.

Donald Harron's *Adam's Fall* is a reworking of his earlier play *The Broken Jug*, itself based on a German play of the 19th century. The play and the production by John Wood were simply delightful.

In *Adam's Fall* we get a rollicking farce about Canadian history which is refreshing with its irreverence. The play is set against the background of the War of 1812 and set in a little backwater. The cast is marvelous, keeping the play moving at a maddening pace.

Lister Sinclair's *The Blood is Strong* is a very moving melodrama, about a group of Scots immigrants to Cape Breton who must clear a path for themselves in the new world. The play, in other hands might have been very sentimental and maudlin, but

Bernard Hopkins' production is very affecting. The production glowed with a feeling of the strength of these tough people. Sandy Webster played the father, a man pining for the highlands, and Doris Petrie his wife, a tower of strength behind him. Both performances are prime reasons for the productions great success.

Of the many productions I've seen this summer these two, *Adam's Fall* and *The Blood is Strong* are certainly the two finest and it would be a great pity if these productions could not tour the country giving more people an opportunity to see such top-notch Canadian theatre.

But, all in all, the Lennoxville Festival is the most stimulating addition to the Canadian summer theatre world.

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Adults, except for the occasional few like Jon Caulfield, (who once admitted to a peanut butter and mayonnaise combo as a favourite snack), do not take peanut butter very seriously. At least it's not at the top of most adults' shopping lists unless those adults happen to have kids around.

Peanut butter in its purest form is ground peanuts. At the Uptown Nut House, Miss Coe will ground up some freshly roasted nuts, pack the mixture in a carton, and hand you pure peanut butter. No additives, no time lost sitting on the shelf, just freshly roasted peanuts ground up. The taste is crunchy, nutty, delicious but the spreading is tedious. If taste is more important to you than smoothness visit the shop. Peanut butter is only the best known of a legion of nut butters. Many people request cashew butter, and some buy a mixture of nuts for a sort of personalized nut spread.

In a survey of name brand peanut butters by taste, it was difficult to note substantial taste differences. Most peanut butters are sold in smooth and crunchy textures, all taste of peanuts and salt, and many have a sweetener added. Most peanut butters add monoglycerides to their products, and all products adding monoglycerides also add salt and sugar.

### Long life

Monoglycerides are single cell fats which act in peanut butter as a stabilizer and a preservative.

Peanut butter with monoglycerides is uniformly smooth and has shelf life of up to 10 months. Peanut butter with no additives can last on the shelf up to four months, but the oil from the peanuts is likely to rise to the top during this time. This in itself is harmless unless the oil turns rancid.

The natural peanut butters are replaced more frequently than the monoglyceride products which can sit on a shelf from August to the following June. Monoglycerides are not toxic, but some peanut butter makers like Miss Coe and Bowes Peanut Products who make Etherea's peanut butter, will not

## EATS

by Marilyn Linton

use them.

Etherea's peanut butter contains peanuts, salt and peanut oil. Many of the food corporations are producing at least one "natural" line of peanut butters using only peanuts and salt, but their shelf life must indeed be short because they are difficult to find. Peanut butters usually have a manufacturer's coding on the jar which tells you either the expiry date or the original production date.

A few years ago a study revealed that peanut hearts contained a harmful amount of a substance called aflatoxin. This substance produced cancer in rats. At the same time, some shipments of peanuts were found to contain harmful bacteria. Today the regulations involving the making of peanut butter means an inspection of each peanut shipment and each batch of peanut butter by the Ministry of Health. Machines that used to crush whole peanuts now remove the heart from the nut before crushing it.

### Home made

Unless you or your children have a favourite brand, it seems to make sense to choose peanut butter according to the lowest price. The prices for a one pound jar varied from 73 cents to 90 cents. Different brands were bought at different places, but all supermarkets have specials on peanut butter or carry their own brands for a few cents less.

If you're not happy about the price and the taste of what you can buy, try making your own. Peanuts cost 49 cents a pound at the Nut House and you can borrow a blender if you don't have one.

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photo: David Groskind

### PEANUT BUTTER COMPARISONS

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Jack and Jill-Loblaws (made by Nabob)	73 cents	peanuts and salt
Uptown Nut House	90 cents	peanuts
Squirrel (made by Nabob)	79 cents	peanuts, dextrose, monoglycerides, salt, sugar
McLaren's	69 cents	peanuts, monoglycerides, salt, sugar
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## John Leberg, Canadian Opera Co.

