

Toronto **clarion**

50¢

Volume V
Number 2

**Norman Penner analyzes
Trudeau's most recent
'commandment' ... pg 5**



Richard Slye

letters

Anti-semitic?

To the *Clarion*:

I have a question for Lynn Slotkin, the writer of the "Redgrave shines despite flap over political views" article. What do you mean by writing that "The Jews were angry over the casting of Vanessa Redgrave in the lead role of Fania Fenelon . . ."? Aren't you aware of Jews who are not Zionists and of Jewish Zionists who are not fanatics? Instead of criticizing Zionists, both Jews and non-Jews, who were advocating political censorship, the article attacks Jews, all Jews.

Is the left movement so ignorant that it cannot distinguish between Jews or Zionists and Jews or big business. I guess not, since the same issue contained a letter from Arlene Perly pointing out some errors in a 'cindy fortunata' piece, which resulted in the printed retraction of some minor factual error, but no retraction of the reference to a "wealthy, predominantly Jewish private businessmen's club" as if it were pertinent to the discussion, which it wasn't.

A travel agent does not make the world go round whereas Anglo big business (situated in the Granite Club) does control Canada together with their U.S. big brothers. So why try to paint the travel agent parent of Bob Rae's spouse as being some sort of bourgeois!

Abie Weisfeld
Toronto

Redgrave

To the *Clarion*:

I must protest Lynn Slotkin's review of the TV film, "Playing for Time." Slotkin says that choosing Vanessa Redgrave to play Fania Fenelon, "From a Jewish point of view . . . was crass, insensitive and tasteless."

Slotkin is, of course, referring to Redgrave's endorsement of the Palestine Liberation Organization and her anti-zionism. I am surprised the *Clarion* would repeat tired media phrases which suggest Redgrave's attitude has something to do with anti-Semitism.

It is true that Zionism was a response to the threat of anti-Semitism. But Zionists never took up any serious struggle against the real oppressors of Jews by claiming a section of Europe where the Jews lived. Instead they accepted the dominant outlook of European chauvinism. They lay claim to a territory which they considered "empty" and available, because the indigenous population had not yet achieved national independence or a recognized statehood.

Israel was established as a result of a colonial conquest which was justified by a racially exclusive ideology and reinforced by the same chauvinist attitudes towards the people of underdeveloped lands as other European bourgeois nationalists. It is not a democratic state which recognizes the legitimate aspirations of oppressed peoples; it is a colonial settler state which has much in common with the white racist regime in South Africa.

It should be no surprise to anyone that Redgrave's performance in the film was brilliant. She portrayed the plight of an oppressed people with such sensitivity precisely because of her politics.

Richard Cantrall
Toronto

Poor grammar

Dear *Clarion* people:

Congratulations on your new improved format. You still have a ways to go yet, though; in one paragraph of the Sewell-Eggleton story in the last issue, your reporter made two inexcusable blunders. "The local media did its part" should have read "their part", since media is plural. He then referred to an "unfortunate rape." When is rape fortunate?

Murray MacAdam
Toronto



Richard Slye

Suggestions

Dear *Clarion* Collective:

I really liked the most recent (Vol. V No. 1) issue of the *Clarion*. Both layout and content were significantly improved.

Enclosed is a donation.

My advice on the future is to stick to high quality (accuracy) reporting on the full operation of progressive political and cultural events. The left wants and needs a newspaper which gives an updated overview of what's going on — it's encouraging, it's interesting, it's instructive.

Frankly, we do not need you — the collective's opinions — all that much. Be partisan, but not petty. News articles should give information not 'angles.' I am tired of defending the 'old' *Clarion* from its sins of 'infantile leftism.' Mature left people (usually the ones with money) are really put off by personality attacks and smug trendy chauvinism vs. the labour movement and the NDP. Left progress in Canada must and will depend on the evolution of these 2 groups. Lets work at it and not use the *Clarion* for cheap shots. In other words be careful to try and not offend the left broadly defined. It is not the papers role to take sides in reporting on events. Let your readers decide!

In my view a progressive newspaper must accept that in itself it is not a primary decision maker on left policy or direction. The paper can serve the left best through informing. Coverage is the key.

When I see the quality of paper you can now put out I really regret the *Clarion's* history to date. Most of the left people in Toronto I admire are turned off the *Clarion* because of past slants or approaches to putting out the paper. The case I am most familiar with is the negative impact (which continues to this day) that the Bain

See Letters page 20

Toronto Clarion

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

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The following people also contributed to this issue: Topo Davis, Stan Roberts, Oscar Rogers, Richard Cantrall, Ian Orenstein, Peter Birt, Susan Weinstein.

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GENERAL & MAJOR

BOYCOTT



The boycott is the second most effective method of exacting change, next to strike action. Below is a list (as up-to-date as we could get it) of products and companies which are presently being boycotted.

Nestle's: Nescafe, Encore, Decaf, Taster's Choice, Nestea, Nestle's Quik, Libby's, McNeill & Libby, Souptime, Maggi Soups, Crosse & Blackwell, Wispride, Cherry Hill Cheese, Swiss Knight Cheese, Old Fort Cheese.

South African wines and oranges
Michelin Tire: tires and the numerous other products
Faber products (some 21 product lines including Brut and Farrah Fawcett)
Ontario Blue Cross
Cadbury Chocolate
Chilean products
Maggi carrots

If you know of any companies or products that we missed, please contact Captain Boycott at 363-4404.

New violation exposed familiar names involved

by Anne Mason-Apps

The man whose years of research helped spark the investigation of "illegal bachelorettes" in the South Parkdale area years ago, says that the City of Toronto is approving a building in Ward 1 that is more illegal than any of those in South Parkdale.

Ib Amonsens, a Bloor Street real estate agent, says that city council recommended approval of the illegal renovation of a three story building at 410 Keele Street at its October 14 meeting.

According to Amonsens, the building has 6000 square feet of floor space more than is permitted under the city zoning bylaw and is also built over the street allowance.

Amonsens has written to Intergovernmental Affairs Minister Tom Wells questioning the right of city council to approve the building without going through the proper committee process.

"I see no way city council could approve this building under the mandate of

the municipal corporation and their own zoning bylaw," he said, "without approving a separate bylaw, which might also require the approval of the Ontario Municipal Board."

Amonsens said he had no choice but to contact Wells. "Many of the buildings already closed by the city in South Parkdale are less illegal than 410 Keele Street. There are holes in the wall, and broken windows. I certainly wouldn't want to live there. Besides the building is a fire hazard. When I was there last week one of the pull switches on the fire system was taped to the wall."

The files for the building have been missing from the Building Department since 1978. Their loss was discovered by City Solicitor William Callow during an investigation in response to Amonsens's sworn complaint about the irregularities at 410 Keele Street.

Callow, in his June 12, 1978 report to then Mayor, David Crombie, complained of missing plans, notes and documents. He wrote: "The Department of Buildings

has been unable to provide me with sufficient records as to what was approved, what was built or what happened during the building stage." He asks why the flagrant violation of the zoning bylaw was not noticed at that time.

Sino Sas, one of the original owners of 410 Keele Street, has been charged with arson concerning a Rosedale building.

David Solomon, the other original owner, can't be found, according to the city. He is being sued in the civil courts by Nellie Kuzmich, a Parkdale housewife. Mrs. Kuzmich asserts that it was the intention of Elross Investment Corporation, John Wrona and David Solomon, to create illegal bachelorettes at 72 Spencer Avenue.

Meyer Solomon, the man who supplied the interim financing for 410 Keele, was charged with conspiracy to defraud the Sterling Trust Corporation in November, 1978.

"It is like a time bomb ticking away," says Amonsens.

Background

There is a haze hanging over South Parkdale that may never go away.

This west end community of 35 blocks has been the centre of bitter struggles between developers and residents for years. In 1977, the City of Toronto fired former Chief Plumbing Inspector Brian Risdon for not carrying out his inspection duties in a number of "illegal bachelorettes".

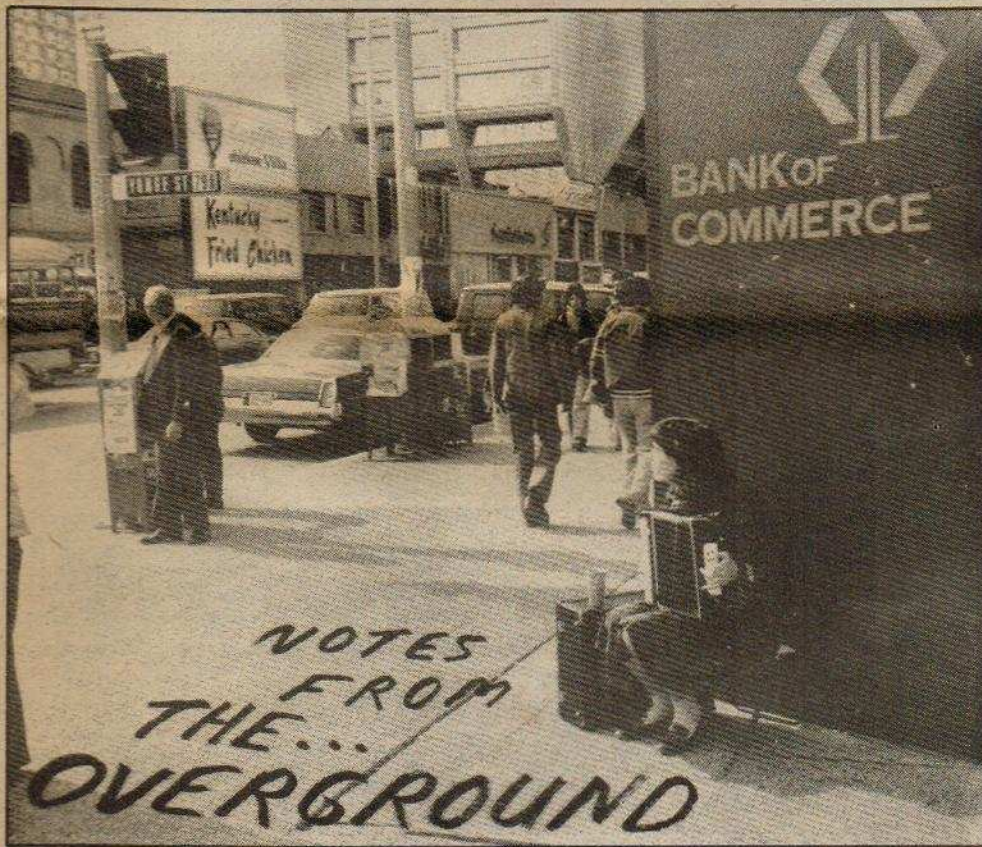
By January 1979, five officials in the City of Toronto's Buildings Department had been charged with municipal corruption and accepting bribes in order to allow construction of the illegal buildings.

All of these men have been acquitted, after jury trials.

Yet to come is an important case being investigated by this same team. In November 1978, a charge of conspiracy to defraud the Sterling Trust Corporation was laid against lawyer Meyer Solomon, developer Gojko Kuzmanovic and former Sterling Trust mortgage manager Arthur Iveney.

Sterling Trust has admitted to financing more than 50 bachelorettes. But they maintain that they were defrauded.

Preliminary hearings on the Sterling case will not be complete until January, 1981.



Narcs in action

We walked along Dundas to the Market, mid-week shopping and breakfast being the plan. A fall morning stretched through Kensington, the light forming sharp shadows on the pinched faces of the shopkeepers and throughout the narrow streets. It was a novelty, of course; you were just in from the Coast and the hustle and colour of the market were just the beginnings in your unraveling the seductive appeal of the "East".

We talked winter with the egg ladies, bought avacados the size of melons, inspected workboots and tan leather gloves, and picked our way south through the early morning shoppers. Loaded down with packages and bags of all sizes, we rested near a fruit stand. Below and to our left, two men unloaded heavy burlap sacks from the back of a rusting '62 GMC van, assisted by a third whose hands were occasionally visible, shifting sacks to the door. They worked quickly, boosting a bag from the floor of the truck, up on to one shoulder, walking it into the store, bent from the waist, hands tightly gripping the front of the bag. Both men were powerfully built, though not especially large; one was perhaps forty-five, the other in his mid-twenties. After a few trips the younger of the two straightened up in back of the truck and responded to the voice of the man inside: "Everything clear?" "Yeah, no cops around," the younger one said. Two boxes were handed out, slightly smaller than shoe boxes, and the younger one, pressing them tightly together, moved quickly into the store. Both men came back out and resumed their work with the large sacks, as before. Smiling, you gave me a wide-eyed look. We gathered our bags together and began walking west.

I spotted them about three-quarters of the way down the street, moving slowly toward us, in a tan coloured '79 Dodge Fury. As they drew nearer, the dog-shark faces of the Drug Squad gave us a nervous glance, continuing to inch their way down the street. The driver was heavy-set with a dark, bushy beard and long dark hair framing his drawn, slightly compressed, Neanderthal features. He wore a

baseball jacket. His partner was taller, also a heavyweight, with the look of a college boy on a three week bender; his dissolute face hung behind the front window like a sick moon.

I stopped as they crept past, watching their intent heads bent in the direction of the store.

"Maybe we should tell those guys."

"They'll be O.K.," you said. "They probably have things under control."

And they seemed to. The Drug Squad nosed its way around the corner, missing out by minutes, and we crossed on to Spadina, looking for breakfast, quiet.

Courtroom 7

"What's in the bag?"

"Nothing."

"You from the press?"

"Yes."

"Take off your coat. Take off your hat."

The seams, shoulders and pockets of my jacket are thoroughly searched. My hat is patted down.

"Hold out your arms."

We are done one at a time. A body baton, about a foot long, is passed over my arms, legs and torso.

"Turn around."

Over my back, over my boots. The search is thorough, about five minutes.

"O.K. You can go in. No pictures."

The Johnson family is on trial. Today his children are testifying. The courtroom is nearly full. As the almost all-white jury looks on, Michelle, the oldest daughter, finishes her testimony. She is tall, twelve, and quiet-spoken.

Next is her sister Colsie, just turned nine and the only witness inside the house when Albert Johnson was shot down. Before she testifies there is a great deal of "learned" discussion as to her capabilities in answering questions: the defense says perhaps her refusal to answer his questions in the preliminary hearing was because she was being intimidated or coached. Or, perhaps she is too young to be credible? Perhaps she is lying? Perhaps she was drunk on the day in question, your Honour?

Colsie finally is allowed to testify after being asked whether she believes in God, goes to church, knows the difference between right and wrong, and knows how important it is to tell the truth, in this big room, with all these people and men in black robes who will ask questions that must be answered.

Colsie says yes, she does. She knows what she saw. She knows where she was when "Cecil", as she called Albert Johnson, was shot. And she sticks to her story, as first the prosecution takes her through a history of what happened, and then the defence lawyer: "Which way did you say you were facing when your father was shot, Colsie? Show us. Which way was his head turned when you saw him bleeding at the foot of the stairs?" Terrible details, trick questions. Her small, serious face dwarfed by the shining marble wall which rises behind her, Colsie takes a long pointer and dips it over and over, in response to the questions, into a plexi-glass, see-through model of her home. She points out where the police were, where her father lay and where she herself witnessed his death. For Colsie, at nine, this plexi-glass house is a dollhouse of a very different kind: a miniature stage for her memory to perform in.

"Are you sure you're not afraid of someone? Who told you to say this, Colsie?"

Long sobs from the back of the courtroom accompany much of Colsie's testimony, especially as she relates how Albert was shot and also when the defense, unchallenged, continually implies that her story is the product of fear and planned perjury by the Johnson family. But Colsie knows what she saw, and will live with the clear memory of it for the rest of her life. A strong little girl, she looks straight ahead and, thinking carefully, answers in a bright, ringing voice.

The key witness at nine years old, she then steps down.

It's easy to forget that two cops are charged with manslaughter at the Johnson trial. Real easy.

8 N.D.P. - 14 'liberals'

City council polarized



Godfrey from the jaw up

Supports the 40 foot bylaw but only as it pertains to hiring policemen.

Art for Art Sake



Sorry to see you go, John!



Dan Heap gets victory hug.

Grass roots organizing and increased awareness among tenants will be crucial in keeping the interests of tenants before a new, more conservative City Council, says alderman Dan Heap.

Council appoints the board of CityHome, and at present it is composed of Council members. But Art Eggleton proposed during his campaign to get the business community represented on the board. (*Cadillac maybe?*)

"Having businessmen on the board of CityHome could mean a less sympathetic attitude toward tenants," fears Heap. "They could be more interested in balancing the books."

Grass roots organizers take note! This is just the beginning.

Photos by Lee Lamothe and Dave Smiley



Hislop: victim of intolerance.

Outrageous decision

Rape ruling must be changed

by Susan Weinstein

The Supreme Court of Canada recently made a policy decision which further endangers the physical safety and emotional self-respect of women in Canada. The judges have decided that a man's belief that a woman was consenting might excuse a rape even when his belief is unreasonable.

In B.C., convicted rapist George Pappajohn made an appeal based on his alleged belief in the woman's consent. His conviction was upheld, but the Supreme Court decided to adopt the principle of "honest belief to consent without reasonable grounds for that belief," as a legitimate defence for an accused rapist.

The Canadian proceedings are based on a British precedent. In England, a man invited three men to rape his wife, telling them that her hysterical protests weren't real — that actually she enjoyed it. In court, the men claimed that they had honestly believed in her consent.

When the men appealed, the House of Lords determined that

honest belief in consent to intercourse was a possible defence to rape, but upheld their convictions. In a second case, where one man was invited to rape another man's wife, and he appealed on "honest belief," he was acquitted.

The principle of "honest belief . . . without reasonable grounds," switches the focus from whether a woman actually consented or not, to whether a man believed she was consenting. Up until now, it has been difficult enough for a woman to prove she did not consent. Now, even if she can prove her unwillingness, the accused rapist need only convince the court that he believed she consented for a possible acquittal.

This new development may make a woman's court experience more violent than it already is. She'll have to prove that her rapist couldn't have believed she consented. A spokesperson for the Toronto Rape Crisis Centre says: "If 'honest belief' means no reason is needed it will make it harder for a woman to assert that she did

not consent. In our judicial system, the rights of the accused might commonly be seen as token, but in rape cases this is not true. Rights of the accused are always more heavily balanced in rape cases anyway. The conviction rate for rape is lower than for any other crime."

Law itself is a reflection of our official collective attitudes. The men who are the Supreme Court judges have made a decision which is more concerned with men's right to an honest mistake than with women's right not to be physically, emotionally, and psychically assaulted. So now it becomes officially excusable for men to be so out of touch as to not recognize or respect a woman's own will in the matter.

Svend Robinson, NDP MP for Burnaby, B.C., is preparing a private member's bill to amend the Criminal Code, making "honest belief in consent" unavailable as a defence. A group called the North Shore Women's Centre has prepared a form letter in support of the bill. (see sidebar) Their letter also includes a statement on reclassifi-

cation of rape to one of "violent physical assault."

There is considerable controversy among feminists over how to reclassify rape. According to the Rape Crisis Centre, it is now legally defined as property crime — a crime against the state, not a violent personal assault. One reason for changing it to "violent physical assault" is that rape

would then become a personal crime against the victim.

In one more important way it would mean the "official" recognition of women as people in our own right.

Convictions alone will not stop rape. Only a change of consciousness will do it. However, improving the law can be a step in this direction.

The North Shore Women's Centre urges people to follow these steps, to show support for the bill before a pattern of actions based on the principle becomes firmly established. Send Robinson a letter with as many signatures as possible, and send copies to justice minister Jean Chrétien, status of women minister Lloyd Axworthy and their local MP.

"To the Hon. Svend Robinson, M.P., House of Commons, Ottawa, Ont. K1A 0A6. Dear Mr. Robinson: We support the private member's bill you are presenting this fall, in which you will attempt to have the Criminal Code amended so that accused rapists will not have available to them the defense of "honest belief without reasonable grounds" as decided by the Supreme Court in the recent Pappajohn rape trial. We also demand that the crime of rape be reclassified as a crime of violent physical assault. We call on all Members of Parliament to support your bill."

(Signed)

Gov't inks constitutional coercion

PET poisons patriation

analysis

by Norman Penner

A new constitution? Eight nays versus three yeas. And the yeas have it!

With that kind of arithmetic Prime Minister Trudeau is rushing to pass a new constitution for Canada through the federal parliament and then through the British parliament. Eight provincial governments oppose the move because it would substantially reduce the role of the provinces in the Canadian political system. But Trudeau claims that he alone speaks for the whole of Canada, and is therefore entitled to ignore this opposition.

