

Toronto **Clarion**

50¢

Volume V
Number 3



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editorial

"Politicians should speak for those who can't speak for themselves and then show them how to speak and act on their own behalf. People need to know they can have more control over their lives, environments and governments": John Sewell in his valedictory speech to city council November 24.

Community organizing is one of the *Clarion's* priorities for coverage. The important news, for us, is how people are recognizing their oppression and what they are doing to actively oppose it.

Some groups have decided that media coverage is the route they want to take. They keep in touch with us, utilize us, and we play an active role in alerting a larger group of people to these issues.

In recent years many issues have been generated by the progressives at city hall. Many activists in resident's associations, for example, have taken a low profile, but on being alerted by city hall, they have organized around their issues.

It is unfortunate that direction so often comes from a central bureaucracy instead of from the populace. But rather than denounce those still left at city hall who are already working hard, we see a more positive role for the *Clarion* in stirring up the citizenry with issues that do emerge.

It's not our role to decide for our readers whether Reform Metro or the NDP has the best answer, or even whether party politics belongs in the municipal arena. We want to supply our readers with information from a grass roots perspective, with the goal of changing society, not just reporting on it.

We'll be giving strokes to those who deserve them and a lot of criticism to those elected representatives who will try to reverse all the good work that has been done in the last ten years.

But we can't stop there. It's fine to cover a demonstration and give a critical analysis of the issues and goals which groups are trying to achieve, but if the paper is only being read by those who are already involved, then it's a waste of our time, skills and energy. We have a responsibility not only to give supportive coverage, but also to reach people — from poor and working people to the experienced organizer, women, blacks, gays....

That can't be done in isolation. We have to work together with progressive individuals and groups who want social change.

Progressive representation at city hall is not the ultimate expression of the society we are all working to bring about. But in the last ten years much has been achieved there.

In his last speech, John Sewell gave a run-down of some of the progress we've made. The rights of neighbourhoods to involve themselves in the planning process was not self-evident at the time of Trefann Court and South St. Jamestown, he said. Now it is.

"The proposal not only to tear down Union Station but also to replace it with a poorly planned development got people up and active about it, and now we have demolition control."

"We need to break down the barriers, institutions and structures that would keep us out. We must be allowed access to all these things."

And that's only the first step. We want to go a lot farther in the 80's.

The *Clarion* is planning a *Community Organizing Workshop* for writers and contacts interested in producing stories about city issues for the paper. If you want to participate, call us at 363-4404.