# Couldn't stand sound, now directs two operas

There was a time, not too long ago, that John Leberg, Production Manager of the Canadian Opera Company, couldn't stand opera.

"I had never liked opera. I was a composition student concerned mainly with strict forms and structures. I didn't even like the sound of the operatic voice. To me, it was a very fabricated sound and I much preferred to listen to people like Bessie Smith, Sarah Vaughan and Ella Fitzgerald."

But then the young Winnipeg-born composer found himself becoming increasingly interested in musical theatre and in 1967 he enrolled in the technical course at the University of Toronto's Opera School. "While I had a musical background, I didn't want to sing, coach or conduct. Then I learned that while the conductor waved his hand and everybody would make noises, when the director came on stage and started to talk, all the noises stopped. So I said to myself, that's what I want to be."

### Bluebeard

After two years at the Opera School, Leberg landed a job as Stage Manager with the COC and he has since risen in the organization to where he will be directing two operas this fall — Bluebeard's Castle and Faust — as well as being responsible for coordinating the rehearsal schedules for all the COC's productions. He has also been getting more and more involved in the company's overall management, artistic policies, auditions and repertoire.

"While I'm involved with the entire fall season," says Leberg, "it's Bluebeard which is closest to my heart. I've been working on it with the designer, Murray Laufer, for six months now and we have it

completely visualized in our minds: costumes, sets, lighting, stage movements. We think it's good, but now we've got to convince the performers that it's good so that they can give something in this environment we've created. And we've got to convince ourselves that playing in the O'Keefe Centre will be alright, that we can still achieve a balance in that acoustic mess and that somehow we will be able to crowd enough musicians into that mini-pit to make the sound of a full orchestra."

Mention of O'Keefe raises a sore point with Leberg. "We need an opera house so our artists can do their best. For instance, in Hungary, they use a 130-piece orchestra for Bluebeard. We can't get more than 70 musicians into the O'Keefe pit, and then they're so crowded they can scarcely play. But even if we had a full-sized pit, we'd still need more money to fill it with musicians. It all comes down to money. We had a wonderful concept for a set for Bluebeard, but it would have cost \$75,000 so it was out of the question. Besides, the O'Keefe doesn't have the facilities to put up such a set and make it work."

"We go as far as we can with what we've got. The only reason we can do Boris this year is because it's a co-production with Cincinnati. The production itself comes close to half a million dollars. But we have to do things like Boris, because it's great music and worth doing. Traviata and Faust will bring in the shooks who don't want to see Boris, but once they see it as part of their subscriptions, a lot of them will like it. So the Traviatas make it possible for us to present things like Boris and Bluebeard. This is the kind of

## MUSIC

by Michael Schulman

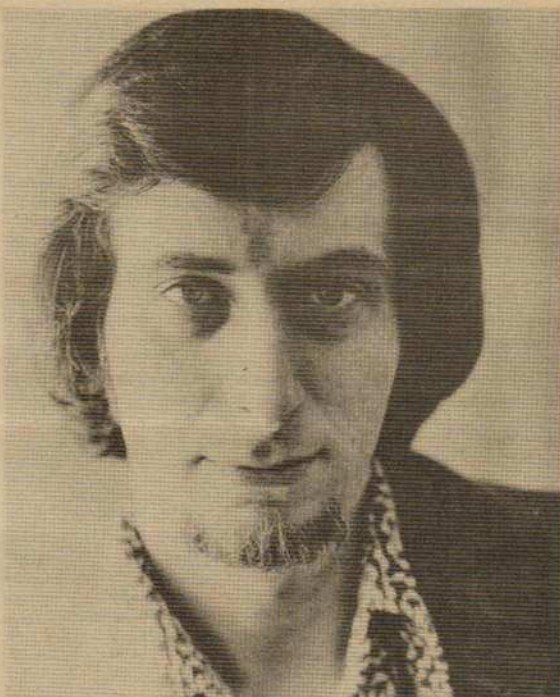
balanced season we've got to have. We need the support of our audience and I think they want this kind of balanced season."

