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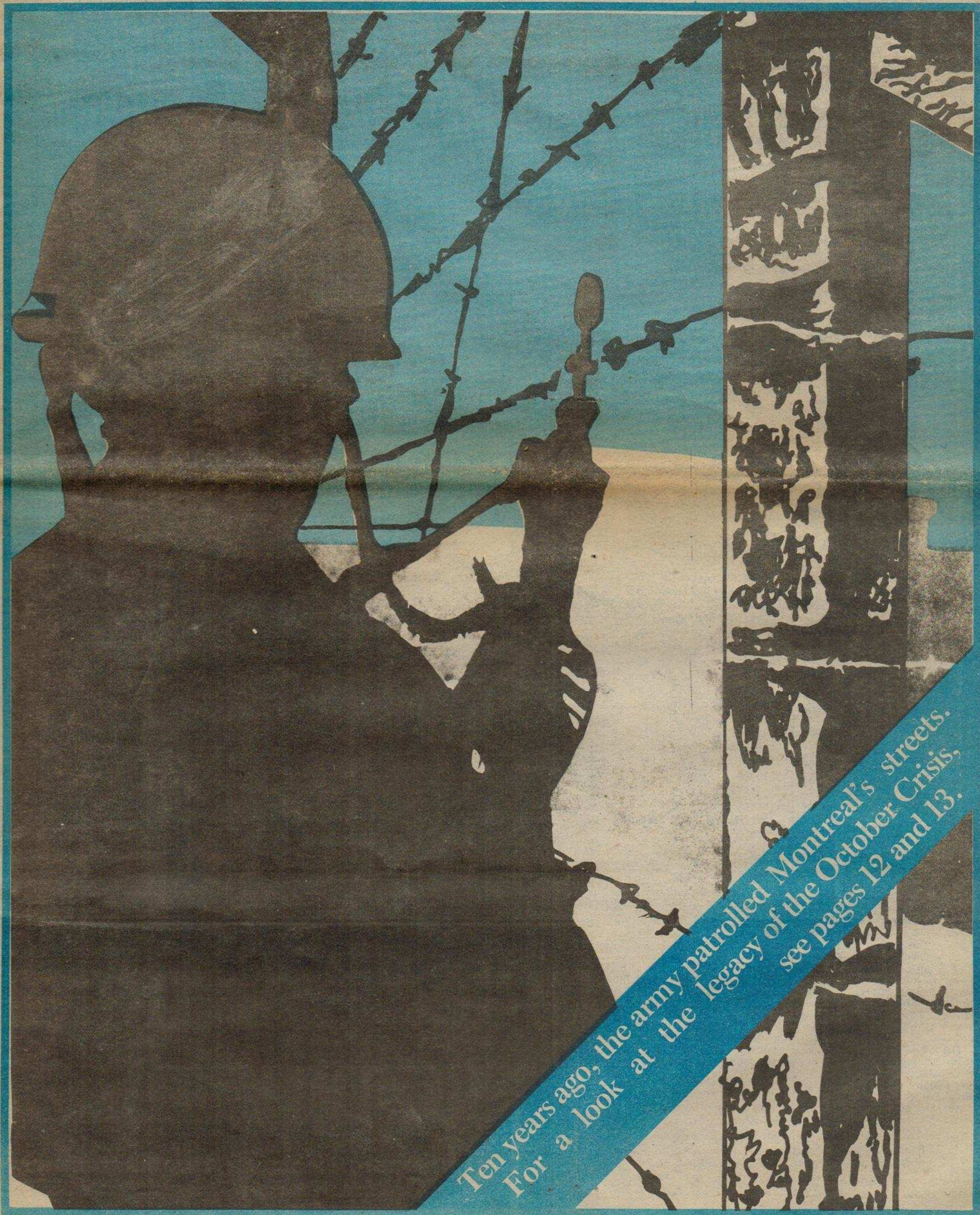
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Second class mail No. 4224

Rocketing into fifth year with biggest ever issue

# Toronto **Clarion**

**50¢**

Volume V  
Number 1



Ten years ago, the army patrolled Montreal's streets.  
For a look at the legacy of the October Crisis,  
see pages 12 and 13.

## editorial

Finally. Here's the Clarion you've been waiting for. With this issue — our biggest ever — we're experimenting with a new design and format for the Clarion; in future issues, you'll see more changes in content.

We're looking forward to hearing your comments and reactions — please let us know what you think, and what other kinds of changes you'd like to see us make.

One thing, however, has not changed drastically. We still need your financial support. We'd like to thank those of you who've responded so generously to our four-page fund-raising issue by sending donations, and becoming sustainers.

But we need more. We still have much work to do to build the strong financial base that will ensure the paper's survival and growth. Please help us by subscribing if you don't already, by becoming a sustainer (turn to page 10 to find out how), or by sending us a donation.

We also need your participation in other aspects of the Clarion. If you have ideas for stories, features, opinion pieces or whatever. If you have time to help with production of the paper, call. If you have ideas on how we can improve our distribution system, tell us. And if you'd like to be involved in planning the Clarion's coverage of particular areas — labour, community organizing, culture/sports, personal liberation — call 363-4404 and we'll steer you to the contact person who's organizing a workshop in that area.

We want the Clarion to become more useful, interesting and entertaining for you. We need your help to do that, and we also need your feedback, to tell us whether we're coming closer to that goal.

### Down with prices

To the Clarion:

Like most consumers across the country, we in Toronto are fed up with the immoral rip-off in the price of food. The reality of the real situation reported in

the Toronto Star, August 2, "60,000 Kids Trapped in Paralyzing Poverty," is but the tip of the iceberg. The recent increase of eight cents on butter and seven cents on a litre of milk compounds the situation.

The Star headline, August 29, "Food prices soar 16.3% in the past year," causing us to pay \$18.97 for a basket of food that cost \$16.31 last year and \$10 in 1974, substantiates the claim that the present situation of the rip-off in food can and must be reversed. Inflation is eroding our living standards. The average consumer has the right to protection against the food rip-off. Clearly mass action is necessary.

We join with women's groups across the country already involved in the campaign to roll back rising food prices. Concerned individuals and groups can contact us at the address below, or phone after 5 p.m.

Nan McDonald  
Women Against Rising Prices  
c/o 2 Bartlett Ave. No. 4  
Toronto  
536-4236

### Money for the ill

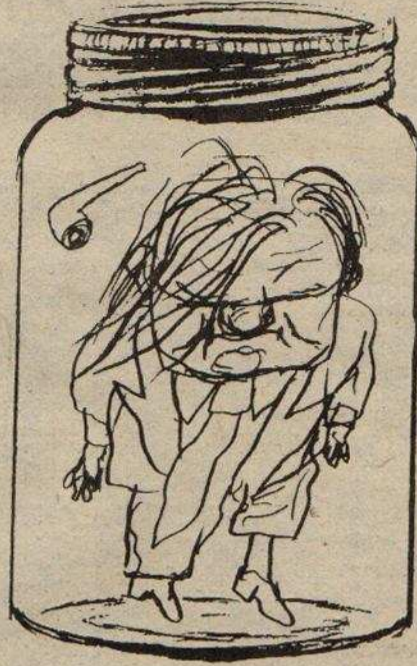
To the Clarion:

Cancer is not the only way of dying. Many persons are lately giving to the Canadian Cancer Society, because they are afraid of dying. I strongly suggest to you that there are other ways of being killed. It has become a fad.

There are people dying in chronic care hospitals who have been there 20 and 30 years. There are people dying of starvation in Toronto. There are people dying in car accidents. If you do not want to catch cancer, Why don't you stop smoking? Why don't you stop drinking? Why don't you stop eating? Because scientists have proven and disproven that everything you eat can cause cancer.

Every time a worthwhile project comes around, we are told there is no money. We have seen proof on the contrary that over

## ONTARIO CONSERVE IT PRESERVE IT!



Graphic by Mike Constable

## Toronto Clarion

The Toronto Clarion is an alternative newspaper committed to progressive, social change. It is politically and financially independent of all political parties and groups.

The Toronto Clarion is owned and published by the Western Gap Communications Co-operative Limited, a non-profit co-operative.

Individual mail subscriptions are \$12 per year, institutional \$25 per year.

Display and classified advertising rates are available on request. We reserve the right to refuse ad material we think is racist, sexist, or otherwise unpalatable.

Letters to the collective are welcomed, but they must be legibly signed for verification; names can be withheld upon request.

The Clarion also operates a dynamite typesetting service, as well as a nitroglycerine camera service. Rates available on request from Clarion Typesetting, 363-4405.

Clarion staff members are: John Biggs, Dennis Corcoran, Marty Crowder, Gerry Dunn, Mike Edwards, Lynn Goldblatt, Mark Golden, Judy Haiven, Larry Haiven, David Kidd, Marianne Langton, Sally McBeth, Bob McGowan, Tom McLaughlin, Alan Meisner, MargAnne Morrison, Elinor Powicke, Norman Rogers, Dave Smiley, Carl Stieren, Wayne Sumner, Sue Vohanka, Bob Warren, Paul Weinberg, Abie Weisfeld, Ted Whittaker, and Ken Wyman.

The following people also contributed to this issue: Topo Davis, Rob Harris, Jerry McGrath, Susan Weinstein, Sydney Australia, Peter Birt, Richard Cantrall, Barbara Sands, Ian Orenstein and Bob Miller.

The Toronto Clarion  
73 Bathurst Street  
Toronto, Ontario M5V 2P6  
363-4404

## letters

\$12 million can be raised in three months. It really proves that there is money in the private sector for persons.

How do you really know that the money is going for cancer research? There was over \$6 million laying doing nothing in a bank account of the Canadian Cancer Society.

People have worked 12 and 13 years on shoestring budgets and have been told there is no money available for such projects as: housing disabled persons, transportation, etc. People are jumping on the band wagon without really thinking. The media can kill people or make them stars.  
John Kellerman  
Toronto

### Cheap shot?

To the Clarion:

I have just been shown a copy of the Toronto Clarion of May 28-June 24, 1980.

It is interesting that four months after my marriage you find it newsworthy or amusing to write unsubstantiated gossip in your column by Cindy Fortunata.

Firstly, you mention the hall rented for the reception, a "wealthy, predominantly Jewish private businessmen's club". Given that my father is a Jewish businessman (although, I confess, not wealthy), it is not particularly surprising that the wedding be held in a place a few blocks from the apartment building where my parents live. My father's first jobs were delivering papers, sel-

ling shoes and ushering at theatres. He is now a travel agent. I have worked for Air Canada as a Flight Attendant (and active member of my union) for over nine years, paying for my university education. Pretty snazzy connections for Bob Rae, eh?

It is true we did not screen the guest list to eliminate all but NDPers. If we had, a few members of my family might not have been allowed in. There were probably some guests even farther to the right of the Liberal Party, and I am certain there were some to the left of the NDP. So what? Jennifer Rae's escort was not Jim Coutts.

Despite Maclean's, Bob and I did not spend our first date watching the presidential returns in 1968, although I did attend (with someone else) a party at his apartment that night, and I believe the TV set was on part of the time. (The results were too depressing to watch for long).

I was astonished by your allegations about Florida! I (or my family) do not own a condominium (I mean, Condo) apartment or any property whatsoever in Florida or anywhere in the south. We did spend a week's holiday with seven people (six adults and a three-year-old) in the house of a friend of a friend in Palm Beach, where neither of us had ever been before. It was a lot cheaper and more fun than a hotel.

I am responding at length because I feel that columns that are mean spirited, inaccurate, and without the redeeming feature of real political discussion reduce the possibility of dialogue. A retraction would be appreciated.

Arlene Perly  
Ottawa

Now you know why Cindy uses the term "usually reliable source." Since publishing the issue in question, we have learned that our source was incorrect in telling us that Perly owned part of a Palm Beach condominium.

We wish to apologize for

any embarrassment this may have caused.

— Clarion staff.

### ...maybe not

To the Clarion:

Cindy Fortunata, in her column in the May 28 edition, reported that the wedding reception of NDP finance critic Bob Rae was held at the exclusive Primrose Club.

This should not be surprising. James Renwick fights for socialism from his Harbour Castle condo. Stephen Lewis does the same from Forest Hill.

The NDP is led by a cabal of academics and lawyers who are willing to do anything for the working man except become one.  
G. Robinson  
Toronto

### Don't change

To the Clarion:

I haven't the slightest desire to see the Clarion change, so please don't do anything too radical about the content. If it turns into something that deals with Afghanistan, monetary policy, etc. etc., the Globe and Mail gives me all that and I know exactly how to reinterpret it after all these years of newspaper reading and comparing the stories with what actually happens later. I bet most Clarion readers can see through the whitewash, just as I can, so it gets boring. Not to say discouraging, as there isn't a thing I can do about all that except vote for the least wrong-headed provincial and federal candidates. But I can act on local issues to some extent so I'm interested in Toronto and Metro stuff.

Mary Sims  
Toronto

### Entertain more!

To the Clarion:

To break the isolation, you're going to have to take a few leaves from the opposition's

Continued on page 8

# Two wins, but trend continues

## Sit-ins and shutdowns

by Larry Haiven

"We're becoming a warehousing country with no manufacturing. There's talk of retraining people for skills, but we don't need those skills. All we'll have to know is how to count from one to 10 and how to drive a towmotor."

The bitterness seems somewhat incongruous in this man. Brian Barnesco, 55, doesn't look like someone who recently occupied a factory. The grey-haired man is soft-spoken, almost painstakingly polite as we talk in the tidy living room of his small home in suburban Brampton. He's within walking distance of Wagner Brake and Lighting where he has worked for the past 17 years.

The company announced on August 23 that it would close its manufacturing operations in Canada for good, throwing Barnesco and 37 fellow workers out of work (approximately 80 more had been let go last May).

"I was quite shocked that this company could just throw us out on the street like that after all the years we put in. With my skills I could have started looking for a job right away, but I decided to stay and see the things through because I just couldn't believe they would do it."

They did it. And "seeing things through" for the skilled maintenance machinist, (employee-of-the-month last January) included a three-and-a-half day sit-in along with 20 other angry employees.

The sit-in and the ongoing strike ended September 13 only when the company, owned by the giant U.S.-based McGraw-Edison, agreed to between \$250 and \$4,500 severance pay per person, depending on the length of service — a settlement which was 600 per cent better than the company's pre-strike offer. There was no pension plan.

"We tried legal ways and we tried collective bargaining. We tried going to the government and going to city council. We got some sympathy, but not much else. We tried striking, but that didn't help because the company was running trucks through the line and carting out the insides of the plant before our eyes. We realized if we didn't do something to help ourselves, nobody was going to help us."

The sit-in, the second such in Ontario in one month, rivetted national attention on the problem of runaway plants, most of them U.S.-based, most of them in the ailing auto-parts industry. Just a month earlier, 200 workers at Houdaille Industries of Canada sat-in for almost two weeks before the Florida head office of the company agreed to raise the severance pay and provide better and earlier pension provisions.

Though both sit-ins ended in victory for the unions (the United Electrical Workers at Wagner and the United Auto Workers at Houdaille) in terms of softening the disaster of sudden joblessness — the disaster still remains. And the question goes right to the core of the weakness of Canada's economy in the most vulnerable province — Ontario.

Ontario government statistics reveal a total of 312 establishments shut down from March 1974 to March 1980. Of these, 185 were manufacturing plants, 32 in electrical products, 25 in transportation equipment and 24 in metal fabrication.

The trend worsened this year, especially in the auto parts industry. This year, at least 15 auto-related facilities shut down in Ontario. In Windsor alone, 37 auto parts plants have closed since the introduction of the Auto Pact in 1965.

What has become clear is that the protections that exist by law are woefully

'We realized if we didn't do something to help ourselves, nobody was going to help us.'



Wagner workers celebrate as Brampton sit-in ends with severance pay victory.

Photo by Mike Phillips/The Canadian Tribune

inadequate to halt or even discourage the trend.

Before 1970 in Ontario, there was nothing at all to protect workers against shutdowns. Then the Toronto Dunlop Tire and Rubber Plant closed, throwing almost 700 workers, many of them over 45 years of age, out onto the jobless market without a penny. The resultant outrage, occurring in the midst of a resurgence of pro-nationalist feeling among workers, students and intellectuals, forced the Ontario government to amend the Employment Standards Act.

The new provisions simply required notice or pay in lieu of notice of up to eight weeks depending on the seniority of the employee. This made it only a little less easy for companies to pull out without a trace.

"But compared to the amounts of money that some of these companies get in tax write-offs, and this government grant and that government loan," says Sylvia Hunter, 44, another former Wagner employee and veteran of the sit-in, "they're getting off cheap."

A lot cheaper than Sylvia, who must now search for a job with not only her age and specialized training at Wagner against her, but her notoriety in the sit-in as well.

Brian Barnesco says he has been sick hardly a day in his working life. Though he is skilled he admits it's very competitive out there. "I've got lots of work left in me yet. I feel fine. But prospective employers look at me. They don't know me, and they're wondering if a 55-year-old can do the work."

Many workers over 45, earning good money and some looking forward to a healthy pension at retirement, have found themselves, in one awful moment, facing a black abyss in their future.

At Houdaille, even though the better-than-average pension provided for early retirement at age 55 with 30 years seniority, the shut-down threw all but the luckiest workers into instant poverty.

Unless negotiated differently, even the best pension plans do not assume early termination of the plan due to shutdown of a plant. Terms which were thought inviolate become null and void. Even workers lucky enough to find a new job at the same rate of pay find that pensions are not portable — each one is different — and oftentimes non-existent.

Bill Rudyk, 47, UAW plan chairman at Houdaille, says that the changing of the terms of the pension plan is one of the most significant victories won there. Sixty-four workers trapped with combina-

tions of age and seniority below the limit were able to retire early and others received compensation for future monies lost.

"But as far as I'm concerned, we were lucky to be able to force them to change it before they got rid of us," Rudyk told the *Clarion*. "Other people in other factories have the same problems. The government has got to pass laws, and the name of the game is reinsurance of pension plans and portability from one job to another."

Workers at Houdaille and Wagner both admit the sit-ins were hastily conceived and happened only after the workers realized they had nothing to lose and only after the companies had shown such monumental arrogance.

Other companies have been much smarter and got away with much more. UE co-ordinator Ralph Currie, who led the Wagner sit-in, recalls one employer, Miami-Carey of Rexdale, giving the union "just about everything we wanted in the last negotiations. The union and workers were happy. Then a few months later they pulled up and left."

McGraw-Edison, too, seems to have learned something from their Wagner affair. Recently, they shut down their Ingraham Watch operation in Etobicoke. They gave the workers no notice whatsoever — simply a paycheque with their legal lieu money and a good-bye. Before the workers could react, they were out the door. And the company had fulfilled their obligations by law.

Stung by the insistence of unions for stringent disincentives similar to those in European countries which force runaway companies to make massive severance payments or to remain open, the Ontario cabinet responded — in favour of the companies.

Labour Minister Robert Elgie, on the day the Wagner sit-in ended, warned that such actions would make Ontario "an island of deterrents to investment." He chided those responsible: "I don't know if it's a trend, but if it is, it's something we've all got to be concerned about and all responsible trade union leaders should be concerned about." (emphasis ours)

A few days later, Minister of Consumer and Corporate Relations, Larry Grossman, tried to divert the issue by

Continued on Page 8

## OFL rally October 18

Ontario can work!

That's the message many working people will be taking to Queen's Park on Saturday, October 18, during a rally to protest plant closings, layoffs and government cutbacks.

The rally will kick off a major campaign by the Ontario Federation of Labour this fall, which will include a province-wide in-plant canvass and petition to publicize among workers the need for government policies to stop layoffs and plant closures.

Union members from across Ontario will gather at 12 noon at three downtown locations on October 18: at Devonshire Place, at Grosvenor Street, and at City Hall. They'll then march to Queen's Park for a mass demonstration at 1 p.m., which will last about an hour.

Organizers are anticipating that the rally will be the largest since the 1976 national day of protest against wage controls.

# Law Union debates trade off

## Bill 89: security for whom?

by Sue Vohanka

Bill 89 may have slipped into the lawbooks in June, but a heated debate at the Law Union of Ontario's recent conference indicated the bill will spark argument and controversy for some time to come.

After all, as Sudbury Steelworker leader Dave Patterson pointed out, the Law Union forum on September 26 was "the first time that this bill has been officially debated by anybody."