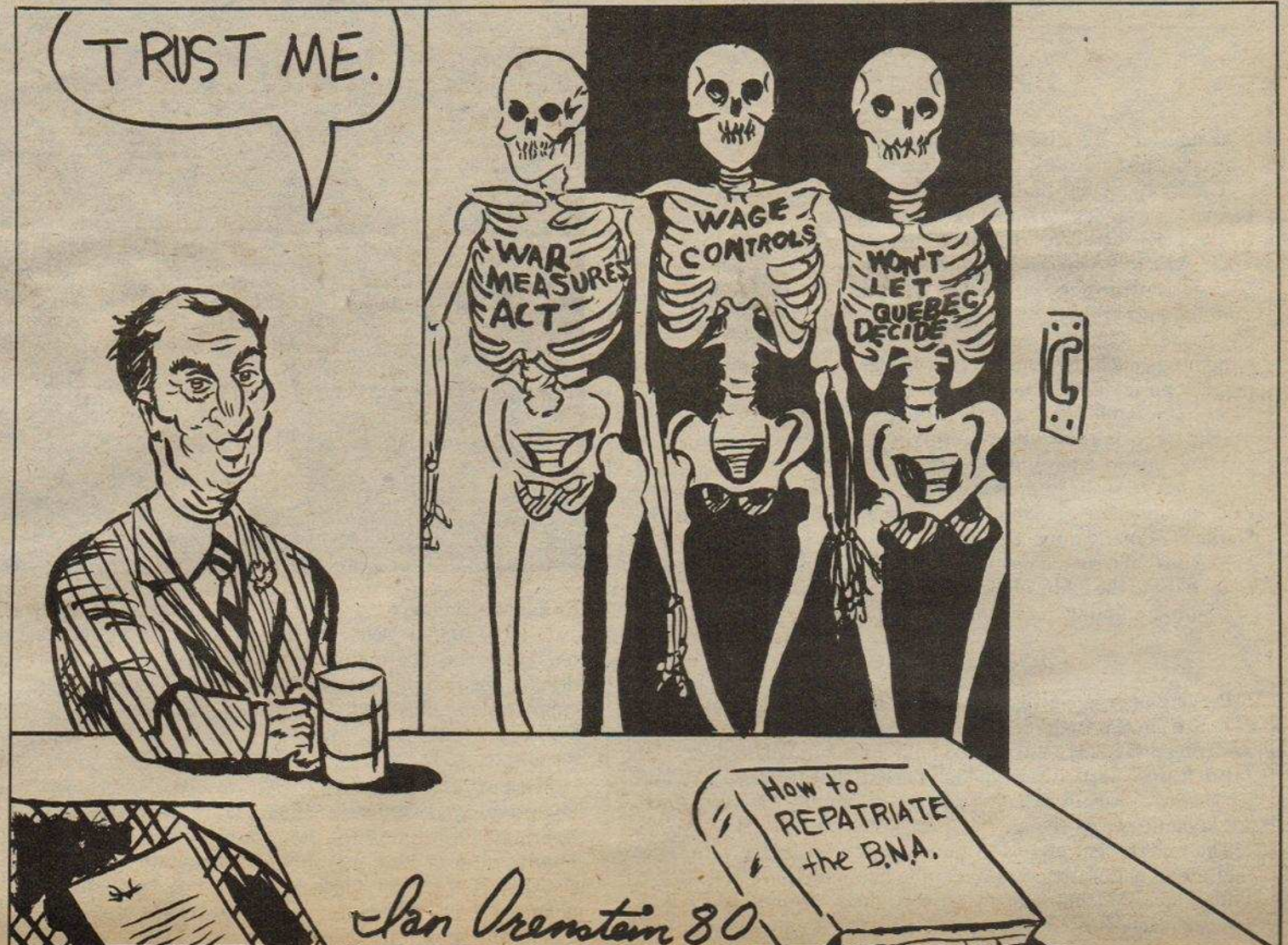
The present constitution was a compromise which gave the provinces the powers they have today. In 1927, a previous Liberal government expressed what has been a widely held view of the federal-provincial balance. Ernest Lapointe, then Minister of Justice in the Mackenzie King cabinet, made this comment on a projected first ministers conference on patriation and an amending formula:

"The Imperial government simply gave effect to the will of the provinces of Canada in enacting the British North American Act, and confederation has always been considered an agreement. Some call it a pact, others a treaty; and if it is — nobody can dispute that it is — then I submit what has been the contention of every writer and public man in Canada in the past, that this agreement or pact or treaty, whatever you care to call it, cannot be changed or modified without the parties to the agreement, or of those who come after them."

Trudeau argues that because the 1927 conference and all the subsequent meetings failed to get agreement, he must therefore go it alone. But what failed this last time was an amending formula which only he would accept. He now proposes to do what no Prime Minister in the 113 years of confederation has even attempted to do: adopt a new constitution by a simple resolution of the federal parliament, acting under a deadline which he has imposed, and telling the British government that they must pass this Act without any discussion.

Trudeau is not going to London to patriate the British North American Act. He has written a new document called the Canada Act and Constitution Act, 1980, very different in principle from the BNA Act. It is this new constitution that Trudeau wants the British Parliament to pass, and then immediately patriate! To make this action binding, he has included in it a provision that this new constitution cannot be amended for two years without the consent of all the provinces and the federal government, and after that can be amended only by the so-called Victoria Charter, which does not require unanimity, but something close to it.

In other words, Trudeau is patriating a new constitution without the consent of the provinces and then locking the door



"He has written a new document called the Canada Act and Constitution Act very different from the BNA Act... it is this constitution Trudeau wants the British Parliament to pass and then immediately patriate!"

after the deed has been done. He has, however, left the door ajar for the federal government, by providing for a federal referendum which could amend the new constitution, again by-passing the provincial legislatures.

The first 30 clauses in the new Constitution contain what Trudeau calls an "entrenched bill of rights," and which the Act describes as a "guarantee of Rights and Freedoms." These "rights and freedoms" apply to the federal government, to the legislature and governments of the provinces, and to all the matters that come within the authority of the provincial legislatures.

But these 30 clauses contain substantial escape provisions which make it possible for the federal government to interpret in its favour the so-called guarantees. The Charter of Rights opens with the statement that these clauses are subject to "such reasonable limits as are accepted in a free and democratic society with a parliamentary system of government." With such qualifications, the War Measures Act remains on the statutes, and when promulgated, takes precedence over rights, constitutions, conventions, and needless to say, guarantees.

This escape mechanism would permit the government to defend, as it has in the past, the illegal activities of the RCMP, on the grounds that these actions were necessary for the public safety and the national interest. The section on legal rights permits the "deprivation" of such rights providing that it is done, "in accordance with the principles of fundamental justice and . . . with procedures established by law." What government has not justified depriving its citizens of basic rights on the grounds that such acts were done in accordance with principles of justice and of law?

The section that deals with "minority language educational rights" is not innocuous, at least as far as Quebec is concerned. It permits the federal government to enter the field of education which up till now has been the exclusive jurisdiction of the provinces. It would allow the federal government to impose on Quebec provisions not now in Bill 101, to give wider coverage to the English language in that province. But the corresponding rights for the Franco-phone population in the other provinces, are subject to the limitation "where numbers warrant." This is the rubric Premier Davis has used and can continue to use to deny the Franco-Ontarians their rights to French language schools.

Thus the Trudeau package contains a charter of rights so qualified as to be almost meaningless. He is using this charter to gain support for his new constitution, to by-pass the provincial legislatures, and to undermine Bill 101. He is taking a long step toward changing our political system, which preserves a federal-provincial balance, into a form of legislative union in which the federal government will exercise paramountcy in all matters of importance.

Some argue that this is not such a bad thing, because the provinces are generally reactionary, and as in the case of Alberta are protecting the hold which the multi-national corporations have

over our resource extraction. But, while Trudeau has learned lately how to use nationalist slogans, he and the previous Liberal governments have done little or nothing to stop the sell-out of Canada.

The federal government has all the powers it needs in the present constitution to stop the sell-out, if it wanted to. But Trudeau's major "accomplishments" with strong centralism were his imposition of wage controls, and his invoking the War Measures Act.

Trudeau's constitutional package must be resisted for a number of reasons.

First, because he is denying Quebec's right to self-determination, and taking away some of the most cherished rights of the Quebec nation in education and language.

Second, because under the guise of protecting rights and freedoms, it will be easier for him to continue to disregard democratic rights.

Third, because the people are not being consulted on such a vital question. Trudeau closed off the debate after less than ten days. He assigned the bill to a fifteen member committee, on which the government will have a majority. The Committee is prevented from going across the country to hear what the people have to say.

No member of any legislature or parliament has a mandate to change the federal basis of our system or to vote on any constitution option; without the participation of the people. Constitutional reform is not an ordinary piece of legislation, covered in the members' mandate from the electors.

Is it not now abundantly evident that the Constitution of Canada is too important to be left to the politicians?

"All oppressed of every kind should look with distrust upon the measures of change which originate with their oppressors, and if the work of reform is to be done well for them, they must do it themselves."

Bronterre O'Brien, 1834

cindy fortunata

Right blight

It sure ain't like the old days, reports my new source at the University of Toronto, Deep Student.

The lobby of Sid Smith, once festooned with the books and banners of every conceivable left-wing fringe, is now abandoned to the clean-cut corps of Young Progressive Conservatives and Young Liberals. Dull, dull.

Deep Student brightened when she spotted a new group — but slumped again when she recognized the same, old face. Former (?) Western Guard member Geza Matrai has come up with something called the Canada Anti-Soviet Action Committee. No points for originality there.

So, there's the right, and then there's the right to lifers. Deep student reports only seven teeth-nashers showed for a recent meeting, despite a prominent ad in the Varsity.

The big news on campus are the cult crazies. Beware of kamikaze love-bombers, cautions a recent pamphlet prepared by the Students Administrative Council.

Maybe that'll sic the moonies on SAC and bring a little glorious chaos back to the lobby of Sid Smith.

De-programming the Young PC's will take a little longer . . .

Afgan shipments

Proving once again that Marx and the Third World are equidistant from the Land of Coke'n'Chips, AP carried a report last week on relief items going to Afghani refugees in Pakistan.

Briefcases, party dresses, high-heeled shoes, brassieres, and 7,200 kilos of weight reducing powder are among the many items the Afghanis are receiving.

The report went on to say the refugees were angry with these "aid" items and warehouses were piling up with the stuff.

'Fashionably' thin already, the Afghani refugees may well wonder what further generosity Western culture can inspire. Perhaps the next shipment will contain disco-roller skates for whizzing around the plains, or motorized skateboards for traversing the mountainous terrain and launching guerrilla strikes against the Soviets. One can only hope.

Pop tarts, anybody?

SOVIET SCHOLARS NEED BOOKS ON CANADA

Soviet scientists, sociologists, art critics, historians etc. have initiated an extensive research program into Canadian society, past and present. They asked us to help. This month we shipped 3000 books donated from all across Canada. *We promised them 5000.*

WE NEED 2000 MORE BOOKS!

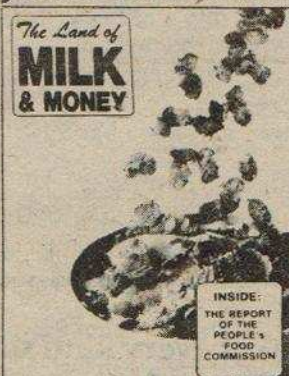
*Can you help? Have you books to spare?
Your donations will be very much appreciated.*

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Telephone 922-4217

FOOD

Who controls the most basic of human needs? What's behind the never-ending spiral of price rises for consumers? And why do farmers have to struggle merely to survive?

THE LAND OF MILK AND MONEY is the final report of a national, non-governmental inquiry into the way agriculture and the food industry are organized in Canada. The People's Food Commission is like no other commission. Based on **over 1000 submissions at over 70 public hearings**, this report offers fresh ideas that could point to a way out of the present crisis in Canadian agriculture and our food system. It is a view from the bottom up which is not designed to gather dust on government shelves.



THE LAND OF MILK & MONEY The National Report of the People's Food Commission

104 pages paperback illustrated. Available at most bookstores or send \$6.25 plus \$.75 for postage and handling to **BETWEEN THE LINES** 97 Victoria Street North Kitchener, Ontario N2H 5C1.

Disappearing Ontario farmlands Saving our food



by Pat McClellan

It took 10,000 years for the foodlands of southern Ontario to develop the rich productivity we enjoy today. One swipe of a bulldozer can wipe it out forever.

Moreover, it takes more than top quality soil to grow the fruits and vegetables we eat in their season. They need a maximum growing time — the longer the summer the surer the crop.

Ontario's Golden Horseshoe (St. Catharines to Oshawa) is Mecca for everyone. Business, industry, highway and hydro corridors and housing all want to be in the area where summers are long, winters less fierce, food cheap and access easy. They all prosper. The only loss is the best farmland Ontario possesses.

According to the 1976 Farm Census the irretrievable loss

totals almost 5 million acres.

A study by the Ontario Institute of Agrologists states that Ontario's population of eight million plus will, by 2001, have grown to 12.6 million. It takes one acre of good producing land to feed one person for one year.

In 1972 the Federal government expropriated 18,000 acres of top farmland in Markham and Pickering (25 to 35 miles from Toronto) for an airport. The plan has since been shelved, but most of the farmers have gone. So has the annual production of 4 million quarts of milk, 200,000 dozen eggs, 375,000 pounds of pork, 30,000 chickens.

At the same time, the Provincial government planned a city of 250,000 immediately south of the airport in Markham and Pickering. That, too, has not

come to pass — yet. Most of the farmers are still there, but now they rent their farms. They no longer raise cows or chickens. The crops are largely corn, a cash crop that means quick money and no year round milking responsibility.

Just exactly how much prime farmland the Provincial government has expropriated or quietly "acquired" is hard to say. It certainly means thousands of acres north, east and west of Metro.

On the airport site, lanes lead nowhere because the farmhouses and barns have been razed; farmhouses where farmers produced for over a century are now boarded up.

"Ontario is concerned about the increasing competition for the use of its limited supply of food producing land," says the Ontario government's environmental action plan. But no laws or policy have been forthcoming from the government.

Is anyone doing anything? Indeed, yes. The Association of Peel People Evaluating Agricultural Land (APPEAL) is striving to save the "hole in the donut" between Mississauga and Brampton. Preservation of Agricultural Land Society (PALS) is trying to save the fruitlands of Niagara — what is left of them; in Pickering and Markham, People Or Planes (POP) has been successful so far in keeping 44,000 acres from becoming an airport or residential land.

Last spring these and other groups such as Outreach, Christian Farmers and Valley Research Foundation formed a Coalition to Preserve Foodlands. They have made presentations to all provincial parties on "Planning for Agriculture," which has never been a federal or provincial planning priority.

If the Coalition fails, distance and energy shortages will make it expensive or impossible to supply Metro with local fresh fruit and vegetables.

Among other things, it could mean the death of the St. Lawrence Market and like markets.

You can get involved by contacting the Coalition to Preserve Foodlands, c/o Verna Flowers, P.O. Box 532, Streetsville, P.O., Mississauga, Ont. L5M 2C1.

Workers took wage cut now bite the bullet

by John Pitt

Members of UAW Local 399 voted November 9 to end their seven month strike against Arrowhead Metals in Toronto, Canada's largest copper and brass mill.

The main strike issue was the company's refusal to pay an open ended cost of living allowance.

Although the cost of living allowance was not won, the new contract increases the average wage from \$14,892 to \$19,177 in the third year of the contract. But a section of the plant has been closed and 225 workers have lost their jobs.

The negotiating committee unanimously recommended the offer be ratified when it became clear the alternative was the shutdown of the whole plant and the loss of another 350 jobs.

"I recommend that you guys accept this offer, because this is the bottom line," said the local president Bernie Collins at the special meeting November 9.

Collins had previously recommended rejection of essentially the same offer when on September 5 Arrowhead threatened to scrap an \$8 million modernization plan and close

the tube mill section of the plant, if their final offer was not accepted by September 31. At that time, Collins said, "The company would not guarantee me any jobs if we accepted the offer. They were going to modernize and jobs are always lost. In 1965 we had 1100 workers. Technological change sliced our membership to 670 today."

Many of those who voted to reject the offer on October 3 believed the company threat a bluff.

225 termination letters were mailed October 5 to all workers with less than 15 years seniority.

A local membership meeting directed the negotiating committee to get the 225 jobs in the tube mill back. UAW Canadian director Bob White contacted Arrowhead owner Irwin Goldhard through the ministry of labour. But Goldhard said the closing of the tube mill was an irreversible decision.

Two years ago the workers voted to accept wage cuts to prevent the closing of the plant by a previous owner, Atlantic Richfield.

John Pitt is a terminated Arrowhead worker.

Hopeful focuses on INCO strike, Bill 89

Steelworker election hot

by Sue Vohanka

There's an interesting battle brewing in the Steelworkers union, and it'll be heating up between now and next May.

At a press conference in late October, Sudbury Steelworker, Dave Patterson, announced that he'll be running against incumbent, Steward Cooke, for the post of director of the union's large Ontario district.

Patterson is president of the 11,000-member Steelworker Local 6500 at Inco Metals in Sudbury. He led the local through its eight-and-a-half month strike against Inco in 1978 and 1979, and is widely regarded as one of the strongest voices of the union's rank and file members.

His bid for election is an attempt to oust "the palace prince" with whom he's repeatedly clashed in the last few years.

Some of the policy differences between the two men could lead to fireworks at the Ontario Federation of Labour con-

vention, which will be held in Toronto in late November.

For example, there's Bill 89. The Tory-sponsored labour bill granted compulsory union dues checkoff, but at the expense of giving management the right to call a vote on a contract offer either before or after a strike starts, and giving all employees, including strikebreakers, the right to vote on contract offers.

Patterson, along with a few other union leaders, strenuously objected to the trade-off made in the bill. He argued that trade unionists stand to lose much more than they will gain under the bill, and that it gives management new ways to erode traditional union rights.

Cooke, on the other hand, was among the small group of labour officials who agreed to the bill's provisions during backroom meetings with Tory labour minister Robert Elgie — meetings which were held before the bill was even introduced at Queen's Park.

"Cooke's actions on Bill 89 prove that he is prepared to trade off rights to get one thing — dues dollars," Patterson said at his October 24 press conference.

"He doesn't come across as a steelworker. Put him on Bay Street, and he'd look comfortable there. He doesn't have anything in common with the working class."

Patterson also sharply rapped Cooke for the role he played during the most recent strike at Inco.

While the Sudbury miners were considering Inco's pre-strike offer of a 10-cent an hour increase in September, 1978, Cooke was quoted in telephone interviews from an Atlantic City convention as urging them to accept Inco's offer and avoid a strike that would have no "reasonable success for the union in the long run."

"He's going to have to eat those words over and over again until he is no longer director of district 6," said Patterson.

After the local won the strike despite heavy odds, Patterson was the first Local 6500 president to be re-elected to his post after a major strike.

"Cooke has continuously put us behind the eight-ball in terms of Bill 89, and settlements," Patterson said. "His attitude is one of a palace prince."

"I come from the mine, so I know what it's like, working in a plant. Cooke has never worked a day in a plant in his life. Maybe that's one reason this union has outgrown him, passed him by."

"We've lost so much of our drive since we first organized back in the 40s and 49. I wanted to put that sort of drive back into the union in the 80s," he added.

Patterson said if he wins the job as director of the 88,000-member Ontario district, new organizing would be one of his priorities.

"With only one-third of the workforce in this country organized, I think it's time we put some of the zip back in this union. We can do a lot more organizing in this province," Patterson pointed out that

even at Inco and at Stelco in Hamilton, office and technical workers in the plants remain unorganized.

Another issue Patterson will be raising during his campaign is the need for significantly increased autonomy within the American-dominated union. Under the existing union structure, Canadian Steelworkers form a section of the union, but are not allowed to change policy and do not have a separate constitution.

"Canadians do things a little bit differently than Americans do," Patterson said. "I think Americans have got to recognize that. We have got to be able to set our own policies in this country, and we have got to have our own constitution."

Patterson said money will be one of the biggest problems for his campaign. Unlike Cooke, he said, "I don't have the union's money to travel around the province."

Before Patterson can get on the ballot for the election, which will take place May 28, he must be endorsed for the post by at least 15 Steel locals in Ontario.

He is expecting the biggest battle to occur in the Toronto area, where the many small Steel locals have been regarded as Cooke's stronghold. "Toronto is crucial to Cooke," Patterson said, adding, "he's in trouble right in his own backyard. I wouldn't be doing this press conference in Toronto if I didn't feel some security here."

Operating Engineers Picket Opera

Operating engineers at the O'Keefe Centre recently won a four-day strike after their pickets had threatened to block the opening of a widely-publicized magic show at the centre.

The strike by three members of the Canadian Union of Operating Engineers and General Workers began with a surprise picket October 23 as opera patrons were entering the centre.

The picket line also forced the O'Keefe to cancel a concert by Valdy and Friends scheduled for the following day. Members of the International Alliance of Theatrical Stage Employees, who service all live performances at the centre, refused to cross the engineers' picket line.

The O'Keefe contracts its maintenance work to Consolidated Maintenance Services Limited, a large New York-based firm which is under contract with the CUOE&GW. Before the strike began, Consolidated had not come up with any contract offer, although the previous contract had expired October 1. The firm had also refused to settle four outstanding grievances.

Union business representative Vince McManus said the new contract, reached October 28, provides the engineers with a 95-cent hourly wage increase and an improvement in shift premiums.

The contract also specifies that the company will pay the costs of the four outstanding grievance cases slated for arbitration. And it includes a protection clause, which prevents the company from taking any action against any person or organization which supported the strike.



More than 12,000 union members and workers from across Ontario descended upon Queen's Park at the Ontario Federation of Labour demonstration on October 18. A mock funeral atmosphere pervaded as people brought coffins representing shut-down plants across Ontario. The workers were protesting the "do nothing" proposals for dealing with the closures of labour minister Robert Elgie, announced in the legislature on October 14.

ALICE'S BREAKDOWN

OUR STORY SO FAR...