Leberg has been doing a lot of thinking about what the COC should be aiming towards. "I would say that in many respects, the San Francisco Opera is the kind of company we should try to pattern ourselves on. They have a main season, in which they bring in top-flight singers, a spring season which stresses more interesting repertoire and a touring season. Like us, they draw as much as possible from their own region and training program. The bulk of our company — soloists, chorus, extras and technicians — are Canadian and we have a real company feeling. With proper support, the COC can do great things; we're a company that really pulls together with tremendous intensity and camaraderie."

### Paralyzed

But the COC, unlike the San Francisco Opera, doesn't bring in its share of "top-flight singers", not even, for any given season, the bulk of the best Canadian operatic talent. This, explains Leberg, is due to the COC's having to plan its schedule, budget and casting no more than a year in advance, from annual grant to annual grant. "Take Victor Braun — he'd like to sing in Toronto every season. But we don't have the money to be able to offer Victor a contract for three years from now and singers with major international careers are being booked two, three years ahead of time. If the resources were there, we could make plans five years ahead, but we're being paralyzed by the government which is giving us the same money they gave us five years ago, despite inflation."

"We're going to be faced with this problem year after year, until the arts organizations get a political voice by banding together



John Leberg. Bluebeard's Castle is his favorite.

to assault Ottawa as a unit and say, 'We must be allowed to flourish if Canada is to have stature in the world. The world judges Canada in terms of what we do. When the Ballet goes to Europe, when the New York press sees a Toronto production, the world is looking at Canada. Give us what we need or we'll fold!' The Montreal Symphony said that and the government came through."

"The other route, which we've never really explored here in Canada, is the private sector. In Texas there are oil companies which produce whole concert series. We should hit the corporations harder. Last year, duMaurier gave a chunk toward our Heloise and Abelard and this year, Timex is giving some to L'Heure Espagnole. I know that if I was a manufacturer of cigarettes or booze or anything else which was bad for you, I'd want to enhance my reputation by saying that I gave money for an opera production."

For all his earnestness, Leberg has achieved a reputation for irreverence, called tastelessness by some, in the way he stages opera. Last year, his Hello Boheme adaption of Puccini's opera outraged purists while it delighted the cabaret audience and next

spring, the Theatre in the Dell will again feature the production on alternate evenings with Leberg's new mini-Tosca, for a minimum three-month run.

"I've been accused of bad taste and being too sexual and too much like a circus and, in particular not having the refinements of British sensibilities. We are bombarded in this country with British sensibilities so I've had problems at times. When I did Menotti's Old Maid and the Thief for an Ontario high school tour, I was censored by the school board after the first week for having the girl tease the boy with her body and sit on his bed. I thought it was very discreet but they said it was improper to show anything sexual on a high school stage. But the kids loved it because they know what it's all about."

"And I did a Bartered Bride once in Hamilton where I had Vasek chased by a giant butterfly. Maybe that's in bad taste, it's right out of musical comedy, but I was doing this in a town that's not an opera town, it's a steel town, and I wanted these people to enjoy going to the opera."

"One thing I've learned since I got into this business, and it's what I like best about it and want to get across to my audiences — opera is fun."

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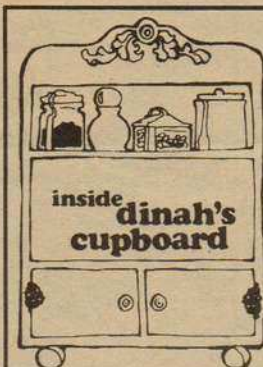
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# Cine magazines fight for industry

by John Redfern

"Five years ago the only magazine published in Canada that talked about Canadian films was *Take One*. Now it's focus is American, but luckily the newer crop of journals share the belief that they must write about Canadian films because our country can and does have the right to a good film industry."

This is the opinion of David Beard, owner of Cine Books on Yonge Street and one of Toronto's most knowledgeable film historians. Recently I talked to him about the state of the Canadian film journals that have appeared as a result of a growing public interest in Canadian cinema.

Since 1968, six film magazines have been printed and published

solely in Canada largely financed through the Ontario Arts Council, the Canada Council and grants from Labatt's Breweries.

Their purpose, Beard explained, is to act as information bulletins for film-makers, collections of critical reviews for interested film-goers, and enthusiastic supporters for an industry that has just started to grow.

Two of the publications are from Quebec and are in French (*Films Du Quebec*, *Cinema Quebec*); the others are in English (*Cinema Canada*, *Take One*, *Motion*, *New Canadian Film*).