With help from the NDP, Bill 89 — the Tory-sponsored labour bill which gives management new rights in addition to legislating a compulsory union dues checkoff — was rushed through Queen's Park in only nine days.

At the Law Union debate, provincial NDP leader Michael Cassidy defended the bill, while Patterson repeated his view that the trade-off made in the bill will erode trade union rights and strengthen the hand of anti-union employers.

Cassidy said that although opponents of Bill 89, like Patterson, Cecil Taylor, president of Steelworker Local 1005 at Stelco in Hamilton, United Electrical

Workers' director Art Jenkyn, and representatives of the Confederation of Canadian Unions, were "passionate" in their arguments against the bill, they were few in number.

"Some 50 heads of unions were assembled and looked at the provisions of the bill," Cassidy said. "With the exception of four persons representing three unions — the United Electrical Workers, the Lumber and Sawmill Workers Union and the International Woodworkers of America — they said we'll buy it."

But Patterson argued that the rank-and-file membership of the unions was never consulted, and "that's where the power in unions is in this province — not in 50 people who run the unions, but in 800,000 people who pay the dues."

Patterson said delegates to the Ontario Federation of Labour 1979 convention had called for compulsory dues checkoff, but with "no ifs, ands or buts, no trade-offs, no half a loaf."

He added that when the federation's executive board agreed to the trade-off in Bill 89, "They're not following the policy set

down by the people who pay the dues in this province. The people who pay the freight should get a say, and the only time they get a say is at conventions."

Cassidy claimed that discussion of Bill 89 does not involve matters of principle. According to Cassidy, "The question is one of tactics. Was winning union security worth the price?"

The price was giving up new rights to management. Bill 89 gives employers the right to call a contract vote either before or after a strike begins, and gives non-union employees, including strikebreakers, the right to vote on union contract offers.

Cassidy's answer was the trade-off was worth it. "In the legislature, we face a government which is both pro-business and anti-labour and has shown that many times. You get half a loaf if you're lucky. In my judgement, Bill 89 was still better than nothing at all."

The reason many trade union officials agreed with him, Cassidy added, is that Bill 89 could help avert the long strikes in Ontario over the issue of union security, like those at Fleck, Radio Shack, Blue Cross and Fotomat.



But Cassidy was hit hard on every point, by audience members as well as by Patterson.

The CCU's John Lang, who described himself as "one of the passionate ones," said Bill 89 was not merely a simple question of tactics. "What's at stake here is undermining one of the most important principles of unionists — the right to strike, unfettered," he said.

Lang added the real reason strikes like Blue Cross and Radio Shack last so long is because the employers are anti-union in general, not simply opposed to union security.

And Patterson pointed out, "On exactly the same day the legislation (Bill 89) passed, Fotomat withdrew their contract proposals. They said, you got your union security, by law. But nothing else. What did Bill 89 do for them, the Fotomat workers?"

Patterson also said it was ironic to hear labour people talking about how good Bill 89 is, because company representatives have also described the bill as "a decent piece of legislation."

And he added that other labour laws, like Bill 70 on occupational health and safety, may have taken two years of lobbying to get, but were eventually enacted by the Tory government. "If you look at it, there are no half loaves in Bill 70," Patterson said.

Labour lawyer Judith McCormack told Cassidy the NDP's de-

cision to vote against a Liberal amendment to Bill 89 — which would have prevented strikebreakers from voting on contract offers — made the job more difficult for labour lawyers.

Cassidy had explained that the NDP voted down the amendment because labour minister Robert Elgie had told them earlier that any amendments would kill the bill. And, he added, Elgie had assured NDP members that any cases in which strikebreakers changed the result of a vote could be appealed to the labour relations board.

McCormack wasn't satisfied by the explanation. "You voted against that amendment," she said. "What are we going to say to the labour board when they tell us that, and how could you be fooled by a line like that?"

Cassidy's most convincing defence of his party's actions on Bill 89 was that the NDP had to go along with the legislation because many powerful labour officials wanted it.

"The judgement of people in the labour movement was that getting the union security clause is very important," he said. "They may be wrong. But, as you know, my party is linked to the labour movement."

Judging from the audience response, Patterson clearly won the debate. But Cassidy certainly won the battle. As Patterson noted, "we're going to live with this piece of legislation for a long time."

## TAXING QUESTIONS

You can help provide answers.

The City of Toronto, with Public and Separate School Board representation, set up The Joint Committee on Property Tax Reform 18 months ago to review the City's property tax system and the opportunities that may be available for improvement.

The study concluded that the present property tax system does not distribute the tax load in an equitable fashion and is almost impossible for the reasonable person to understand.

The proposals set out in the report suggest:

1. That properties should be divided into seven different classes, reflecting the different types of buildings and uses in the City;
2. That the proportion of taxes paid by any class at the present time not be changed in any reform of the system, at least for a few years;
3. That the property tax credit system be substantially changed in order to be of more benefit to those with lower incomes;
4. That the partial grade exemption which has been in effect since 1920 be abolished.

The overall effect would mean greater equity between similar properties and no significant shift of costs from one type of property to another as a result of the new assessment. This provides fairness without tremendous tax increases or dislocation.

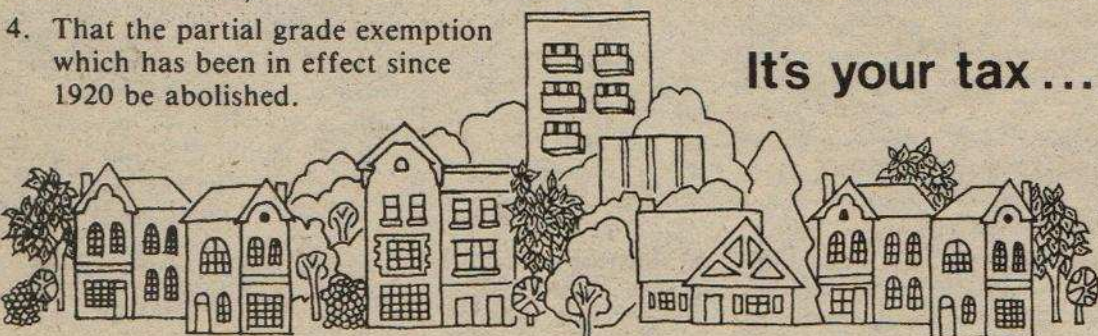
The details are outlined in the report along with the various options that seem to be available.

The Committee recognizes the difficulties involved in any reform of the property tax system. Nevertheless it is clear that the present property tax system cannot continue in its present form; fairness demands that changes occur as quickly as possible.

The Committee wants to proceed with changes. With your suggestions in hand it will be able to reform and amend its own suggestions. In time the Provincial Government will be asked to endorse the recommendations as well as enact the appropriate legislation.

For a copy of the report please call: 367-7025.

It's your tax ...



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# Broad coalition slams birth of KKK Canada Ltd.

"Hey, hey, ho, ho, the Ku Klux Klan has got to go."

Or, simply, "Smash the Klan."

The 400 people who marched down Yonge Street to attorney-general Roy McMurtry's office on October 4 weren't really that fussy about how they put it.

But the message was essentially the same: the Klan is not welcome in Toronto.

After gathering at Rams-

den Park, north of Bloor Street, the crowd heard representatives of the black, Chinese, Jewish and gay communities, the trade union movement and the Communist Party explain why people should not ignore the threat of resurgent fascism that the Klan represents.

"We must take our own initiatives," said Norman Kwon, speaking as a representative of the Chinese community. "It is only when we have an effective movement, that the Klan will be more alien to all that is Canadian."

The rally, organized by the Committee for Racial Equality — a loose coalition of about 30 groups — also heard a letter from Mayor John Sewell, who sent a message of support although he was unable to attend the rally.

People then walked down Yonge Street, carrying signs and chanting slogans through the crowds of Saturday shoppers, to McMurtry's office at King Street, where they urged him to ban the Klan. McMurtry, however, wasn't around to get the message personally.

The committee began action against the Klan in mid-July, not long after the Klan opened an office in the Riverdale area, amid considerable publicity.

Although initial plans had been for a march to start in Riverdale, they were altered after people organizing in the community said more time should be allowed for grassroots educational work among Riverdale residents before scheduling a march there.

There has also been much discussion and debate among activists about the most effective tactics to use in fighting

the Klan: ignoring them, pressing for legislation to ban them, or organizing grassroots opposition.

*In the next issue of the Clarion, watch for interviews with Riverdale residents about their reaction to the Klan's presence in their neighbourhood.*

## Police spy works way thru college

A Halifax student recently admitted he was recruited by the RCMP to inform on the marxist-leninist group In Struggle.

At a press conference in Halifax in late August, a member of the group said the Dalhousie University student was approached by an RCMP security service agent named Vaughan Andrews, in October 1979.

The student was paid up to \$125 a month, depending on the amount and quality of information he provided. He was to gather information on In Struggle, its members and supporters, responsibilities of people in the group, where they lived and worked, and the group's activities.

He gained the information by attending meetings of a Halifax committee organizing against cutbacks, and later by attending In Struggle meetings and activities.

The RCMP agent told the student to note who attended the meetings, what role they played, where meetings were held, what was discussed.

And, in order to protect his cover, the student was encouraged to make friends with people in the group, form alliances, and even sleep with someone if that would help with getting information.

Several times, the RCMP officer showed the student books of photographs, with photos of members and supporters of In Struggle, and other people at rallies, demonstrations, and outside meetings organized by the group. The student was asked to match up any faces he could with people he came into contact with, and to get their names.

Last February, the students told a friend at Dalhousie about his activities, and the friend told an In Struggle member.

In Struggle members met with the student twice. He told them he'd agreed to work for the RCMP because he needed the money to get through university. He also said he'd broken off contact with the RCMP.



Photos by Dave Smiley and Lee Lamothé

# Rally backs library union

About 300 library workers and supporters picketed City Hall at noon October 8.

The Toronto Public Library workers, members of the Canadian Union of Public Employees, Local 1996, went on strike October 6 to back demands for a 15 per cent pay increase, and a better job classification procedure.

"We are working in half-staffed libraries," the strikers said in a leaflet distributed at the rally. "More and more positions are being cut to make up for money lost."

The average salary in the bargaining unit is \$13,800 per year, with one-third of the members — those in the lowest wage scale — earning an average \$10,600 annually, the leaflet added.

On October 8, members of CUPE Locals 1538 (Metro library), 1003 (library outside workers) and 1230 (Robarts Library) joined strikers on the picket line.



## cindy fortunata

### Credit where it's due

Did you notice the mysterious absence of Dick Beddoes' column from the pages of the *Globe and Mail* for much of September?

In early September, Beddoes wrote a column about the controversy around the gay liaison committee proposed to work with the Toronto Board of Education. Turns out that sections were lifted — unattributed — from a four-year-old Russell Baker column in the *New York Times*.

The next day, Beddoes began his disappearing act. A week later, he reappeared with another column, this time an apology. Apparently he was having personal problems and had overlooked the matter of giving Baker credit.

*Globe* management was not pleased. A terse sentence announced that Beddoes' column would reappear October 7. But the date came and went. On October 9, the *Globe* announced that Beddoes had resigned. Earlier, *Globe* editor-in-chief Richard Doyle had denied that Beddoes had been suspended. He was just on holiday. We hope the weather is better at the CBC, Dick.

Internally, the matter didn't stop there. Anxious to root out such an impure piece of writing, management went into the computer files of InfoGlobe (the service that stores every line of every *Globe* for the last three years; earlier issues are committed to paper only) and had the offending column stricken from the record. I suppose erasing history is much easier than re-writing it.

Meanwhile, another *Globe* staffer found the in-house ad that says, "A good newspaper is the sum of its writers." It went up on the bulletin board, along with a line drawing of Beddoes' face, with Russell Baker's logo pasted above.

### A word in your ear

Subliminal advertising is back. So says the *Financial Post* (who better to keep an ear on these things?) in a recent piece about a new product developed in Toronto by one Louis Romberg.

Romberg, who knows how to keep up a good front, is president of "Behaviour Modification Research Inc., New Self-Image, Addiction and Behaviour Research, Subliminal Research Development Foundation, and Motivation Concepts."

Romberg's method is to plant a subconscious message underneath office muzak. He boasts that some of his clients have increased the output of their employees from 150 to 300 per cent.

Seven thousand times an hour, such a worker may "hear" a message like, "You like your job. You are successful in your job. You have prospects of getting new clients each and every day."

One customer (who didn't want his name mentioned) told the *Post*, "Productivity-wise, we've almost doubled business here since we've been using Romberg's product."

Since those within earshot of these messages are office workers or salespersons — not buyers — the method apparently is not illegal.

The possibilities are endless. We suppose that one can add other messages, too. For example, 7,000 times an hour of, "To hell with the boss! You can stick your job! Question authority! Smash the State!"

But no. Such gross manipulation is not for us. As Romberg's unidentified client put it: "This system can motivate a sales person without him having to do anything! In terms of productivity, it's probably the most valuable tool of the future."

Yet this same man is "so paranoid about his secret sales tool," says the *Post* article, that "he won't even discuss it with his wife."

Can it be that he has a guilty conscience about turning his workers into machines?

### Strange bedfellows

Last year, in his story about religious cults, the *Clarion's* Carl Stieren speculated about the possibility of using consumer fraud laws and false advertising charges against such groups.

Well, Carl can read my teacup leaves any day.

It seems that the Church of Scientology is going to have to pay Julie Tichbourne of Portland, Oregon \$2,067,000 as a result of just such a suit. A Portland jury awarded her the damages after hearing that she had been victimized by fraudulent claims of the benefits of being a member of the church. She had also been threatened and harassed when she decided to leave the group and go to college.

A Scientology spokesrobot not surprisingly denounced the decision at a news conference, and announced it would be appealed. It was surprising, however, that Charles Hinkle of the American Civil Liberties Association also appeared at the press conference, to say the suit was being used to fight "unpopular religious groups."

Sometimes I wonder if the Civil Liberties Association might not be opening itself up to charges of false advertising when it supports the likes of Scientology and the Nazi party.

# The Friedman prescription

## Tired of valium?

## Try electric shock

by Barry Diacon

They loved him. For the most part, Milton Friedman recently told 300 members of Canada's corporate elite exactly what they wanted to hear.

Little gems, such as slow growth is caused by giving too much money to the poor when it could be given to the rich instead. Or that inflation is caused by too much money in circulation rather than by monopolistic price-fixing.

But from random conversations with a few audience members, I got the sense they are not ready to go with him all the way — not just yet, anyway. The reason is that Friedman is a *consistent* free-enterpriser.

Stamped in the same mould as Adam Smith (who's been dead now for about 170 years), Friedman says that he is actually not a neo-conservative at all. He says he is, in fact, a "liberal," as the word was used in the old days when the bourgeoisie was struggling to free itself from the fetters of the aristocracy. Some of the businessmen playfully called him a "radical."

The audience's enthusiasm for Friedman mellowed slightly as he spun out some of the finer webs of his philosophy.

He advocates, for instance, absolute free trade; which would probably mean the demise of much of Canada's (es-

## opinion

pecially Ontario's) protected manufacturing industry.

But, as Michael Walker from the Fraser Institute (an Imperial Oil executive described him to me as being to the right of Friedman) said, this is simply a correction for the years since 1973 when the interest rate roughly equalled the rate of inflation. It should have been much higher for longer.

Friedman's prescription is: steady monetary growth (very little); no fine-tuning à la Maynard Keynes, to curtail recession; and no manipulation of exchange rates or interest rates; let the open market prevail.

According to Friedman, the effects of these policies in Chile has been "marvellous." Oh, certainly, there have been three to

But in Chile they *do* seem to take his advice.

In England, we can see the first effects of Friedman's monetarism. One thousand eight hundred jobs lost every working day. In June alone, more than 54,000 vanished. Official unemployment of 1.7 million, the highest since the war.

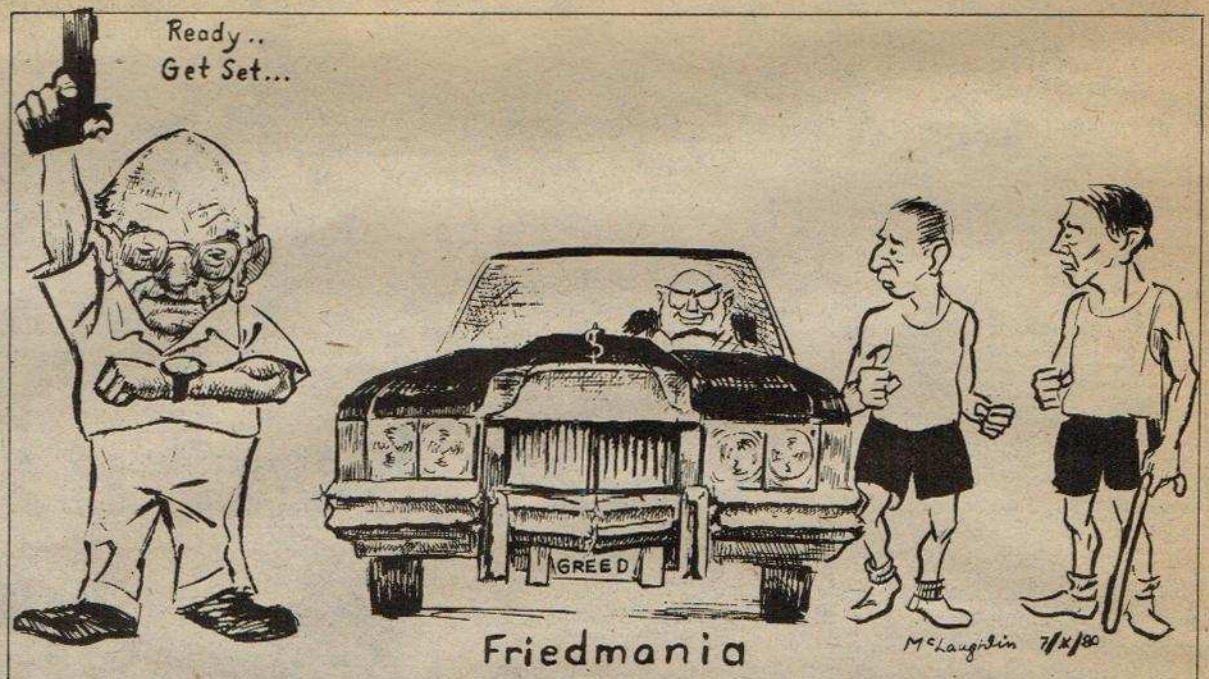
High interest rates are destroying some basically strong industries along with the marginal ones. The birthplace of capitalism seems more and more likely to be the site of capitalism's death.

But Friedman's fantasy gives businessmen something more important than economic therapies. It restores their ideology — the idea that freedom, democracy, and so on are the same as individual economic effort.

It doesn't matter that the idea is a nineteenth-century anachronism. Ideas like that can be powerful weapons in united the bosses and in dividing the working class.

Especially so when one considers the popularly conceived alternatives of the welfare state on the one hand and the grim caricature of socialism prevailing in places like Russia and China on the other.

The *Financial Post*, which



pecially Ontario's) protected manufacturing industry.

And he supports greatly increased provincial powers, to the chagrin, once again, of Ontario and the federal government.

But, most important, a thorough-going application of Friedman's economics would mean an era of devastation that would in the process destroy many of the gentlemen seated in the audience.

Canadian business is not yet sufficiently desperate that it will swallow that bitter pill — they have no promises it isn't made of cyanide.

The Bank of Canada, for example, is only giving lip service to Friedman's prescription. It is true that Gerald Bouey is holding down the growth of the

five years of "temporary hardship," but "now output is increasing." Five years ago, he said, inflation was 500 to 1,000 per cent a year. Now, it is down to 25 per cent annually. In fact, Friedman said, it's "an economic miracle."

But what about the bloody dictatorship, pariah to almost all the world except China, Noranda Mines and the Canadian Imperial Bank of Commerce?

Friedman made it clear in his press conference that he was hurt by insinuations that he supports dictatorship. He supports freedom.

He is not, he claims, a paid advisor. So what, he said, if he once spent six weeks in Chile, to advise the junta? He's also spent a couple of weeks in Yugoslavia.

sponsored the conference this summer, attempted somewhat feebly to balance the points of view by bringing Walter Gordon, an old Keynesian war-horse from the Pearson cabinet.