WHEN ALICE HEARD THAT HER FRIEND SAMANTHA HAD BECOME A BORN-AGAIN CHRISTIAN! SHE SCREAMED IN FRUSTRATION AND WAS TAKEN TO A MENTAL HOSPITAL. WHEN SAMANTHA, FORMER RADICAL LESBIAN CAME TO SEE ALICE, THEIR EFFUSIVE AFFECTION FOR EACH OTHER CONVINCED THE STAFF THAT ALICE WAS 'SEXUALLY DEVIANT'. DR. MAXWELL BRADLEY HAS ESTABLISHED AN INTENSIVE PROGRAMME OF THERAPY FOR ALICE. ALICE HAS OTHER PLANS SHE WILL WRITE AN EXPOSÉ OF THE HOSPITAL FOR THE LOCAL LEFTISH PAPER.

Fox & McLaughlin 11/14/80

THE PROSPECT OF WRITING AN EXPOSÉ PERKS UP ALICE SHE DRESSES UP...

EMPTIES ALL THE ASHTRAYS ON HER WARD...

AND PHOTOGRAPHS HER FELLOW PATIENTS

LOUISE, FRED, MELISSA AND IN FRONT... LIONEL

DR. BRADLEY YOU SCARE ME!

AH, NOW WE'RE GETTING SOMEWHERE! NOW... TELL ME... HOW DID YOU FEEL ABOUT YOUR FATHER?

WHEN I WAS SIX I TOLD HIM TO FUCK OFF

I'VE NEVER FORGIVEN MYSELF

Family Benefit Work Group comes of age

A voice for sole support moms

For the past two years, the Family Benefits Work Group has been putting forward the special needs and concerns of women in our communities. Most of its 1000 members are sole support mothers on social assistance. Through the MOM (moms organizing moms) newsletter, they provide vital information to women on social assistance. Their "visiting committee" ensures that politicians hear the voice of women whenever the interests of the community are discussed. Barbara Sands spoke with Maria Ociepka, Co-ordinator of FBWG.

Why is it important for women on Family Benefits to have a work group?

It's important to be organized. For instance, if a woman is cut off welfare because she is getting a student loan, and she goes down to the office, she won't have too much hope, unless she is very articulate and very strong. If you're in a group you're protected. Numbers are power. You become organized and you are a voice. If you're one person you're a voice but you're not heard. The government is deaf. If you've got the gumption to belong to a group, to get organized, and that group is action oriented, then eventually the government will listen.

What have been some of your victories?

We've been successful in forcing the government to make increases to family benefits. In 1979 there was a 6 percent in-

crease, in 1980 a 10 percent increase. Although these increases are still not proportional to the cost of living, we consider them a success. The Work Incentive Program we fought for—we're not very happy with it, but at least the government implemented some sort of program for women who were leaving family benefits, lucky enough to go to work, although we recognize this as going from one poverty trap into another.

In terms of office staff of the FBWG and welfare workers, the training programs are going a bit faster now. One of the greatest successes for women on Social Assistance is that the Work Group is now a known voice, and so we're very credible. Although we harrass the hell out of the government, they still listen to us, they'll have meetings with us, and they'll ask our advice. That makes it a lot easier dealing with distress calls—now we can call up and get service.

The Coat Campaign last year—and we're doing it again this year—was a big success. Mothers with two children receive only \$452 per month on Social Assistance. The average rent in Toronto to accommodate them is \$396 per month now. The children are usually clothed by goods bought from the Salvation Army which has become a very expensive place to buy. Four or five dollars is a lot of money on a Social Assistance budget. We started the Coat Campaign because we were angry. We wanted to tell the



Maria Ociepka

provincial government that they're not giving enough money. There are kids who are suffering, physically and emotionally. The Coat Campaign started out to give kids new winter coats. It ended up becoming a band-aid sort of thing because the media forgot the most important part of the campaign, which is that allowance levels are not high enough. I guess that was because of the timing, around Christmas. This year we're starting much earlier. But we did raise about \$11,000 in coats, clothes, toys and money for families. We got some personal cash donations and we got boxes of demonstration toys and clothes from the Bay, Simpson's, Zeller's, McDonald's and CFTR.

Women and men on welfare have to deal with lots of problems but women on Social Assistance have special difficulties. What are some of these your group is dealing with?

Housing. Toronto has a less than one percent vacancy rate. In January 1980, David Shoemsmith from the Ontario Landlords Association started a boycott of welfare mothers. The hostels in Toronto are overpacked with mothers and children on Social Assistance who had to leave for one reason or another. In Ontario Housing there's a one to two year waiting list and often, understandably, women don't want to go into Ontario Housing. So housing is really the worst thing.

I spoke with David Shoemsmith and he was not very credible. His argument was landlord-tenant and not women on welfare. So we did nothing. A month ago we had a woman call up who

week otherwise to send your kid to Snowflake.

You are now organizing a FBWG in Parkdale.

Parkdale needs an FBWG local so women who are on social assistance can get together and decide what to do with their anger, in an organized political way. There's a lot of anger in Parkdale and a lot of that anger has been suppressed. We have social workers who come here who are well-intentioned but who are not listening to these women. The Kennedy office and the Dovercourt office are overloaded. The women in Parkdale have had too much afternoon-tea-therapy. It's helpful to socialize your problems but it's a band-aid approach.

Do you see any role for the professional social worker?

Yes, I do. Professionals and ordinary people can work together. It's good if it's a coalition like the FBWG. That's what Parkdale needs and that's been our strength. People are ready for action and some professionals are not afraid of that. I'm not cutting down the services in Parkdale. Although some people say it's overserved, we say it's underserved for mothers on social assistance. We need skilled people and we welcome them.

What's been the hardest struggle for the Work Group?

Our hardest struggle has been around the issue of stereotyping. People sometimes think we're endorsing women who are being bums. We are not. Women at home with children are workers. We're asking for very realistic things. If we said to the Canadian government, "Look at those poor people in Cambodia, they only get \$452.00 and so on," they would say "Yes, look at those poor people, let's send them money." People on welfare are thought to be bums, alcoholics and prostitutes and that's not what's happening. Our recommendations for daycare, for example, that wouldn't be just for our people. We're fighting for proper housing for everyone, too.

More and more people are questioning now and are angry and that's good. Women and children who are on family benefits are coming out of the closet. In the FBWG we've learned that these issues are political.

How can people get involved with the Family Benefits Work Group?

They can phone our office, 924-4646, and come to our meetings. Help us set up other groups, help us with outreach. We've got plenty of work. We also need lots of money. We're having a Christmas card drive. Our card has Mr. Norton, Mr. Davis, and Miss Stevenson sitting in Santa Claus costumes with a poor child sitting in front of them. The card says "We wish you a Merry Christmas and an Adequate New Year." If you want to buy our cards please call our office.

interview

said she was on Social Assistance and she was refused accommodation. We phoned and went down to the Human Rights Commission. They said that in 1980 they'd sent 94 amendments to the provincial government and that included economic status. And we said, "Well, what happened?" And they said, "Nothing." And we said, "You just sat back and waited?" They said, "You can't fight the government."

Within 24 hours we set up a petition to go to the provincial government asking that economic status be entrenched into the Human Rights Code right away so women have legal protection. We drew up another petition for Shoemsmith demanding that he stop the boycott. We set up a picket of a landlord who was known to be part of the Ontario Landlords Association. Now, a week ago in the Sunday newspaper, Shoemsmith publicly stated he hadn't done all that much good for the Association and he resigned.

We're also in the process of setting up a housing registry, of low cost housing, and we're asking for funds to do this so people can find decent housing more easily. And right now our Visiting Committee is working on a housing policy to make a housing brief.

What about all the cuts in daycare?

We are very disturbed about daycare. Something should have happened when the freeze was announced but we didn't organize for that—an immediate demonstration or a sit-in for a year. The big demonstration, Action Daycare, was before the freeze was announced. The freeze is still in effect. In Snowflake Daycare for example, where there used to be twenty subsidy spots, Metro is allowing thirteen. Thirteen. It costs \$72 a

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The federal government invoked the War Measures Act on October 16, 1970 to silence Québec. It succeeded momentarily. For months no one was to be found on the streets. No one attended meetings. No one talked about the October Crisis.

After spending up to twenty one days in prison, most of the war measures victims were released without charge. But some faced charges which carried severe penalties. Once again Québec was awakened by a series of demonstrations demanding their release.

Michel Chartrand, Robert Lemieux, Pierre Vallières, Charles Gagnon and Jacques Larue-Langlois were tried for seditious conspiracy. At the trial they made a mockery of the government's accusations and the charges were thrown out of court.

Below Simone Chartrand talks about the October Crisis and the trial of Michel Chartrand with Richard Cantrall.

I was so surprised when they arrested Michel. The day before he had spoken at the University of Montréal. There was a meeting of students who agreed with the FLQ manifesto. A lot of people did not agree with the FLQ, but they said the manifesto is right. At the meeting, Michel and Charles Gagnon were saying things they said for years, nothing terrorist.

The next morning six policemen knocked on the door. My father, brother, grandfather and uncle were all judges and lawyers so I was used to asking what right they had to come into the house without papers. They said all rights are abolished; you have no rights.

The house was upside down. They went through everything looking for guns. Michel doesn't even go hunting. He never had a gun in his life. Michel was in very good humor. He offered them a beer and turned on the radio to hear what was happening in Ottawa. We were laughing, "The War Measures Act." Michel said, "I'm going to shave so I will look better for the Queen."

We turned on the radio and there was a special program saying there were so many terrorists in Québec. Drapeau the mayor was saying blood will flow in the streets. He got on the radio and said that

WMA victims outcasts

"You have no rights"

Chartrand told by police

Michel Chartrand was the leader. Maybe he was not throwing the bombs, but he was violent in his speeches with the young people, the students and workers.

I tried to phone my brother. He was a judge of a court of appeals, appointed by John Turner, the Minister of Justice. I went to call him and they put two guns on my hands. They didn't want me to phone in my house. I said, "What's going on. It's my telephone; I'm in my own house. I want to speak to my brother who is a judge. He was appointed by Turner." I asked them if they had the right and they said it was Turner and Trudeau who had proposed the War Measures Act.

I knew Pierre Trudeau since I was a child. His father and my father were born in the same village. They studied law together. Pierre Trudeau and Michel went to school together. We knew him for all his statements on democracy and human rights. He was one of the founders of the League of Human Rights in 1960. He's still talking about the Charter of Human Rights, but as a dilettante. We knew him and I was so mad. I couldn't believe that man would arrest Michel, that he would have gone against all democratic liberties with the "War Measures Act."

The most terrible thing for me was that I couldn't talk to Michel. He had been arrested a number of times for one or two or three days, because he is an activist and a socialist. He doesn't agree with the system, but he has never been a

terrorist. Now he was being held incommunicado for twenty-one days and I didn't know where he was. He could have been in Vancouver because the war measures were all over Canada. All human rights and civil rights were finished: He couldn't have a lawyer; he couldn't speak to his wife; he couldn't even have a pencil, or a piece of paper, or a table or a chair. He just had a kind of bench — that was all for twenty-one days.

The next morning I had a phone call from Vancouver. John Stanton said he was with the Civil Rights Association in Vancouver. He wanted to know if I could come to Simon Fraser University and University of British Columbia and make a speech explaining the difference between PQ and FLQ. I said, I had no money to go, with Michel in prison. I was working for CBC fourteen years as a freelance journalist, but they cut my contracts. They didn't want to use my name at CBC, because I was well known and maybe Trudeau would say, "Why is Michel Chartrand's wife working for CBC?" Mr. Stanton said, "I will pay your ticket. Would you agree to make a schedule of TV and radio meetings and talk to the Vancouver people. We want to help. We don't agree with the War Measures Act."

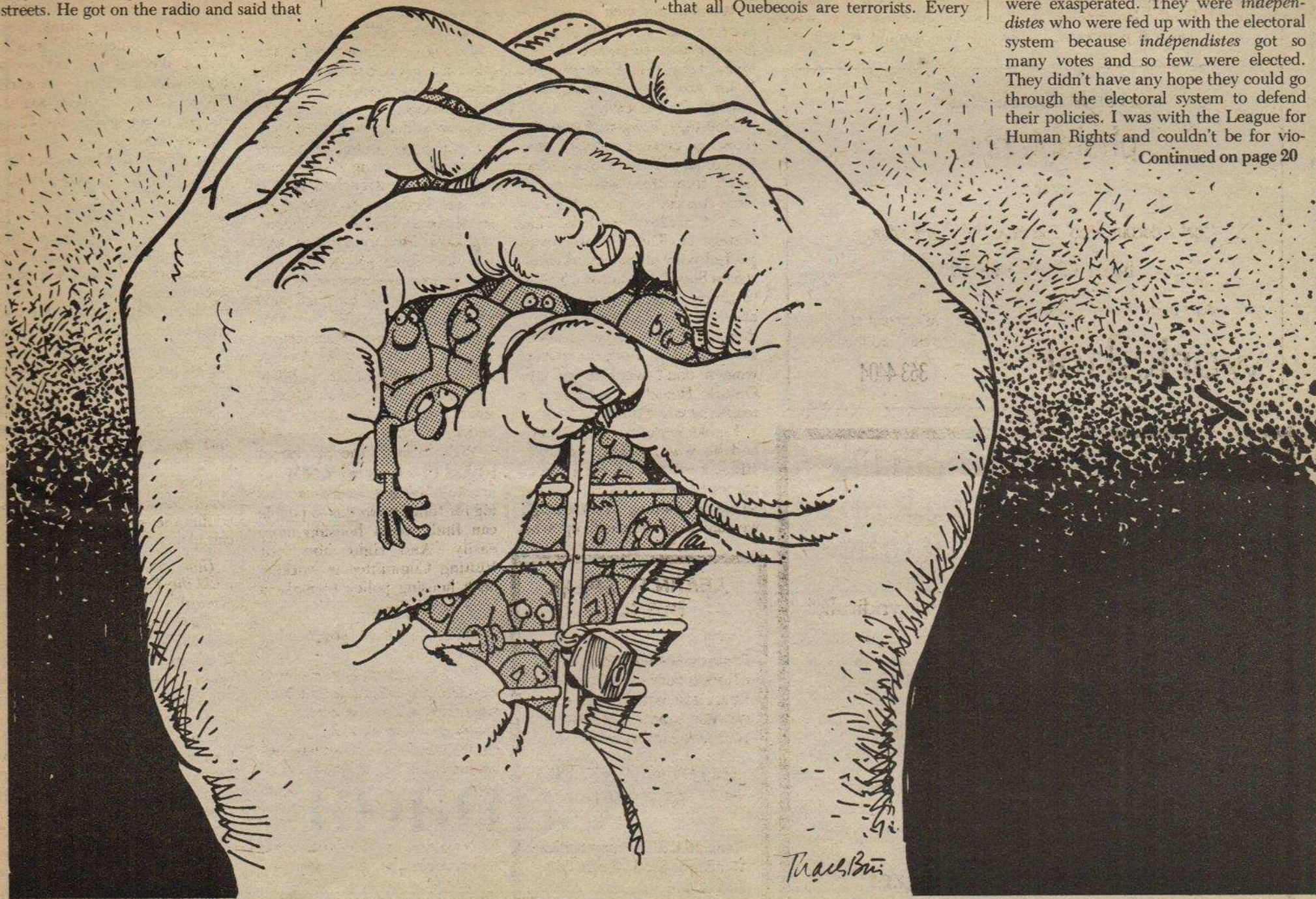
I said, "Why not?" On Friday I flew to Vancouver. The Fishermen's Union organized a meeting and so did Voice of Women. They were very sympathetic to the principle of self determination and didn't have the negative point of view that all Quebecois are terrorists. Every

interview

weekend after that different groups would call. In Saskatchewan Paul Kori, a student, called and said, "Would you come to Saskatchewan? We are organizing a meeting." It snowballed. There was sympathy all over Canada from socialists and human rights groups. They collected money, but I didn't keep money collected for me. I gave it to the Movement for Political Prisoners, a group helping all those in prison who needed lawyers. We called them political prisoners because they hadn't broken any criminal law. For all four months Michel was in prison I went all over Canada to explain that being in the PQ didn't mean we were terrorists.

I could have been mad at the FLQ, because Michel was in prison for four months and in a way it was because of what they did. But I never blamed them. They were exasperated. They were *indépendistes* who were fed up with the electoral system because *indépendistes* got so many votes and so few were elected. They didn't have any hope they could go through the electoral system to defend their policies. I was with the League for Human Rights and couldn't be for vio-

Continued on page 20



RN charges racism

"The whole issue is one of bias," said lawyer Michael Smith during the first round of hearings held November 5-7 in Toronto before a disciplinary panel of the College of Nurses of Ontario. Smith is acting on behalf of a black nurse who is charged with a number of counts of "professional misconduct and incompetence."

Beryl Scott, a Jamaican-born registered nurse, was dismissed from her position at McMaster Hospital last March. Scott has claimed that her dismissal was based on racial discrimination.

The main burden of the allegations against Scott were presented on the first day of the hearings. These range from procedural allegations concerning maintenance of proper notes on medical files, through charges of inadequate technical skills, to disciplinary matters alleging complaints from patients, and giving "false information" to her Supervisor.

The cross examination of witness Adele Ray, Scott's former supervisor, saw the first skirmish between defence and prosecution. Smith questioned Ray about racist remarks which Scott claims had been made to her or in her presence.

College prosecutor A. Finlay objected, questioning the relevance of the line of questioning. Smith submitted that, since the defense argument is that Scott was the victim of racial bias, the question of the existence of bias in the witnesses must be pursued. "Every witness who testifies puts his credibility on trial," said Smith.

At an October 23 meeting held in

Hamilton to publicize her case, Scott cited a number of incidents of racism directed at herself and patients. She claims a nursing group leader in active charge of a ward referred to a black patient who had just given birth as "a

to bring a witness or another staff member with her, as is usually the case with unionized workers.

Among the organizations at McMaster which have offered support to Scott are the Graduate Assistants Association, the

... she was told by her Patient Care Co-ordinator, Bob Henry, to 'smile and act like a West Indian should.'

prostitute," because the patient's visitor looked "like one of those pimps you see on TV." Scott says the same woman sought her out at the end of her shift to ask, "What colour is a black man's semen?"

Scott believes her problems began after the death of her mother. On her return from the funeral, she says she was told by her Patient Care Co-ordinator, Bob Henry, to "smile and act like a West Indian should."

Scott told the Hamilton meeting that she has complained to the Ontario Human Rights Commission that this requirement was insulting and degrading. And she believes her reply, that "the days of 'yes missy, no massa' are over; slavery was abolished a long time ago," led to the decision to dismiss her.

McMaster is the only hospital in Hamilton without a nurses' union. Scott described several disciplinary meetings in which she was confronted by hospital management but was denied permission

Committee Against Racism, the McMaster Women's Centre, the Afro-Caribbean Students Association and the South Asian Students Organization.

A number of speakers at the Hamilton meeting stressed that Scott's case is not an isolated incident. Vinoo Maharaj, speaking on behalf of South Asian students, drew attention to the case of computer scientist Dr. B.P. Guru, whose case against McMaster University is currently before the Ontario Human Rights Commission. Maharaj said Guru was passed over for promotion "due to him by seniority and qualifications" for several years. When he pursued his grievance through McMaster's own grievance procedure, the university tribunal ruled in his favour. But Dr. Arthur Bourns, then president of the university, overruled the tribunal.

Hearings on the Scott case resume November 25 at the College of Nurses of Ontario, 600 Eglinton Ave. E.

That's the way the Mercedes Benz

VANCOUVER — A group calling itself the Rebel Youth Resistance Group has claimed credit for causing \$20,000 damage to eight Mercedes Benz cars here.

Armed with cans of black paint, the group sprayed slogans on eight new cars and a window of the Mercedes Benz of Canada Ltd. on October 18.

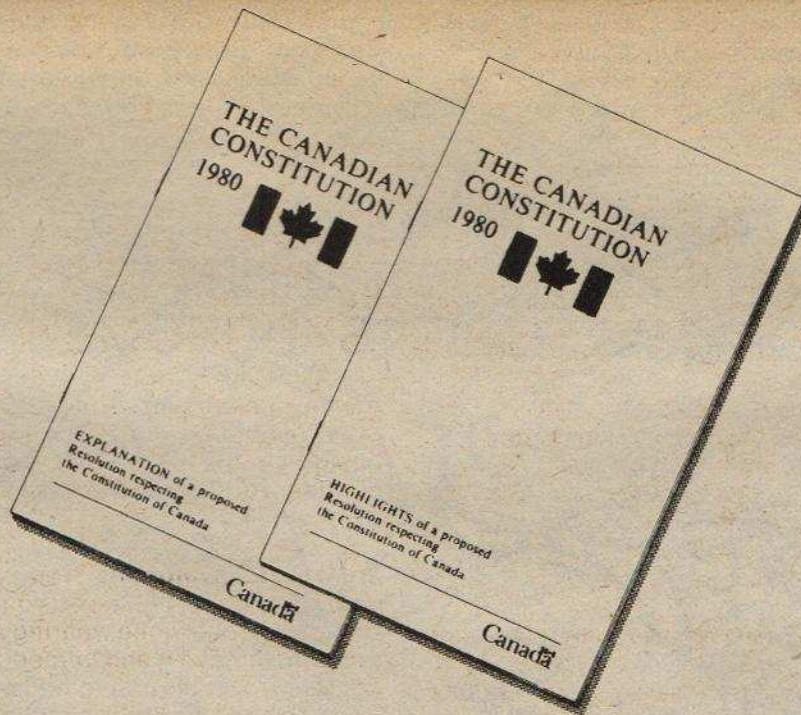
Police said the slogans included "In memory of Oct. 18, '77 — Remember Stannheim — Oct. 18, Rebel Youth Resistance Group — Pigs."