## Newsletters

All except *Take One* focus on the problems Canadian film-makers face in getting their work financed and distributed. Most of them have reviews but act mainly as newsletters for industry people who want to keep up-to-date.

As film information bulletins all the magazines have large sections devoted to camera and lighting equipment, sample budgets, types and costs of film. As well there are reports on recent film showings, cast lists, location news and upcoming projects accepted by the Canadian Film Development Corporation.

"Our magazines are strong on technical stuff. A lot of film-makers come in and buy them to

find out about the latest lens or sound microphone," Beard said.

A lot of space is also devoted to interviewing actors, directors and writers who talk about their work and the difficulties of producing film in Canada. *Films du Quebec*, for example, builds each issue around an interview with a director who explains the themes of his film.

Unfortunately in the area of reviews the English Canadian magazines, in particular, fall short. In spite of the glossy, professional layout of the magazines, the writing is amateur.

Beard claims that in contrast to the writing in big international journals like *Sight and Sound*, which can pay for critical talent, Canada's film criticism is of poor quality.

"When there's no money you can't get professionals trained in film history or the art of criticism" Beard said. "too many writers are interested in getting their names in print for free."

"These writers feel they have to court the sufferings of the industry, throwing out critical objectivity in favor of a personal bias that too often overlooks the faults of a film as a work of art," Beard complained.

A good example of the uneven quality of film reviewing was seen in the furor created over Frank Vitale's *Montreal Main*. This low-budget feature was praised as the work of a "genius" by one critic, "the most sensitive study of emotion" by another and then dismissed by two others as "not my cup of tea" and "a bunch of tripe."

If you compare the *Village Voice* review that analyzed the film's weaknesses in script and direction, the Canadian comment comes across as a kind of cult-criticism

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## Revue cinemas lead hard life

by Lauretta Forsythe

Cinematek, a Yonge Street revue cinema in Metro that opened eight months ago, has been forced to close.

"A new project such as this needs time to catch on" said the director Willem Poolman. "Time has not been on our side and we are now forced to close the doors because of heavy debts."

The mailing list alone cost the theatre \$600 monthly as membership had climbed to 4,000 over the past eight months. After paying a 50 cent fee, Cinematek members enjoyed discount prices and received programs in the mail.

A notice was sent to the members informing them of the desperate situation. A meeting was called for July 22nd to discuss the financial problems of the cinema.

Out of the 4,000, a total of seven people attended this meeting.

There are approximately ten review cinemas in Metro that concentrate on bringing back all the old favorites that otherwise would be lost in the vast files of some film library. A few cinemas have put an effort into featuring films which did not receive the attention they deserved.

Cinematek, in particular, ran a Sunday afternoon forum for Canadian films, frequently attended by the filmmakers and producers themselves. At other times, its programs included unusual foreign films and more arcane American older films.

Cinematek had a lot of future plans for workshops, jazz concerts and educational seminars which

all members could have benefited from.

### Too much

"Maybe this idea was just too much for Toronto to take at the present time," commented Poolman. "I am sure that this idea will be tried again under different circumstances at a later time and be a great success."

Although the more successful revue cinemas seem to do an excellent job of scheduling films the public want to see, it's hard to believe they are able to exist in view of the problems faced daily by the people in charge.

Distributors and the condition of the film itself present an endless battle to the smaller cinemas in business.

In the past years, it was not foreseen that these older films would have a place in today's rapidly changing film industry. The films were not given the gentle care they required and have been left in very poor (and in some cases unshowable) condition.

Older films such as *The Marx Brothers* and the ever-popular *W. C. Fields* are on 16 mm films. A few of the revue cinemas have only 35 mm equipment on which more recent movies are made. Therefore this 16 mm equipment has to be rented at exorbitant costs.

### A struggle

There's a genuine struggle in obtaining the films owners have carefully selected from their monthly list. Sometimes a mistake is made, the film gets booked twice

that obscures the films banality and misleads the public.

However it's not all bad. Mark Miller, Natalie Edwards and P. Evanchuck write good critiques. *Cinema Canada*, the biggest seller, contains well researched essays on film history and the art of shorts and animation.

With *Cinema Quebec*, *Cinema Canada* consolidates information about English and Quebec films and their place on the international

scene. Editors Jean-Pierre Tadres of *Cinema Quebec* and George Koller of *Cinema Canada* both publish for critical cross reference, more than one review of the same film in each issue.