Gordon knew he was the token "radical" so he prepared a speech only four pages long and threw half of it away as he read it. He knew he wasn't popular, so he decided to be blunt.

Friedman was too "simplistic," he would be a disaster; better to do nothing than follow Friedman's policies. Let's have some more wage and price controls, said Gordon. But the humourless audience just grumped at that one.

They're tired of taking valium and are starting to look fondly at electric shock.

# In Honduras, conscription by force is official policy

## Kidnapping fills army quotas

by Jack Epstein

It was a typical sweltering Central American afternoon as the olive green bus manoeuvred its way through the streets of Tegucigalpa.

Inside were 10 soldiers of the Honduran military forces, heavily armed and ready to carry out their mission. The bus passed a public park where a group of young men was engrossed in a game of soccer. Suddenly, the drab coloured vehicle made a U-turn and pulled up alongside the unsuspecting players.

Led by a sergeant, the soldiers quickly filed out and approached the football field. "This game is over," barked the abrasive sergeant. "Get your hands up and march peacefully onto the bus. Do not try to escape or we will shoot."

Reluctantly, the orders were obeyed, and the bus hurriedly drove off into the mid-day traffic.

If this scenario seems to describe a kidnapping, that's just what it does describe. However, in Honduras, it's called military recruitment.

During the last eight years, Honduras has been ruled by a succession of military dictatorships. This period has been characterized by severe oppression and numerous violations of human rights — including the government's "recruitment" practice, abduction.

For young men between the ages of 16 and 20, these kidnappings can occur at any time anywhere. They can be forcefully removed from a movie theatre, playground, bus stop, school yard, or street corner.

For the military brass, the formula is simple — a monthly quota is to be filled, and a corporal or sergeant is told to fill it. Nothing else matters, except obtaining a male body who appears to be within the required age limit. Student, sole supporter of a family, poor physical condition —

it's of no consequence. Deferments are given only to those men who are legally married, and many poor Hondureños are not legally married.

One young man told me that he worries only when the word is out that a new quota is to be filled.

"I stay in the house until it's over," he said. "It usually doesn't last very long."

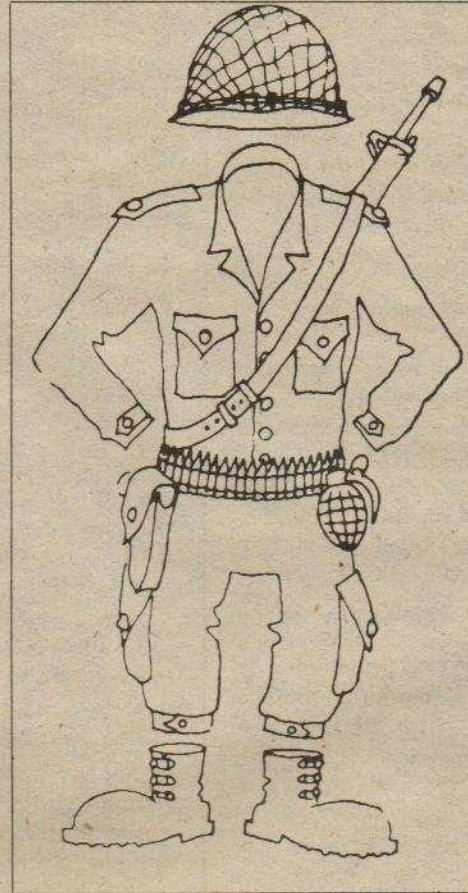
But there are those who protest. The day I arrived in Tegucigalpa, there were hundreds of high school students marching through the streets demanding the release of all recently captured students. Because of the number of student abductions, both student and teacher organizations have launched active campaigns against the military.

One such organization is the Consejo Central de Estudiantes (Central Student Committee). Its director, Marvin Lopez, has not only condemned the periodic round-ups but also has criticized the class bias of the recruitments.

"The military never goes to private or religious schools to capture the sons of the ruling class," he told a press conference. "If they did, the rich would certainly lodge a strong protest. But since we are sons of poor people, they bother us all year long."

For the most part, this seems to be true. Like that of most nations, Honduras' army is comprised largely of its society's underprivileged. Nevertheless, the army's indiscriminate methods have claimed a few recruits from the elite class.

The reason is hardly political; it's probably due more to dress and appearance.



Le Monde, Dessin de KONK

**'The 1,150 literacy teachers will not return to work until the military stop their sadistic recruitment.'**

lead to a normal and legal recruitment policy, Oscar Flores promises to continue his crusade.

Another casualty has been the country's literacy program. Since many kidnapped students had worked as literacy teachers, their sudden disappearances have seriously jeopardized the campaign.

Juan Ramón Miralda, director of the Institute Central, the agency responsible for the literacy program, has blamed the armed forces for the project's failure. In an interview with *La Tribuna*, he said, "The 1,150 literacy teachers will not return to work until the military stop their sadistic act of recruitment and release those already captured."

In a last minute effort to revive his project, Miralda has appealed personally to the minister of education, Matrite Canizales, to get deferments for those literacy teachers detained in the military barracks.

The minister, who had previously given only nominal support to the literacy campaign, responded with a bombastic speech on compulsory military service. But he also declared that he understood the importance of the program and would attempt to have the teachers released.

Perhaps, in this country where nearly half the population is illiterate, educating the populace will some day have priority over kidnapping them.

Jack Epstein, the author of *Along the Gringo Trail: a budget travel guide to Latin America*, is now travelling in Central America. Epstein will report on the Nicaraguan literacy crusade in the next issue of the *Clarion*.

**'It's a barbarous and savage act perpetrated against our young people . . . If a youth struggles he could be shot.'**

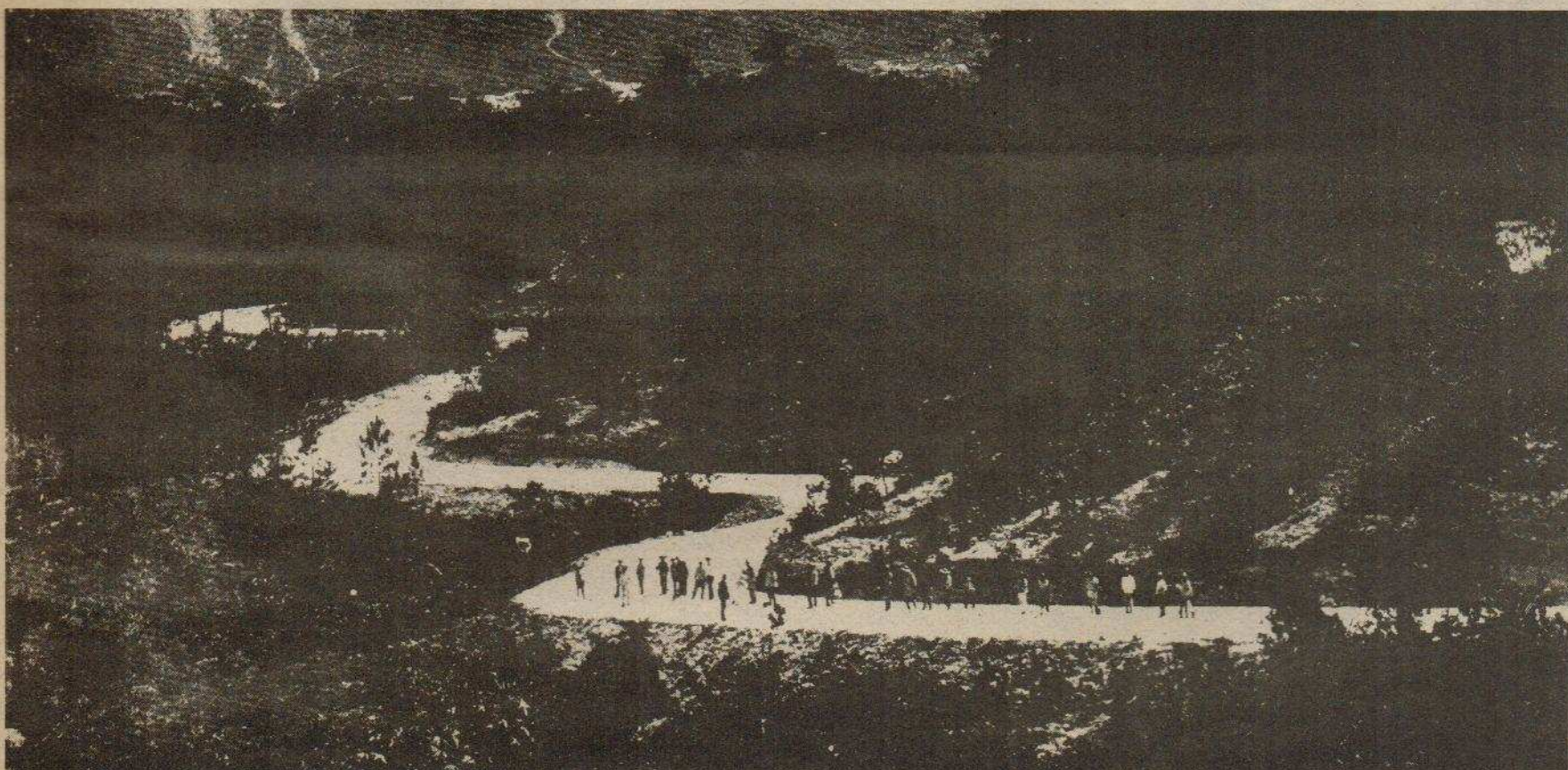


Photo courtesy of Metro Library

The government road, between Tegucigalpa and the south coast. Today, young men could be kidnapped here.

# Few contracts offer protection Laws needed to stop runaways

From page 3 referring to UE as "semi-communists" and admonishing the runaway Westinghouse Corporation to put its case to the public.

Elgie also turned the blame for shutdown problems back on unions, blaming them for neglecting to negotiate severance in the salad days of the '60s and '70s. "Only 25 per cent of the collective agreements with companies of 200 or more employees have severance clauses."

Currie, of UE, says this is so much mouthwash. A staff representative since 1962, Currie insists that severance is just about the hardest thing to negotiate in a collective agreement. "It's hard to negotiate before a shut down is a direct possibility. You're in a position of bargaining away the worker's money something that may never happen."

When there are no rumours of a shutdown, companies ask why the union is worried. When there is, they fight hard, sometimes offering concessions in other areas to lead the union and workers off the scent. All the unionists spoken to admit that

it's hard to persuade workers to dig in on the issue until the wolf is at the door.

"And why should they?" asks Currie. "This is properly the place of legislation, not for bargaining."

Rudyk from Houdaille is emphatic in ridiculing Elgie's fears of scaring away investment. "If they (companies) are coming here to pull hankypanky, we

**'When there are no rumours of a shutdown, companies ask why the union is worried. When there is, they fight hard.'**

don't want them here in the first place, 'cause they're no good in the long run. Better we lose them in the front end than lose them in the back end."

Brian Barnesco laughs. "How come they haven't scared away business in West Germany even though they have some of the strictest laws on plant closures?"

Though these recent events have led people to look closely at Canada's reliance on foreign, especially U.S. "investment," one of the questions that has gone unasked and certainly unanswered is "What about the Auto Pact?"

For it is the Auto Pact which is at the heart of the problem with the auto and auto parts industries. Signed in 1965, it provided for virtual integration of the North American auto industry and duty-free trade of new autos and parts for those autos across the border.

It has, according to many critics, not only led to a huge Canadian deficit in balance of trade, but the complete weakening of the Canadian auto industry into an assembly operation for U.S. built parts. In any crisis in North American auto sales (even though Canadian sales are at present healthier than the U.S.), thousands of Canadian auto workers are laid off.

But the worst happens in the parts industries. Canadian-owned plants, especially encouraged by programs to repatriate U.S. jobs, fold their Canadian operations and move back to U.S. Houdaille is a case in point.

Even Wagner, whose Canadian-produced round headlamps were in the non-Auto

Pact "aftermarket," found it cheaper and more patriotic to produce these items in the U.S. and to expand their Canadian warehouse into what was the plant. The highly complex production line which was the engineering brainchild of Brian Barnesco and other skilled

Canadian at Wagner, and which made huge profits while it operated, has been packed up and moved to the United States.

Will Barnesco be content to "count from one to 10 and run a tow motor"? He may have to, unless Canadians stop the current trend.

## More letters

From page 2

book...and make the Clarion vastly more entertaining...

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Short pieces of practical advice:

Formula: for every 'serious content' column inch you need at least 1 1/2" of good humoured entertainment. 2:3!

Print jokes! anecdotes! two or three (or five) good not-too-difficult play-on-the-paper games

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In other words, the tone and ambience of the Clarion must change tremendously to provide a setting that entertains, amuses, assists, and mocks (the bad guys) in which the serious political writing can swim like a fish in water, like a guerrilla amongst the people, like the sting of satire amidst good humoured struggle. Got it?

Mike Mowat  
Toronto

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# Lawyers debate pros and cons Bill of Rights a smokescreen?

by Sidney Australia

The idea of an entrenched bill of rights for Canada came in for a verbal drubbing at the recent Law Union of Ontario conference.

Reuben Hasson, a professor at Osgoode Hall Law School, told an audience of about 200 at a

debate on the constitution that he'd be prepared to live with an entrenched bill of rights only if it specified that all property was to be held by the people and that the constitution be interpreted by socialist judges.

"I am not prepared to live with a bourgeois bill of rights in-

terpreted by bourgeois judges."

Hasson was replying to a vigorous defence of the U.S. Bill of Rights by Harold Norris, a professor at the Detroit College of Law and long-time chairman of the American Civil Liberties Union in Michigan.

Norris' key point was that "people's struggles are enhanced by the presence of the (U.S.) Bill of Rights," because at its roots it is and instrument for political freedom.

But Hasson argued that U.S. experience shows that good decisions under the Bill of Rights do little good, while bad decisions do a lot of harm. He cited good decisions — such as the 1954 ruling ordering desegregation of schools — that governments were able to ignore, and contrasted them

with some of the bad decisions which can be got rid of only by amending the constitution.

For example, he said, the U.S. Supreme Court ruled in 1978 that "freedom of speech" guarantees corporations the right to finance unlimited campaigns for political candidates, thereby limiting the scope for progressive legislation in this area.

An entrenched bill of rights, Norris pointed out, acts as a limitation on the powers of legislatures, restricting them to actions that conform to the bill of rights as interpreted by the judiciary. As such, a bill of rights gives increased power to judges, who, in their role as guardians of the people's rights, can declare any law unconstitutional.

There is currently no bill of rights entrenched in the

Canadian constitution, although Prime Minister Pierre Trudeau announced on October 2 that he will be asking the British Parliament to enact a Constitution Act patriating the Canadian constitution and containing a Charter of Rights and Freedoms.

The charter, Trudeau said, would "make our rights and freedoms binding on all governments." He said it will "confer power on the people of Canada, power to protect themselves from abuses by public authorities."

But it is clear the proposed character means increased power for judges to declare legislative actions unconstitutional.

At present, the only limitation on the power of government is the areas specified in the British North America Act for federal and provincial jurisdiction.

In other words, a government can enact virtually anything it wants as long as it's not stealing jurisdiction from another level of government.

The present Canadian Bill of Rights, which applies only to federal legislation, says merely that laws are to be construed and applied so as not to infringe upon freedom of speech and the other rights. And the federal government is given the option to declare that a law will operate outside the Bill of Rights — as it has done with the War Measures Act.

Despite this present precarious state of rights in Canada, Hasson said he'd rather take his chances with the political process than with the white male corporate lawyers who end up as judges, and who don't change once they get on the bench.

But Norris defended judicial power under the U.S. Bill of Rights, saying it has led to increased legal protection for women, blacks, gays, and trade unions, and has guarded against abuses by police.

Moreover, he said, a bill of rights gives people a basis for challenging abuse of authority, both by governments and by repressive majorities, as in the McCarthy era. With the increase in non-electoral political activity, he added, a bill of rights is needed now more than ever.

Hasson warned that the central right in all bills of rights turns out to be the right to enjoy property.

He also heaped scorn on proposals by some on the Left to entrench a right to strike. He said this right exists in France and Italy but courts have ruled that it can be waived by a union in a contract, that it doesn't cover political or wildcat strikes, and that it doesn't give the right to secondary action.

Toronto lawyer Bob Kellerman told the audience he disagreed with both Hasson and Norris. He said the issue wasn't a bill of rights, because rights are not won in courtrooms by lawyers, but by people's struggles.

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AMONG CANADIAN ORGANIZATIONS: the assembled delegates at the 10th Federal Convention of the NDP. The Law Union of Ontario 1979 Conference.  
\*Organizations listed for identification only.

### STATEMENT OF PURPOSE

We wish to indicate our support as concerned civil libertarians for the suit initiated by Mr. Ross Dowson, against the Royal Canadian Mounted Police. We understand that the purpose of this suit is to establish the legitimacy and legality of socialist thought in face of charges of "subversion" by the RCMP.

We believe that individuals have the right to express their views free of unwarranted and unsubstantiated allegations of subversion.

We believe that the charge of subversion has been used and is being used to justify intervention in the internal affairs and the harassment of such legal organizations as the New Democratic Party and the organized labour movement and we further believe that such activities threaten to whittle away at the democratic right to dissent in Canada.

Though we may not necessarily agree with the political views of Mr. Dowson, we do believe that the real test of a democracy is its ability to tolerate and respect individuals whose views may not coincide with those of the majority at any given time.

We are ticking off the appropriate box(es).  
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Photo by Dennis Corcoran

Injured workers and supporters demonstrated outside labour ministry offices on University Avenue on August 28. They were protesting the closed inquiry into the Workmen's Compensation Act conducted by Paul Weiler for the ministry.

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# Sewell, Eggleton: clear choices

## Style vs substance the issue

by Paul Weinberg

The best illustration of Art Eggleton's middle of the road political philosophy is the Toronto Island issue.

Mayor John Sewell supports the Toronto Island community's right to survive — no ifs, ands, or buts. His opponent, Art Eggleton, told the Islanders this summer that "this is not the sixties anymore," and that they should compromise.

Eggleton wants them to accept the provincial government's formula which has been dubbed "death by attrition," every time an Islander dies, his or her home would be torn down and the land taken over by Metro.

Both mayoralty candidates began as novice aldermen in 1969. While Sewell clearly staked out a position supporting low-income housing and opposing uncontrolled land development, Eggleton consistently voted for every development brought to a vote at city council.

In 1972, the city elected a strong contingent of reform aldermen. Eggleton saw which way the wind was blowing and so he tried to adopt a middle of the road position between the left and right on council.

"I'm a little sick and tired of the polarization of one side that says all development is good and we need to get as much of it as possible, and the other side which talks about 'involving the community,'" Eggleton told Ron



Sewell

Haggart in *Toronto Life* in 1972.

He added: "I think it's a form of guerrilla theatre and I just can't subscribe to that kind of thing."

This year, the local media have portrayed the mayoralty race as a difference in personality and style. The *Toronto Sun* was the exception — coming from the far right, it has had daily commentaries on Sewell's positions on police reform and gay rights.

Eggleton had privately promised George Hislop, aldermanic candidate in Ward 6, that he would not raise gay rights as an issue. However, when Sewell and Hislop endorsed each other, Eggleton broke his agreement, and began to warn voters that



Eggleton

Hislop's election would transform Toronto into a gay haven like San Francisco.

The gay scare has replaced the red scare as the means by which the right tries to win cheap votes. Eggleton told a *Star* reporter on September 3 he had heard that "homosexual people" are coming from San Francisco to help Hislop. Translated, that means "They are taking over."

The local media did its part to foster the fear. A local CBC weekend late night news show tried to connect the unfortunate rape of a young suburban man last fall by some men downtown with Sewell's stance supporting civil rights for gays.

The Metro Labour Council has endorsed Sewell for mayor because he has taken a pro-labour stand on most issues. It

has just issued a voting record of all members of Metro Council. Eggleton was absent for 12 out of 27 key votes in the last two years.

For example, Eggleton was absent for votes involving the police budget, the proposal to widen Yonge Street, Toronto Island, and the Social Services budget for 1980.

Sewell voted with the Metro Labour Council's position 22 times; Eggleton, nine times.