In Memoriam

John Lennon

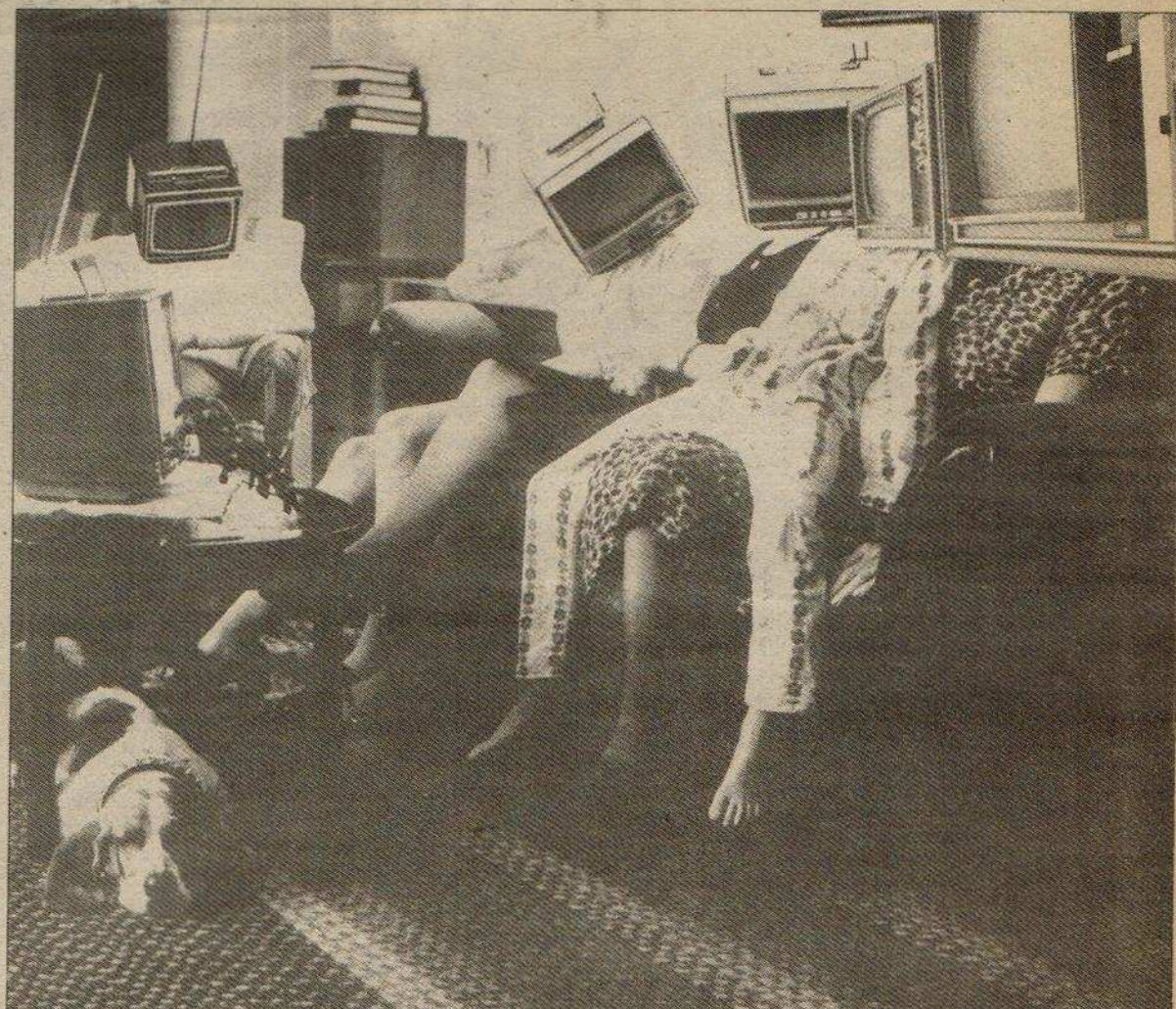
Died December 8, 1980

Imagine there's no heaven
It's easy if you try,
No hell below us
Above us only sky.
Imagine all the people
Living for today....

Imagine no possessions
I wonder if you can,
No need for greed or hunger —
a brotherhood of man.
Imagine all the people
Sharing all the world....

Imagine there's no country
It isn't hard to do,
Nothing to kill or die for
And no religion too.
Imagine all the people
Living life in peace....

You may say I'm a dreamer
But I'm not the only one.
I hope someday you'll join us
And the world will be as one.



Richard Slye

letters

Some suggestions

To the *Clarion*:

This is a belated response to your fund-raiser issue and includes a contribution. Having waited since July for something from you, I received it with some relief in late October. The next week, to my surprise, came your 24-page issue, and since then nothing!

Glad to have you back! I haven't gone over the issue exhaustively but have a few comments:

- Good to see a real attempt at creative layout. I'm not sure I like all of it (eg. the funny boxes; books, opinions etc.) but welcome the cleaner and creative appearance.
- If you really want to stay good-looking, it's time to pay more attention to the nitty-gritty physical look. I don't know how far you can get with your printer, given how much you're in debt to them but perhaps somebody will listen to an argument that a better-looking job will help the paper earn revenue to pay its bills faster.
- Also, have a good look at your typesetting product. On page 4 (Oct. 17) for instance, two lines in the fourth column ("Lang added the real reason strikes like Blue Cross and Radio") stand in sharp contrast to the weak and broken type around them. Another example is the last three lines on page 19. These suggest to me — and anyone considering contracting a job to you — that you have a problem.
- I enjoyed many of the features, especially on culture by Dennis Corcoran. Sorry to see news practically disappear, however.
- Where's Fred Mooney's picture? And Cindy Fortunata's, although she might be better off with a new shot. The calendar page could also use a graphic, even if it's only in the funny box.
- Sorry to read that you're plagued by colds and a heavy schedule, but if it was so bad that you wanted to mention it in print (p. 21) don't you think you might have been contagious to The Beat? For sick people you put out a pretty good paper, though.