In a communique issued later, the group said that the reason for the action was to "commemorate the deaths of three members of the Red Army Faction on October 18, 1977." The three, Gudrun Enslin, Andreas Baader and Jan-Car Raspe died under questionable circumstances at Stannheim Prison in West Germany.

According to the communique, the action was designed "to have Mercedes Benz of Canada Ltd. suffer a financial loss as it is a representative of West German Imperialism, and we have found through our individual experience that the Capitalist class hates to suffer any loss of profit."

Following the announcement of the deaths in West Germany, a number of German car showrooms were bombed throughout Europe.

Something to think about...



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Canada

IRA efforts to regain political prisoner status fail

Last resort hunger strike is on

by Peter Flosznik

Irish Republican prisoners in the H-Blocks of Long Kesh Prison outside Belfast have begun their long-dreaded hunger strike. Republicans, civil rights activists, and other supporters fear that the prisoners, weakened by the appalling conditions in the prisons, will not survive the strike.

For the past four years, the prisoners have been involved in a bitter protest to regain political prisoner status, which was withdrawn by Britain in 1976. Until recently, the prisoners had been dissuaded from going on hunger strike by the IRA leadership and by their families and

supporters. But with the failure of the efforts of Cardinal Tomás O Fiaich and Bishop Daly of Derry to persuade the British government to make more than token concessions, they decided to go ahead on October 27.

A recent statement by the prisoners, smuggled out of H-Block, concludes: "Our widely recognized resistance has carried us through four years of immense suffering and it shall carry us through to the bitter climax of death, if necessary." In 1972, IRA prisoners in Belfast's Crumlin Road Jail went on hunger strike for the right to be recognized as political prisoners. After many weeks, the British government gave in when it became clear that there would be bloody riots across nationalist areas of the North if any of the prisoners died.

Britain conceded "special category status", under which political prisoners were in a POW-like situation, grouped in compounds in Long Kesh and Armagh Prison according to political affiliation.

Conditions in the compounds, while hardly pleasant, were endurable and allowed the prisoners to maintain their health and morale. However, special category status was a profound embarrassment to the British government which hopes to cut off Irish and Irish-American support for the IRA by portraying it as a sort of Mafia rather than a nationalist guerrilla army.

In March 1976, with about 1500 Republican prisoners with special category status in the compounds, Britain announced that all new prisoners would be treated as common criminals. New cell blocks in the shape of an H were built in Long Kesh to hold the expected prisoners.

In September 1976, Ciarán Nugent, the first Republican prisoner sentenced under the new rules, refused to wear prison uniform or do prison work to demonstrate his rejection of the "criminal" label. He was thrown into an H-



Marty Crowder

Rose McCafferty, a recently released prisoner from Armagh Prison speaks at a Women's Conference in Dublin.

Block cell, naked but for a blanket. Other Republican prisoners followed his example and a "blanket protest" was born.

The prison administration retaliated by locking them up, two to a cell, for 24 hours a day and denying them parcels, radio, TV and all reading material but a Bible. For 17 months the prisoners endured these conditions before escalating their protest to include a "dirt strike"—refusing to wash or clean their cells.

The dirt strike was undertaken because prison authorities refused to allow prisoners to go to the toilets unless they wore prison uniform. Moreover, Loyalist orderlies and prison wardens had started to empty the prisoners' chamber pots on their mattresses.

The British government claims that the prisoners' sufferings are 'self-inflicted'. But Fr. Raymond Murray, chaplain to the prisoners, believes the punishments—which include humiliating forms of internal body searches and casual beatings—are inflicted by the British government on persons who have broken trivial regu-

lations." He argues that they constitute "cruel, inhuman and degrading treatment and are contrary to Article 3 of the European Convention on Human Rights."

Britain claims that there is nothing about Republican prisoners to distinguish them from criminals. The prisoners' supporters argue that everything about them is political—they are charged with political offences (such as IRA membership) under legislation designed to crush political dissent (the Special Powers Act) and sentenced by politically-motivated juryless courts.

There are currently almost 400 men on the blanket protest in H-Block. Since February of this year they have been joined by 30 Republican women prisoners in Armagh Jail, where beatings by wardens and denial of washing and toilet facilities to women demanding political status have forced a similar confrontation.

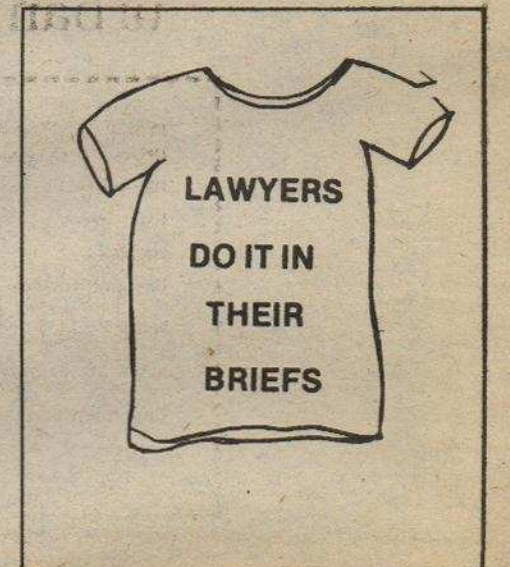


Lee Lamothe

In Toronto, demonstrators march

Sinn Féin (the political arm of the Provisional Republican Movement) and the Irish Republican Socialist Party, who represent the protesting prisoners, have called on organizations and individuals around the world to express their support for the prisoners and their demands: 1) the right not to wear prison uniform; 2) the right not to do prison work; 3) freedom of association amongst political prisoners; 4) the right to organize recreational facilities, to one weekly visit, one letter in and out per week, to receive one parcel a week; 5) restoration of full remission.

For information, write to the: National H-Block Committee, 30 Mountjoy Square, Dublin, Ireland. Send donations to help publicize the campaign to: H-Block Appeal Fund, 51/53 Falls Road, Belfast, Northern Ireland.



opinion

Tampon dilemma

by Barb McKay

So...your period is just a few days away and you've read everything available on Toxic Shock Syndrome, but you still don't know what 'feminine hygiene' product to use.

You know what the symptoms are, that it can be fatal and that the number of cases is very low (this last fact being of little or no comfort to hypochondriacs).

You know tampons may cause this syndrome, that sponges may not prevent it and that you haven't worn a sanitary napkin since you were sixteen.

Now what?

Assuming, and this is merely for the sake of argument, that the danger of tampons is not in their contents, but in their use internally, let's look at some of the suggestions for avoiding TSS.

Some health officials, such as Dr. Alexander Morrison of the Health Protection Branch in Ottawa, have suggested that TSS may be caused by poor personal hygiene. But poor personal hygiene has not been linked to TSS. Tampons have.

Some manufacturers say that it is not the tampon itself, but the length of time the user wears it. If this is the case, then I wonder why these same manufacturers are still manufacturing those 'super plus absorbing everything so your eyes dry up' tampons.

Some say women should use sponges—others report sponges contain sand and bacteria. Still, sponges have not been linked with TSS. Tampons have.

Some say it's time to return to sanitary napkins. Still others have suggested that we should alternate frequently between internally and externally used products, depending on our activities during the 'week'. This last choice could necessitate the hiring of a 'personal hygiene secretary' to keep an itinerary of when to use what.

The most recent statistic I've seen claims the highest incidence of occurrence is in the American Midwest. Try to correlate that one.

Anyway, the news breaks keep coming: woman dies, company removes product from shelves, women using sponges, sponges may be dangerous...ad nauseum. It seems like a choice among many evils. It certainly isn't a free choice among safe products.

TAMPLUG URGES YOU TO READ THIS MESSAGE ABOUT TSS: TOXIC SHOCK SYNDROME

Here are some facts as we at TAMPLUG understand them:

- 1) **Tampons do not cause TSS.** However, it is currently believed that tampons can be associated with TSS.
- 2) **TSS is very rare.** Even if tampons did cause TSS, which they don't, the occurrence of this condition is very very rare. Rarer even than an honest businessman.
- 3) **TSS is associated with another brand of tampons.** Even if tampons did cause TSS, which they don't, and even if it were more common than an honest businessman, which it isn't, the great majority of cases reported in a recent US government report were associated with the use of a tampon made by one of our competitors who may not be as concerned about your health and comfort as we are.

Here are some helpful hints from TAMPLUG:

- 1) **Change your tampons more frequently.** We know that this

means spending more money but isn't your health worth it? And besides, you'll feel fresher, more confident and less disgusted with yourself.

- 2) **Watch for symptoms.** If you suddenly develop a high fever, vomiting or diarrhea while wearing a tampon, remove it and immediately contact a psychiatrist to find out why you can't be like the millions of other normal women who use tampons without any problem at all.

So remember, we at TAMPLUG are in constant touch with the Health Protection Branch of Health and Welfare Canada. And although we will continue to refuse to divulge just what we put into our tampons (its a trade secret) we will make you this pledge: even though tampons don't cause TSS, we will use any increased profits resulting from increased sales to do more research to find out why TSS is associated with the use of some brands of tampons.

Could anyone be more reasonable?

CANADIAN TAMPLUG Corp. Ltd.

Letting you know that your health and comfort is our only business.

Nicaragua learns to

by Jack Epstein

On a privately owned farm near the town of Jinotepe, a farmworker turned to a visitor and stated enthusiastically: "Before the literacy campaign, some 50 of the 300 campesinos on this farm could read or write. At present, the literacy rate is almost 100 percent."

In the government house in Managua, a sign on a wall showed an empty holster stuffed with a notebook and its adjacent cartridge holders filled with pencils. The text under the sign read: "The notebook instead of the gun — 1980 The year of literacy."

In Estelí, a northern city that was heavily damaged by ex-dictator Somoza's air force, a billboard proclaimed proudly: "Estelí, first in insurrection, and first in literacy."

Nicaragua's five month literacy campaign ended last August with impressive results: an illiteracy rate reduced from 52 percent to 12 percent. Under Somoza, Nicaragua had the third highest rate in the hemisphere, but now it has one of Latin America's lowest. That so much could have been accomplished in so short a time is clearly the result of superb organization and zealous dedication. But instead of accolades, the newsmedia have chosen to ignore the programs' successes and criticize the campaign on two issues: the participation of Cuban teachers, and the political content of the crusade's literacy manual.

The latter has been described as political propaganda designed to further enhance the power of the Sandinista National Liberation Front (F.S.L.N.). Various articles have appeared suggesting the "cruzada" was Cuban-inspired political propaganda designed to indoctrinate the uneducated masses. Newsweek, for example, has dubbed it "The ABC's of Revolution." Chief FSLN critic and former junta member Alfonso



Robelo, who has been given much exposure in the foreign press, has stated that: "Its main goal is to consolidate support for the Sandinistas."

The majority of these articles have been at their best a shallow and superficial analysis of the literacy program. They ignore the most important aspects of the crusade: the swift implementation of the campaign; the formation of a special literacy ministry; the literacy instructors and their subdivisions; the participation of mass organizations; the murder of rural teachers by ex-Somoza guardsmen; the special instruction in minority languages; the follow-up segment of the campaign; and finally, the FSLN concept of political education as a means toward preparing the masses for future societal development. It is important that these facts be made known as well.

The "Cruzada" began last March, just eight months after the overthrow of the 45 year Somoza dictatorship. That the campaign began so soon after the revolution was amazing. The war destroyed 90

Literacy campaign volunteers with 'revolu

percent of Nicaragua's industries, disrupted all crops, caused over a billion dollars in physical destruction. And if that wasn't enough, Somoza and Co. looted the treasury and left only \$3.5 million in the Central Bank (the FSLN also inherited a foreign exchange debt of \$1.6 billion, one of the highest per capita debts in the world). Since many journalists have been quick to compare Nicaragua with Cuba at the drop of a Marxist, even Cuba waited 2 years after the '59 revolution before launching their literacy program. Scraping up loans and donations from Holland, Sweden, UNESCO, The World Council of Churches, and anywhere else they could find it, Nicaragua estimated 15 million dollar program reached over 700,000 illiterate people.

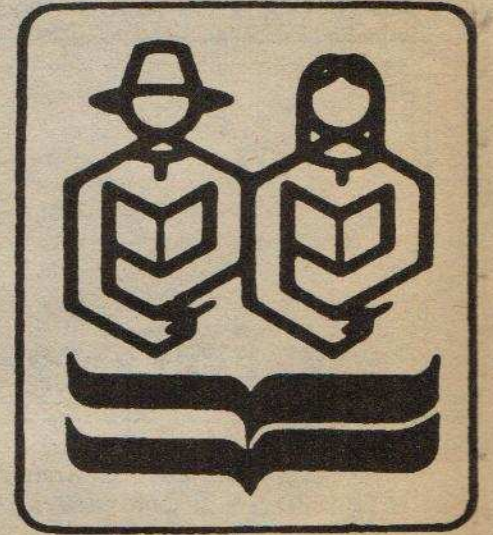
In the beginning, a special literacy ministry was formed, headed by a catholic priest, Padre Fernando Cardenal, who began organizing the "cruzada" just 15 days after Somoza's downfall. He and his staff sent out approximately 200,000 teachers to practically every corner of the country. These instructors were organized into 3 separate groups: People's Literacy Teachers (AP); Workers' Teachers Militia (MOA); and the Brigadistas. The first two groups were relegated to the urban zones, while the latter was assigned to the rural areas.

The Peoples' Literacy Teachers numbered over 50,000 instructors; they were comprised mainly of housewives, who set up classes in individual's homes, market places, and anywhere else they could find a classroom. The workers' Literacy Militia, who taught classes in their own work places, numbered over 20,000 urban workers. In order not to interfere with production, classes were taught at lunch break or after working hours.

In the rural areas brigades of urban high school students circulated through the countryside teaching literacy and basic health education. Many of the 70,000 brigadistas were sent to the most desolate areas of the country. Most had never been exposed to the realities of rural life or poverty; hence, the campaign became a learning experience for them as well as the *campesinos*. 20,000 professional teachers went along to help coordinate their activities and act as technical advisors.

Without a doubt, this group emanated the most enthusiasm. Their sense of pride and responsibility in fulfilling the "cruzadas" goals were quite evident at every public demonstration. Their triumphant return into Managua's July 19 Plaza was the highlight of the campaign's closing ceremonies.

The aspect most overlooked by the media, and perhaps the most important, was the participation of the mass organizations. These groups took care of most of the logistic needs of the five month campaign. The important role that such organizations now play is a prime example of the changes being made in Nicaraguan society. The groups that worked in conjunction with the literacy ministry were numerous: Sandinista Defense Committees (CDS); Association of Nicaraguan Women Luisa Amanda Espinosa (AMLAE); Sandinista Workers Syndicate (CST); and the Sandinista



Youth, 19th of July (JS-19).

The CDS is found in both rural and urban communities. They deal with the major social and economic problems of their prospective communities; they organized many barrio literacy classes. The ATC, the farmworkers syndicate fighting for campesino rights, coordinated most of the logistics required in the countryside; they worked closely with the brigadistas. AMLAE, a group that struggles for the principals of both the revolution and the expanded role of women, played a major part — over 60 percent of the literacy teachers were women. CTS, the urban workers syndicate, collaborated with the Workers Literacy Militia, and helped organize classes in the factories. Finally, JS-19, an organization of Nicaraguan youths, recruited many high school students who wound up teaching in the rural areas.

The utilization of such groups is popular democracy in action. The FSLN has repeated time and time again that these organizations must be supported in order to take on more responsibility for the goals of the revolution. The Sandinista government does not see them as a mouthpiece for their policy. If the literacy campaign is any indication, these mass organizations will not only participate in the future at maximum level, but will also have a major voice within the revolutionary process.

The campaign wasn't always smooth sailing. Like any program of such magnitude, it experienced its share of logistical and personal problems. Communication and transportation were not always up to par, and many brigadistas, due to illness, had to be evacuated from their areas. Some died accidental deaths, and a few were tragically murdered by former Somoza national guardsmen obsessed with the idea of the overthrow of the Sandinista government.

In May, for example, a young brigadista named Georgino Andrade, was tortured and viciously murdered in his shack in a small rural town near the Honduran border. The former guardsmen had come across the border from one of their many camps. After the Andrade murder, the Sandinista authorities worked in conjunction with the ATC in order to protect other brigadistas; but more were killed.

The news media did not begin to look at the literacy campaign until they arrived en masse to cover the first anni-



Another brigadista learning the ways of rural life.

s to read

gn launches 200,000 revolutionary pedagogy'

versary of the revolution. Naturally, the *cruzada* took a back seat to the July 19th festivities. Many journalists had come only due to the presence in the country of Fidel Castro and Yasar Arafat. This writer was told the literacy campaign and other governmental programs were of no importance by several American newsmen and cameramen from major newspapers and TV networks. One cameraman, for example, said the stories they had filmed included the departure of the Cuban teachers, the arrival of the first Aeroflight from Moscow, the work that the Russians and the Cubans were doing on the road to the Atlantic coast, and the arrivals of Fidel and Arafat. Attending several press conferences, I found that the press, and especially the American press were interested only in those kinds of topics. Invariably, they missed the most important matters discussed at these conferences.

The literacy campaign was given close scrutiny by only a few conscientious journalists; the rest concentrated on the two "controversial" issues — while others hastily mixed up facts and names. *Newsweek*, for example, made a reference to Carlos Sandino, confusing the revolution's inspiration, Augusto Cesar Sandino with FSLN founder, Carlos Fonseca Amador.

And what about these two "crucial" issues? As soon as the 1200 Cuban teachers were sent to Nicaragua, cries of "I told you so" were heard from one end of the hemisphere to the other. At the same time, very little was made over the presence of other foreign instructors: Costa Rica, Spain, and the Dominican Republic sent teachers as well. Most of the Cubans taught in remote rural areas, where they had gained experience from their own campaign. They left as quietly as they had come, 2 months before the end of the campaign (or at any rate tried to leave quietly).

The political education issue is more complex. Adapting the motivational theories of Brazilian educator, Paulo Freire, author of *Pedagogy of the Op-*

pressed, and learning from the experience of the Cuban literacy effort, the *Cruzada* was undeniably political as well as basic education. But was it principally FSLN propaganda?

From the viewpoint of the Sandinista leadership, revolutionary pedagogy fits the needs and necessities of post-revolutionary Nicaragua. Upon examination of the literacy manual *The Awakening of the People*, one finds 23 themes linked to the Nicaraguan revolution; photographs are used to enhance the elements of the theme. These themes are varied: agrarian reform, the importance of the reactivation of the economy, "Somocismo" and its legacy, the expropriation of Somoza property, the role of mass organizations, the past exploitation of women and their new role, and references to martyrs like Sandino and FSLN founders, Carlos Fonseca Amador and Silvio Mayorga.

This mention of FSLN leaders has infuriated critics like Alfonso Robelo, who labels the campaign FSLN propaganda. Silvio Mora, public relations director in the Ministry of Education disagrees: "We feel that it is important for the masses to know why they died. Is that propaganda? We made no mention in the literacy lessons of any FSLN leader who is still alive. We don't want cultism of any living leader like in the rest of Latin America."