On city council, Eggleton's record is far worse. Unlike Sewell, he supports a STOL port on Toronto Island, the Stanley Garden project on Avenue Road and adult-only apartment.

Differing with the mayor on certain police votes, Eggleton voted against the need for restraint by the metro police in the use of firearms. He opposed calls to change height and weight requirements for police officers that would allow greater representation from ethnic minorities.

He did, however, switch his vote to yes when the same matter went before metro council.

Finally, Eggleton is upset that Sewell stopped attending official ceremonies in order to spend more time with his child.

Should he be elected, Eggleton would like to spend much more time cutting ribbons than his predecessor did.

Style, grace, ceremony, and pomp: there is more to politics than that.

### Progressive Candidates for the City of Toronto

**Ward 1**  
**Aldermen**  
 David White  
 Brynne Teall  
**Trustee**  
 Doug Little  
*Separate School Representative*  
 the Toronto Board of Education  
 Frank Nagle

**Ward 2**  
**Aldermen**  
 Susan Atkinson  
 Elaine Ziemba  
**Trustee**  
 Beare Weatherup  
 Owen Leach

**Ward 3**  
**Aldermen**  
 Richard Gilbert  
**Trustee**  
 Tony Silipo

**Ward 4**  
**Aldermen**  
 Joe Pantalone  
 Barbara Hurd  
**Trustees**  
 Rosario Marchese  
 Pat Case

**Ward 5**  
**Aldermen**  
 Menno Vorster  
 Jim Kabitsis  
**Trustee**  
 Penny Moss

**Ward 6**  
**Aldermen**  
 Dan Heap  
 George Hislop  
**Trustees**  
 Joan Doiron  
 Bob Spencer  
*Separate School Trustee*  
 Norm Gautreau

**Ward 7**  
**Aldermen**  
 Gordon Cressy  
 David Reville  
**Trustees**  
 David Clandfield  
 Fran Endicott  
*Separate School Trustee*  
 Norman Gautreau

**Ward 8**  
**Aldermen**  
 Jeanne McGuire  
**Trustee**  
 Nick Prychodko  
 Keith Baird

**Ward 9**  
**Aldermen**  
 Dorothy Thomas  
 Pat Sheppard  
**Trustee**  
 Sheila Meagher  
 Angus Palmer

**All across Toronto**  
**Mayor**  
 John Sewell

DO YOU LIVE  
 IN METROPOLITAN TORONTO  
 WHERE MONDAY, NOVEMBER 10TH, 1980  
 IS MUNICIPAL ELECTION DAY?

IS YOUR NAME ON THE 1980  
 PRELIMINARY LIST OF ELECTORS?  
 (Voters List)  
 IT'S EASY TO CHECK!  
 See Below

Notice is hereby given that we, the Clerks of the Municipalities noted hereunder, have complied with Section 24 of The Municipal Elections Act, 1977, as amended, and have posted up in our offices on the 15th day of October, 1980, the lists of all persons entitled to vote at the Municipal Elections in such Municipalities, and that

such lists remain there for inspection. And we hereby call upon all electors to examine such lists and to take immediate proceedings to correct any errors or omissions in or make deletions from the list IN THE PRESCRIBED FORMS which can be obtained from the Clerk's office of your Municipality.

### HOW DO YOU CHECK? IT'S EASY

If you are 18 years old or will attain the age of 18 years on or before November 10, 1980, a Canadian Citizen or other British subject, and resided in your Municipality at any time be-

tween September 2nd and October 22nd, 1980 — check the list posted at the Clerk's office or phone the number shown opposite your municipality at the address shown.

**ALL CLERKS' OFFICES NOTED BELOW WILL BE OPEN FOR THE PURPOSE OF REVISING THE LIST, AT THE FOLLOWING TIMES:**

Weekdays commencing on October 15th, and ending on October 22nd, from 8:30 a.m. to 8:30 p.m.

MUNICIPALITY	PHONE NO.	ADDRESS
East York	465-2443	550 Mortimer Avenue
Etobicoke	626-4550	Civic Centre
North York	224-8070	5100 Yonge Street
Scarborough	296-7285	150 Borough Drive
Toronto	367-7800	City Hall
York	653-2700	2700 Eglinton Ave. W.

**THE LAST DAY FOR FILING APPLICATIONS IS OCTOBER 22**

Wm. Alexander, Jr., Clerk, Borough of East York  
 R.F. Cloutier, Clerk, Borough of Etobicoke  
 E. Roberts, Clerk, City of North York  
 J.J. Poots, Clerk, Borough of Scarborough  
 R.V. Henderson, Clerk, City of Toronto  
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# Can Island homes stay?

by David Kidd

What the attempt to evict Toronto Islanders from their homes really indicates is an economic shift taking place in our city core and the surrounding region.

While the battle over Island homes has been carefully portrayed as a personal power struggle between Metro and City politicians, the pressure to turf out the Islanders is actually coming from changing economic conditions.

One of the main elements of change is that while industrial growth is in trouble, tourism is the expanding trade.

Tourism in Metro is booming. About 22 million tourists are expected to come to Metro this year to spend \$1.6 billion for the 70,000 service-related jobs. Tourism is now second only to manufacturing in its value to the Canadian economy. It is the largest national employer, producing one million jobs.

The federal government spends \$18.3 million annually to attract free-spending souls, and is creating a National Tourism Plan for this fall to co-ordinate national publicity and planning. With our declining dollar, and cheaper gas and hotel rates, Canada is becoming the fastest-growing choice of tourists in Europe, where it is advertised as the "Spain of today."

In Ontario, it's especially significant. Provincial ministry officials estimate tourism could be the number one industry in the province in 20 years. The provincial government spent \$9.6 million this year on promotion, more than double the amount spent in 1979.

"Considering the state of some industries like auto manufacturing, tourism will be the saving industry across the country this year," says Bill Duron, executive vice-president of the Metro Convention and Tourist Bureau. "It's growing at a far more rapid pace than any other industry in Canada."

As tourism rises in significance, traditional industries have problems. Manufacturing, caught between the declining profits of the recession and the demands of the American empire which controls most of the industry, is in trouble.

The auto industry's crisis is well known. And one out of five jobs in On-

The biggest threats are the tourism boom, and redevelopment downtown.

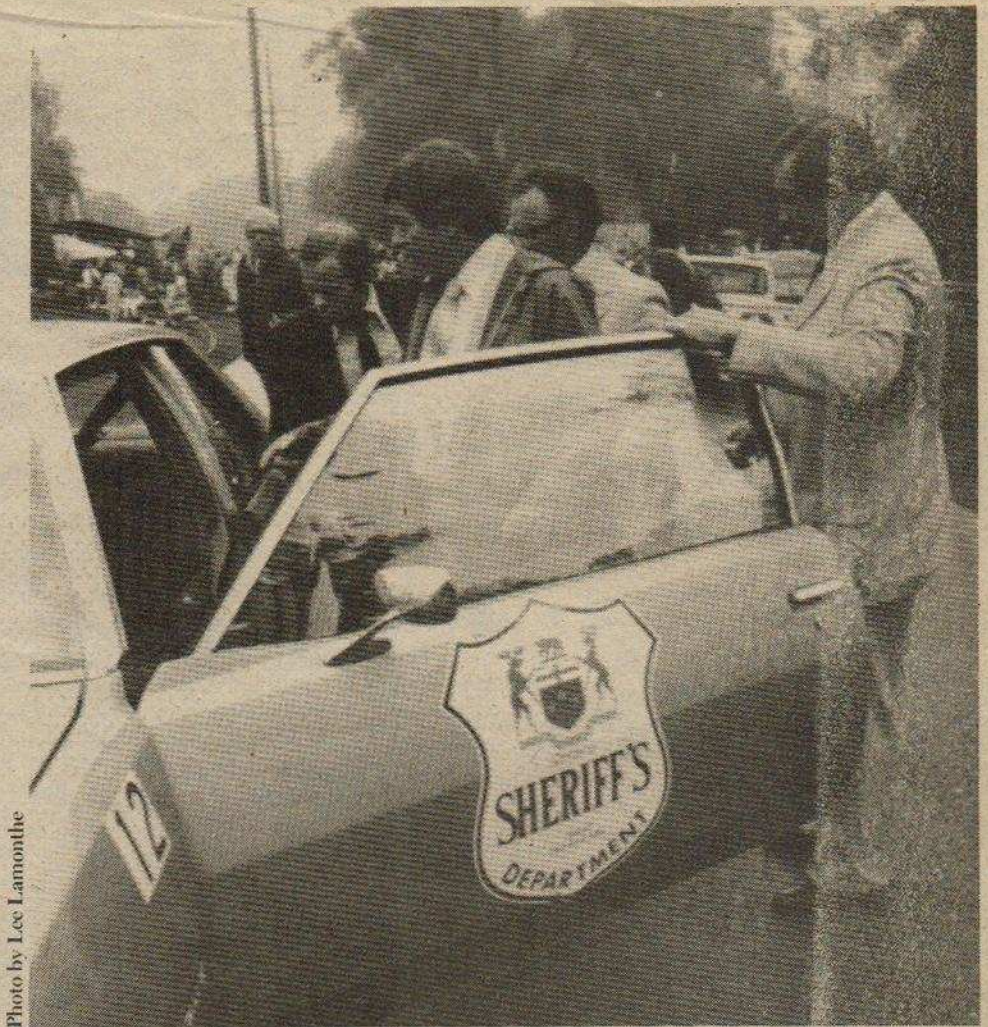
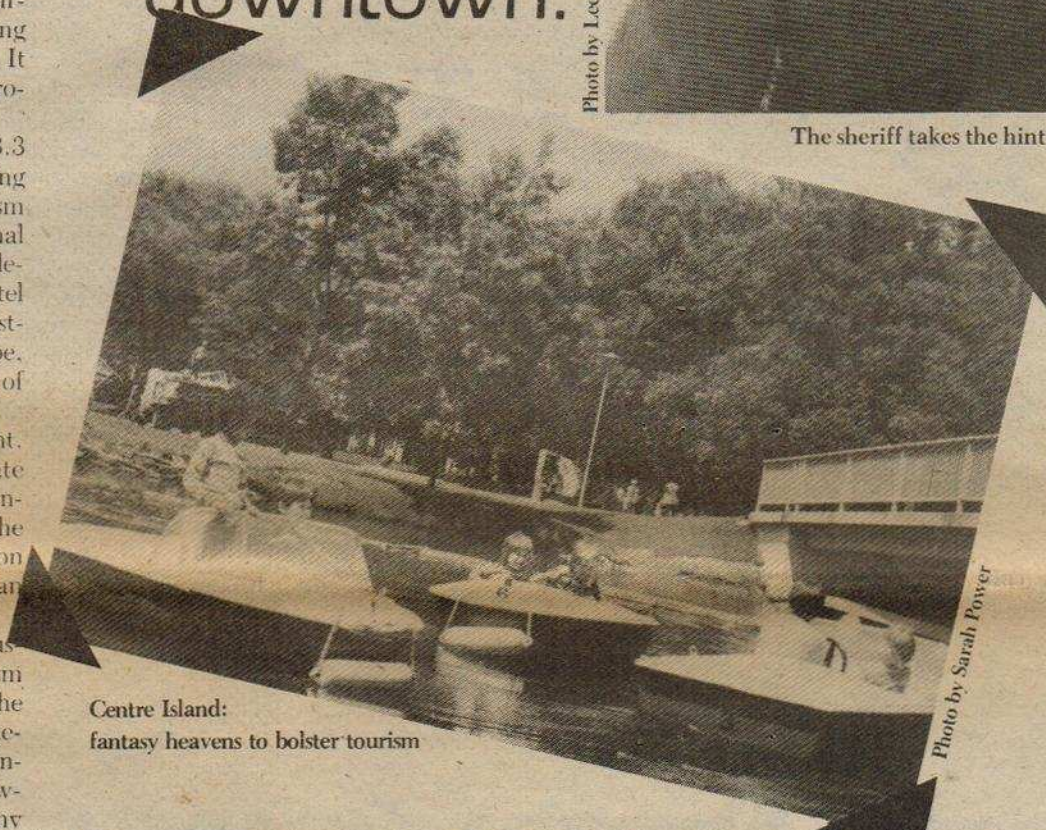


Photo by Lee Lamonth

The sheriff takes the hint. No hard feelings — just leave!



Centre Island: fantasy heavens to bolster tourism

Photo by Sarah Power

tario are in areas related to the industry. A Metro planning report has found that 1,011 manufacturing firms left Metro between 1975 and 1978. The majority of these moved to other parts of Ontario, where there's expansion room, cheaper servicing costs (compare \$80,000 per acre in Metro to \$2,500 per acre in Bracebridge), and lower wages.

Alberta is vying with Ontario to attract industrial investment capital. While Metro's assessment growth rate is falling rapidly (predicted at one per cent for 1985), Edmonton's is already seven times larger and on the rise.

Metro is now being scrutinized for facilities and attractions to bolster the new emphasis on tourism. All three levels

of government endorse a plan to build a convention centre in Toronto, with public funds, to attract visitors. The present cost estimate is \$73 million, with Metro already pledging \$13.5 million. The need for such a centre is justified by projections of the 5,000 new jobs to be created after it is completed. Again, we'll foot the bill as private business pockets the profits.

Recreation spots are being reviewed. As *Maclean's* noted in a recent special article on tourism, "Like it or not, the push is on for more Disneyland-style parks such as Wonderland, north of Toronto." The Royal Ontario Museum is embarking on a two-year renovation scheme to turn the museum into another showbiz-showcase like the Science Centre.

As well, public parks are being analyzed for their commercial potential. And, as Metro finds it difficult to balance budgets, pressure increases for parkland to produce revenue. Television commercials emphasize the "fun" of Centre Island, yet fail to inform the many who do not know of the beauty of the Bluffs or the Spit.

Metro planners have not announced plans to expand Centre Island over to the area of the Islanders' homes. What they do want, however, is for that area to fit their over-all plans for Metro parks. That means more marinas, and other facilities for which user fees can be charged.

The other major economic shift that affects the future of the Islanders is the transformation of the traditional working class neighbourhoods into residences of the rich. Because these neighbourhoods are considered trendy, and more economic in a time of fossil fuel shortages, professionals are slowly dominating them.

As traditional industry shifts, and as speculation drives housing prices up, working people move to the suburbs in response. Other than developments by Cityhome and the housing co-operatives, all new construction downtown is at the luxury price level. All these factors increase the pressure on communities — like the Island — which have low-income people living on high-priced real estate.

The real reason for the battle over Island homes is that Islanders stand in the way of Metro planners' view of our future. The original Islanders occupied the Island with tents to establish the summer homes they couldn't afford at Lake Simcoe. Today, they are an affront to the plans to design our downtown for the tourist industry to work and the rich to live.



Islanders link arms to keep sheriff from their doors this summer.

Photo by Lee Lamonth

# Ten years ago, on a

## Changes in trade are legacy of O

by Richard Cantrall

**T**hursday night, October 15, 1970. Thousands have crammed the Paul Sauvé Arena in west-end Montreal to hear labour leader Michel Chartrand, author and journalist Pierre Vallières, and lawyer Robert Lemieux.

The air is filled with the excitement of the past two weeks — the kidnappings of British Trade Commissioner James Cross and of Quebec Labour Minister Pierre Laporte, the government refusal to negotiate, the introduction of federal troops.

Chartrand tells the audience that the presence of the troops is analogous to Vietnam, where "in order to stop communism, you bomb the people." He adds, almost as if in anticipation of events to come, "The worst time to strike is when the boss wants you to strike."

By midnight, the speeches are finished, the chants and shouts have died, the rally breaks up. Some continue the discussions into the early morning.

**F**lorent Audette, director of the Montreal Construction Union, has returned home and gone to bed. But at 4 a.m. he is awakened by a knock at the door.

Police enter the hall and begin to search

the house, looking under the mattresses and in the basement. They confiscate books, union pamphlets and two swords — souvenirs from a previous war.

"Put on your clothes and come with us," they demand. Audette asks with what crime he is charged. "We don't need a charge. It's the new law," growls one of the cops.

**A**lonzo LeBlanc, president of the Quebec Civil Servants' union, is not home when the police arrive. He left the previous night for contract negotiations in Quebec City.

His eldest daughter hears the voices under the window. She runs to her mother Kristiana's bedroom, crying, "Mama, there's two men at dad's office window."

"Call the police," whispers Kristiana. Just as she picks up the phone to dial, they push a gun through the window. They place the gun at her head and yell, "Drop the phone." Other police break down the front door and rush in. They tear up the house before they tell Kristiana, "If you don't tell us exactly where your husband is, we're bringing you in." They haul her away, leaving the girls screaming.

Later that morning, a friend calls LeBlanc. "Something pretty terrible has

happened. Alonzo. The police came and picked up your wife."

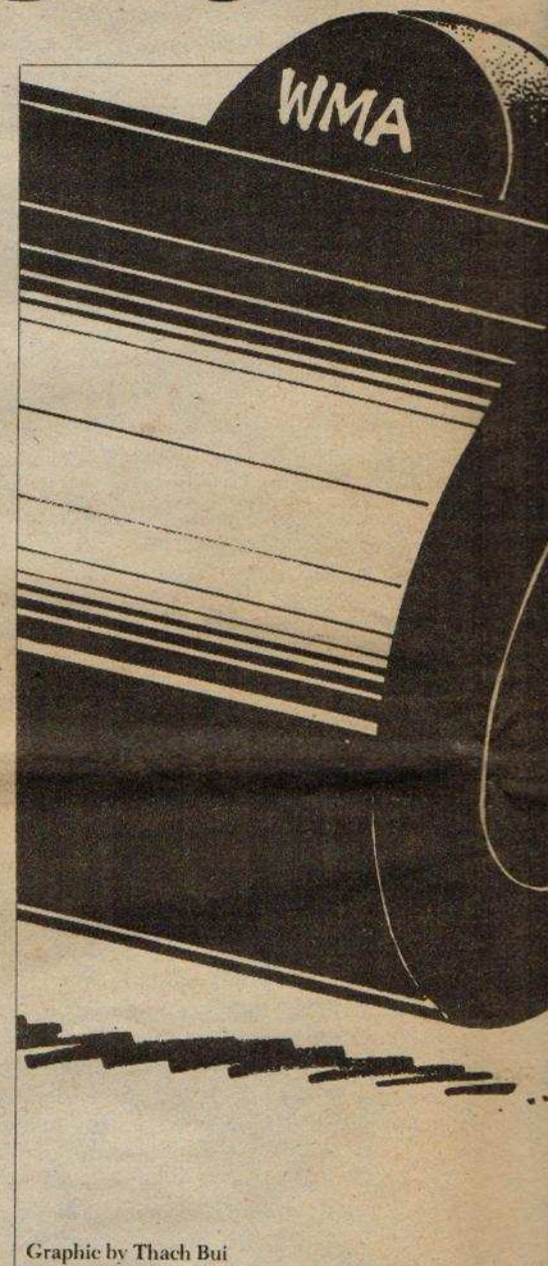
"What!" he cries.

"It's the War Measures Act."

**T**he War Measures Act was invoked by the federal cabinet at 4 a.m. Friday, October 16, 1970. Claiming that an "apprehended insurrection exists as and from the 15th day of October," the proclamation abolished democracy in a single night.

Four hundred and ninety-seven people were arrested and detained for as long as 21 days, without charge or bail. No one could see a lawyer for 10 days. No one knew why he or she had been arrested, or even the law under which they were arrested. The proclamation wasn't published until 11 a.m. Most of them had been arrested and jailed by 5 a.m.

"Even today I find out things of which I was completely unaware," says LeBlanc. "For the first 11 days we were kept



Graphic by Thach Bui

### Film recreates October arrests



Scene from *Les Ordres*, in which police break into the home of Clermont and Marie Boudreau. He's not home, so they arrest her instead.

Alonzo LeBlanc will be in Toronto Sunday, October 19, to introduce a screening of the film *Les Ordres*.

Sponsored by the Toronto Committee to Defend Quebec's Right to Self-Determination, the show will begin at 2:30 p.m. at the Revue Cinema, 400 Roncesvalles. After the screening, LeBlanc will lead a discussion of the film and the October Crisis.

The film is a fictional reconstruction of the October 1970 arrests under the War Measures Act. The story centres around five citizens who are arrested and jailed. They are never accused of a crime; they don't know why they have been arrested.