As a source of information *New Canadian Film* is best for its synopses of stories of recently released works and *Take One* despite its focus on the U.S. market has some fine writing on major films from England and Europe.

on the same night, and one of the cinemas ends up with a last minute change in schedule. Occasionally the prints can't be found.

Theatres such as the *Roxy* and the *Picture Show*, (formerly the *New Yorker*) would rather rent the film for a whole week than for one or two nights.

The larger chain theatres such as *Odeon* and *Famous Players* have priority over the small individual cinema. If *Odeon* decides to play an older movie in their drive-ins, the revue cinema is forced to step back.

Booking a film that could in any way interfere with the chain theatre's plans would result in immediate cancellation.

One cinema manager told of booking four older musicals from a distributor. Confirmations were made on these films and the advertisement was made up.

The films were cancelled by the distributor because he thought that playing these would interfere with "That's Entertainment", now playing in Toronto.

On one or two occasions a film has been booked into two cinemas on the same night. As soon as the movie is over, it is raced across the city to the other theatre in time for their schedule.

It's a challenge for these people and in spite of difficulties, "the show must go on."

"One thing that we can always rely on is the popcorn," says the film scheduler for *The Kensington Cinema*. "On some nights a larger profit is made on the popcorn than the film."



# Sneezy Waters in Turkey Town

by Robert Chodos

I'm always wheelin an dealin with plenty of feelin an high as a kite I tell you folks I'm ragged but right.

—from the singing of Sneezy Waters

The recent death of Cass Elliott broke yet another link with the long-ago-and-far-away sixties, and was cause to reflect on some of the changes, musical and other, that decade had wrought. One that came to mind was the breakdown of some of the easy and on the whole pernicious pigeonholes into which music had been placed. The advent of folk-rock meant that folk

music could reach more than its usual audience of a few dozen people in a coffeehouse or under a tree, and that rock 'n' roll partisans, for the first time, listened to the words. Arthur Fiedler made Lennon-McCartney tunes into respectable middlebrow listening. There was folk-pop, country-folk, blues-rock. And how would you classify Mama Cass herself?

The night her death was reported The Great Sneezy Waters and Band opened at the Midwich Cuckoo on Jarvis Street, and demonstrated that that aspect of the sixties has, happily, survived. Although Sneezy has been known primarily as a country singer, both

in his previous incarnation as Peter Hodgson and since he adopted the new identity about a year and a half ago, and although publicity for his current engagement at the National Arts Centre in Ottawa describes his schtick as "folk entertainment with a country flair," he has become considerably more than that.

He is, in the words of the song that used to seem to sum him up, ragged but right — somewhat less ragged than he once was (perhaps a response to the exigencies of appearing on stage with three other musicians), but no less right. He is an unlikely figure on stage, small, ingenuous-looking, always wearing a multicoloured woolen beanie. But his music, ranging from the classic country self-parody "Sawdust on the Floor of your Heart" to some hard-driving Hoagy Carmichael to bluegrass to "Visions of Johanna", one of the more complex compositions of Bob Dylan, belies this apparent simplicity.

Although he does not write his own songs, he has a rare capacity for expressing himself through other people's words and music. His "Visions of Johanna", for instance, is faithful to Dylan and yet at the same time completely on his own, a combination that few other singers who attempt Dylan manage to achieve. He introduces a level of comment into almost everything he sings, whether in the form of a musical transformation as in "Hong Kong Blues", simple parody as in "P.S. I love you", or a complex parody of a parody as in "Sawdust on the Floor of your Heart."

He had some unkind words for Toronto, which he repeatedly referred to as "Turkey Town", his



Sneezy Waters

main quarrel being with this city's refusal to recognize anybody who is not part of the Toronto scene. But Sneezy has previously won friends not only in his native Ottawa, where he used to collect astonishingly large amounts of money singing to civil servants on the Sparks Street mall, but also, as part of A Rosewood Daydream, in Osaka, Japan, where the group played at Expo 70, and in hotels and on street corners all over the Far East. Perhaps the success of

his recent engagements at the Midwich and especially at El Mocambo, where enthusiast crowds packed the downstairs hall on each of the last three nights he and his band (a fine Ottawa group that also backs David Wiffen) were playing, has begun to change Toronto's mind.