Eric Mills
Winnipeg

People paper

To the *Clarion*:

I find the *Clarion* a good People Paper. Extremely different from other daily papers, it gives news on positive efforts and attempts at alternatives.

During the past 2 years I have been reading it off and on. Now I know it will be more 'on' than 'off.'

Enclosed is a cheque for a year's subscription.
Encouragingly,
Helen Zettel
Toronto

Censorship

To the *Clarion*:

How about an opinion piece by Robin Wood on censorship by the left, as opposed to censorship of the left?

I'd be interested in his reactions to the tactics used by anti KKK activists; they'd make a good accompaniment to your upcoming article "Combating the Klan." Wood seemed to have quite a bit to say on the subject in the recent Law Union censorship seminar.
Cherry Hassard
Toronto

Clearing the air

To the *Clarion*:

Nothing is more irritating than being misread or misinterpreted. Witness the two letters by Abie Weisfeld and Richard Cantrall (Nov. 14) criticizing my review of *Playing for Time* with Vanessa Redgrave (Oct. 17). Both men have completely ignored what has actually been written, choosing instead to criticize what they have misinterpreted, imagined, or failed to understand. However, since they took the time and trouble to voice their objections — no matter how misguided — I feel I should take the time and trouble, and be given the opportunity, to set them straight.

First Mr. Weisfeld. I started my review by saying that "the controversial film, *Playing for Time* was finally televised . . . amid considerable protest from the Jewish community."

"The Jews were angry over the casting of Vanessa Redgrave in the lead role of Fania Fenelon . . ." The simplicity of the two statements was too much for Mr. Weisfeld and he asked "What do you mean by writing 'the Jews were angry over the casting of Vanessa Redgrave . . .'?"

Well Mr. Weisfeld, I mean exactly that — the Jews of the Jewish community were angry over Redgrave playing the lead. The Jews of the Simon Wisenthal Centre for Holocaust Studies in Los Angeles, who held a press conference to protest, were angry. Nathan Perlmutter, national director of the Anti-defamation League, speaking for the Jews of that organization, called her casting 'in abysmal taste' and they were angry. Members of the

Continued on page 14

Toronto clarion

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

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

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

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

The following also contributed to this issue: Barbara Sands, Andy Borowski, Sydney Australia, Brian Davis, Robert Block, Andrea Bain, Ted Hebbes, Oscar Rogers, Ian Orenstein, Karl Amdur, Jean Paul Lenin, William Pipher, and many others.

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The Worthington letters The little lie that grew

A series of recently published letters reveal some fascinating new information about the role of *Toronto Sun* editor Peter Worthington in the libel suit against Toronto novelist Ian Adams.

The letters, published in the December issue of *This Magazine*, were written by Worthington to Leslie James Bennett, a former RCMP intelligence officer.

Bennett began a \$2.2 million libel suit against Adams three years ago, claiming that he was identifiable as 'S', the main character in Adams' novel *S: Portrait of a Spy*.

In the novel, 'S' turns out to be a KGB agent who, after years of successfully infiltrating the RCMP security service, was discovered by the CIA and began working for them as well, also without the RCMP's knowledge. The character is eventually uncovered by the RCMP and expelled.

Worthington has acknowledged that he has known Bennett for years, going back to Bennett's time in the security service.

Worthington was also the first person to publicly identify Bennett as 'S' in the novel, in an article which appeared in the *Toronto Sun* on November 20, 1977 — just days after Adams' novel was published.

Within a month of the novel's appearance, Bennett filed his libel suit.

All of the three Worthington letters published in *This Magazine*, however, were written before any public connection had been made between 'S' and Bennett.

Here is an excerpt from a letter Worthington wrote to Bennett on November 14, 1977:

... Now the really interesting news. Ian Adams' (remember?) book is out. I haven't seen it yet. It is called something like *S: Portrait of a Spy*. Gage is publishing. Apparently it is fiction based on fact. I have been told people are identifiable. I apparently am in it, as is Olga. You are "S". I've been told he claims to have gotten information from you, to have talked with you, and that you are his "principal" source.