Their story is a composite of director Michel Brault's interviews with fifty people who were arrested under the War Measures Act. Two of the central characters, Clermont and Marie Boudreau, enact the experiences of Alonzo LeBlanc and his wife Kristiana.

Brault won the best director award at the 1975 Cannes festival for *Les Ordres* — it was the first Canadian film to win a major award at Cannes. Yet, he had trouble making the film because of its controversial content.

Originally, Brault tried to make the film through the National Film Board, but after he had done the research and written a script, the project was vetoed by the NFB commissioner because it was too politically explosive. Fortunately, he eventually found the funding and was able to produce *Les Ordres*.

locked 24 hours a day. We never got out: no fresh air, no baths, no change of clothes. We never saw any newspapers, and the radio would only play music. The minute the news came on they would turn it off.

"Those 11 days are the ones with the largest turmoil, of which we were completely unaware. My wife and I don't know anything, and sometimes five or six years later we hear of certain things. We say, 'that happened?' I mean, we just lost that period of time."

Audette's experiences were much the same. He recalls, "We knew nothing about what was going on outside. We never knew why we were arrested. They would let a few go each day. They would come and say, 'Ok, you and you.' But we didn't know why they were let out. They didn't want us to make any contact outside for those who stayed. I had a raincoat and when I was advised I was going out I wrote inside the names of each one who stayed. When I was outside I called their friends to tell them they were all right."

**P**ierre Trudeau justified his invoca-

Photo courtesy of New Cinema

# rs ago, on a cold black n

## Changes in trade unions and PQ are legacy of October Crisis

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But for Florent Audette the answer is much simpler. "I was arrested because my union was one of the most dynamic in Quebec. For many years before we had many strikes." He adds, with a certain pride, "We were the group that hired Michel Chartrand."

Chartrand and four others were imprisoned for four months on charges of seditious conspiracy. The charges were thrown out of the courts. More precisely, they were laughed out of court as the five made a mockery of Trudeau's accusations.

"The only parallel power and the only conspiracy was the federal government parallel power," says LeBlanc. He believes Trudeau enacted the war measures because, "You could feel from Quebec that although most of us did not approve of the methods being used, the manifesto of the FLQ was supported. Even the priests got together at St. Laurent and openly said,

'we are in favour of the manifesto.' I guess Trudeau could see he was losing Quebec. And I have the feeling that everyone felt a certain pride. At least, finally, Quebec stood up and put Trudeau in his place, put the federal government in its place. It was a way of scaring all those movements and the uprising of Quebec."

**I**n a way, the FLQ was expressing legitimate grievances which the federal government chose to ignore. The desire to control their own destiny is a democratic sentiment which the federal government has always tried to suppress.

"Quebec is always under the War Measures Act. Always under occupation," says LeBlanc. "We've seen it every 25 years regularly. Whenever Quebecers start to move, the Army comes in.

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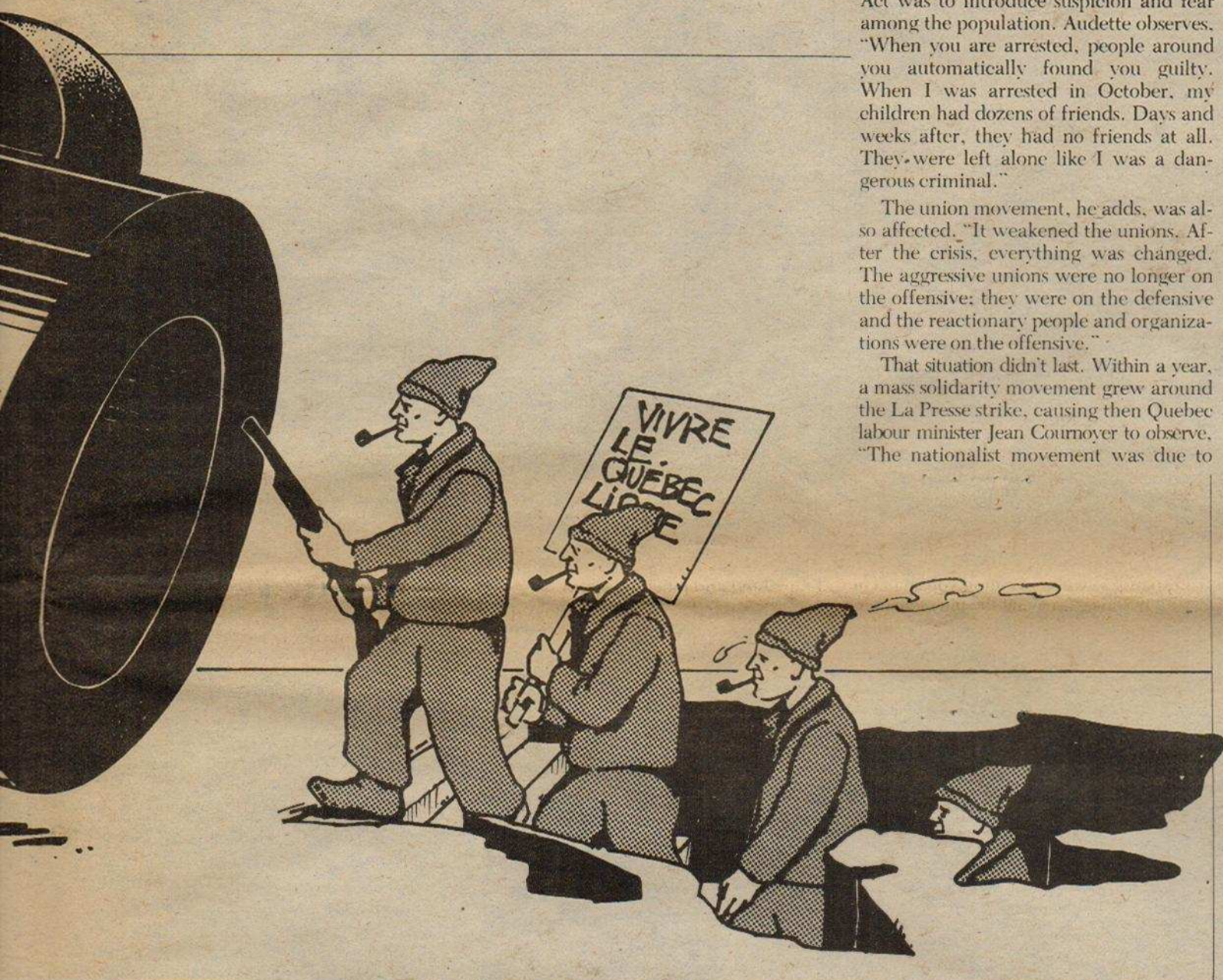
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## Trade unions and PQ of October Crisis



of Commerce, and through the banks and all the pro-Canada organizations, and their stance on any very hard strike."

One of the effects of the War Measures Act was to introduce suspicion and fear among the population. Audette observes, "When you are arrested, people around you automatically found you guilty. When I was arrested in October, my children had dozens of friends. Days and weeks after, they had no friends at all. They were left alone like I was a dangerous criminal."

The union movement, he adds, was also affected. "It weakened the unions. After the crisis, everything was changed. The aggressive unions were no longer on the offensive; they were on the defensive and the reactionary people and organizations were on the offensive."

That situation didn't last. Within a year, a mass solidarity movement grew around the La Presse strike, causing then Quebec labour minister Jean Coutu to observe, "The nationalist movement was due to

Marchand's statements were later discredited — but too late for the FRAP. After that, Quebec labour threw its support to the PQ. Only the Quebec Federation of Labour officially endorsed the PQ, but members of the Confederation of National Trade Unions (CSN) and the Quebec Teachers' Federation (CEQ) also voted for the PQ. Quebec labour no longer saw itself as an independent political force.

Meanwhile, the PQ was changing.

"The War Measures made the PQ a party which was afraid of saying anything; a party which made sure that union leaders were ousted from prominent positions," says LeBlanc.

"It became a completely new Liberal Party, a little cleaner than the old one, but exactly the same as it was in the time of Lesage, which is exactly what it is now, if not worse."

Audette adds that since it gained power, the PQ hasn't shown itself to be a friend of labour. "In some ways we have it worse than we had it with Bourassa and the Liberals. The PQ passed a law against the construction unions. We had a right to work and a seniority system. We obtained that under Bourassa. But Johnson, the PQ's labour minister, has passed a law that allows people who are not in the union to compete with union people for jobs.

"I think many union people hope the PQ will be beaten to extend the chance to promote a labour party. They figure as long as the PQ is in there, it will take too many labour votes, and they want that changed to push a new party — a labour party."

**B**ut a shadow looms over any new project in Quebec. The War Measures Act remains on the books — a permanent threat to democracy and Quebec's right to self-determination.

Alonzo LeBlanc knows what that threat means. "My wife was in six days. You blame the Roses for having picked up Pierre Laporte. But at least they had some reason. The government said, 'we will not deal and we will have absolutely nothing to do with you guys and we will not even talk.' When Laporte was kidnapped, on the other hand, the government went and kidnapped our wives — innocent wives. They kidnapped them to make us sing. Next time, anyone who would go that far, could go a little farther and kill."



*In the next issue of the Clarion, there'll be more on other lasting effects of the War Measures Act — and the question of political prisoners in Canada.*

*Richard Cantrall spoke to Simone Chartrand about her husband Michel Chartrand's trial for seditious conspiracy; Charles Gagnon, former FLQ member and current leader of In Struggle; Claire Brassard, former FLP member and now labour advisor to the Quebec teachers' union; and to Art Young, former editor of Lutte Ouvriere and leader of the Revolutionary Workers League. Be watching for what they said.*

tion of the War Measures Act by referring to a parallel power in Quebec. He said the measures were necessary "... to permit the police to deal with persons who advocate or promote the violent overthrow of the government."

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become class conscious." A few months later, a general strike shook Quebec.

**B**ut the war measures did have a more lasting effect on the political direction of Quebec. The FRAP (Front d'Action Politique) had been organized prior to the October Crisis. It was a Montreal municipal political party opposing Mayor Jean Drapeau, and several Montreal unions played a major role in building it.

One of the first attempts by Quebec labour to organize politically, this promising initiative was destroyed by the war measures. LeBlanc recalls, "They took Henri Bellemare to jail. His wife was eight or nine months pregnant. He was the leader of the FRAP, a guy who was presenting himself against the mayor. So his election went on while he was in jail. Drapeau got 98 per cent, but Drapeau was saying that the FRAP was the FLQ, and there was (federal cabinet minister Jean) Marchand in Vancouver saying the same thing, and that the FLQ was a well organized body of 2,000."

# Godard focus transcends

## Toronto Festival opens door to development of new "film culture"

by Robin Wood

Despite shortcomings, the retrospective of the work of Jean-Luc Godard, of films that influenced it and films that it in turn influenced, organized by Peter Harcourt for this year's Toronto film festival, was perhaps the festival's most valuable contribution to the development of our film culture during its five-year existence: it clearly came as a revelation.

That sense of revelation was itself very revealing, even alarming: here was the work of one of the world's most important, most influential, most written-about filmmakers, who has been producing prolifically for more than 20 years, who has changed the nature and course of cinema, changed our sense of the possibilities of film language itself, presented in one of the world's great cities to an audience of film enthusiasts, students and teachers who appeared, by and large, to be totally unfamiliar with it.

Before we can talk seriously of a "film culture" in Ontario—something that goes beyond the availability of recent releases and the useful but unco-ordinated activities of a few enterprising organizations like Harbourfront and Cineforum—it is clear that some drastic, expensive, and government-subsidized developments will have to take place.

The best existing model is London, England. There they have the British Film Institute and the Society for Education in Film and Television, each with its own prestigious and internationally distributed journal (*Sight and Sound* and *Screen* respectively), with advisory boards, publication departments and elaborate educational services. They also have a National Film Theatre, in the heart of the city, offering at least two screenings every evening and four or five on Saturdays and Sundays.

Here, it is true, we do have an Ontario Film Theatre—way out in Don Mills, offering four screenings a week (leaving aside their shows for Senior Citizens; a valuable service, but scarcely relevant to the present argument). We also have a Canadian Film Institute—in Ottawa, operating on extremely limited resources quite inadequate to enable it to fulfill any function comparable to the BFI's.

### Numero Deux



Photo courtesy of New Cinema



film

### Sauve Qui Peut



Photo courtesy of New Cinema

We urgently need a centralized organization in Toronto (independent, but government funded) and a downtown film theatre, operating full time and providing a repertory of world cinema, past and present, together with ambitious and comprehensive retrospectives.

Meanwhile, we have to make do with the hectic annual attempts at catching up and keeping up offered by the festival.

The Godard series — though one was carried along at the time by the general excitement of discovery and rediscovery — left a lot to be desired.

The practical organization teetered continually on the brink of chaos and breakdown. There were late starts, cancellations, abrupt program changes, non-arrival of key films, in some cases atrocious prints (*Bonjour Tristesse*, hailed in *Cahiers du Cinema* as the greatest of all films in Cinemascope, shown in a scanned TV print!).

All this was not the fault of Peter Harcourt or his theatre manager (both of whom seemed driven inexorably toward nervous breakdowns as the week progressed) but of a patently overstretched, haphazard and inefficient festival administration.

One wishes, however, that Harcourt had provided far more documentation (an accompanying booklet, set of essays and interviews, detailed notes for each film) and far more opportunities for reflection and debate. His essay on Godard in the festival brochure raised important issues but scarcely aimed to go beyond an introduction: the one informal and impromptu late-night seminar, though lively and well-attended, was no substitute for the series of lectures and discussions

one would have liked to participate in: the panel discussion of Godard's influence was an unmitigated disaster, illuminating neither Godard nor anything else.

The retrospective provided a marvellous, generally euphoric beginning to the establishment of Godard as a living presence in our film culture; but, as that film culture barely exists, where can it lead to?

\* \* \*

The euphoria, of course, was produced by the films themselves. Godard's enemies told us his films would date quickly, grounded as they have characteristically been in an amazingly quick response to the immediate social/political/emotional realities of contemporary existence. They haven't yet in the least.

The reason is not just that Godard has always been so much in the vanguard of thought and feeling that most of us are still "breathless" in our efforts to catch him up (12 years ago I fell asleep during *Le Gai Savoir*, from sheer boredom and frustration; now, it moves me to tears, and to a high pitch of intellectual excitement).

The films place their contemporary insights in a much wider context of ideas, a much deeper cultural awareness — the context of patriarchal capitalism — and until civilization has moved beyond that context the films are in little danger of dating.

Re-seeing Godard's early films now, from the perspective of his post-1968, explicitly politicized work, makes it clear that he was always the true revolutionary of the New Wave. The early films of Chabrol and Truffaut, appearing about the same time, also challenged dominant codes and established values, but only Godard sought, systematically, from the outset, to smash the moulds.

That is still the objective of his films, even though — to judge from the new, remarkable *Sauve Qui Peut* (which I hope to write on when it opens here) and from his own responses to questions during his personal appearance — he is moving out of the hard-line Marxism that

# chaos

has structured his work since the late 1960s.

There remains far more to be said: my admiration for his work is by no means unqualified. But he is indispensable to anyone who chooses to view the cinema from a revolutionary perspective, and his films should be freely accessible to our students and film-makers.

A postscript on censorship. Our censor board (though the exact decisions seem obscured by a discreet vagueness) has apparently banned *Numero Deux* (one of the most important of Godard's films) in its totality, but permitted it to be screened in the retrospective provided no individual tickets were sold: this, it appears, constituted a private screening, outside the board's jurisdiction.

This obviously creates a valuable precedent which one hopes the festival's director will be quick to take advantage of: presumably next year the festival will be able to show any films to which the censor board objects in whole or in part to pass-holders only.

One must welcome this as a breakthrough, while noting how it underlines the class bias of censorship: if you can't afford a pass you can't see the movies.

The banning of *Numero Deux* strikes me as scandalous — especially as the board passed, with a tiny token cut, a truly obscene Dutch film called *Dear Boys*. The latter's single-minded purpose is to depict homosexuals as predatory, manipulative, trivial, sex-obsessed, mean-minded, cruel, and mostly impotent: a deeply reactionary film that at no point makes contact with any general social issues.

*Numero Deux* is concerned with the impossible constrictions and frustrations of family life under patriarchal capitalism, with particular emphasis on the woman's position within the family: a revolutionary movie that strikes at our culture's heart.

Please, Mary Brown, don't give us any more cant about "community standards" and "decency." Your politics are perfectly clear: anti-gay, anti-feminist, anti-radical, anti-progress.



Sympathy for the Devil



## RUDE BOY

by John Williams

*Rude Boy* isn't like any left-wing political movie I've ever seen before. It isn't a smooth, fast thriller like a Costa-Gavras film, or a Marxism 101 lecture like *Burn* or an exotic sexual-political film like one of Lina Wertmuller's.

Directed in a semi-documentary, semi-fiction form by Jack Hazan, *Rude Boy* tries to get to the core of British politics obliquely by following a young Londoner called Ray Gange as he makes his rounds.

Gange, a roadie with The Clash, plays himself, and he's a real find. His face and whole body seem to absorb everything around him and then bounce it back out. It must have been some sort of self-revelation for him, since the character he plays is a jerk.

And the movie doesn't go easy by making Ray a simple Victim-of-Society either. Oh sure, it shows the futuristic, but already slum-like Brixton apartment building he lives in and shows him picking up an unemployment cheque, but it never makes excuses for his all-around nastiness. In fact, this allows him a dignity that a condescending approach could never have. It sees him as part of his world, but also recognizes his own responsibility.

Ray is really what makes this movie work. (It sure isn't the editing or the pacing.) Ray and The Clash. They humanize and make real something which could have come on like a self-righteous sociological tract.

*Rude Boy* was made two years ago now, and the speed with which the teenage-pop-political-music scene changes there makes it almost an historic document.

Two years ago I was reading *Melody Maker* regularly for English political news instead of *The Economist*, since what rock'n'roll band you listened to seemed to determine your politics. At least that's the way it was reported. You remember reading it here. English youth were largely unemployed and amusing themselves by either joining the National Front, going to Rock Against Racism concerts or bashing each others' green hair-dyed heads together at Clash gigs.

What *Rude Boy* does is strip this notion of its ideological simplicity and reveal what looks like reality to me. It's sure messy enough to be real. For instance, instead of showing Ray as either a dedicated fascist clone who logically hates the left-wing Clash or a right-on working-class hero who idolizes The Clash, he's shown as an apolitical guy who thinks the National Front is okay and the Left "a bunch of wankers" but who loves The Clash anyway.

So what gives? The answer comes out in a chance conversation in a bar where Ray and Joe Strummer, leader and chief philosopher of the band, talk politics. It isn't so much what's said as listening to their working-class accents and looking at their bad teeth. Strummer, (ha! ha!) is no Mick Jagger. With choppers like that

they'd never let him near The London School of Economics. He doesn't have to preen and sneer, he is what we used to think Jagger was.

The secret is in the fact that Joe is even accessible enough to be talking to Ray. It's probably different today, but two years ago, The Clash were still a struggling band playing every crummy Odeon in the country. They were only a few feet and a few months away from their audience, and they knew it. They hadn't gone to a music academy and they didn't need to. They had seen the Ramones on their historic English tour two years earlier along with Johnny and Sid and all the others.

After that there was no doubt. They'd still be themselves, in fact they'd be *more* themselves, but they would also play rock'n'roll. The two things wouldn't be different, they *mustn't* be different, because rock'n'roll belongs to everybody. It's a beautiful idea and I've always loved it and if The Clash can't stay the way they are in this film forever, well, I won't blame them for it.

But Ray just knows that they're like him, and they are, to a point. So Joe hires Ray as a roadie and Ray continues to tell Joe that they shouldn't mess with politics.

But Ray doesn't know politics from polystyrene. What he does know is his own kind and that they're on his side. And so does Joe Strummer.

At an outdoor concert, the camera pans over a group of Socialist Workers' Party pickets in their beards, tweeds and duffel coats. What Ray sneeringly calls "professors." They look smug and self-righteous, not exactly the type Ray could sidle up to and rap about football with. But the Front. Well, at least they're regular guys.

Of course, this is just another scam and Ray's just another pawn. But the scam works. So The Clash are okay too, because what they are is more important to Ray than a few ideas they might have.