Let us hope Sneezy Waters returns to Toronto soon. And let us hope the city accords him the recognition that is his due.

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Baskin to Zorn: Twenty Top Images, at the Atelier Finer Arts, 589 Markham Street. To Sept. 6. 532-9244.

**Canadian Cruets at Gibson House**, 5172 Yonge St. at Willowdale. Admission: 50c for adults, 25c for children. Aug. 15 till Oct.

**David Peto at Kensington Arts Association**, 4 Kensington Avenue. To Sept. 6. 362-6462.

**Works on Paper: John Borg, Joan Frick, Carl Ray, Robert Sinclair.** At Aggregation Gallery, 83 Front Street East. Sept. 7-26. 364-8716.

## THEATRE

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## MUSIC

**Canadian Opera Company Seven Operas** will be presented. For information call Jack Karr, 366 8484. Sept. 6-Oct. 12.

**Who's Afraid of Virginia Woolf?** Edward Albee's play opens the second season at Toronto Truck Theatre. Sept. 4-Oct. 12, Wednesdays, Thursdays, Fridays at 8:30, Sundays at 7:00 and 9:30. Colonnade Theatre. 131 Bloor St. W. 925-4573.

**All Over, Menagerie Theatre.** Presents Canadian Premiere of Edward Albee's latest play. **Central Library Theatre.** Sept. 10-28. Reservations: 489-1314.

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**Etobicoke Public Library** presents a display of fifteen hand-made Canadian character dolls. Sept. 11-30. 1515 Albion Road. Mon. to Fri. 10:00-9:00. Sat. 10:00 to 5:00.

## THURSDAY, August 29

Dave McMurdo Quartet, Whitney Park, Queen Park Circle E and Grosvenor Street. 11:45-1:45. Kensington Cinema, The Passion of Anna, Women in Love. 7:30. 565 College Street.

## FRIDAY, August 30

Kensington Cinema, Sleeper, Bananas. 7:30. 565 College Street.

**SATURDAY, August 31**  
CinemaLumiere. Ken Russell's film, Savage Messiah. Midnight. 290 College Street.  
Kensington Cinema, Sleeper, Bananas. 7:30. 565 College Street.

## WEDNESDAY, Sept. 4

Vaughan Cooperative Nursery School Open House 10 a.m. For more information phone Jan Marriott, 920-2175.

## THURSDAY, Sept. 5

Ted Moses Quintet, Whitney Park, Queen's Park Circle East and Grosvenor St. 11:45-1:45.  
Parliament Street Library. Films for children. 4 p.m. 406 Parliament Street. 924-7246.

## FRIDAY, Sept. 6

War in Cyprus-Shakeup in Greece. A Socialist Viewpoint. Speaker: Joan Neill, Vanguard Forum, 8. 334 Queen Street W.

## SATURDAY, Sept. 7

Why Nixon Quit. A Marxist Look at Watergate, 8:00. Speaker: Bea Bryant, Vanguard Forum, 334 Queen Street West.  
Gerrard Street Library, Little Red Riding Hood, puppet show. 2 p.m. 1432 Gerrard St. E. 536-9583.  
Parliament Street Library. Films for teens 12 to 18. 3:25. 406 Parliament Street. 924-7246.  
Cinema Lumiere Fortune and Men's Eyes, Midnight. 290 College Street.  
Canadian Opera — Junior

Women's Committee presents "The Little Sweep" for information 494-3162 or 291-2877.

## THURSDAY, Sept. 12

Rafael and his Fiesta Mexicana Whitney Park, Queen's Park Circle E and Grosvenor Street. 11:45-1:45.

Parliament Street Library. Films for children 4. 406 Parliament Street. 924-7246.

## FRIDAY, Sept. 13

Palmerston Library presents shadow films. 10:25 and 2 for children, 8:30 for adults. 560 Palmerston Avenue, 536-9776.

## SATURDAY, Sept. 14

Palmerston Library presents shadow films. 10:15 and 2:00 for children, 8:30 for adults. 560 Palmerston Avenue, 536-9776.

## MONDAY, Sept. 16

Secular Jewish Association New Years Program. For information call 226-4928 or 493-4681.  
Coordinated Services to Jewish Elderly High Holiday Services. 6:30 at the Centre for Creative Living, 4700 Bathurst Street. \$5.00 per person, meals, \$1.50. 789-7841.

## TUESDAY, Sept. 17

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