As I say, this is what he is alleged to have said on TV (not shown yet) and to have told interviewers off camera.

Not having read the book yet I can't say, but those who have say it is damaging to RCMP. The big villain is CIA and "S" is supposed to be on a CIA mission to undermine Canada and take over our security. If so, it doesn't make much sense. But I imagine CBC and assorted friends will get the message. I gather I am supposed to be co-opted. We've both been identified on TV. Anyway, I don't know your feelings. I thought you had not met

him or helped him? Someone has. If such is the case there may be grounds for libel. I did not — I refused — to meet Adams. I shall send you a copy for comments. Also will send clippings of RCMP scandal — maybe you want to do your recollections of that period? We'll print them!
Best
Peter

This Magazine points out that Adams has never claimed to have gotten information from Bennett.

The article adds that there has never been any evidence that "we've both been identified on TV" as Worthington claimed in the letter.

By the next letter, written two days later on November 16, 1977, Worthington had read the proofs of Adams' novel:

... It has the usual disclaimer "all characters fictional and any resemblance to persons living or dead is purely coincidental." That, of course, is no protection if someone is readily identifiable — as you certainly are and as I am. (I am given brief, bitter treatment as a crude rightwinger, without conscience — largely because, as he acknowledges in the book — I refuse to be interviewed about you! ...

Bluntly he says you were KGB who was probably turned by CIA, thus becoming a triple agent. He has little use for our system and you are presented in sort of anti-hero terms as having personally screwed up RCMP intelligence for two decades, and then were too smart to get conclusively nailed. ...

If I were you I'd alert your lawyer — if you have one. Maybe it's best not to make waves. I kind of believe in the Gouzenko view that if you don't defend your own name, no one else will. Personally, I don't know what "truth" is, and as you know in this twilight area anything is possible. I do know the story has never come out so strongly.

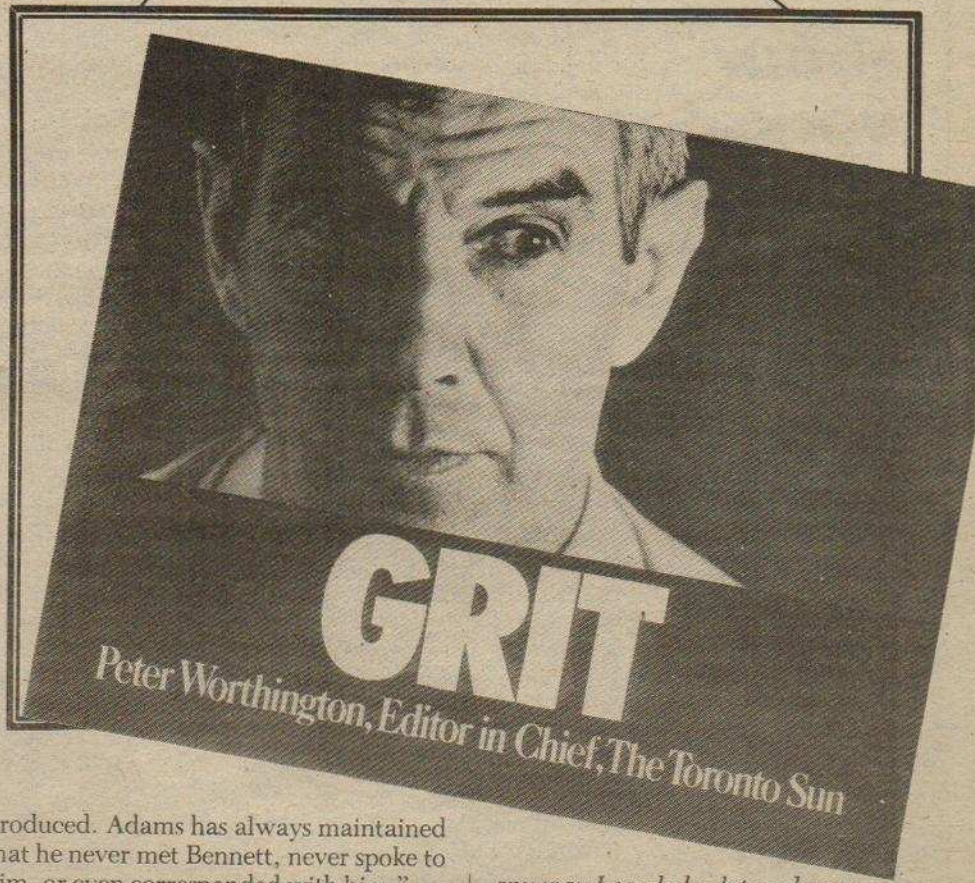
If there is anything I can do — regardless of what the "truth" is — let me know. If you want a lawyer, I know quite a good libel lawyer who might be interested mostly for the interest — Julian Porter, son of late Dana Porter, A-G of Ont. and a bit radical but straight. ...