Although it would be nice, Ray is never won over to The Clash's point of view. This isn't, after all, a Jane Fonda "radicalization" movie. Ray just cracks under his own limitations and falls apart in a drunken stupor.

Obviously, Ray isn't just like The Clash. Joe, Mick, Topper, Kozmo and the rest are inspired, taking the stuff of lives like Ray's and making it mean something, even to Ray. And that, more than simple political messages, is what makes The Clash one of the great rock'n'roll bands of all time.

Although it didn't really fit before this, I've got to say that the concert sequences are terrific. For that reason alone, see this movie.



Photo courtesy of New Cinema





1984

by Jerry McGrath

Michael Hollingsworth's 1984 is back on stage in Toronto at the Horseshoe Tavern, this time paired off with a Video Cabaret premiere of *The Last Man on Earth* by Alan Bridle.

The first, rather than dramatizing the narrative thread to be found in Orwell, works from one place, the Ministry of Love, building up a texture.

It renders the long interrogation wherein O'Brien re-educates Winston (Alan Rosenthal) into the love of Big Brother. A bank of video monitors and a diary offer the only glimpses of Winston's prior life: his encounter with a prostitute and a few private moments with his lover are respectively lurid and insipid and neither is



**theatre**

the sole survivor of the holocaust, cooks on top of a T.V. and remembers a time when there was "tomato paste, baked beans, mayonnaise." "All I need is a government" is his terse summation of his own loneliness.

He is not alone, however. Stuck in a T.V. station, Adair is the ultimate bachelor, populating his world with inventions of his own-devising: he has scripted and videotaped a series of companions who talk to him from monitors.

One such companion, "she", treasures social forms and civility and nags him through dinner. Other voices come to him through a door, a police officer and a letter carrier. Are they hallucinations, or echoes still ringing in the great space cleared by the blast?

Adair doesn't show much of a sense of loss, either. I could imagine him regarding what happened as the final condition of privacy. "All the trouble started with speech; that, opposing thumbs, and walking upright."

It was a disappointment that *The Last Man* didn't last longer. It's a show that could be taken farther, and Bridle shows the capacity to carry it.

Chris Clifford has to be given credit for his deft set-up and handling of video monitors. Each show has several clever moments with on-screen characters addressing or responding to on-stage actor(s).

Stage dynamics are given a new twist: characters move from stage left to stage right by jumping from monitor to monitor. In avoiding the intervening space, they seem to share Hollingsworth's aversion to naturalism.

The last man takes technology for his private use. It is a fine comment that Bridle makes, having Adair deal with it in this way, since it is technology that has made the fact of his being alive a singular thing. He will use it to fill his dining room with fictional characters, aspects of himself.

persuasive about the worth of the old "heresies" that passed furtively under the nose of Big Brother.

The scene of brainwashing isn't developed as a situation of pain: Hollingsworth doesn't make us feel the loss when the self is subtracted from the citizen so that only a husk remains.

Instead, his tactic is overload — bright lights, a loud rock band, O'Brien's insistent shouting — so that Newspeak slogans will reverberate in the smarting sensorium. Clamorous hardware and energetic drones (the band singing "... we're the friendly police, all we care about is peace ...") make up Hollingsworth's acoustical impression of the future.

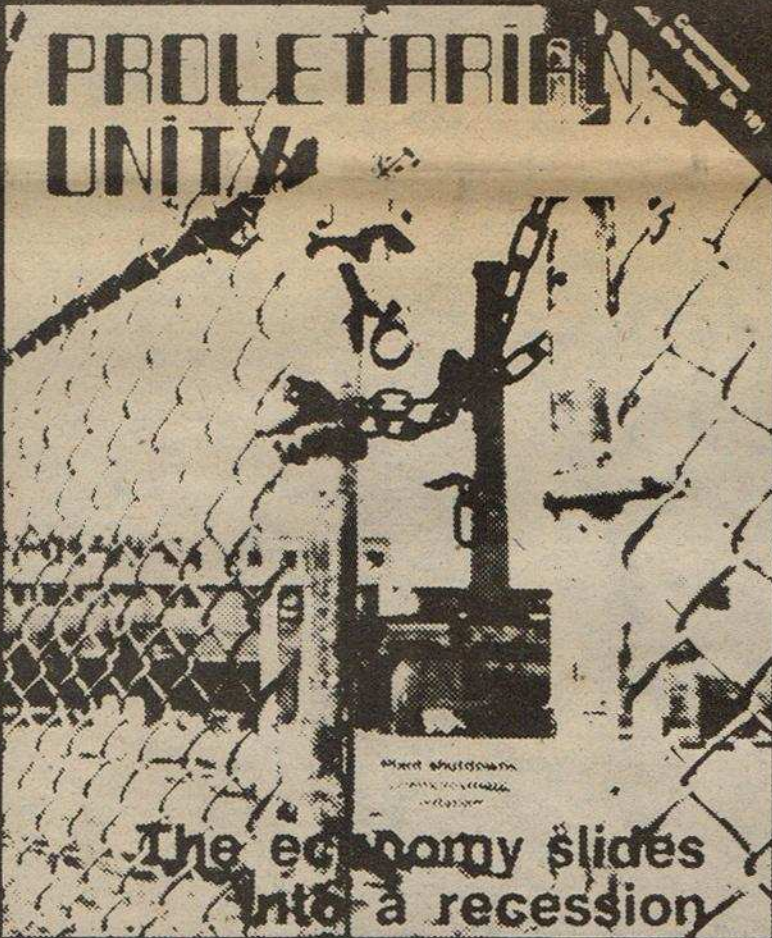
1984 gave me such a bruising that I wanted to slip away before *The Last Man on Earth*.

Hollingsworth told me he would like to do a "feelie" version of *Brave New World*, in which smell and touch were enlisted as part of the theatrical experience. He said he falls asleep while attending more conventional theatre.

Working in the high-decibel range of three-chord rock, he allows no one to doze while acknowledging our own recent musical inheritance. One thing worries me, though: is he indexing the thrust of his statement to the energy of the hardware?

Alan Bridle's solo piece is much quieter. Adair (Bridle),

**THE FAMILY:**  
Home of oppression?...



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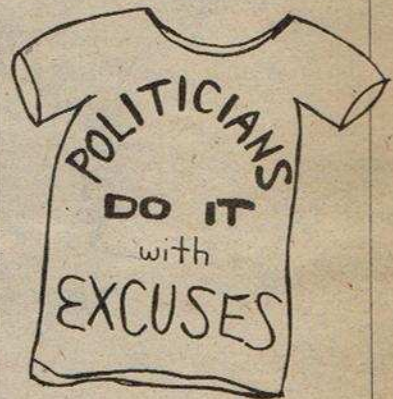
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Nancy White and friends at Ian Adams benefit

Photo by Dave Smiley

## Redgrave shines despite flap over political views

by Lynn Slotkin

The controversial film, *Playing For Time*, was finally televised on CBC (September 25) and CBS (September 30) amid considerable protest from the Jewish community.

The Jews were angry over the casting of Vanessa Redgrave in the lead role of Fania Fenelon, a half-Jew, because of Redgrave's politics, calling the choice insensitive, crass and tasteless in view of the fact that she is an ardent supporter of the Palestine Liberation Organization.

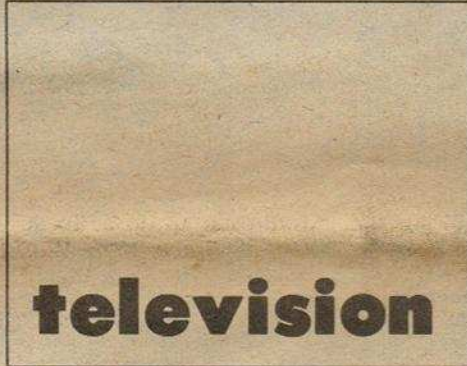
In an ideal world no one should be denied a job because of his or her political beliefs. But this isn't an ideal world, it's a world that can't seem to exist without a war being fought somewhere; that is full of racism, bigotry and cruelty. It's a world in which few things are black and white, and most are shades of grey. The choice of Vanessa Redgrave is one of them.

From a Jewish point of view, because of the political ideals she espouses, choosing her *was* crass, insensitive and tasteless. But from an artistic point of view the choice was hard to beat because Redgrave soared in the part. The performance was brilliant.

The film was based on Fania Fenelon's book of the same title which was her true account of her experiences and survival in Auschwitz-Birkenau concentration camp. Fenelon was a French cabaret singer who worked in the Resistance and was arrested for her underground activities. By one of those quirks of fate, the women's orchestra of the camp needed someone to sing *Madame Butterfly*; Fania volunteered and probably saved herself from imminent death. She made herself invaluable by playing the piano and orchestrating as well. By sheer will and guts she survived.

The book was beautifully written with the help of Marcelle Routier, and translated from the French by Judith Landry. The book is imbued with a spirit and a will not only to survive but to live. It is no wonder the other inmates looked to Fania for hope. But while Fenelon showed us a life that was inspired, playwright Arthur Miller's teleplay took Fenelon one step further and made her life monumental.

Miller's Fania saw that the hell outside the prisoners' barracks—where people were categorized as Jews, Poles, defor-



med, politicals, etc. and gassed accordingly—was really no different than the self-imposed categorization inside the barracks in which Jew wouldn't associate with Pole who wouldn't talk to German, and so on. At one point Fania cried, "Jew, Gentile, Easterner, Westerner, I'm sick of it. I'm a human being, and I'm humiliated."

While the other prisoners condemned the Nazis (especially Mendel, the commandant of the women's camp) as being ugly, inhuman monsters, it was Fania who said, "She isn't ugly, she is beautiful, and what disgusts me is that she is beautiful and can do these things."

Redgrave was astounding as Fania. She is a brilliant artist who knows how to use a gesture or a look and deliver a line to create a character that touches the heart.

Jane Alexander, as Alma Rose, the orchestra conductor, gave a performance as stellar as Redgrave's. We saw a driven woman who believed the only way to survive was to create beauty in hell—to produce music and think of nothing else. She was a woman on the edge and it's Alexander's performance that makes her balance so well. Melanie Mayron as Marianne, Marisa Berenson as Elzvieta, Shirley Knight as Mendel and Vivica Lindfors as Frau Schmidt were all stunning.

Daniel Mann's direction brought the whole project together. This was a taut, emotional gut-wrenching production. Not a scene or a shot was wasted.

I respect the feelings of those who chose to "switch-off" and not watch, but I can't help but feel they are the losers. The opportunity to see and learn from a production as fine as this, and as successful in showing the horror and the humanness of that time, shouldn't be missed.

# Adams

## Crowds party to back author sued by ex-mountie

The message was clear: "Ian Adams, you are not alone." The occasion was a benefit organized by the Ian Adams Defence Fund on September 29 at the Music Hall Theatre on the Danforth.

About 1,000 people came to hear the music and poetry of Los Compañeros, Stringband, Pauline Julien, Margaret Atwood and Nancy White. Approximately \$7,000 was raised from ticket and book sales to help pay for Adams' legal expenses.

For nearly three years, Adams has been fighting a \$2.2 million libel suit launched by former RCMP counter-intelligence

chief Leslie James Bennett. Bennett claims that a character named "S" in Adams' novel *S: Portrait of Spy* is based on himself. "S" is portrayed as a triple agent for the American CIA and Russian KGB.

Author Margaret Atwood told the audience — "In this country we engage in trial by money — whoever has more money lasts the longest.

"The first people to go are always the artists — they're few and easy to do — then the union leaders, and next the judicial system, the judges and the lawyers," she added.

When Adams' novel was first released late in 1977, it sold more than 12,000 copies in a few weeks — a Canadian best-seller. Soon after the novel appeared, Toronto *Sun* columnist and editor Peter Worthington identified "S" in Adams' novel as Bennett, who had retired and who was living in Australia. Worthington, who has known Bennett for many years, wrote to him about the book and suggested he had grounds to sue for libel.

Bennett began a libel suit against Adams. Adams' publisher, Gage Publishing, withdrew his book from circulation. Nearly-completed negotiations for film and paperback rights were scuttled. The book has effectively been banned until the suit is settled.

An emotional Adams told his supporters at the benefit that he has no doubt the motivation for the suit is entirely "political."

Adams said that letters between Worthington and Bennett show it is clear Worthington misled Bennett on two points. Adams later said he could not elaborate on any details as yet.

"When we go to trial," Adams said, "we intend to subpoena former Solicitors-general, directors of intelligence and cabinet ministers."

The Writers' Union of Canada is concerned that if Adams is forced to reveal his sources for his novel (which he has been asked to in examination), publishers and writers will be afraid to produce controversial or political fiction.

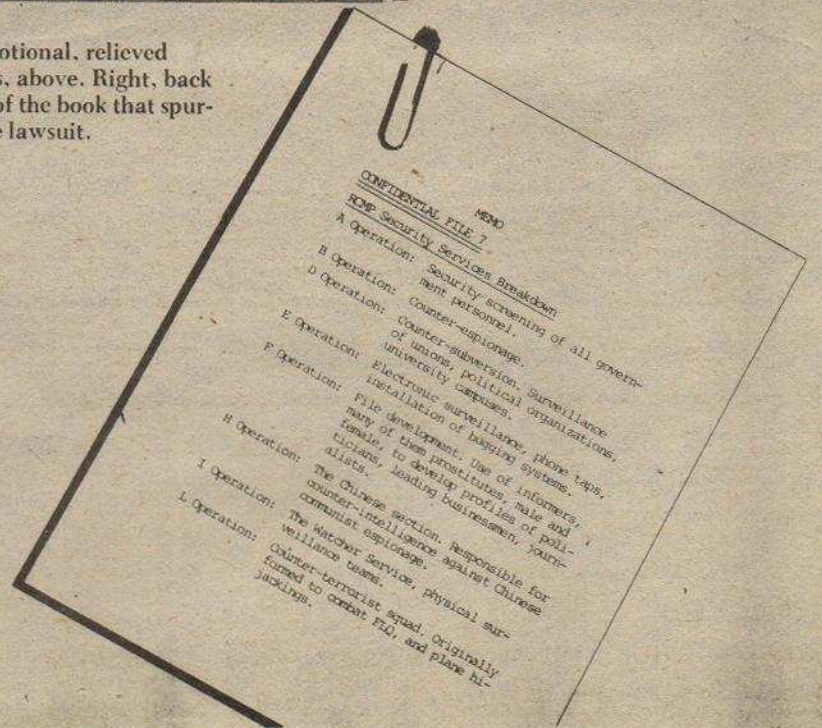
Nearly 100 copies of Adams' book were sold at the benefit. The SCM Bookroom, on Bloor at St. George, is selling copies of the novel.

Meanwhile, Adams is going on a cross-Canada tour to publicize the lawsuit and the issues it raises.



Photo by Dave Smiley

An emotional, relieved Adams, above. Right, back cover of the book that spurred the lawsuit.



# John Sayles, pool shark, explores the paradox of

**'In high school, any book that was good was stolen and not replaced, so I didn't get to read many books . . . .'**

*John Sayles is the author of two novels, *Pride of the Bimbos* and *Union Dues*, and a collection of short stories, *The Anarchists Convention*. As well, he is a screen/script writer, having just successfully produced, directed, scripted and edited his first movie, *The Return of the Secaucus Seven*.*

*Sayles talked about his craft, his own background and development as a writer, and the inspiration for his stories in an interview with Dennis Corcoran during the recent Festival of Festivals.*

...

*Could you say a little about your background?*

I was born and grew up in and around Schenectady, New York, which is where General Electric is, known as "the GE" in Schenectady. My father and mother were both teachers. Most of the other people in their families were cops: their fathers, uncles and cousins: Irish immigrants. I was raised Catholic. I went to public high school in Schenectady, which is mostly an Italian working class city; most of the kids were Italian, Polish, Czech, and black.

Not a lot of kids out of that high school went to four-year college. Mostly what I did there was play sports. I got good grades without trying terribly hard. I got high college boards, so I was able to go to college fairly easily, turned down a couple of possible football scholarships 'cause I didn't want to play high pressure football, and wound up just playing intra-mural basketball. I went to Williams College and majored in psychology, but mostly I shot pool and I swam and I read books.

My parents — neither of whom were English teachers; my father taught science and math, my mother was an elementary school teacher — neither of them read much fiction, but there were books around and occasionally I would read a fiction book. And I wrote stories when I was a little kid, most of which were rip-offs of the *Untouchables*, with my friends in the neighbourhood as people fighting the Nitti gang.

In high school, any book that was any good was stolen and not replaced, so I didn't get to read many books in high school. I didn't take English courses at college because they didn't have anything contemporary; I was mostly interested in American stuff after 1800 which they didn't teach there — maybe only one course a year, which was literature history. In America literature is called English, no matter who wrote it, I guess. Anyway, I read a lot of novels, like Faulkner. People would tell me these guys were supposed to be good, so I'd read something by them. I'd come out of the library with 10 books, and that's what I did instead of going to classes.

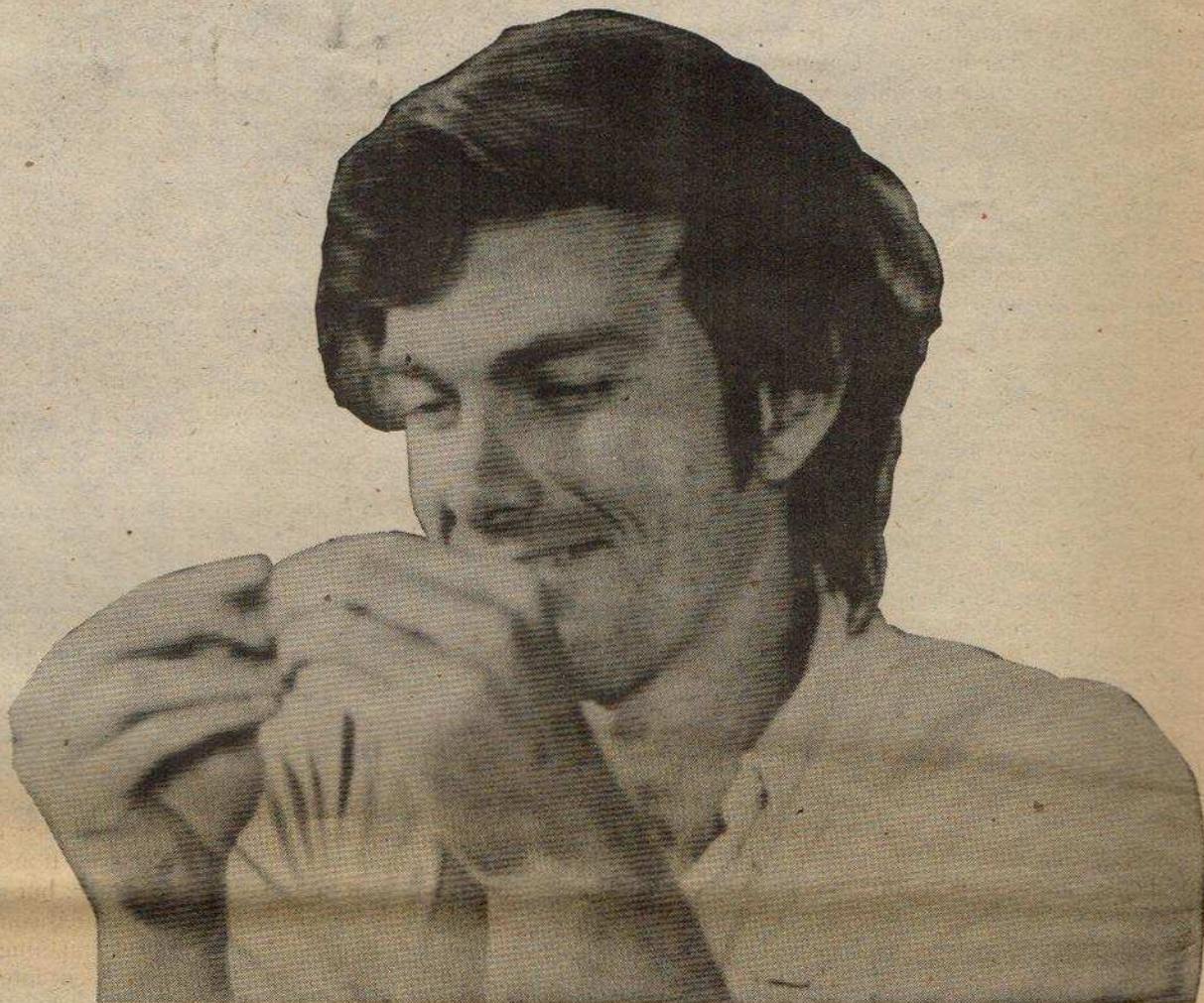
I got good enough grades to stay in — I went to classes I liked, I took animal behaviour courses, I like animals. So I had a good time at college, but I think partly because I had known going in it was for my benefit and nobody else's.