The Freire methods were chosen for their motivating value as well as for their political content. Ministry of Education spokesperson Luis Porrás said, "The methods were chosen in order to motivate the people and to give them a better understanding of the revolution — its roots, goals, and martyrs." A member of the teachers' syndicate ANDEN told me that the Freire methods best suited Nicaragua's future development. "The era of simple pedagogy is over," he said. "There will be no more simple ABC's, U.S. style Dick and Jane learning in Nicaragua. We are trying to transform our society, and to carry this out we must



Brigadista learning how to make bread

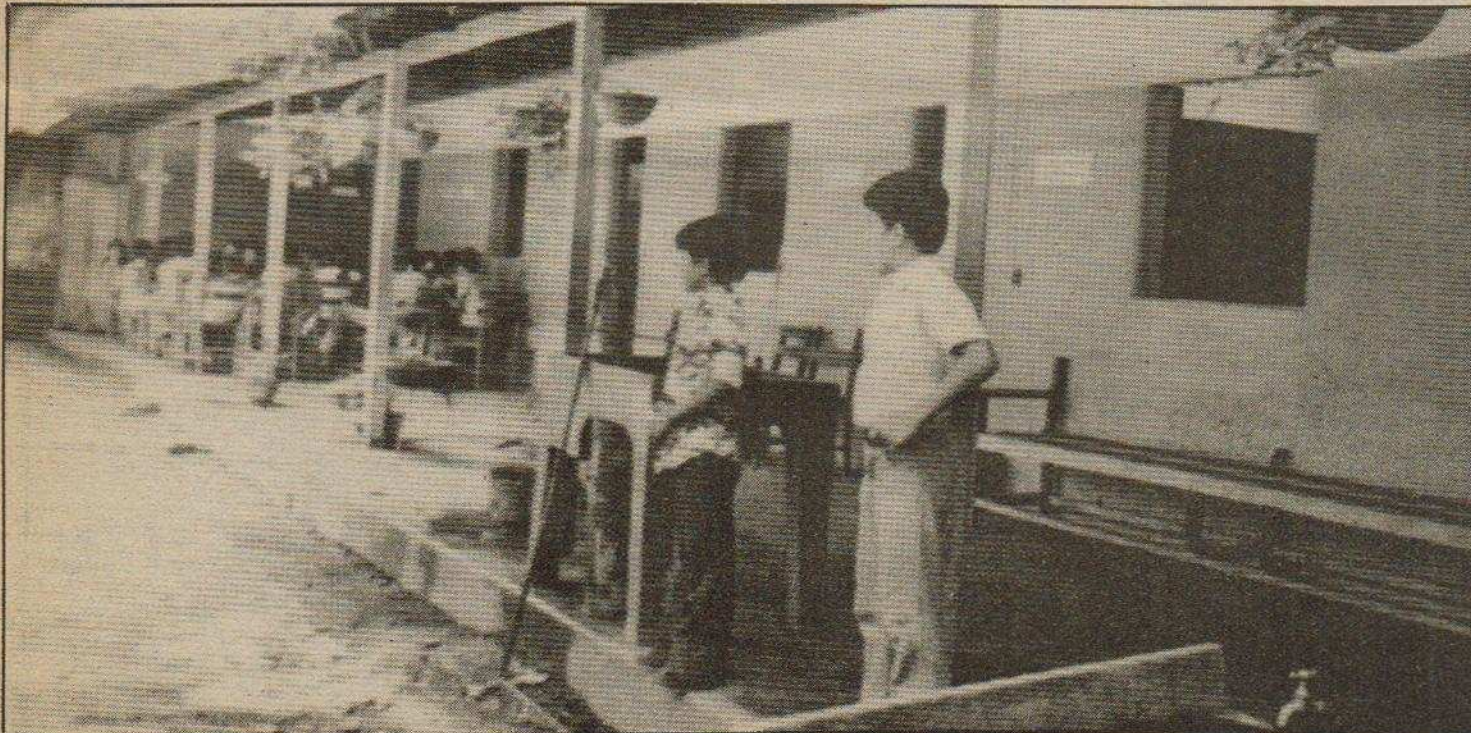
educate the masses so that they will understand the political realities and necessities of the country. We need their participation and so we try to raise their political consciousness. The Freire method is a good beginning."

Bad press or not, the literacy campaign is far from over. Special attention for the more isolated Atlantic coast has already begun. Since that part of the country is inhabited by English speaking Blacks and Mosquito and Zumo Indians, classes will be conducted in their languages. The Minister of Education, Carlos Tummerman, has stated that minority cultures should be encouraged.

For those who have already completed the literacy training, follow-up instruction will be forthcoming. Under the guidance of the Ministry of Adult Education, classes will be given on basic subjects such as history and geography, and on technology relating to the betterment of particular areas. The FSLN believes that there should be a link between education and work in order to foster economic as well as educational development. Thus, classes in technological and managerial training will be given on agriculture, fishing, and other applicable vocations.

No article on Nicaraguan education would be complete without mentioning some of the radical changes that have been made since the demise of the Somoza dynasty. Here is a partial list of some of the more revealing statistics:

- In the first year the educational budget rose to 824 million Cordobas (8.2 million dollars); under Somoza it was never higher than 350 Cordobas (3.5 million dollars).
 - Immediately after the revolution, education was declared free of charge. This caused an immediate increase in students at all levels: 120,000 primary, 50,000 secondary, 16,000 at the university level.
 - Under Somoza there were 3000 unemployed teachers. Today, all instructors are working, and 1900 new teaching jobs have been created — 1300 at the primary level and 600 at the secondary. Those who had been fired by the government for political reasons have returned to their jobs.
 - All teachers are assured of 40 hours a week. Under the dictator, some received more hours, and thus more pay. This privileged status no longer exists.
 - Teacher salaries have been raised, but only modestly. At this time, the educational budget cannot sustain a substantial increase; hence, the government has enacted several social reforms to take the load off low paying jobs. A prime example would be the decree that automatically reduced all rents by 50 percent.
 - There are now over 30 government run pre-school centers, and more are on the way — the majority of these new centers will be in slum and rural areas. Special courses are also being set up at the university level for pre-school teachers. Under Somoza only 2 centers existed and both were private.
 - Special educational studies and committees are being organized for the first time. These include: investigations on the state of nutrition in primary schools, committees studying improvement of special and physical education, groups studying the use of audio-visual technology in the learning process, the study of new texts, and, at the moment, better use of existing ones.
- In a hemisphere where governments keep the masses uneducated and unpoliticized in order to exploit them and perpetuate their own power, Nicaragua is truly an oasis in a vast desert.



A school in barrio Monimbo in Masaya, an especially rebellious area during the insurrection.



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Play has political backdrop

Cuba si, Cuba no!

by Andrew Borkowski

A Little Something to Ease the Pain, which opens November 19 at the St. Lawrence Centre, deals with a family in Cuba, torn by political strife. You might easily expect the play to be a springboard for political pronouncements, but playwright René Aloma states his aims and motivations with matter-of-fact simplicity.

"It was one of those plays that had to be written sooner or later. First of all, the story itself is remarkable. I've had an interesting life and for years people in the theatre community have been urging me to write it. Secondly, it had to be written as a purging of feelings from the past."

The play focuses on Paye, a Cuban-Canadian playwright who returns to his homeland to confront the familial tensions that have haunted him during seventeen years of exile, especially between himself and his older brother, Tatin. The circumstances adhere closely to Aloma's own experience.

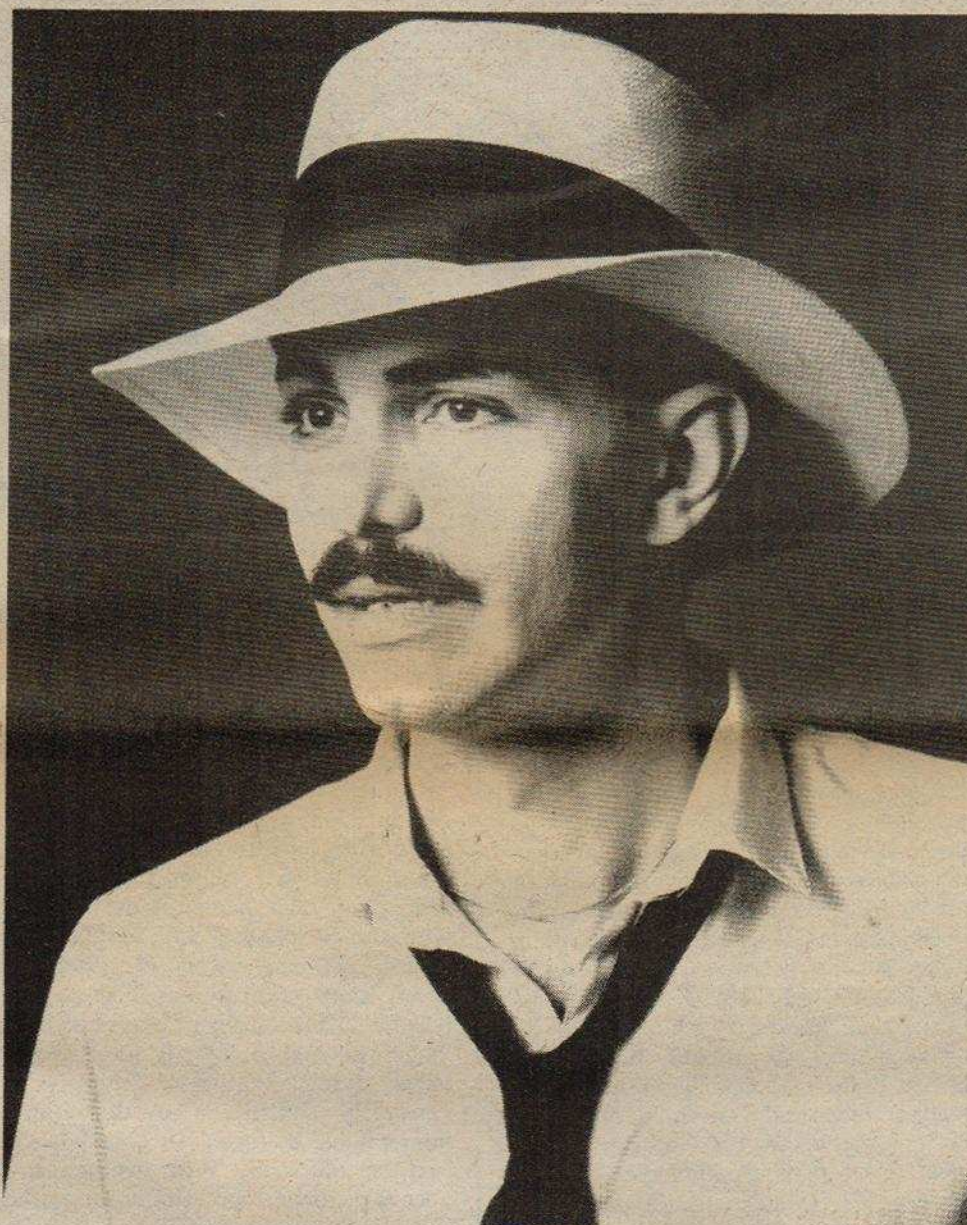
The Aloma family was deeply involved in Cuba's revolution in 1959. They hailed from Santiago, a city located near the hills where Castro first took refuge to plan his insurrection. Aloma's neighbourhood formed itself into the nucleus of a guerilla movement and, at the outbreak of hostilities, his uncle was killed in a diversionary attack, becoming one of the first martyrs of the revolution. Once established in power, the Castro regime looked favourably on the Aloma family but René, a lad of thirteen at the time, rebelled. He was influenced in his revolt by his godmother, an ardent anti-communist to whom he was very close. He claims her influence gave him the ability to see both sides of the situation, a detachment which the rest of his family lacked. Anti-Castro arguments gained strength in his mind as he witnessed incidents of the new regime's brutal repression of religion at his church and school.

The result was a jarring clash with his family, particularly between himself and his elder brother, Orlando, a young, intellectual socialist of great promise. Concerned for his son's welfare in post-revolutionary Cuba and disillusioned with the Castro regime, Aloma's father took the family out of Cuba in 1962, just prior to the Missile Crisis. Orlando, a staunch Castroite, stayed behind.

The schism with his brother continued to haunt Aloma, particularly when exposure to student activism in the late Sixties led him to reconsider his political views. As a hedge against the draft, he moved from Detroit to Windsor for post-graduate work and, after a brief sojourn in England, he settled in Toronto to launch his career as a director and playwright in the early Seventies. He initiated a correspondence with his brother and, in 1979, Aloma returned to Cuba for a visit.

Few playwrights can claim a personal history as rich in the raw material of drama as this. Aloma and the characters in his play have been intimately involved with the political forces shaping world events. It's a common misapprehension

theatre



René Aloma

to expect such characters to be brimful of prosaic political indictments, framed in terms as black and white as ink on newspaper.

Such is not the case with Aloma. He'll describe himself as a liberal who feels that the oppressive measures of the Castro regime have harmed Cuba for generations to come. But no such statement is made in *A Little Something*. Both sides are presented with equal sincerity. Aloma attributes the play's objectivity to his "Canadian outlook."

"The Canadian outlook is a very pragmatic one," says Aloma. "If the story had been written by a Cuban author or by an exile living in Miami, the points of view would have been defined more politically. Although my roots are Cuban, all of my

training and experience in the theatre has been in Canada and the U.S. Here I feel detached enough that characters on both sides can be presented earnestly."

A major concern of Aloma's is the mental dilemmas faced by exiles.

"Many of the feelings I had to express in this play stem from the fact that I began my residency in Canada as an exile. One is sent into exile for one's convictions and that's hard to accept. It's even harder to accept the transition you must face from status as an exile to residency in your adopted country. There comes a point where it dawns on you that, no matter how much you care for and miss your home, you'll never be able to return.

"The question of exiles is pertinent in Canada right now. There are so many here: Cubans, Greeks, Chileans, Vietnamese. No matter what their politics are, the personal issues are the same."

But, one asks, is this all? One hears so much of fanatical Cuban exiles plotting counter-revolution with the CIA and so forth. Doesn't Aloma have a political message?

"Every play has its political aspects," he responds. "The point I make is that everyone has a reason for the decisions he or she makes and those reasons are very

personal ones, even when a country is under the kinds of stresses Cuba is. My play's principal theme is the reconciliation of brothers and that's something that everyone who is close to his or her family can relate to. It's not a dogmatic play. It's a warm, funny play in which the people happen to be Cuban.

"I'm also interested in getting rid of those stereotypes. Canadians tend to think of Cubans as left or right wing fanatics on the one hand or as Ricky Ricardo on the other. I think I've presented a good cross-section of the kinds of Cubans you find running around."

In short, *A Little Something to Ease the Pain* is about people, not politics. A reading of the script substantiates Aloma's claims. At the heart of each character's political bias, lie origins that are purely personal: Tatin's socialism is the outgrowth of a childhood desire for his father's approval, Paye's anti-Castroism is traced to his boyhood resentment of Tatin's intellectual superiority; a cousin accepts the regime because he feels he hasn't the brain-power to fare better abroad, while a young girl is indebted to Fidel because his literacy programme has saved her from a life in the cane fields.

Laid to its bare bones in this way, Aloma's theory of motivation might seem a bit cynical and one would think his characters might come off sounding petty and indulgent. The fact that they don't is a testament to his skill and sensitivity as a writer. The family constitutes as lovably idiosyncratic a group of characters as ever crossed a stage. They are alternately warm and petty, expansive and vulnerable. but, from start to finish, they remain consummately sympathetic. Both sides of the political tensions are compellingly drawn, but they are subsumed by the personal theme.

This will, no doubt, leave enthusiasts of political drama disappointed and murmuring indictments of "bourgeois sentimentalism." But, at its best and most useful, the theatre offers us valid insights into ourselves not as ciphers in ideological paradigms, but as human beings. That's not to say that political themes can't be treated by dramatists. It simply means that ideological concepts must be correlated with the feelings of common people if they're to be presented effectively. The greatest political dramatists of this century, Shaw and Brecht, recognized that fact, but all too many Canadian dramatists are only beginning to accept it.

The "little something" Aloma offers us is no opiate; it's a positive reassurance and a vital reminder that the men and women behind the ideologies are, above all else, human. The script holds promise of dynamic staging and moving performances. Whether or not director Edward Gilbert and his cast, headlined by Viola Léger (best known for her success as La Sagouine last season), will capitalize on that promise remains to be seen. From the alternative theatregoer's viewpoint, *A Little Something to Ease the Pain* stands to be Toronto Arts Productions' most interesting production this season.

The play opens on Nov. 17 and runs until Dec. 13. Tickets at the St. Lawrence Centre are a pricy proposition. Cheap seats will run you \$7.50 week-nights and \$8.50 on weekends. Bottom price for Wednesday and Sunday matinees and for previews (Nov. 17-18) is \$5.00. Student rush seats are available at every performance.

The question of exiles is pertinent in Canada right now. There are so many here: Cubans, Greeks, Chileans, Vietnamese. No matter what their politics are the personal issues are the same.

But, one asks, is this all?

Hollywood's view

Patriarchy still pervasive

**robin
wood**

The recent opening in Toronto of two interesting films about and largely by women (*It's My Turn*, directed by Claudia Weill; *Private Benjamin*, directed by Howard Zieff but from the start a cherished project of its star, Goldie Hawn) offers a good occasion to take stock of what has happened to the presentation of women in the Hollywood cinema since the blossoming of the Women's movement in the 60s.

It goes without saying that Hollywood has always been, and still is, an overwhelmingly male-dominated industry. In practical terms, it is very difficult for women directors to make films there, as the many who have tried and the few who have succeeded can alike testify. In ideological terms, the cinema's dominant undertaking has been to reinforce the structures of the patriarchal order, consequently to assign women to their 'correct' places within it.

The few women directors who have made patchy careers for themselves in Hollywood (e.g. Dorothy Arzner in the 30s and 40s, Ida Lupino in the 50s, Stephanie Rothman in the 70s) have had, as studio contract directors, to work within the traditional narrative forms and genres developed under patriarchal capitalism. Small wonder that their energies have often been devoted to subverting or fragmenting the narrative and ideological structures they inherited, and



Paul Mazursky and Jill Clayburgh

that their most interesting films are so by virtue of the partial incoherence and contradictions.

There *have* been coherent Hollywood films, made by men, which can be enlisted in the feminist cause, but usually in an ambiguous or negative sense: films from which a radical analysis of the *oppression* of women can be read (sometimes despite or even against the conscious intentions of their authors). There are two conditions for this occurring: the presence of a female star whose popular image is constructed on notions of independence or rebellion (Katharine Hepburn, Jane Fonda) — though the end product here will probably be closer to liberal than to radical feminism, hence recuperable into the dominant order; the presence of a director whose psychological (even psycho-pathological) make-up puts him at odds with the patriarchal norms.

The two came briefly but triumphantly together in the series of films Dietrich made with von Sternberg in the 30s: *Morocco*, *Blonde Venus* and *The Scarlet Empress* have more to tell us of the oppression of women than a whole procession of 'Unmarried Women.'

Not that there has been much of a procession. Hollywood has three main ways of dealing with radical movements (feminism, black militancy, gay liberation): it ignores them as long as it can, vilifies them when it can't, and performs complicated convolutions of assimilation when both alternatives become impossible. Hence when blacks can no longer be Stepin Fetchit they become either Sidney Poitier or Shaft. Gays generally (within a predominantly homophobic culture) can be safely vilified or ridiculed. With women it is necessary to be more circumspect (they are more generally popular, and form an inconveniently large segment of the population).

At its most positive, the Hollywood response to the Women's Movement in the 70s is most clearly typified by *Alice Doesn't Live Here any More* and *An Unmarried Woman* — works by distinguished (male) directors (Martin Scorsese and Paul Mazursky built around striking (female) stars (Ellen Burstyn and Jill Clayburgh) who in both cases made active contributions to the development of the films.

If *Alice* seems in retrospect easily the richer and more complexly pleasurable, this is only partly due to my preference for Scorsese/Burstyn over Mazursky/Clayburgh. The affluent and trendy upper-bourgeois milieu of *Unmarried* offers too convenient an exit from problems: on that social level, the heroine's demand for autonomy is too easily assimilable, and the economic issues are sidestepped. What is relevant here, however, is the striking resemblance between the films in terms of basic structure: their common pattern amounts to a formula for dealing with feminism-as-threat.

Each film starts from a conventional marriage (mid-West working-class in *Alice*, New York chic in *Unmarried*). The main action is precipitated by abrupt

break-up (through death and infidelity respectively). In each film the woman is given a single child (male in *Alice*, female in *Unmarried*), presented as extremely precocious and outspoken, with whom she talks and behaves to some extent as an equal. During the film she develops mutually supportive friendships with

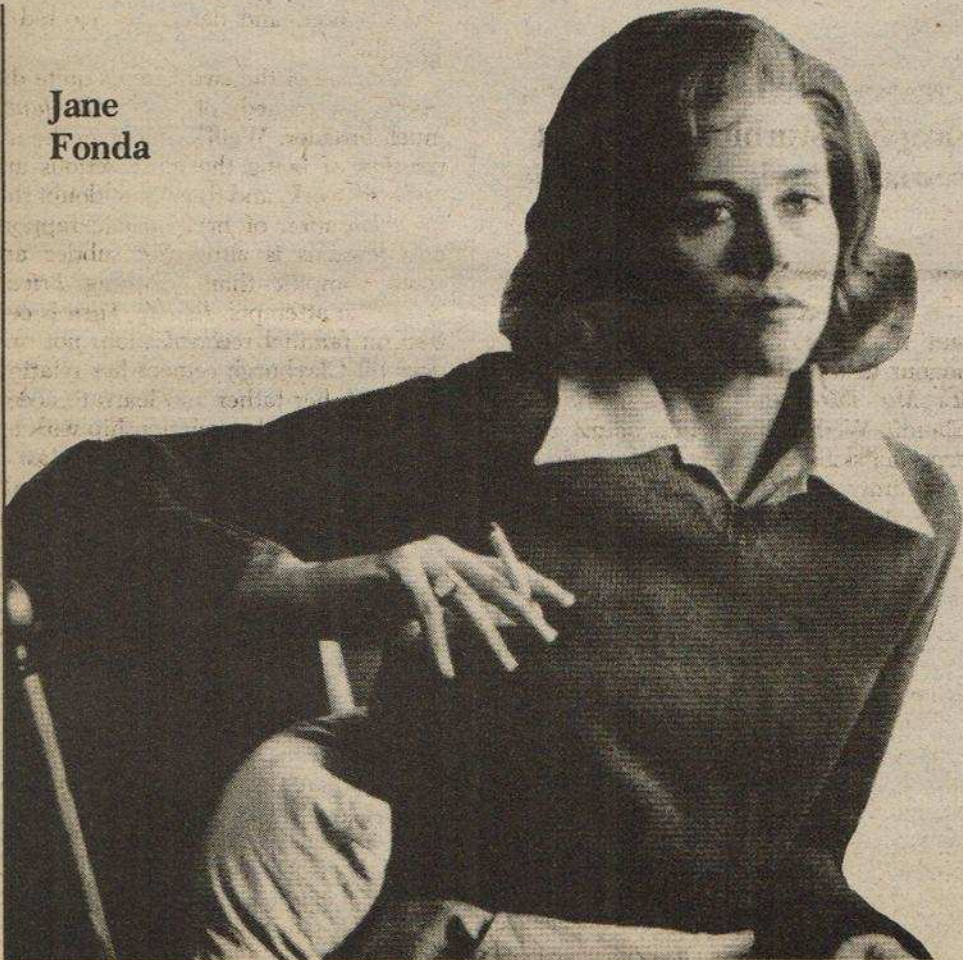
Both films can move only to the restoration of patriarchy (however hedged around by qualifications and ambiguities).

other women (the cafe waitresses in *Alice*, the women's group in *Unmarried*).