The book gives no hint that Adams has ever spoken to you. It is in interviews that he has claimed it.

Yours
Peter

This Magazine notes that Porter, a Bay Street lawyer, has been acting for Bennett in his suit against Adams.

It adds that despite Worthington's claim that Adams had spoken with Bennett, "No such interview has ever been



produced. Adams has always maintained that he never met Bennett, never spoke to him, or even corresponded with him."

The third letter was written three days later, on November 19, 1977, after the book had just been published:

... I spoke to Julian Porter on my part and he says I probably have an action — but I don't like journalists doing that. If you dish it out, you should take it too. He is categorical in that you have a strong case — which would interest him greatly. ...

Everyone I've talked to — and since I'm so easily identifiable I get a lot of calls and have been mentioned in the press — makes no mistake in the identifications. Those who are interested in such things anyway.

I am torn between journalistic obligations and personal feelings, and am trying to juggle them. How successfully I don't know. It is never easy. Anyway, I am keeping mum about your whereabouts — to everyone — and if there is

any way I can help, let me know.

Yours
Peter

This Magazine notes that, "Reading this it is difficult to keep in mind that Bennett had still been nowhere publicly identified with the 'S' of the novel." And it points out that although Worthington made the first such identification only a day after writing the third letter, he mentioned nothing of the matter to Bennett.

"In fact," the magazine article adds, "it was not until the pre-trial examination, long after Bennett had filed his suit, that Bennett learned it was Worthington, his old friend and correspondent, who had first publicly named him as the model for 'S'. One can't help wondering whether Bennett, had he known this all along, mightn't have sued Peter Worthington for libel rather than Ian Adams."

No settlement yet

Although a recent offer has been aimed at ending a \$2.2 million libel suit against Toronto novelist Ian Adams, no settlement has yet been reached.

Former RCMP counter-intelligence chief Leslie James Bennett launched the suit in late 1977, claiming that the character named 'S' in Adams' novel *S: Portrait of a Spy* was based on himself.

After Bennett, retired and living in Australia, initiated the suit, Adams' publisher withdrew the book from circulation, even though a legal order to require this had never been issued. The novel has been virtually unavailable ever since.

"There is an offer on the table," Adams told the *Clarion* in a December 5 interview. The offer, he said, proposes that Bennett be paid \$30,000, and Adams' book be reissued, with a disclaimer stating that the character 'S' is not Bennett.

But, Adams added, "We don't have a settlement. I haven't seen anything in black and white that I can agree with."

Adams said the offer "essentially covers Bennett's legal fees, and is a long way from the \$2.2 million he was suing for."

"It's obvious to everyone that Bennett wants to get out of the lawsuit," Adams said. "he's agreed to some terms the publisher and its insurance company have proposed which will basically take care of his legal costs. The problem is that my-

self and the publisher are a long way apart."

Adams said that while he and Gage Publishing are continuing to negotiate terms of the settlement which Adams finds acceptable, his main concern is getting the novel back in the bookstores.

"I want to have my book in circulation as soon as possible as a paperback. That's always been at the bottom of my struggle — to get the book in circulation."

When Adams' novel was released in November, 1977, it quickly became a Canadian bestseller, with more than 12,000 copies sold in the few weeks before the lawsuit was launched and the book withdrawn from the bookshelves.

The suit also scuttled nearly completed negotiations for paperback and film rights.