*Were you involved politically?*

Politics . . . I was in college from '68 to '72, and the first year the black guys took over the administration building. I don't drink hardly at all, or do drugs: my brain chemistry is really bad for them. The only time I ever got really drunk, I woke up in the morning and somebody said they've taken over the administration building — I wasn't sure if I was alive or conscious or anything like that. "Who?" "The black guys." "Oh, Great!"

That was about it for politics on that campus. I went to marches, the bigger ones, to see what was going on. When I got out of high school I didn't know if I was going to college or the army — I just figured that's what you did; I didn't know about ways around it. Basically, anything I knew about politics — I had a very Italian view of politics, "keep them out of your life, they're all crooks" — either you have crooks working for you or against you, and if you're smart you'll keep them out of your life all together.

I was very distrustful of left, right or centre politics, so I was distrustful, sometimes with good reason, of the few politically active people on campus. It was



**' . . . either you have crooks working for you or against you, and if you're smart you'll keep them out of your life altogether.'**

because, and this comes out in *Union Dues*, what they were saying had so little to do with the people I knew in the real world. It was just such a hot-house atmosphere after a while you'd wonder, "Who are these people they're talking about?"

So I wasn't really active in it. I always had this feeling, here are these people going out and doing things, and acting surprised and hurt when the law would say "you're under arrest." It was a kind of naive feeling I got about them. There was commitment and they did things that were dangerous but there was always a net, someone to bail them out. What's been interesting to see is what they're doing now.

I think if you look at these people 10 years later, some of them are going to be still in there, maybe in a different form. Some of them might feel the same things and not know what to do about it, not be politically active and some people will just be reactionary. I'm currently working for two film producers who were former Weathermen. It's interesting, as they were people who got into film to make alternative movies. They still have that feeling, but they're looking always at what's realistic too. They really have this struggle.

*Where did the ideas for *The Return of the Secaucus Seven* come from?*

Well, I was living in East Boston, mostly working in a sausage factory and writing on unemployment and doing some assistant carpentry jobs and odd things. I started to know a bunch of people who were living there who were older than me, around 30, who had been sort of college drop-out Vista workers. A very different breed from the SDS college radicals. Many of them were from more blue collar backgrounds, joined Vista — which kept their eyes open — and were radicalized through these experiences.

Anyway, they were 30 years old and making all the same decisions their parents made at 19 — whether to go back to school, whether to have kids, whether to stay together, get married, whether to grow up in the existing adult sense of the world or grow up in your

own sense of the world and invent some kind of adult that they don't have any model for.

So, meeting those people and seeing how they were somewhat isolated, in that at high school, say, there were only three or four other kids in their particular school they could talk to, there was a little community that didn't necessarily live together but which knew each other in Boston. That sense of community had replaced other things or had never existed for them. At the same time, in any kind of community like that there are a lot of inter-personal things which can become a problem. If you break up with someone, you have all the same friends, and those are your only friends; that's the only pool to draw from. If you can't stand somebody and he's a friend of all your friends, you're going to keep running into him and you have to deal with it.



# author and scriptwriter everyday American life

That's where *Secaucus Seven* comes from, and also some stuff in *Union Dues*. *Union Dues* I wrote as an historical novel. I was interested in the contrast between people who were into the movement — all the way inside it in that academic part of it — and then the people who were working class people at that same period of time.

What *Union Dues* reminds me of, that period in the late '60's, is like during the Civil War. There were only two camps, supposedly, the Union and the Confederacy. During those periods there were about six camps in reality, and you could walk from campfire to campfire. I could understand what they were saying, but none of them seemed to understand each other or care to listen.

And there were pieces of what they were saying that each other could have understood if they'd wanted to, partial truths and a lot of plain paradoxes. Like, a cop is a working person of sorts, but is also an arm of the state. He does things you want him to do because there are a lot of assholes out there they can help you avoid, and he also does a lot of bad shit. Depending on the cop, people who become cops have a certain type of tendency, which is reinforced when they join.

On the other hand, you have a situation where anti-war marchers are having things thrown at them by World War II veterans. The marchers are soon to be Vietnam veterans, possibly, and you have the paradox that maybe those anti-war marchers are only having things thrown at them, they're not being shot like in other countries — perhaps because of what those veterans did in World War II. But, also, those World War II veterans' sons and co-workers who maybe won't have to go to Vietnam and get shot because of those anti-war people: if they didn't stop the war, they certainly stirred things up so that the war ended a lot earlier.

So, all of that interests me. I went to newspapers, some books, and I took a three-month period, using the newspapers so I'd know what day a national story broke. It really did look to somebody, say, in the Weather Underground, that the world was coming apart. The Manson gang, everything, it was very apocalyptic, and there were all kinds of indications which reinforced that — especially if you'd got a small enough cadre together so that you were insular.

Anyway, I knew a couple of people in Boston and I talked to them. From the papers, I had what the weather was, what the movies were — so it was a nice, easy, kind of research to do for a historical novel. Then I wrote it with an eye to 'Okay, here are these people. I know what happened and I'll just let them live it out.'

**'I could have taken the same dialogue and edited it in a different way, and it would have come out saying Ronald Reagan is the nation's salvation.'**



story where the concept of free will does not exist. It's just about somebody who is moved by other people and tries to do the best she can.

*I-80 Nebraska* I wrote because I'd done a lot of hitchhiking. When I got out of high school I'd hitched across the country before they had CB radios. Then about four years passed, and there was a big sort of struggle between the Teamsters and the independent operators. The Teamsters opened up with shotguns on the independent operators, who got CB radios and formed convoys, warning each other. If somebody's shooting from this overpass, let's get together. When I hitched four years later everybody had them. It used to be they'd pick you up to keep them awake, but now they had these CB radios, so they just wanted company or were being nice, giving you a ride or something.

It had changed trucking so much I got interested in that too, sort of as an exercise in writing something that was almost like a radio play. There was this whole life: crossing Nebraska, there was this road and darkness around you and there's this little tunnel your lights are making, but there was a whole life happening on the air.

While we were in a truck stop, I met this guy who was taking his first ride in about three years, after hauling fuel pipe up to Wyoming. The people who'd loaded the truck hadn't done a good job, and some of it

like it much. I've read good journalism of the sort which reads like a story, but finally I feel I'm more efficient if I digest it and make it into a story; that the point comes across more clearly.

I recently covered the Republican convention for *New Republic* magazine. They just called me up: an editor there liked the *Anarchists' Convention*. I've never even read the *New Republic* — there aren't even any pictures in it, right? So I said, look, I'm not Hunter Thompson. They said, sure sure, no problem.

I went around and eavesdropped the whole time. I interviewed a few people, but no big politicians, and it turned out to be a really good article. It was editing. People were saying these incredible things on the floor, and I'd run off and write it down. I had all these scraps of paper which I edited to make a story. I had about four paragraphs of description in the entire 15 pages that I sent them; the rest was dialogue. It was like any documentary. There's no such thing as pure documentary anyway, but it's more insidious. I could have taken that same dialogue and edited it in a different way and it would have come out saying Ronald Reagan is the nation's salvation — which isn't the way it came out. I feel like fiction is more honest for me to do. I write fairly loosely, so that I give the reader the chance to misinterpret what I do, if he doesn't get it, I got one review of *Union Dues* in the *Nation* or *New Statesman* or something like that, which said '... given he does this and that and this indicates he doesn't really mean politics are useless for people to get into...' It was a good review in a way, but then it went on to say '... most people won't understand that...' which is to say we have to make the line a little cruder so people will get it. I find this very condescending. Like, we have to have more socialist realism instead of this kind of thing so there's no misinterpretation. Which is why I do fiction — I think I'm better at it. I don't like going up to people and asking them about very personal things just because I'm a reporter.

*How did you make the transition to scriptwriting and movies?*

I had acted and directed very little theatre, but I liked directing. So I was always interested in doing things that were collaborative. Writing a novel, all you're ever going to get is 100 percent, but occasionally in a play or a movie you get more than that. Everybody adds their 100 percent to it and you get something more than what you came up with as a writer or director. You get an actor who comes alive in a part and that's really exciting. Plus the way I'm interested in politics is I'm interested in people. Writing you do alone. I can do it anywhere and it's about people, but there's no socializing.

It helps keep me sane to be around people and work with them on things I like. I liked working in the nursing home because I loved the women I was working with. I was the only man on the floor, and all these women spoiled me rotten, all these working women whose husbands had left them. They'd all be talking about how much sleep they got because it was a midnight shift, but I had a good time with them. We didn't like the work, but we liked each other. Sometimes you can like the people and the work and that's great.



Return of the Secaucus Seven

**'They're titillated by anybody who breaks the rules, at the same time as they have their own rules.'**

*What about Anarchists' Convention? Where did the stories in that come from?*

*Anarchists' Convention* itself, that story came from a political science professor of mine. I actually took a political science course and slept through most of it, but one day he mentioned going to an anarchists' convention in New York City, and I liked the title. Anyways, I had the title for *Anarchists' Convention* and I started to meet a lot of old anarchists and communists in the Screenwriters Guild. Even though those guys aren't writing movies any more, they're still writing to the Guild newsletter and fighting the old battles. Now, the guys who were blacklisted are running the thing, and some of those people who ratted on them are still in the Guild, so they write nasty letters to each other.

Tan I wrote after I got interested in the Tet offensive. I read Michael Herr's book *Dispatches* and a couple of first person accounts. I was interested in the discrepancy between those first person accounts and what came out in the media. What interested me too, is that almost all western fiction has the idea of free will in it — somebody within the story has a decision to make: they make the wrong one, they may succeed, etc.

I wanted to write about the refugees, not one side or the other, but the people who were shot, burned, just here and there, especially in Hue, which was such a symbolic city for Vietnam. What would it be like to be this civilian who got caught up in it and had no free will, just had to survive? I wrote that story as a Western

fell off, crushing people in a pick-up behind him. He freaked out and hadn't driven since. He picked me up, and was wired, and we got a chance to talk in Omaha some. We were there in a truckers' bar and somebody mentioned a character — something like Amos Moses or somebody — who just told the cops to go fuck themselves, and exactly where he was if they wanted to catch him.

I got the idea there was some kind of character who would haunt the airwaves and not play even by the truckers' rules. Truckers in some ways are very conservative guys, but they also think of themselves as these romantic, outlaw cowboys. They're titillated by anybody who breaks the rules, at the same time as they have their own rules, which is not atypical. Like libertarian people, or people who on foreign policy are hawks but on personal things are socialists. It's not an unusual paradox to find in somebody; especially among truckers, it's epidemic. So I had the idea of this character playing into those two tendencies. Some guys would get off on it; other guys would want to track him down. Even though they're independent truckers, they would want to make him conform at least to the rules independents agreed on for the airwaves. Actually, that was the first short story I wrote.

*Given the nature of your stories — fairly realistic, based on combinations of characters and experiences you've had — why do you write fiction?*

I find it easier. I've tried to do reporting and don't

# Naipaul: myth to reality

Reviewed by Scott Marwood

V.S. Naipaul's books of reportage are fascinating for two reasons. First, the stories have an expansive structure which makes for good reading and a thorough understanding. And secondly, they offer a look at the groundwork for the novels which are eventually born out of Naipaul's reporting.

Of the four pieces in *The Return of Eva Peron* (all written between 1972 and 1975), two have been turned into novels. *Guerillas*, perhaps Naipaul's best novel, is seen here in its non-fiction beginnings as 'Michael X And The Black Power Killings in Trinidad.' It is the frightening story of a fair-skinned Trinidadian seaman who went to England and stumbled across a fame deluded of all sense and meaning. He was a pimp, a house operator, a drug peddler, and 'a man who was made by words.'

The newspapers, which were all too eager for a 'black cause'



touted him as a 'black leader and 'black writer.' It was empty. And it seemed as if there were no real qualities to this revolutionary and his fame. It was make-believe, a fantasy. And out of it came Michael X, Michael Abdul Malik, leader of a militant black organization called the Racial Adjustment Action Society.

Their initials, RAAS, was "nothing more than a corruption of 'arse'" in Jamaican, says Naipaul. And in Malik's autobiography he jokingly refers to the word's Indian derivation, RAAS then meaning menstrual bloodcloth."

Naipaul writes: "a London journalist who had some hand in the making of Malik says 'Michael took the press for a ride, and vice versa. And out of it grew a monster.' The monster already existed, but there is something in the judgement. Malik was made in England. England gave him friends . . . money . . . and in the end undid him." But before his downfall Malik managed to raise money for several projects, including the Black House in Islington, which failed as quickly as did RAAS and his other attempts to be black.

And so Malik left England and went back to Trinidad. He didn't rest long before founding an agricultural commune. And

he was also leader of the Black Liberation Army. More emptiness, more fantasy. Only this time, there was a handful of people that he led. And so the fantasy became reality.

It ended by Malik eventually killing one for being "a doubter." Another was murdered by Malik's design, yet committed by the other followers, who were half intimidated into the act. The other death was by drowning, a seemingly volunteered act by, perhaps, the only real member of Malik's army.

The despair that Naipaul elicits is not so much for the Maliks, but for the white middle-class liberals who supported him. "The people who keep up with revolution as with the theatre, the revolutionaries who visit centres of revolution, but with return air tickets, the people for whom Malik's kind of Black Power was an exotic but safe brothel."

★★★★★

As much as The story of Michael X is an intensely personal one, surrounding an individual, 'The Return Of Eva Peron', the title piece, is a national drama. It tells how a country, born and bred with the myth of being a colonial agricultural society ruled by a European aristocracy, was led by perhaps the strongest woman in Latin America.

She single-handedly killed the myth that was crippling them. She publicly berated the rich, calling them mediocre, and instilling a loathing of anything mediocre in Argentinians. But when Eva killed that myth, she replaced it with another — herself.

She was the most important woman in that culture, and yet there is little history or fact about her that hasn't been altered by herself or by the Peronist authorities. She exists as legend. As Naipaul says, "she is a saint." The people adore her, though her country is in a perpetual mess. Rampant inflation, frequent guerilla attacks, extremist politics. And worst of all, there are line-ups to leave the country.

'A New King For The Congo:

## books

Mobutu And The Nihilism Of Africa' is a bleak view of the future of Africa. Mobutu, known as the Big Man in *A Bend In The River*, stands for the Old Africa and the New.

Responding to eager students who speak of Stendhal and yet come from the bush, he too created a myth — himself. A man of simple origins, yet a king. A man who builds new cities, new airports and nationalizes private business. Everything exists for only political means. A corrupt means. In places that decay as quickly as they are built. "Perishable civilizations" that exist far away from the West. And they are places to which Naipaul is very close.

★★★★★

It is this closeness that finally brought Naipaul around to the last entry, a reflective essay on Joseph Conrad. For Naipaul, Conrad was the only modern writer to explore his familiar "dark places of the earth." In 'Conrad's Darkness' Naipaul discusses Conrad's themes and points out his limits in terms of creative imagination, which Naipaul says came about from Conrad's failure to involve him in his fantasies. "Conrad's value to me is that he is someone who 60 to 70 years ago meditated on my world, a world I recognize today. I feel this about no other writer of the century."

Naipaul is probably the best observer of the Third World. The reason could be his unique case of being the displaced sort: born an Indian or orthodox Brahmin descent, raised relatively poorly in Trinidad, now residing in England far away from his ancestry.

Perhaps his special set of circumstances lends to his bleak vision. In his own words, "Every great writer is produced by a series of special circumstances."

## OUR GENERATION

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# THE BEAT:

## Birmingham band uses infectious beat to attack racism, nukes and National Front



The Beat, minus Saxa, with unidentified woman in background.

Photos by Dennis Corcoran

by Dennis Corcoran

Certainly playing some of the best dance music around, the Beat are every bit as good on stage as on their excellent first North American release, *I Just Can't Stop It* (Sire XSR6091).

At the Masonic Temple, they set up such a dense, dark and fast-paced sound it was impossible, by halfway through the set, not to be swaying and jumping to their rocky Ska/Reggae rhythms. Although much of their material is rooted in the fast-timing of jump up and ska music, the Beat are never frenetic. From Saxa, the 50-year-old veteran, blowing very blue, rounded notes on his saxophone, to Ranking Roger, the 19-year-old lead vocalist, the emphasis is always on a richly controlled swing n' sway, setting up strong cross rhythms for a floating, sometimes haunting, dub sound.

The Beat's ability to learn from and fuse aspects of Ska, Reggae, Dub and Motown is quite unique. But with original material like *Mirror in the Bathroom*, and *Stand Down Margaret*, to covers of Smokey Robinson's, *Tears of a Clown*, or Prince Buster's *Rough Rider*, the music is distinctly their own. The Beat refuse to be media-buttonholed as "just another ska/revival band." From the enthusiastic reaction they received at the Masonic, it seems the chances of that happening in the future are increasingly unlikely.

Although plagued by colds (aren't we all?) and a heavy schedule, the *Clarion* spent some time talking with members of the Beat before the show.

*The proceeds from the single Stand Down Margaret go toward the anti-nuclear movement in Britain. Why? Can you really afford it?*

It was the first money that we made actually, despite Radio One not playing it for a few weeks as it was "politically contentious." The L.P. in Britain had cleared our debt, our advance. *Best Friend* and *Stand Down Margaret* single would have been the first single that the proceeds would have gone directly to us. Don't know — it just seemed like a nice thing to do.

*Does it indicate a commitment to anti-nuclear positions?*

Yes. Definitely. Because you're travelling around a lot, you see the effects it has in different countries. We noticed England was miles behind in many ways and young people knew very little about it. One of the reasons people were so complacent in England is that they hadn't been told the dangers.

British Anti-Nuclear Campaign was very small, they'd been putting up question and answer style posters, mainly in Wales where they're planning on dumping a lot of nuclear waste. I read some of those when I was on holiday. I'd sort of been committed against it anyway, but when I'd read this poster I thought, God its horrific! It spelled out that the people who'd started it, put up millions of pounds — the only way they could recoup their initial stake was to



Ranking Roger: "toasting" at the Masonic Temple.

carry on with it, despite professional opinions to the contrary. Basically, it's a financial consideration.

*Has Stand Down Margaret had an effect as far as increasing people's awareness of the issues?*

Yes. The one thing that is very big and widespread in England is the music scene, because it's such a small place — lots of groups and music papers, nearly all the kids are connected to the music scene — probably the largest way to reach people is music. I think it will have an effect — I don't know exactly what.

It's hard to say what pop records will do. Sometimes you think they'll change the world and other times — maybe there's a quarter of a million who have heard it and already agree and it doesn't do anything. It's hard to gauge. No Nukes in America seemed very big, and maybe a bit too comfortable, but it must have had some effect. Because we brought out a single which contained a political statement so early in our careers, a lot of big groups felt maybe we should have done something like this. I don't know — it seemed like a good way to start the ball rolling, but we're a bit small to accomplish much by ourselves.

*What's the difference between a band from Birmingham and from London?*

Birmingham's a more industrial place, it's more down to earth. There's not much entertainment, not many diversions to take your mind off things, not

much to do in Birmingham. When we started off, and with the Specials and Selector coming from Coventry, there was a lot of London snobbery — "northern yokels" — but it didn't last long.

*Does the message of black and white unity in your songs have much impact on your audiences?*

For the majority of people who come to a gig, it's mostly just to dance. But most of the people who come back stage, who meet us, really want to find out what's being said and why. It wasn't a conscious effort to put up a thing about racial integration, that wasn't "the ticket" at all. In Birmingham, it just seemed dead ordinary, nothing special. Birmingham is lucky in a way: things are more mixed. When we started to play outside of Birmingham there wasn't a sort of just natural mixing. We were surprised but we don't try to overstate what we're about.