She experiments with a new male partner (Harvey Keitel, Cliff Gorman) who proves unsatisfactory because a psychopath (*Alice*) and a womanizer (*Unmarried*). She finally forms a close and loving relationship with a new husband-figure (Kris Kristofferson, Alan Bates), whose image is startlingly similar in the two films — archetypally 'masculine', burly bearded, physically and emotionally a tower of strength — despite the fact that one is a cattle-rancher and the other an abstract painter. The new relationship is carefully signalled as promising less constriction, more allowance for the woman's separate identity, a more genuine equality of give-and-take, than the initial marriage.

The films, then, dramatize a number of key issues of the Women's Movement — the attack on conventional marriage, the possibility of developing new, less repressive, parent-child relations, the importance of female solidarity, the possibility of more 'open' sexual relationships. But both can move only to the restoration of patriarchy (however hedged around by qualifications and ambiguities). They illustrate what Roland Barthes in *Mythologies* calls 'inoculation': society inoculates itself with carefully limited doses of self-criticism in order that its fundamental ills

**Jane
Fonda**



of women

can continue undetected. But before rejecting them as mere 'reassurance' movies, we might remind ourselves that reassurance itself can take both progressive and reactionary forms ('things can change, but it will be all right' v. 'It's all right, nothing has to change'), and the films are poised ambiguously between them.

Beside these should be set the 70s films of two women directors, Joan Micklin Silver (*Hester Street*, *Between the Lines*, *Head Over Heels*) and Claudia Weill (*Girl Friends*). Silver's films are only obliquely feminist: the best known, *Hester Street*, is too defined by its period setting and ethnic location to offer any clear general statement, despite its beautifully developed central theme of a totally circumscribed woman's education in self-assertion; *Head Over Heels* is a shrewd critique of the male-centred ideals of romantic love, at once satirical and sympathetic. These modest, sly, understated films have had little impact (the former got only limited distribution, the latter disappeared after a brief release), but they reveal a highly idiosyncratic and precise sensibility, at once tough and generous.

Girl Friends, on the other hand, is perhaps the only American commercial film of the 70s to which the word 'feminist' can be applied without qualification; significantly, it was made independently, outside the major studios.

A sign of its success is that so many heterosexual males hated it, feeling threatened by it. It creates, for once, a heroine who fights for her autonomy and independence and wins (if at the cost of isolation); it analyses very sharply the mechanics of male domination, in both personal and professional life; and it assaults the institution of marriage head on, as one of society's means of separating women and defining them in relation to the male.

1980 has been, so far, one of the most depressing years in the history of Hollywood, producing a whole series of films whose reactionary nature (on all fronts) has gone largely unchallenged and unnoticed in the bourgeois press. This phenomenon is intimately bound up with the presentation of women and the development of their roles.

We have witnessed the ignominy with which Tuesday Weld is put down in the detestable *Serial*, and the sheer cruelty with which Amy Irving is treated in *Honeysuckle Rose*; we have been invited to shed tears over the terrible burdens gallantly shouldered by our patriarchs (Bruce Dern in *Middle Age Crazy*, Donald Sutherland in *Ordinary People*)

while all the blame is foisted on to their wives (whose social position as women is never acknowledged — they are just inadequate, uncomprehending individuals).

Again, two films that appeared almost simultaneously reveal closely parallel structures that seem to offer a formula for restoring women to their patriarchally ordained places. In the first part of *Urban Cowboy*, Deborah Winger demonstrated that she can ride the mechanical bull as well as John Travolta

Girl Friends...is perhaps the only American commercial film of the 70s to which the word 'feminist' can be applied.

— whereupon their marriage breaks up. By the end of the film, having tried a liaison with an alternative male (a brute) and an alternative female (a bitch), the couple come together again, and Winger realizes that all she really wanted was to wash Travolta's dishes and darn his socks. No trace of irony. Happy ending.

In *Bronco Billy*, Sondra Locke reveals that she can shoot as well as Clint Eastwood. But you *still* can't get a man with a gun, and by the end she has happily accepted her 'proper' place as Eastwood's assistant — a female object tied passively to a revolving wheel while he throws a knife between her thighs.

Counterpointing this development is the proliferation of films centred on the terrorization of women, especially *Halloween* — derived horror movies (of which by far the most offensive, as well as most inept, *Don't Go Into the House*, was actually co-produced and co-scripted by a woman. Some people will stoop to anything). In fact, though women may be reluctant to recognize this, a small number of these films are more interesting in relation to feminism than most of the respectable, 'liberal' movies Hollywood has been turning out. *Dressed to Kill*, premised on the brutal murder of women, also totally undercuts all its male authority figures and creates a deeply disturbing sense that sexuality itself is problematic (a perception that a film like *Urban Cowboy* completely represses).

The under-rated (indeed virtually unnoticed) *He Knows You're Alone* — easily the most sophisticated, intelligent and engaging of the *Halloween* progeny

— is built on the assumption that violence to women is simply the corollary of possessive romantic love ('If you can't own her, kill her'). Its heroine and main identification-figure (Caitlin O'Heaney) is a young woman hesitating between marriage and independence, menaced by a psychopath who murders brides-to-be since his own fiancée married another man. The film is very shrewd on the subjects of (a) marriage-as-male-domination, (b) woman-as-possession, and (c) the double standard; it is also (from its stunningly disorientating opening) intermittently self-reflexive, approaching at times a critique of its own genre.

Dressed to Kill... creates a deeply disturbing sense that sexuality itself is problematic

It is in the context of general backlash and recuperation that one should do honour to the (limited) achievements of *It's My Turn* and *Private Benjamin*. Claudia Weill's second film amply confirms her skills as a director (the acting is beautifully detailed, subtle and nuanced), but casts some doubt on her status as a feminist. The strong central thrust of *Girl Friends* is completely absent from *It's My Turn*, whose most immediately obvious effect is confusion, as if Weill had gone out of her way to blur all the issues.

The difference may be due to the fact that *Girl Friends* was written by Vicki Polon (who has made it clear that her original script was somewhat toned down); one concludes that Weill's own convictions are less clearcut. She is on record as remarking that she could never understand why the heroine of *An Unmarried Woman* would consider turning down Alan Bates.



Marlene Dietrich



Alice and Flo strike up a friendship.

An almost identical remark is put in the mouth of Goldie Hawn in the first part of *Private Benjamin*; the rest of the film concerns her education in progressive disillusionment and independence. The film actually repeats the *Alice/Unmarried* structure (with the one difference that its protagonist has no child) in order the more forcefully to overturn its conclusion: one has again the marriage, its dissolution (through the husband's abrupt demise), the discovery of female (and cross-class) solidarity (Hawn's army companions), the rejection (by parachute-jump) of an alternative predatory male (Robert Webber), the finding of Mr. Right. Except that Mr. Right is ruthlessly exposed as Mr. Male Presumption, and definitely rejected at the altar.

The tone of the two films is quite different, the comedy of *Private Benjamin* much broader. Weill's film gives the impression of being the more serious and 'mature' work, and there is no doubt that its exploration of male/female rapports and tensions is altogether subtler and more complex than anything *Private Benjamin* attempts. *It's My Turn* is centred on familial reconciliation: not only does Jill Clayburgh cement her relationship with her father and learn to accept his new wife — her relationship with her stepmother's son (Michael Douglas) is seen (in explicit Freudian terms) as the resolution of Oedipal conflicts in a new mutual dependency.

Equally central to *Private Benjamin* is the rejection of such a resolution — the rejection of family and (especially) father. If Goldie Hawn's final solitary walk towards an indeterminate future seems childlike in relation to Clayburgh's 'mature' acceptance of her needs, the effect is qualified by the far stronger, exhilarating sense of liberation that *Private Benjamin* conveys. The juxtaposition might indeed lead us to question exactly what the concept of 'maturity' means for women in a culture where the dominant concepts are still defined by men.

by Bruce Baugh

Hans-Jurgen Syberberg's *Our Hitler: A Film from Germany* is seven hours long, demands tremendous concentration from the viewer and is loaded with references to films, ideas and authors that anyone unfamiliar with German culture will find obscure. Why, then, see such a film?

The short answer is that *Our Hitler* is no less than a summation of the whole of Western culture, from the Greeks onward, with Hitler's apocalypse as the inevitable climax. Syberberg claims that Hitler was a result of what we had long cherished as our noblest impulses, and not just a momentary triumph of evil, a rift in history. Our world is then very much Hitler's legacy, and until we stand outside the traditions that enabled Hitler to seize power, we will never be in a position to judge or condemn him. (To criticize Syberberg for not condemning Hitler is to miss the point.)

Hitler was also a distinctly German phenomenon, and much of Syberberg's efforts are directed toward rehabilitating the elements of the German tradition Hitler perverted. Nevertheless, for Syberberg the themes of German culture appropriated by Hitler are central to the European-Christian tradition, and the film remains a "farewell to the West." It is Syberberg's identification of Western culture with German history that both provides the film with its power and constitutes its most serious flaw.

The only way for Syberberg to deal with such a vast theme was to abandon representational art entirely, and mount a "theatre of the unconscious" on the screen. Syberberg presents us with forms and images, iconography and symbols, which allow for the free play



of the imagination and the viewers' projection of their own fantasies onto the film.

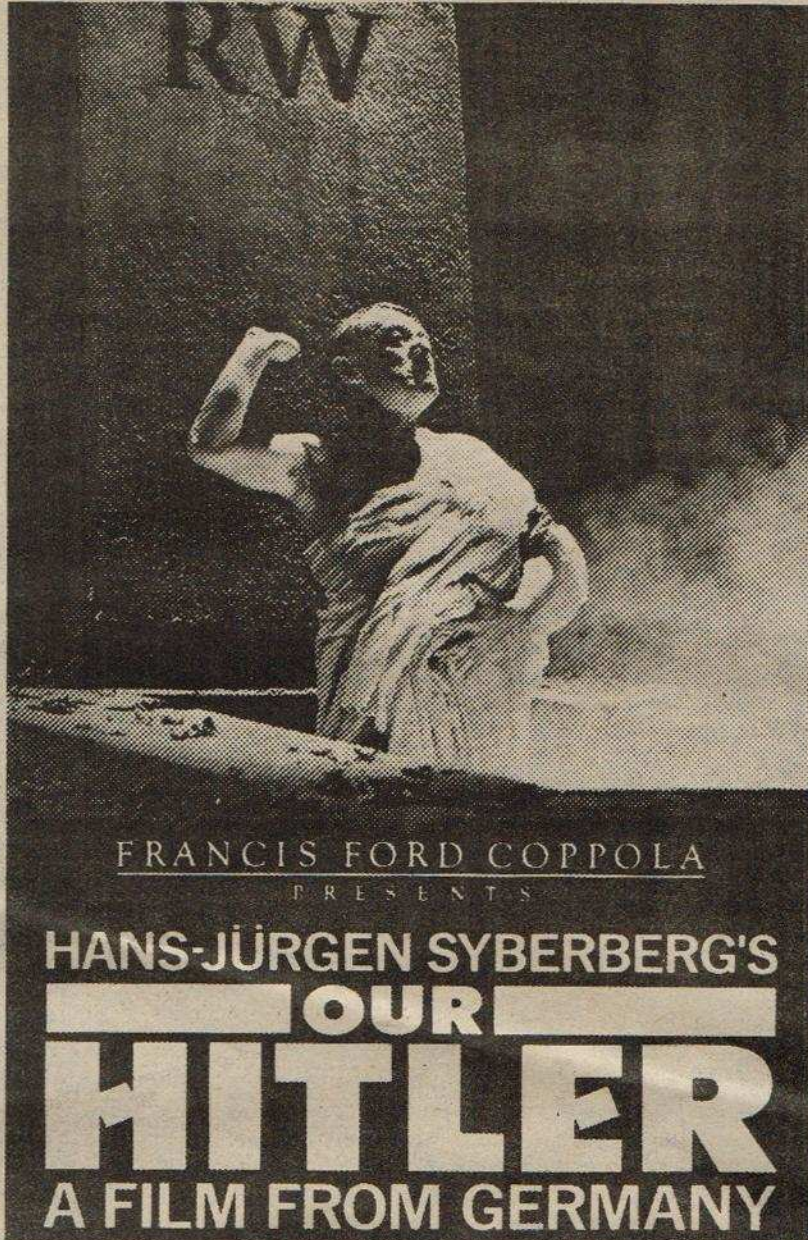
The result is a total exploitation of the possibilities of film, an audio-visual montage that *Apocalypse Now* failed to be. Most of the film is monologues by actors or puppets, before screens on which are projected newsreels, photographs from the Nazi period, art works and montages, while the soundtrack is overlaid with radio broadcasts and the music of Wagner, Mahler and Bruckner. Because the images are suggestive and often incoherent, the viewer is forced to contribute from the resources of imagination for the film to have any meaning; in this sense, "everyone has a part" in the film. *Our Hitler* is not a film to be enjoyed, but an experience to be lived through.

*

The film is divided into four parts: The Grail, A German Dream, End of a Winter's Tale, and We Children of Hell.

The first part explores the problem of the film: how can Hitler be talked about, where is one to begin, who is he and who are we to talk about him? Hitler is shown as the result of our longing for utopia, our attempts to recapture paradise through the purification of blood sacrifice, a theme stretching back to Dionysus, the Crucifixion and Abraham and Isaac. At the same time, Hitler is a man of the masses, a man from the masses, elected by them in a democratic process. He is the "bad conscience" of democracy and idealism, a messiah on whom the masses projected all their hopes and ideals.

Hitler was and remains a vehicle for projection. Syberberg argues that since Hitler cannot be reproduced, we must recreate him in our own minds through our projections. Everyone must then play Hitler for himself. Ac-



tors appear as Hitler clichés: the embittered painter, Napoleon, Frankenstein, Chaplin and Chaplin's Great Dictator, the images through which and beyond which we must go to find "the Hitler in us." Accepting responsibility for Hitler is a key point of the film. Dressed in a Nazi uniform, an actor recites the monologue from Fritz Lang's *M*, where the murderer's excuses that "he couldn't help it" reveal how liberal social theory has allowed Germans to hide in bad faith from their role in Hitler's misdeeds.

Part One ends with a requiem for ideas, whose destruction, first legitimized by the German law courts, persists until this day: the burning of books; the destruction of the German cinema; Hollywood's destruction of film as an art form; McCarthyism; the legacy of false ideologies in East and West Germany; and finally the marketing of Hitler for profit through books and film.

**

Part Two of the film deals with Hitler as a German phenomenon, as myth and man. Ludwig II, Romantic and friend of Wagner, and Karl May, a writer concerned with self-mastery and the mastery of technique, appear as the source of Hitler's "steely romanticism"; a complex of Romantic nostalgia and the bourgeois ideal of progress. A party peopled by mannequins, set in Weimar Germany, depicts the social and cultural elements of the epoch that Hitler seized on (technology, Futurism, anti-Semitism, the Versailles treaty and the prevailing atmosphere of shame and powerlessness). The stage is set for Hitler, God-Man and saviour of German honour. In the only scene in the film where Hitler is portrayed by an actor, he rises from Wagner's grave, dressed in a Roman toga, explaining how he learned from everyone, even the Soviets and the Jews, and how he learned to

appeal to the aspirations of the bourgeoisie, the military, youth, farmers, intellectuals and workers; something from everyone and for everyone; he was the Spirit of the age "cleaning up the pig-sty of history."

Against this grandiose vision of Hitler is set a lengthy monologue by Hitler's valet, who reminds us of "the banality of evil ... and the humanity of the banal" as we are told, in deliberately boring and fastidious detail, of the routine of Hitler's life. The mythical aspects of Hitler are further stripped away.

In the third part, we are shown the collapse of the Reich and the "Final Solution of the Jewish Question," mostly through the reflections of Himmler, who tries to justify the extermination of the Jews as a necessary act which caused as much suffering to the perpetrators as to the victims, and which endangered but did not contaminate the souls of the Germans who carried it out. The contradictions, bad faith and cowardice of Naziism are drawn out in Himmler, the pathetic would-be idealist and artist, capable only of destruction, virile but impotent.

But Syberberg refuses to allow us to feel righteous. A Hitler dummy claims our world as his legacy: a Europe divided between East and West, a Jewish state in Palestine (and through the "self-imposed exodus" a nearly Jew-free Germany), 110 of 159 nations in the UN which violate human rights and the majority of which denounce Zionism as racism, dictatorships of the right and left, concentration camps in the USSR and elsewhere, materialism overall, heirs in Africa, Asia, America and Europe to the Hitler legacy.

Part Four is an epilogue, a recapitulation of earlier themes and a summing up. We are left

to reflect on what remains of idealism, of humanism and the former virtues that Hitler revealed as vices in disguise. Syberberg calls for self-scrutiny and a kind of repentance, through which, by overcoming the catastrophe, we may be able to regain what was valuable in the old traditions. Goebbels' speech, repeated throughout the film, that "faith can move mountains" is answered by Paul's "Though I have the faith to move mountains, if I am without charity, I am nothing."

The problem with *Our Hitler* is that, even though the film is stunning in plan and execution, it relies on the same assumptions as did Naziism, and thus insofar as it attempts to criticize Naziism it is self-contradictory. The film is Wagnerian in scope, and Wagner's music is used extensively; moreover, Syberberg refuses to renounce the Romantic ideals that gave rise to Hitler, evidently hopeful that the Romanticism of Ludwig and Wagner can be saved from its perversion. Idealism, utopia, *geist* (spirit), and even self-sacrifice and faith seem to emerge as ideals that Syberberg would preserve, but given what they have led to, how is that possible?

Syberberg's cynical elitism and anti-democratic sentiment are also jarring in a film that deals with the result of thinking in terms of an elect few who can look after the masses. The Nazis were anti-intellectual, but elitist nonetheless. The film uses Jung's idea of archetypes, which fits well with racist ideologies, along with unquestioned ideas about Germans and Jews. Moreover, the apocalyptic vision of a declining West in need of reclaiming its traditions that the film seizes on was a presupposition of Nazi philosophy.

Watch the Clarion calendar for the date of "Our Hitler"'s return in January.

It may be asking too much of a film such as this to resolve the contradictions it poses, but these contradictions are not so much posed by Syberberg as they arise in spite of him. The force of the film is in its claim that Hitler was a destiny of the West, but it is the identification of Germany with the West that traps Syberberg's critique of Naziism within the same philosophical framework that made Hitler possible. This makes the film self-contradictory. Perhaps if Syberberg's vision of the European tradition were less clouded by the obscurantist German ideology he protests, the contradictions would be less acute. To see the Greeks as "thinkers" and Christianity as obedience and sacrifice is to see with German eyes. In considering the West, Syberberg has considered Germany, to the exclusion of the Mediterranean culture, and the rationalism, clarity, immediacy and humanism it possesses. He would do well to look beyond his borders. He even neglects Bach, Mozart, Goethe and Kant (whom he seems to confuse with Hegel), focusing instead on Wagner, Schopenhauer, Hegel and Nietzsche, the dark oracles of the soul.

Syberberg's farewell to the West is premature. Nevertheless, *Our Hitler* demands to be taken seriously, and its call for a re-examination of our consciences, traditions and culture must be heeded. It is probably not the last word on Hitler, but it may be the first.

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Reggae & Rock— "Class" music but Police bomb

records



by Dennis Corcoran

Linton Kwesi Johnson: *Bass Culture* (mango: MLPS 9605)

Nowhere near as interesting musically as *Forces of Victory*, his first release in North America, *Bass Culture* continues to feature Linton Johnson's hard edged class poetry backed with strong, shifting, reggae rhythms. Johnson's poems are deeply intoned and the melodies of his voice, over the music, are hypnotic. In many ways *Bass Culture*, more like a poetry reading than any of his other albums, is very much in the tradition of Afro-American song/poetry pioneered by the Jazz-poets of the '50s and Gil Scott-Heron (on *Flying Dutchman*), Melvin Van Peebles, Amiri Baraka (Leroi Jones), Elaine Brown and especially the Last Poets (on *Douglas*). The daily struggles against racial and class oppression and the rage, anger and warnings arising out of them all were reflected in the Last Poets songs (a group based in New York in the late '60s, early '70s) in much the same way they are now in Linton Johnson's (Johnson lives and works politically in Brixton, London, England). However, Johnson's musicality, and knowledge of the struggle far surpasses the Poets' earlier work ("*Di Black Petty Booshwah*", and "*Inglan is a Bitch*" being good examples of this on *Bass Culture*). All in all good listening; easy grooves.

Cheapest buy: Record Peddler on Queen E. near Jarvis.