*Is the British Movement or National Front as strong as three years ago?*

No. They're definitely losing it. Roger had a thing — he came up to me after a gig almost in tears and said he'd met this skinhead who told him he used to be in the British Movement but he enjoyed the show so much he says "fuck 'em" — it was a move in the right direction. Roger thought his life's work was accomplished, you know, to convert one Nazi (laughter all round).

We had a bit of trouble at early gigs.

You'd get skinheads and BM come and spit at Roger and call him nigger and stuff like that. We'd usually get the rest of the audience to respond by saying we're into unity and give the audience a chance to let the 20 or so at the front know that they're strong as well. There's so few of them, really. When the Specials first went out they had some trouble — knife fights at Hatfield Poly or something — and we were a bit dubious, you know, keep your hand on your jack plug . . .

*Mikey Dread has an album out called Third World War is Coming. Are your audiences aware of politics on this level?*

Yes, it's starting to become so obvious, where masses of people can see it. I met a friend in London, he used to live in Birmingham, and I asked him what it was like and he told me it was weird but everybody's talking about war. You go around to see someone, and in 10 minutes you're talking about "the war." People are beginning to realize England's right in the middle of the superpowers when it starts: people are more paranoid in England, but with good reason. Just recently, some American general was quoted as saying, in the event of war England would make a good aircraft carrier!

*Do you think in your approach it's possible to be playing both fun music and music with serious content?*

Things like that are in a lot of reggae songs, like Max Romeo, where you can have a danceable tune and sing really heavy lyrics. And probably the people dancing and having a "good time" are in a better state to actually think and deal with serious things. I think they complement each other.

If *Stand Down Margaret* had been a loud raucous, three-minute screamer, which it could easily have been, people get quite frustrated about stuff like that, it wouldn't have had the effect it's had. As it is, people can dance to it and listen to a great saxophone solo and then afterwards they might feel good enough to wonder if there ever is an alternative to right-wing leadership.

*What do you think about the course of music in the '80s? Think it'll continue in this direction?*

Yeah, I think it's going to become more political. But only because people are becoming more political. There were some letters into the papers about *Stand Down Margaret* which said it was terrible — you shouldn't mix politics and pop — which seems like rubbish to me.

You sing about what's going on around you. Sometimes it's broken hearts and girlfriends, but certainly some of the time it's about being bummed out everytime you see the news or read a newspaper. You can't help but have it affect you. It seems quite natural to write and sing about. It releases the tension. I mean, we're not optimistic about the future, there's no choice and we really don't have control over what's coming. We're not down all the time about it, but we think it's important to make people aware of what's going on.



**Friday, October 10**

Yolocamba Ita in concert, organized by the El Salvador Human Rights Committee, Bickford Park High School, 777 Bloor St. W. 7 P.M.

**Saturday, October 11**

Axle-Tree Coffee House presents an evening of poetry and music with Audrey Conard and Ted Planos reading and Manfred Harter on classical guitar. Church of the Holy Trinity behind the Eaton Centre. Donation \$1.50. For info'n call 222-44690.

Leah Posluns Theatre is presenting *Runaways*, written by Tony-award winning playwright Elizabeth Swados. Opening tonight and running til Oct. 26. Saturday thru Thursday, \$7.50, \$6.50 week-nights and matinees. Senior citizens \$4. \*Box office 630-6752. Free parking.

Toronto Free Theatre is presenting David Fennario's *Nothing to Lose* (Fennario wrote *Balconville*). Five week run, 26 Berkeley St. Friday and Saturday \$9, all other performances \$6.50. For info'n call 368-7601.

The Elaine Wood Show, an evening of vintage British humour with dancing, singing, monologues and bawdy poems. 6 p.m. and 9 p.m. Harbourfront's York Quay Centre. Adults \$4, students and seniors \$3. Also on Oct. 12.

Oswaldo Torres with Companeros in Concert, organized by the Christian Movement for Peace and Latin American Cultural Promotions, Bickford Park High School, 777 Bloor St. W., 7:30 p.m. \$5. Tickets at El Camino, 648 Bloor W.

**Sunday, October 12**

Mayor John Sewell's Walking Tour today goes through the South Parkdale area, beginning at King and Roncesvalles at 2 p.m. Rain or shine!

**Monday, October 13**

1980 Massey Lectures begin on CBC radio. Speaker is Robert Mugabe, Prime Minister of Zimbabwe. Monday thru Friday, 8:04 p.m. - 9:00 p.m.

YYZ Artist's Outlet presents *Ed Radford—Drawing and Painting* thru Oct. 25. 567 Queen St. W. 2nd floor. Info'n call 868-6380.

Meatballs and *Outrageous* will be playing at Harbourfront's York Quay Centre tonight and tomorrow night, beginning at 7:30. \$2.

The Funnel Experimental Film Theatre presents *Young Men as Fish*, paintings and wall installations of Gordon Voisey, thru November 1. 507 King St. E. Mon-Sat. 1-5 p.m. Info'n call 364-7003.

**Tuesday, October 14**

M.T. Kelly, author of *I Do Remember the Fall* and the just published *The More Loving One* will read from the latter this evening at 8:30 p.m., York Quay Centre, Harbourfront. Free.

**Wednesday, Oct. 15**

Marriage and Divorce, presented by CLEO, Albion Public Library, 1515 Albion Rd., 7:30 - 9:30 p.m. Continues on Oct. 16, same time. Free.

Canadian Council of Churches is sponsoring *Report from Copenhagen*, a report on the UN Decade for Women Conference held in Copenhagen this summer. Boardroom, 40 St. Clair East, 12 - 1:30 p.m. Call 921-4152 for further information.

St. Lawrence Centre Forum: *Where We Are And Why—Ten Years after the Status of Women Report*, 8 p.m. Front and Yonge.

Graduate Centre for the Study of Drama presents *George Dandin and Scapin*, two short comedies by Molière, thru Oct. 25. Hart House Theatre, 8 p.m. Tickets \$5. \$2.50 for seniors and students.

Funnel Theatre presents Program 1 of its Historical Series. Theme: Image and Title in the Avant-Garde Film. Tonight: *Entr' Acte* (1924), *Ballet Mecanique* (1924), *Anemic Cinema* (1926), *Un Chien Andalou* (1930). 8 p.m. 507 King St. E. Free.

Buying and Selling a Home, pre-

sented by CLEO, Downsview Public Library, 2793 Keele St. 7:30 - 9:30 p.m.

Mariposa Mainland presents *Shox Johnson and the Jive Bombers* at Harbourfront's Brigantine Room, 235 Queens Quay W., 8:30 p.m. \$4 cover. 363-4009.

Durga Puja, 5 day festival of Indian cuisine, displays and special performances, thru Oct. 19 at 222 Queens Quay West. Info'n call 364-5665.

Public Forum on Human Rights sponsored by the Urban Reliance on *Race Relations*. Location TBA. Phone 598-0111 for details.

Ethnic Workers' Meeting: Multicultural Workers' Network will discuss the formation of an Association of Multicultural Workers. All are welcome. 246 Bloor W. 4:30 p.m. Info'n call 978-3263.

CJRT-FM *From a Different Perspective* (DEC) 6:30 P.M., 91.1 on your dial presents a Report on South Africa "Silverton Seige": Oxfam and Zimbabwe—interview with Susan Hurlich: Coca-Cola in Guatemala.

**Thurs. October 16**

"Environmental Challenges for the 1980's", the closing conference for *Canadian Environment Week* is being held at the Royal York Hotel thru Oct. 18. Representatives from labour, government, academia, churches, business and industry. For more info'n call 593-4101.

Ontario Federation of Labour Day-Care Conference, thru Oct. 18. Don Valley Ramada Inn. Info'n contact OWW, 447-7462.

Phantom of the Opera, a theatre production of Victor Hugo's classic at Harbourfront's York Quay Centre. Music written and performed by "Joe Hall and the Continental Drift". 8:30 p.m. Adults \$5, seniors and students \$4. Thru Oct. 19 and Oct. 23-26.

Paras Terezakis Dance, presents four new works in progress at Harbourfront's York Quay Centre, 8 p.m., Adults \$4, seniors and students \$3. Continues Oct. 17.

**Friday, October 17**

Ontario Film Theatre is showing *The Black Stallion*, 7:30 p.m. Family rate \$4, adults \$2, students \$1, children 50¢, seniors Free. 770 Don Mills Road, Ontario Science Centre.

Funnel Theatre presents the *Funnel Group Show*, a package of experimental films by Funnel core-members. These films have previously been seen throughout the US and Canada. 8 p.m. 507 King St. E. \$2.

**Saturday, October 18**

Parkdale Working Group on Bachelorettes is having an evening of tribute and dancing to thank those who have supported their fight against bachelorettes. Guests of honour include Mayor John Sewell and the Parkdale Bachelorette Clean-Up Team. Tickets are \$5. Cash bar. Contact Beare Weather-up, 533-1566 or Zoya Stevenson, 532-7626, 531-2411 for tickets and information.

Womens Press Book Sale, 50 - 90 % off slightly damaged books, 10 a.m. - 4 p.m., 280 Bloor St. W.

Ontario Federation of Labour demonstration on plant closings and layoffs. 1 p.m. at Queen's Park.

The Consumer and the Environment, a day of talks, ideas, films and displays, beginning at 11:45 a.m. Topics include wildlife, food additives, gardens and pesticides, detergents, PCBs, nuclear waste and acid rain. At the Richard W. Scott School, 151 Rosemount Ave., St. Clair/Dufferin area.

Organization for Solidarity with the People of Chile is having a full orchestra dance at the St. Lawrence Hall, 157 King St. E. 8 p.m. \$4 donation.

Reggae Showcase featuring Ernie Smith, Truths and Rights and others at York Quay Centre, Harbourfront. 9 p.m. \$5. 364-5665.

**Sunday, October 19**

Sunday Afternoon Performing Arts Children Series at Leah Posluns Theatre presents *Jim & Rosalie*, a guitar playing duet with a unique repertoire of songs and stories just for kids. 1:30 p.m. and 3 p.m. Children \$2, adults \$2.50. 4588 Bathurst St. Info'n call 636-2720.

Mayor John Sewell's Walking Tour is covering the Downtown area today, beginning in front of Union Station at 2 p.m.

Committee to Defend Québec's Right to Self-Determination is showing *Les Ordres*, at the Revue Cinema, 400 Roncesvalles, 2:30 p.m. \$2.75.

**Monday, October 20**

Social Issues Facing the Latin American Community in Toronto. Panel discussion featuring speakers from public health, education and law. 33 St. George St. 8 p.m. 978-6564.

**Tuesday, October 21**

Buying and Selling a Condominium, presented by CLEO, Fairview Public Library, 35 Fairview Mall Drive, 7:30 to 9:30 p.m., continues Oct. 22. Free

First Annual Harbourfront International Authors Festival, thru Oct. 26. Authors featured include Stephen Spender, Margaret Atwood, Judith Rodriguez, Irving Layton, Michael Ondaatje. Harbourfront's York Quay, nightly at 8:30 p.m. Free. Info'n call 364-5665.

**Wed. October 22**

The Nylons open a 4-week run at the Bathurst Street Theatre, 736 Bathurst St. Tues.-Fri. 8:30 p.m., Sat. 8 p.m. and 11 p.m. Tickets thru BASS ticket outlets.

Toronto Free Theatre presents *ECU (Extreme Close-up)* by Neil Munro, a play about an aging film star forced to face his own isolation as an artist and as a man. Directed by Peter Froehlich (Staller's Farm), 26 Berkeley St. Fri. and Sat. \$9, other performances \$6.50. Info'n call 368-7601.

Funnel Theatre presents the Second Program of its Historical Series on Avant-Garde films. Tonight: Sergei Eisenstein's *Strike* (1924). Free. 8 p.m. 507 King St. E.

CJRT-FM 91.1 "From a Different Perspective" presents The Caribbean: The Last Refuge of Colonialism; Multinationals. Two Stories: Solar Energy in Saudi Arabia and the Policy of Mozambique Toward Multinationals. 6:30 p.m.

Mariposa Mainland presents *Amos Garrett and the Monitors*, Brigantine Room, Harbourfront, 8:30 p.m. Tickets \$5. Info'n call 363-4009.

**Thurs., October 23**

Family Law (Marriage and Divorce), presented by CLEO. Includes contracts, common law, separation, divorce, custody and property rights. Thornhill Public Library, 7755 Bayview Ave., 7:30 to 9:30 p.m.

**Friday, October 24**

The Islanders, a documentary art show, pictures and personal histories of residents of Toronto Islands, opens tonight at 8 p.m. and runs thru Nov. 1. Partisan Gallery, 680 King St. W. 2nd floor. Photos by Ursula Heller, stories by Robert Sward.

Ontario Film Theatre is showing *The Human Factor*, adapted from the novel by Graham Greene. 7:30 p.m. Ontario Science Centre, 770 Don Mills Road. Adults \$2, students \$1, seniors free.

Funnel Theatre presents American filmmaker Kurt Feichtmeir, who will show and discuss his films. 8 p.m. \$2. 507 King St. E.

**Sat., October 25**

Axle-Tree Coffee House presents an evening of poetry and music with *Mary Di Michele* and *Bronwen Wallace* reading and *Peter Mathers* on Spanish guitar. Church of the Holy Trinity behind the Eaton Centre. Donation \$1.50. For info'n call 222-4690.

Organized Working Women is holding its 2nd Skills Workshop (back by popular demand). *Public Speaking—Helping You to Participate More Actively in Your Union*. Day-long. Info'n call 447-7462.

Native Awareness Night, sponsored by *Rikka*, a Cross-Cultural Quarterly. A Buffalo dinner, followed by a panel forum. Adults \$6, children \$3. Native Canadian Centre, 16 Spadina Rd. 6:30 p.m.

**Sunday, October 26**

Mayor John Sewell is still walking...today thru The Junction. Tour begins at the intersection of Dupont, Annette and Dundas West at 2 p.m.

**Monday, October 27**

Womens Studies Week begins at Centennial College, continuing til Nov. 1. Films, talks, readings, musical diversions. For further information call 284-3243, or 284-3304.

YYZ Artists' Outlet presents *George Whiteside—Photography* thru Nov. 8. 567 Queen St. W. 2nd floor. Info'n call 868-6380.

CUSO Information Meeting—Tonight's focus is Sierra Leone. 7:30 p.m. 33 St. George St.

**Tuesday, October 28**

City Ballet of Toronto celebrates its fifth anniversary with performances thru Nov. 1 at the Hart House Theatre. *Romeo and Juliet* and *Ballet for Rodney*. 8 p.m. Tickets \$8, adults and \$5 students and seniors. Info'n call 978-8668.

Tom Robbins, author of *Even Cowgirls Get the Blues* and *Still Life with Woodpecker*, will give his only Canadian reading at 8:30 p.m., Harbourfront's York Quay Centre. Free.

**Wed., October 29**

CJRT-FM 91.1 "From a Different Perspective" presents Death of Guyanese activist Walter Rodney; Nomads and Health Care in the Sudan; Nuclear Reactors in South Korea. 6:30 p.m.

Toronto Free Theatre premieres the Canadian play *ECU* by Neil Munro. An 'Extreme Close-up' of film star "Edward Marshall". Performances held Tuesday thru Saturday at 8 p.m. and Sunday at 2 p.m. Fri. and Sat. \$9, other performances \$6.50.

*Making a Will*, presented by CLEO, Downsview Public Library, 2793 Keele St., 7:30 to 9:30 p.m.

Canadian-Cuban Friendship Association Annual General Membership meeting, 7:30 to 10 p.m. YMCA Cultural Centre, 15 Robina Ave. 653-0018.

Ontario Film Theatre is showing *To An Unknown God*, a story of an aging homosexual magician played by Hector Alterio. 7:30 p.m. Ontario Science Centre, 770 Don Mills Road. Adults \$2, students \$1, seniors free.

Mariposa Mainland presents *Alistair Anderson and Grit Laskin* at the Brigantine Room, Harbourfront, 8:30. \$4 cover. 363-4009.

# calendar

to come and show their own 8 mm and 16 mm films and 3/4" video tapes. (Admission is free if you do.) 8 p.m. 507 King St. E. 364-7003.

**Thurs., October 30**

Highway Traffic Law and How to Fight a Ticket, presented by CLEO, Albert Campbell District Library, 496 Birchmount Road, 7:30 to 9:30 p.m.

*A Man in the House*, premiere of Elinore Simonovitch's award-winning play about a radical Montreal family, at Harbourfront's York Quay Centre. 8:30 p.m. Adults \$5, students and seniors \$4. Thru Nov. 2.

Disarmament: Public Forum. Sponsored by the Christian Movement for Peace, Innis Town Hall, Sussex Ave. 8 p.m.

Toronto Arts Productions presents *Forum: The New Mayor*, a premiere of NFB film which studies the politics of Winnipeg and its mayor Robert Stern's use of the media to foil the ruling civic elite. Panel discussion afterward. 8 p.m. St. Lawrence Town Hall. Free

**Friday, October 31**

Funnel Theatre presents Toronto filmmakers Kimo, Eddie and the Spadina Boys, who will be showing their latest film *Useless Talents*. 8 p.m. \$2. 507 King St. E.

Teaching About Disarmament—Day long workshop with methods and resources for this instruction, sponsored by Centre for Christian Studies, 77 Charles St. W. \$5 unemployed, \$10 employed. Fee includes kit and lunch. 8:45 a.m. to 5:15 p.m.

**Sat., November 1**

Partisan Gallery presents *The City and All Its Warts*, in painting, graphics, photos and sculpture. Thru Sunday, November 16. 680 King St. W. 2nd floor. 8 p.m.

If you have work you wish to submit, contact Richard Peachey at 363-2737 (days) or John Saballauskus at 535-0488 (eve.)

**Sunday, November 2**

Toronto Committee for Solidarity with Democratic Chile is sponsoring a Latin America Film Festival. 2 p.m. *The Libertarians* (Brazil), 2:40 p.m., *Blood of the Condor* (Bolivia). Festival continues through November. Revue Cinema, 400 Roncesvalles. Donation \$3. Watch the *Clarion* calendar for upcoming films.

Sunday Afternoon Performing Arts Children Series at the Leah Posluns Theatre presents *Movie: The Mystery of the Million Dollar Hockey Puck*, 1:30 and 3 p.m. Children \$2, adults \$2.50, 4588 Bathurst St. (Movie co-stars the Montreal Canadiens).

Mayor John Sewell will wrap up his walking tours today with the Beaches area, beginning at 2 p.m. at Queen St. and Lee Ave., in Kew Gardens.

**Wed., November 5**

Small Business Law presented by CLEO, Morningside Public Library, 255 Morningside Avenue, 8:30 to 10 p.m. Continues Nov. 6. Free

**Sunday, November 9**

Toronto Committee for Solidarity with Democratic Chile Film Festival. 2 p.m. *Chile: Tierra Prometida*. Donation \$3. Revue Cinema, 400 Roncesvalles.

**Mon., November 10**

YYZ Artists' Outlet presents *Arlene Berman—Drawings and Photography* thru Nov. 22. 567 Queen St. W. 2nd floor. Info'n call 868-6380.

**Wed., November 12**

Toronto Arts Productions presents *Forum: Film Censorship*. Jill Patrick, writer, gives inside story on the workings of Ontario Censor Board. Other spokespersons from industry and community will also be present. 8 p.m. Town Hall. Free

Theatre Passe Muraille presents *TORONTONIANS: Reflection of the People and Times (for right now)*. Weekdays \$5, Fri. and Sat. \$7.50. 8:30 p.m.



**BUCK-BETHUNE CENTRE,  
24 CECIL STREET, TORONTO,  
DESTROYED BY FIRE, BELOW,  
ON JUNE 24th, 1980**



## The fascists came . . .

First they arrested the Communists,  
but I was not a Communist  
so I did nothing.

Then they came for the Social Democrats,  
but I was not a Social Democrat  
so I did nothing.

Then they arrested the Trade Unionists  
and I did nothing because  
I was not one.

And then they came for the Jews and Catholics,  
but I was neither a Jew nor a Catholic  
and I did nothing.

At last they came and arrested me,  
and there was no one left  
to do anything about it.

Pastor Martin Niemoller  
Germany, 1945

# Don't be silent!

# Support the \$500,000 Rebuilding Fund

Send your contribution to: **Tim Buck-Norman Bethune Educational Centre**  
24 Cecil Street, Toronto, Ontario, M5T 1N2