Rockers: Soundtrack, Various Artists (Mango: MLPS 9587)

Although you're not likely to see the movie in Toronto for awhile, the soundtrack to the reggae film *Rockers* is available and it's great. Peter Tosh, Gregory Issacs, Inner Circle, Jacob Miller and Junior Byles are only some of the musicians represented on this hot compilation. According to Earth-bound Deep reggae sources, when Tosh sings "Stepping Razor" in the movie it just sizzles across the screen. "Police & Thieves" by Junior Murvin is included here as well, probably one of the best reggae songs in the last five years; Murvin has the purest song-stylings this side of Smokey Robinson (a very different version of this song is covered well, too, by The Clash). "Money Worries" by the Maytones, "Book of Rules" by the Heptones and Junior Byles singing "Fade Away" are also outstanding cuts. Good party music.

Again best bet money wise, Record Pedlar.

Bruce Springsteen: *The River* (C.B.S. XPC2-36854)

The follow up to *Darkness on the Edge of Town* is a two-record set that sparkles from start to finish. When Springsteen is hammering out fast rockers like "You Can Look (But You Better Not Touch)", "I'm a Rocker, or Ramrod," he's playing some of the best rock'n'roll coming out of the States today. The energy and drive of Springsteen's live performances are captured fairly well here despite the fact that "the Wall of Sound", Spectorish, production makes it sometimes seem as though the whole thing was recorded in a barn.

From Rockabilly, to R'n'B and slow ballads, the music here is an amalgam of '50s and '60s rock styles: a Roger McGuinn guitar here, a Shirelles chorus there; Mitch Ryder "white soul" shouts, and even Dave "Baby" Cortez organ licks! The E Street Band never falters, and swings from one style to another effortlessly: Clarence Clemons is a Sax player who blows for all he's worth. (His solos, however, being too infrequent and mixed down for me — ah, but Springsteen fans demand perfection!)

Springsteen's material continues to explore the wasted lives and broken promises which haunt the empty heart of working class American dreams. "The River, Independence Day, Stolen Car" and "Wreck on the Highway" are some of the most evocative pieces he's done.

*I got a job working construction for the Johnston company,
But lately there ain't been much work on account of the economy.
Now all them things that seemed so important,
well mister they vanished right into the air
Now I just act like I don't remember,
Mary acts like she don't care*
from "The River"

Actually much of Springsteen's poignancy and tenderness is reminiscent of Country and Western music at its best, minus the bullshit — when Springsteen sings "I Wanna Marry You," he's talking to a single working mother with two kids. Likewise "Wreck on the Highway" would easily have been a great tune for Gram Parsons, who also covered many of the same themes Springsteen deals with in great songs like "Baltimore" and "Wheels."



The Police: *Zenyatta Mondatta* (A&M SP 4831)

Currently front runners in the Rock Wars, the Police continue to make sparse, interesting, reggae derived pop tunes. *Zenyatta Mondatta* their 3rd album on A&M, is fast paced and energetic. But unlike "Walking on the Moon" and other tunes off *Regatta de Blanc* (great to dance to; good on tinny AM radios), there's something missing in the songs on this album. "Don't Stand So Close To Me" is probably the best of the lot, along with "When the World is Running Down." "De Do Do Do, De Da Da Da" is a great kids song (Katie likes it), but after awhile it strikes me as just too insipid and boxed together musically to get by with. When the Police are on, their unique, high ceilinged, pared down sound can be inspired. Stewart Copeland is a truly inventive drummer and the Police must have one of the tightest rhythm sections in rock. However on *Zenyatta Mondatta* there are just too many holes to keep you bouncing for long.

Best bet — wait for the loss leaders at Honest Eds.



Bruce Springsteen

But there's no one quite like Springsteen playing today. Strangely enough most people are either total fans of the music and vision represented in his songs or can't stand him.

If you're one way or the other already, there's nothing on *The River* which will make you change your mind. But for those who've been waiting for this album: guaranteed, its no disappointment.

Best bet money wise: wait a couple of weeks, and shoot for a sale. Better yet don't wait and try Eatons for a five-finger discount.



Linton Johnson

War Measures Act

from page 9

lence, but I never really found them guilty.

People were afraid to do anything, even to help the unemployed or those on welfare. The War Measures Act was to discourage people from organizing any opposition to any level of government. Police were everywhere. The Army was everywhere, on every street corner, at every building for months. You just went to work and home and didn't talk to anyone. It was a kind of psychosis. No one would go to a meeting — a union meeting, co-operative meeting, a

business affair — any kind of meeting. You couldn't see anyone on the streets for months.

Everybody looked suspicious. I think that is the worst thing because it takes two or three years before people have enough confidence in themselves and in working and doing something for others. It demolished that. Even an opposition party like the PQ — people didn't want to be a member of the PQ because it was all mixed up — PQ and FLQ.

It was a brainwashing to heavy in the radio and the press, and even in the corridors of the

universities. Leftist persons, socialists, very advanced people didn't say hello to me for months, because they were afraid there might be a spy in the elevator and if they said, "Hello, Simone" they might have been arrested.

The police came and four times they took my address and telephone book. I wear glasses and when I don't have them I put red lines under names in the telephone book. It's quicker to read a red line. I came home and the telephone book was away. All the people I had underlined were visited and questioned. Some were artists, some were

ceramists, some were painters — they had nothing to do with politics.

I used to wear a black armband. People would ask me why and I would say, "I have lost someone; democracy is dead."

The trial was on the second of February. I couldn't even touch Michel. When they arrested him he had very black hair and when I went to court he had grey hair. They were in the same clothes the whole time.

The first time Michel saw a lawyer was in February, but no lawyer wanted to take his case. It was dangerous for them. So Michel and Robert LeMieux, Pierre Vallières, Charles Gagnon and Jacques Larue-Langlais decided they would not need a lawyer. They had studied in prison for four months. Michel read the Magna Carta in court. It was a kind of show. We laughed after, but at the time it wasn't funny. He was already threatened with another year in prison for contempt and they could have been imprisoned for years.

They were so marvelous. One would get up, and then another and another. It was the judge and the government that these five persons accused of conspiracy against the people of Canada. The judge, the court,

Trudeau and Turner were responsible. They were making speeches and lectures in front of the public and the public was laughing. The police had to throw them out of the court. It was funny and it was tragic, because everything was upside down.

Michel was fired from the CNTU three times because he wanted more relations between different unions. They thought he was a traitor, but he's not a guy with blindfolds on. He has lost his job many times; we were poor all our lives, because I had seven children and he lost jobs for his political opinions. But now it was worse — four months in prison.

After the trial, when he got out, I told him he had lots of letters of sympathy from where I went all over English Canada. I said, "They want to see you and have you explain what happened in prison." He said, "I've been away from home for four months. I don't want to travel all over Canada and talk about prison to anyone." I said, "You should accept and explain — not the way you have been treated in prison, but the problem of Quebec — why it happened." So he said yes and went all over. He made the same tour I had made.

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Letters from page 2

Co-op vs. Pro-Tenants Faction article created. These, in my view, slanted and politically naive and misquoted stories created almost irreparable loss of confidence in the *Clarion* amongst left co-op housing activists. It is not a question of not reporting a controversy between left factions. It is a question for an openly partisan paper like the *Clarion* of reporting on a left controversy in such a way that each party feels the integrity of their position has been transmitted. The *Clarion* cannot be a partisan paper and then go about alienating its base. You cannot be the judges of everyone's left activities and then ex-

pect solidarity across the board. The paper cannot be more left than the left it reports on or more pure, etc. etc.

The biggest hurdle the *Clarion* must now overcome is its own reputation.

I realize what a tremendous effort the *Clarion* collective has put out over the past 5 years. I appreciate that effort and I continue to feel that we need a left newspaper in Toronto.

I feel volume V heads us in a politically and financially solvent direction and I hope you will have the energy to hang on and see if the left community responds.

Mark Goldblatt
Toronto

A journal hot off the press that lets a different voice be heard:

The voice of the working class



Also in this issue:

- The Quebec referendum: the limits of the nationalist project
- Labour aristocracy today in Canada
- Culture: Where is progressivist theatre headed?

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fred mooney

The bellicose bully of Carlton Street, Harold Ballard, has blown it again. It seems his kiss and makeup attitude didn't just stop at putting the 'C' back on Sittler's sweater, but with the Soviets as well!

Back in May, when the Olympic boycott was becoming more than just a gleam in Jimmy Carter's pearly whites, Ballard bragged to the *Clarion* that if he could help it, no Soviet gymnastics would darken his Gardens' door come October.

But come they did, albeit minus two of their top stars, Moscow gold medalist Alexander Ditiatin and Alexander Tkachev. The Soviets still fielded a powerful team, claiming the top two male spots by placing Bogdan Makuts first and Edward Asaryan second.

Since Ballard also owns the Hamilton Tiger-Cats, maybe he'd be safer banning Soviet athletes from playing his football team. At least, of course, until the troops pull out of Afghanistan.

Some Iraqis apparently started shooting long before they declared war on Iran. But at a soccer referee, rather than their Moslem brothers.

It seems the referee awarded a penalty shot against Iraq in an Olympic qualifying game last March in Baghdad, which the Kuwaitis went on to win 3-2. Spectators invaded the pitch, attacking the referee. He escaped to his hotel room where later two Iraqi soccer officials broke in, firing a revolver, fortunately missing.

The referee was forced to sign a report admitting his mistake in awarding the penalty. When the attackers left, he discovered his wallet and \$500 missing.

The International Football Federation, FIFA, has banned Iraq from staging international matches at home for two years as a result of the incident.

If all goes well, maybe the Iraqis feel they could field their home games in Tehran until the ban is lifted.

classifieds

Help Wanted

Bloor-Bathurst Information Centre has an opening for an Information Counsellor. Advocacy work with clients, fluency in Spanish, Portuguese, or Italian is required. Starts January, 1981. Call Aletha at BBIC, 531-4613.

Cooperative Housing Federation of Toronto wants resumes of individuals who would assume managerial responsibilities within the cooperative housing structure. Send resumes to Bruce Woodrow, Cooperative Housing Federation of Toronto, Suite 501, 299 Queen Street West, Toronto, M5V 1Z9. Phone 598-1641.

Family Service Association needs a social worker immediately to work with families of developmentally handicapped children. Candidate must be fluent in English and Portuguese. Requires a B.S.W. Send resume to Mrs. J. Rezler, Family Services Association, 22 Wellesley Street East, Toronto, M4Y 1G3.

St. Christopher House has a temporary position for four months, Dec. 1, 1980 to April 1, 1981. Community worker to work with predominantly Portuguese cleaning women. Organizing workshops, direct advocacy, preparation of newsletter. Able to speak Portuguese a necessity. Contact Fernanda Pereira at 363-1683.

CUSO seeks a field staff person for position in Ghana. Salary will be \$20,403. Starting date is May 1, 1981. Send resume to CUSO Personnel Services, 151 Slater St., Ottawa, Ontario. K1P 5H5 by Nov. 1. Name three references and a statement on your ideas on development issues.

Cartoonists needed for Co-op Magazine. \$5 paid for every cartoon used. Co-op Cartoons, Box 7293, Ann Arbor, Michigan 48107.

Person to sell advertising for Phoenix Rising, a magazine for and by ex-psychiatric inmates. Commission basis. Experience preferred. Call Cathy at 362-3193.

Women Working With Immigrant Women is seeking a coordinator. Knowledge of immigrant community essential. Salary \$250 per week, starts Jan. 3, 1981. Send resumes to Women Working With Immigrant Women, 348 College St. Toronto.

Businesses

Student of Massage wants part-time work. Available Wed. & Thurs. & weekends or evenings after 6 p.m. Phone John at 921-9069.

Morris Shuldiner, R.M.T. Relaxing and therapeutic general massage. Special introductory offer. By appointment only. 967-9195.

Massage—Treat yourself to a relaxing massage at a reasonable price. Leave a message for Robert Harris, RMT at 626-5465. Out calls also possible.

Authors—save yourself time and trouble! Let me type your manuscripts. \$1 per page, includes carbon, minor editing and proofing. Call MargAnne at 535-0554.

Piano, theory, organ lessons; university and conservatory grad. Gives private lessons close to King Subway. Call 368-5973.

Tom Trucker is still in business. Good truck, rates and service. 24 hours. Phone 466-6973.

Radical stained glass artist seeks commissions. Also stained glass fists and other ornaments are available and make great gifts. Call Norm at 535-4699 or leave message at 363-4404.

Walter, the Student Handyman. I do painting, paper hanging, minor renovations, insulation and most other basic home maintenance projects. Guaranteed work at realistic prices. 929-5792.

Rent-a-Wife, to think with or for you about homemaking concerns; cleaning, painting, repairs, playing with the kids, etc. Christmas special: address your Christmas cards in calligraphy \$10.00 per dozen. Also original water-colour/calligraphy cards. Free estimates, Judith 964-8913.

Renovations by an experienced woman carpenter. 967-6148.

Fix it again Sam: Repairs to small appliances and electronic equipment. Most estimates free, all work guaranteed. Pick up and delivery in Metro. Call 425-7272.

For Rent

Three bedroom renovated upper duplex for rent South Parkdale. Needs a little work, lots of paint. Single mother owner lives on 1st floor with 2 kids. Prefer kids, perhaps some co-op. Reduced initial rent for helping with work. Call Ann Pohl, 537-3520 (home) or 367-7214 (work).

Room in co-op house, St. Clair-Christie, \$140/mo., male preferred. 656-6598 or days for Heather at 979-9627.

Housing Wanted

Wanted: Apartment with 4 large rooms. Call 531-6806 or Barbara at 967-5776.

Publications

Law For Activists—a booklet that tells you how to survive the legal system as an activist. \$7.50 from the Law Union of Ontario, 2 Bloor St. W., No. 100-203, Toronto, M4W 3E2.

25 Unique games of cooperation. All kinds, all ages. Illustrated catalogue 25c. Family Pastimes (CP), RR4, Perth, Ontario, K7H 3C6.

Name and Address: All those who are engaged in the promotion of peace, based on humanist thoughts and principals should get in touch with HUMANIST INTERNATIONAL, A/183/1, Ashok Vihar, Delhi, 110052, India.

Two new video tapes about immigrant women. Produced by the C.C.C.C., Job Search: The Interview and Rights of Working Women. Available for rental for \$10. Purchase available. Contact C.C.C.C. at 653-2223.

Marxist Books for Sale—Marx, Engels, Lenin, etc. Most for \$1 (paperbacks 25c-50c). Phone Kay at 488-4245.

Survival Guide to Toronto Housing is available from the Bloor-Bathurst Information Centre, \$1.00, 1006 Bathurst St. Free if you pick it up at the Centre.

Counterintelligence Documentation Center is offering two books for sale: Counterintelligence: A Documentary Look at America's Secret Police and NCLC: Brown-shirts of the Seventies. \$3.50 and \$1.50 resp. 343 South Dearborn Street, Room 918, Chicago Illinois 60604.

Toronto Planning Atlas is available from the City of Toronto Resource Centre, City Hall, Toronto, Ontario, M5H 2N2. \$12, payable to City Treasurer.

Co-op Cookbook. The alternative to the corporate food system. 70 low cost, whole food recipes. \$3.50. Box 88, Falls Village CT 06031.

Co-op Food Facts: a 10-set series of fact sheets about foods sold in most natural food co-ops (grains, legumes, nuts & seeds, etc.) Subscription \$10. All Cooperating Assembly (ACA) Food Research Committee, 114 1/2 East 2nd Street, Winona MN 55987.

Etcetera

Self-help group for compulsive eaters. We are a group of women who are currently meeting to share our experiences as compulsive eaters. The group supports finding alternatives to covering up our feelings with food. We operate from a feminist perspective. New members are welcome. Elaine, 483-6574.

We must organize against Reagan and the new right. The Coalition of GrassRoots Women has begun to set up structures in New York City neighbourhoods. Women need a central office for organizing. Please help us fight Reagan. Any donation will be appreciated. Mail to Freda Rosen, Coordinator, CGRW, 216 West 102nd St., 2nd floor, New York, N.Y. 10455.

Single Parents—One Parent Families Association offers adults, children's activities. Meetings first and third Wednesdays of month, Keele Street Public School, Teachers' Lounge, 8:00 p.m. 763-1442.

Giving up your personal or organizational P.O. Box? We would like to take it over. Write to the Prisoners' Solidarity Collective, Box 1817, Bancroft, Ont. K0L 1C0.

The Clarion needs volunteers for the following positions: subscription mailers, promotion and fund-raising, photo and graphics files, headline and cutline writers, and numerous other jobs. For more information, or to volunteer, call us at 363-4404

Metropolitan Community Church has a special Ministry to gay people including gay prisoners. Prisoners who wish pen pals can contact us at 29 Granby Street, Toronto, Ontario. M5B 1H8.

Toronto Community Legal Assistance has opened a new clinic in association with the organization Justice For Children. Staffed by law students working under supervision of qualified lawyers. Clinic will offer assistance to people under 18 and their families. 455 Spadina Ave., Suite 215, Toronto. 596-1349.

Journalism: a profession whose business is to explain to others what it really does not understand.

Lord Northcliffe

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Friday, Nov. 14

Time Twins appear at the Horse-shoe Tavern. Coda on the 15th.

International Baker's Market. Buy bread, buns, muffins and other baked goods from recipes originating all over the world. Today and every Saturday from 8 a.m. to 12:30 p.m. at the Amsterdam Cafe, Harbourfront, York Quay Centre. Free admission.

Saturday, Nov. 15

Dance the night away at the Canadians Concerned About Southern Africa's second annual Fall Fest, 300 Bathurst St. at Dundas. Starts at 8 p.m. Curry and rice supper, D.J., cash bar. \$6 (\$4 for students and unemployed).

Dance more of the night away at a benefit dance for Trinity Square Video, 468 Queen St. East. Starts 9 p.m. \$4. Call 593-1332 for more information.

Sunday, Nov. 16

European Folk Music at Harbourfront, York Quay Centre, 2:30 p.m. A performance by Namaje Batracks, a native of Latvia, with French, English, Spanish and Latvian songs. Reservations needed: 869-8412. Free.

Antique Market at the Harbourfront Antique Market 10 a.m. to 5 p.m. at 222 Warehouse, 222 Queen's Quay West. Buy anything from pine chests to trinkets. At 2:30 p.m. there is a free lecture on investing in collectors' plates. There's gold in them thar dentures.

The Maids. The Ring Theatre Centre gives one last performance of Jean Genet's *The Maids* tonight at 8:30 p.m. For advance reservations, call 869-8412. At Harbourfront, Queen's Quay Centre.

Los Tupamaros. An exclusive view from the inside of one of South America's most renowned guerrilla movements. Films showing at the Revue Cinema, 400 Roncesvalles, 2 p.m. \$3 donation with proceeds going to the Toronto Committee for Solidarity with Democratic Chile.

Giron is the second film in today's showing at the Revue Cinema, 400 Roncesvalles, in its series, *Latin American Perspective*. This one is a documentation of the Bay of Pigs invasion of Cuba in 1961. \$3 donation, proceeds to the Toronto Committee for Solidarity with Democratic Chile. 2:55 p.m.

The Marriage of Maria Braun, (Fassbinder, 1979), a film in the Art Gallery of Ontario's *German Films of the Seventies* series. 2 p.m. and 7 p.m. The efforts of a young woman to survive and reconstruct her life in post-war Germany are examined in relation to the foundation and early growth of the modern German Republic. Also today, **The Consequence**, about an imprisoned actor's relationship with the 16-year-old son of a prison guard and the hostility they face when they try to live outside prison. 4 and 9 p.m. \$2 for one, \$3 for both films. Tickets go on sale at noon today at the Art Gallery's Lecture Hall. Entrance to the films is through the McCaul Street doors. Phone 977-0414 ext. 260 for more information.



The City Show. Last day to see this exhibition, also called 'Real' *Life in the City* at the Partisan Gallery, 680 King St. West at Bathurst, Suite 203. Noon to 6 p.m.

Metal and Jewellery exhibit continues to the end of the month with the works of Bev de Jong, Sherry Otterway and J. Maureen Wilson, entitled *Metal Morphics*, at the Craft Gallery of the Ontario Crafts Council, 346 Dundas St. West. 977-3551.

calendar

Monday, Nov. 17

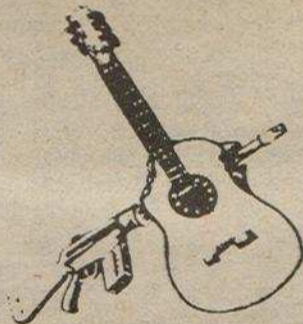
Dinner for Women. An information exchange organized by Times Change. This evening will provide career information on non-traditional occupations for women. 6 p.m. Dinner with songs by Nancy White. \$6. Call 534-1101 to reserve.

Le Vieux Pays ou Rimbaud est mort (The Old Country where Rimbaud died) is tonight's feature in the *Canadian Cinema* series at Harbourfront, York Quay Centre. English subtitles. 7:30 p.m. Director Jean-Pierre Lefebvre will attend the screening to introduce his film. \$2.

Tuesday, Nov. 18

Toward a strategy around housing. A group discussion about community agencies' problems in helping clients find low-income housing. At McLeod House, 11 Lowther Ave. 10 a.m. to noon. Sponsored by Annex Agencies Association. Non-members welcome. Call 531-4613 for more information.

Struggle and Change in El Salvador. The participation of the Church. Father Michael Czerney, S.J. of the Inter-Church Committee on Human Rights in Latin America discusses the development of popular organizations in El Salvador, as well as possible responses from the United States and Canada. At the Cross Cultural Communications Centre, 1991 Dufferin St., 7:30 p.m. A recent film about El Salvador will be screened after Czerney's presentation. For more information call 653-2223. No charge.



Cultural evening at the Trojan Horse Coffee House, 179 Danforth Ave., 7:30 p.m. Music, poetry, slide show and speakers from Guatemala and El Salvador. Organized by the Committee for Solidarity with Central America.

The King's Singers appear at St. James Cathedral, 65 Church St. Call 364-7865 for more information.

Siouxle and the Banshees with **Telephone** appear at the Music Hall, 147 Danforth Ave. \$9.90. 698-2277.

L'Amour Blesse and Jusqu'au Coeur. Harbourfront's series of Canadian films continues with two more of Jean-Pierre Lefebvre's films. English subs. 7:30 p.m. at York Quay Centre. \$2. Lefebvre will be on hand.

Gael Turnbull is on hand to read her poetry at Harbourfront's York Quay Centre. Free. 8:30 p.m.

Comus Cabaret. Karen Skidmore opens tonight for a week in a one-woman show in the Amsterdam Cafe, Harbourfront, York Quay Centre. 9 p.m. Cover charge is \$2. Special November price is \$2 for two persons.

Mister Wonderful, Morison Boch's black comedy opens at the Solar Stage Theatre, to November 29. 149 Yonge St. Call 368-5135 for more information.

Women for Political Action are holding a dinner-forum for women. Rosemary Sexton, former member of the Ontario Bd. of Censors is speaking. 5:45 for registration and dinner - \$14.00. Coffee and discussion only at 8:00 for \$1.00. At the Hotel Plaza II, Yonge & Bloor, call 960-5860 for reservations.

Wednesday, Nov. 19

Does Foster Care Work? is the question for a Toronto Arts Productions Forum at the St. Lawrence Centre. Panelists include Doug Barr of the Children's Aid Society and June Callwood, author. Sponsored by the Forum, Catholic Children's Aid Society, Metro Children's Aid Society, Jewish Family and Child Services and Probation and Aftercare Services. Free. For further information call 366-1656 ext. 41.



Family Law. CLEO (Community Legal Education Ontario) presents a public lecture on family law covering marriage contracts, living common law, separation agreements, divorce, custody, of children and property rights. At the Albert Campbell District Library, 496 Birchmount Rd., Scarborough. 7:30 p.m. The speaker is Benjamin Laker. Call 698-1194 for more information.

Mariposa Mainland. Tonight in Harbourfront's Brigantine Room, 235 Queen's Quay W., Mariposa presents *All Ivory*—the piano styles of Joan Besen, Lauri Conger and friends. 363-4009.

Rockpile with Nick Lowe, Dave Edmunds, Billy Bremner and Terry Williams, plus Moon Martin and the Ravens, at the Music Hall, 147 Danforth. 463-1186.

Paradise Lost. A staged reading of Milton's work, to November 29, at the Hart House Theatre, University of Toronto. 978-8668.

Tom Waits and the Roches at Convocation Hall, University of Toronto. 8 p.m. 698-2277.

Thursday, Nov. 20

The Crackwalker, first offering of Theatre Passe Muraille's new play series, opens at 16 Ryerson Ave. 363-3771.

The Heart of Rosedale, presented by the University Alumnae Dramatic Club, to December 6. At the Alumnae Theatre, 70 Berkeley St. 364-4170.

Dr. Bette Stephenson will be available for polite question only at a public forum on education issues. At the Kane Teacher Centre, 300 Kane Avenue. 7 p.m. For details, call the York Board of Education, 653-2270.

Friday, Nov. 21

Life Drawing Exhibition opens at the International Students Centre, 33 St. George St. Runs to November 30. Monday to Saturday, 10 a.m. to 10 p.m. Sunday, 2 p.m. to 10 p.m. This is the third annual exhibition of works by those artists and enthusiasts who come together every Wednesday evening at the International Student Centre. Some drawings are for sale.

999 and the Athletico Spizz 80 at the Concert Hall, 888 Yonge St. 698-2277. You must know the password.

Seniors' Rendezvous. Square dancing every Friday, 10:30 a.m. to noon (for beginners) and 1 to 3 p.m. (for intermediates). Funded by New Horizons. At Harbourfront's York Quay Centre. Free.

Saturday, Nov. 22

Book Exchange The Overseas Book Centre's sixth annual book fair to raise money for literacy programs in developing countries. Bring ten books, take ten books, and donate \$10.00. Every hour auctions of collectors' prints. In the debates room Hart House, University of Toronto, 11 a.m. to 5 p.m. For more information, call Jay Scott, 532-8310 or 532-8357.

No intervention in El Salvador! A demonstration is planned to protest North American intervention in El Salvador. The march will leave from Queen's Park at 11 a.m. This is part of a nation-wide day of protest.

Axle-Tree Coffee House presents an evening of poetry and music. B.C. poet and critic Robin Skelton and Toronto poet Gerry Shikatani with baroque flautist Randy Rosenfield and house musician Peter Archer. Open sets. Refreshments available. Donation: \$1.50. 8:30 p.m., at the Church of the Holy Trinity behind (underneath?) the Eaton Centre. Parking behind the Church in men's sportswear. For information, call 222-4690.

Tafelmusik presents Handel's Messiah at Trinity United Church, Bloor and Spadina. Another performance tomorrow. Call 964-6337.

Young People's Music. Mario Duschenes conducts the Toronto Symphony Orchestra in a young people's concert at Massey Hall, 178 Victoria St. 698-2277.

Salome Bey and Sam Levine appear in *Horowitz and Mrs. Washington*, at the Leah Posluns Theatre, 4588 Bathurst St., Willowdale. For information, call 636-2720. Runs to December 13.

All-Bach Choral Program at St. Andrews Presbyterian Church, 75 Simcoe St. 884-1210.

Clarion Horoscope: Sagittarius This month you are finally revealed to your friends and enemies as the cosmic muffin you really are. Everything that can go wrong will. Run and hide in the hills or else you'll have a really heavy scene with a Libra.

All Beethoven Concert. Mexican pianist Guadelupe Parrondo performs a concert of Beethoven tonight at 8:30 p.m. at York Quay Centre, Harbourfront (where else?) \$5. Students and seniors, \$4. For advance reservations, phone 869-8412.



Fin Fur 'n Feathers, a play that deals with the "Potential countdown... a universal nightmare of an average human" (played by John Steer) Heavy stuff at the Solar Stage Theatre today at 4 p.m. Tomorrow at 11 a.m. and 1 p.m. Repeats next weekend (if we're not all blown to hell first), November 29 and 30.

Sunday, Nov. 23

The Double Day and Buenas Dias Compañeras: two films at the Revue Cinema, 2 p.m. The first film deals with women's working conditions in Latin America; the second looks at four women in revolutionary Cuba.

Toronto Society in the Nineteenth Century. A public lecture by Professor James Careless, University of Toronto. Sponsored by the Metro Toronto Library Board in celebration of the 150th anniversary of the founding of the mechanic's institute. Limited seating. For more information, call 928-5313.

Bob Schneider sings for children at the Minkler Auditorium, 1750 Finch Ave. East, 491-8877.

Cineforum presents several films: *Gulliver's Travels* (Max Fleischer); *Evolution* (Max Fleischer); *Sherlock Holmes* (Buster Keaton) and *The Big Parade* (King Vidor). Members only. Pay what you can. 2 p.m. 12 Mercer. 366-9777.

Community Chamber Orchestra of York University performs at the Church of the Holy Trinity, Trinity Square. Tomorrow, the group moves to Glendon College, 2275 Bayview. 667-3441.

Nosferatu, the great classic, in two film versions at the Art Gallery of Ontario, as part of its German film series, by Munau, 1922 (2 and 7 p.m.) and by Herzog, 1979 (4 and 9 p.m.). Tickets available from noon today in the Gallery Lecture Hall. \$2 for one, \$3 for both films. Phone 977-0414 ext. 260.

Brother Blue, Storyteller. Dr. Hugh Morgan Hill, alias *Brother Blue*, presents an afternoon of storytelling, music and dance today at 1:30 and 3:30 p.m. His varied repertoire consists of traditional folk stories of Western culture, folk and spiritual tales from Africa and Asia, Greek myths and Shakespeare, plus original stories related to the themes of brotherhood and understanding. In 1975, Hill won the PBS Special Award for outstanding solo performance. Adults \$2.50, children \$1.50. For advance reservations call 869-8412. At Harbourfront's York Quay Centre.



Monday, Nov. 24

Encountering the Holocaust. One-day conference for Christian clergy and educators. Slides, lectures, workshops and films sponsored by Christian-Jewish Dialogue, Holocaust Remembrance Committee and the Toronto Jewish Conference. Contact the TJC for additional information. Held at Timothy Eaton Memorial Church, 230 St. Clair Ave. W. 8:45 p.m.

Sam and Dave sing the Blues at the Clubhouse, to November 29. 194 Merton St. 486-0014.

Canadian Craft Show opens at the Queen Elizabeth Building and continues to November 30. Call 924-0477 for more information.

The Police in a shoot-out at Massey Hall, 178 Victoria St. 698-2277.

Tuesday, Nov. 25

Socialism and Democracy: Democracy and Socialism. Bethune College continues its exploration into the democratic elements in socialism using theory, current issues and the experience of specific countries. Today, at 4:30 p.m., Gregory Baum of St. Michael's College, U. of T. looks at the "emerging Christian Left". In the Gallery, Bethune College, Room 320, York University, Steeles Campus. Free. Phone 667-3958 for more information. See also December 9.

Asbestos: a panel discussion on "Asbestos: What is to be done? Who pays? at the St. Lawrence Centre Town Hall. 366-7723.

Guatemala: Organized Terror and the Struggle for Change. Dave O'Connor, Oxfam-Canada field representative, discusses aspects of the Guatemalan situation today. At the Cross Cultural Communications Centre, 1991 Dufferin St. 7:30 p.m. O'Connor will focus on the repression in Guatemala directed against the trade union movement. Call 653-2223 for more information. No charge.

Mental Health and the Law. CLEO (Community Legal Education Ontario) presents a public discussion of the rights of mental health patients. "Each year, more and more people are committed to psychiatric hospitals against their will. Most have never broken any laws and are forced into institutions on the basis of what they might do. Recently new laws have been enacted to protect the rights and freedoms of such people. Are they enough?" At the George H. Locke Library, 3083 Yonge St. No charge. Call 483-8578 for more information. The guest speaker is Elinore Ready.

Wednesday, Nov. 26

Jesse Winchester performs at Harbourfront for Mariposa Mainland. 235 Queen's Quay West. 363-4009 for ticket information.

Thursday, Nov. 27

CUSO Information Meeting. The focus tonight is Nigeria. 7:30 p.m. at 33 St. George St.

Small Claims Court. CLEO (Community Legal Education Ontario) presents another public forum on how to act without a lawyer in the Small Claims Court. Free. 7:30-9:30 p.m. at the Albert Campbell District Library, 496 Birchmount Rd. in Scarborough. Phone 698-1194 for more information.

Uproar in the House, a farce presented by the Scarborough Players Adult Community Theatre runs for three days at Sir Oliver Mowatt Collegiate, Lawrence Ave. E. and Port Union Road., Scarborough. Phone 439-6022.

Reggae! Jimmy Cliff and *Third World* at Massey Hall, 178 Victoria Phone 698-2277.



Friday, Nov. 28

Chaplin-Totò. An evening of comedy at the Circolo Culturale Carlo Levi. Exploring the social criticism of these two film masters. 9 Boon Ave., 2 blocks west of Dufferin, just north of St. Clair. 7:30 p.m. Call Tony for more information: 651-8681 or 622-6377.

Saturday, Nov. 29

The Role of Art Therapy in Educational and Mental Health Settings. Seminars today and tomorrow for professionals in education, mental health fields and allied professions. Call O.I.S.E. Conference Office, 923-6641 ext 391 for more information.

St. Paul's Centre. A farewell party for St. Paul's Community Centre. Performance, music, dance with live entertainment. Cash bar, light buffet and raffle. Proceeds will help defray moving and resettlement costs for St. Paul's new location which will be Trinity United Church, Bloor and Spadina. Tickets are \$6 at the door; \$5 in advance; seniors and unemployed, \$3. Contact the centre office, 922-4954 for more information.

USSR and the Third World. A two day conference in Montreal will analyze Soviet involvement in the Third World as a particular aspect of Soviet global strategy. Representatives from third world liberation movements will be present to relate first hand experience. The sponsoring group, Committee to Support the Peoples of the Third World (Comité d'appui aux peuples du tiers monde, CAPT) is organizing the conference to "show how the peoples of the third world are resisting Soviet domination and aggression." Call CAPT Centre (514-279-4191) or Alan Silverman (514-727-8231), for instructions.

Chamber Players of Toronto with Greta Kraus on harpsichord and piano, in concert at the Edward Johnson Building, University of Toronto. 920-1969.

Sunday, Nov. 30

Sudbury: The Wise Tale. The Development Education Centre is distributing this film about the wives of the striking Sudbury miners. Check with DEC (964-6901) to confirm this showing: 1:30 p.m. and 3:30 p.m. at the Festival Theatre, Yonge and Charles Streets.

Parents and Teenagers. Speaker: Ahmed Nashes. Open to all immigrant communities. Sponsored by the Arab Community Centre, 922-6776.

The Spanish Troubadors An afternoon of Latin music and food. Harbourfront Cafe, York Quay Centre, 2:30 p.m. Phone 869-8412 for reservations.

The Goalie's Anxiety of the Penalty Kick. Wenders, 1971, (2 and 7 p.m.) and **Effi Briest,** Fassbinder, 1974 (4 and 9 p.m.) are today's offerings from the Art Gallery of Ontario's German film series. Tickets available from noon today in the Gallery Lecture Hall. \$2 for one, \$3 for both showings. Phone 977-0414 ext 260.

The Wives Tale, story of the women who supported the Inco strikers. Special showings at the Festival Cinema Nov. 30 and Dec. 7, 1:30 pm and 3 pm. Yonge & Charles, \$3.00.

Monday, Dec. 1

A Little Something to Ease the Pain. A play by Cuban-Canadian René Aloma at the St. Lawrence Arts Centre, produced by Toronto Arts Productions. A family torn by conflicting loyalties after the Cuban revolution. Sponsored by Canada Dry. Did they have a bottling plant on the island? See the *Clarion's* review on page 15. Tickets \$5 - \$4. Runs to December 13. For more information phone 366-1656.

The Clarion begins its sixth year of operations as a co-operative. Cheers!

Tuesday, Dec. 2

Everyday life in the new Nicaragua: Overcoming underdevelopment. This is the theme of tonight's discussion group at the Cross Cultural Communications Centre, 1991 Dufferin St. Resource person is Lis Angus, member of *Canadian Action for Nicaragua.* She is working on a book about the new society and will discuss the development of mass organizations in Nicaragua. Vignettes of everyday life will be offered. Evelyn Murialdo, a Toronto community worker, who has been active in arranging Canadian aid to Nicaragua, will follow with a slide show and discussion of the recently completed literacy campaign. 7:30 p.m. Call 653-2223 for more information. Free.

Labour Workshop. The *Clarion's* regular workshop on labour issues takes place at 7:30 in the *Clarion* offices, 73 Bathurst St. at King. All welcome. Phone 363-4404 for more information.

Wednesday, Dec. 3

Tired of plowing through life? Toronto Arts Productions presents another Forum. This one is on agriculture and the environment. Co-sponsored by the Canadian Society of Environmental Biologists. At the St. Lawrence Town Hall, 8 p.m. Free.

Lorns Lemma An esoteric examination of the relationship between image and title continues at the Funnel Film Theatre with this offering by Frampton (1970). 507 King St. East. 8 p.m. for a week. For information call 364-7003.

DEC presents **From a Different Perspective.** A weekly, half-hour radio program on the developing world. Interview with Mike James of Guyana's opposition newspaper and more at 6:30 on CJRT.

Marg-Anne Morrison, *Clarion* staffer, leaves on a short vacation to the Big Apple.



Thursday, Dec. 4

Quebec Wind Quartet, with Audrey Johanneson on piano, is being presented at the St. Lawrence Town Hall. A *Music Canada* presentation of the Travellers Community Concert Series. \$4.50 and \$5.50 8:30 p.m. 366-1656.

Friday, Dec. 5

André String Quartet: a new quartet from Western Canada in its Toronto debut. Full of energy. At the St. Lawrence Town Hall 8:30 p.m., \$7.50 and \$8.50 Call 366-1656.

Saturday Dec. 6



B.C. Farmworkers. Canadian Farmworkers Union presents a farmworkers support dinner with CFU president Raj Chouhan as guest speaker. Trinity United Church, 271 Bloor St. W. (near Spadina). Dinner starts at 7 p.m.; speaker at 8:30 p.m. Childcare available. Tickets \$3 (includes dinner) are available at the door or call 694-6630.

Manon by Jules Massenet. The *Opera in Concert* series at St. Lawrence Town Hall presents Massenet's popular work at 8 p.m. on Saturday and at 2 p.m. tomorrow. Tickets are \$6. and \$7.

Action Daycare Benefit tonight at 519 Church St. Featuring *The Nukes.* Dancing, cash bar. \$5.9 - 1 a.m. Phone 368-9124 for tickets.

Monday, Dec. 8

Daycare. A public forum entitled *Dollars and Sense for Day Care,* about the urgent need for daycare in Metro Toronto. Panelists are Linda Carson, Julie Mathien, and Sandy Steinecker with moderator, Gordon Cressy. For information, call 366-1656 ext. 41. 8 p.m. Free.

Tuesday, Dec. 9

Socialism and Democracy: Democracy and Socialism. More from Bethune College, asking how socialism exposes the democratic rhetoric of capitalist society and in what contexts it poses an alternative. Today, at 4:30 p.m., David Shugarman, Social and Political Thought at York University talks on *Socialism and Democracy — not necessarily Social Democracy.* IN the Gallery, Bethune College, Room 320, York University, Steeles Campus. Free. Call 667-3958 for more information.

Wednesday, Dec. 10

Films: *Sequels in Transfigured Time* (Razutis, 1975); *Cities of Eden* (Razutis, 1976); *Message from our Sponsor* (Razutis, 1980); *1857* (Elder, 1980). The Funnel Film Theatre continues its historical series of films exploring whether or not dialogue inhibits cinematic purity or inhibits a full range of creative possibilities. 8 p.m. For more information, call 364-7003.

The Films of **Vincente Minelli** series continues at the 519 Church Street Community Centre with today's selection, *The Bad and the Beautiful* (1952). 8 p.m. \$1. Programme notes available and an introduction by critic, John Harkness. Call 923-2778.

The New Purcell Quartet at the St. Lawrence Town Hall, 8:30 p.m. \$7.50 and \$8.50.

DEC presents **From a Different Perspective** a weekly, half-hour radio program on the developing world. Nicaragua after the revolution, Reports on cocoa and a new sweetener.

Thursday, Dec. 11

Louis Lortie, Montreal pianist, at the St. Lawrence Town Hall, playing a program of works by Beethoven. 8:30 p.m. \$7 and \$8.

Friday, Dec. 12

We Won't Pay! by Dario Fo. Plays at the Open Circle Theatre, 57 Adelaide St. East, Box Office: 363-4404. See the ad in the *Clarion* on page 20.

Saturday, Dec. 13

Mudpie Christmas Benefit Party at St. Paul's Church, 121 Avenue Rd. Featuring the *Spadina Road Tabernacle Band.* Food, cash bar, dancing. \$3.50 in advance, \$4 at the door, Children free. 8 p.m.

Robert and Sarah Feuerstein, a new Canadian duo and Canada's entry in the International Guitar Festival in Toronto, in a performance at the St. Lawrence Town Hall, 8:30 p.m. \$6 and \$7.

Sunday, Dec. 14

Three short films by Herzog in the Art Gallery of Ontario's German film series: *La Soufrière* (1977); *How Much Wood Would a Woodchuck Chuck* (1977) and *The Great Ecstasy of the Sculptor Steiner* (1975). 1 and 7 p.m. Tickets available today from noon in the Gallery Lecture Hall. Phone 977-0414 ext. 260.

Monday, Dec. 15

Antonia: Portrait of a Women (USA, 1974), and **Sven Kiang's Combo** (Sweden, 1976). Two films in the Toronto Film Society's international series. Screenings for members of the society at St. Lawrence Town Hall, 7:30 p.m. For membership and other information, call 923-6988.

Wednesday, Dec. 17

DEC presents **From a Different Perspective** a weekly, half-hour radio program on the developing world on CJRT-FM at 6:30 pm. **Guatemala: Prelude to a Struggle** — an examination of human rights problems in Guatemala.

Friday, Dec. 19

Roma Citta Aperta with English subtitles. Rossellini's classic account of the Italian underground movement during the Nazi occupation of Rome. At the Circolo Culturale Carlo Levi, 9 Boon Ave. Phone Tony at 651-8681 or 622-6377 for more information.

The Tin Soldier. A presentation by the National Tap Dance Company of Canada at the St. Lawrence Town Hall. The annual holiday celebration by the tap dancer starring Jeff Hyslop, with a special gala performance on opening night with Veronca Tennant of the National Ballet. Runs to December 28. Call 366-7723 for tickets and times.

The Clarion is happy to run any event you may have to advertise. Send information to the Calendar editor as soon as it is available to you to ensure publication.

SPECIAL PRICE PREVIEWS!
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A COMEDY ABOUT
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WE CAN'T PAY!
WE WON'T PAY!

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Adelaide Court Theatre

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