Why is Bennett now prepared to settle the case? "I can only assume he figures he was misled by (*Toronto Sun* editor Peter) Worthington, and obviously he feels that his case may not be that strong," Adams said.

Worthington was the first person to publicly identify 'S' as Bennett. Worthington, who has known Bennett for years, wrote to him about the novel and suggested he had grounds to sue for libel.

Adams added: "If he (Bennett) is willing to let my book be published, it seems to me that is an admission in itself that he doesn't find it libellous."

I have been told people are identifiable. I apparently am in it, as is Olga. You are "S". I've been told he claims to have gotten information from you,

to have talked with you, and that you are his "principal" source. Personally, I don't know what "truth" is, and as you know in this twilight area anything is possible. I do know the story has never come out so strongly.

I gather I am supposed to be co-opted. We've both been identified on TV. Anyway, I don't know your feelings. I thought you had not met him or helped him? Someone has.

A case study

Plant shut downs

labour
workshop

Layoffs and plant closings have reached epidemic proportions in Ontario. At least 85,000 workers have been idled by layoffs and shutdowns since January 1 alone. And the On-

tario Federation of Labour estimates that capital flight — through layoffs and shutdowns — is responsible for more than half of the 300,000 unemployed in Ontario now.

Why is it happening? And how are workers and their organizations fighting to turn around the trend?

This issue, we begin our examination of the disaster by looking at one recent case — Arrowhead Metals Corporation Ltd.

In 1978, Automotive Hardware bought out the copper and brass mill in Etobicoke from Atlantic Richfield for \$21 million. Only one year later, Automotive doubled its profit. Until last September 30, the company was going ahead with

plans for an \$8 million modernization program.

But on October 1 everything changed. The modernization program was scrapped, and Arrowhead closed the tube mill that was to be modernized. The company terminated 225 of its 670 workers — everybody with less than 15 years seniority at the plant.

Arrowhead blamed the situation on the workers. According to the company, the five-month strike by members of Local 399 of the United Auto Workers was too expensive. The main issue in the strike was the company's refusal to pay an open-ended cost of living allowance.

Why did everything change between September 30 and Oc-

tober 1? How are the terminated Arrowhead workers reacting to the situation? What are the demands organized labour is making to deal with this economic crisis? And what are the demands of capital which created it in the first place?

The stories on this page were written by John Pitt, who is one of the workers terminated at Arrowhead and a member of the Clarion's Labour Workshop.

Watch for future issues of the Clarion, when the Workshop will examine the connection of the Auto Pact to plant shutdowns and layoffs, how workers in other countries have confronted shutdowns and layoffs and the Ontario labour movement's tripartite proposals for dealing with shutdowns.



O.F.L. Anti-cutback demonstration at Queen's Park

Is 'notice' enough?

The extent of plant closings and layoffs has spurred the Ontario Federation of Labour to organize a large-scale campaign and to adopt a series of proposals aimed at putting Ontario back to work.

But some workers who have been the victims of recent shutdowns wonder whether the OFL program will be able to meet with more than limited success.

It may be small comfort to those workers terminated at Arrowhead, but an OFL statement on shutdowns, cutbacks and layoffs adopted at the federation's convention in late November shows that Arrowhead workers are by no means alone — or at fault.

Some of the shutdowns mentioned in the statement are: 491 workers at Bendix in Windsor; 284 at Caland Ore in Atikokan; 193 at Roper in Ingersoll; 584 at Rockwell in Chatham and Milton; 650 at Firestone in Whitby; 225 at Outboard Marine in Peterborough; 235 at Thomas Specialties in Lindsay; 110 at General Bakeries in Mississauga; 250 at Essex International in Dunnville; 500 at Houdaille in Oshawa; 240 at Beach Foundry in Ottawa; 199 at Clarke Equipment in St. Thomas; 208 at Winchester in Cobourg; 897 at International Harvester in Chatham; 800 at Pilkington Glass in Scarborough; 1,500 at Budd Automotive in Kitchener and 250 at Square D in Toronto.

The OFL document says that some of these companies have moved to other parts of Canada where wages are lower. Others have moved to the U.S. where the political climate keeps unions few and weak, and wages and working conditions are inferior.

Many companies have closed in order to retrench and concentrate on home-base operations, in line with American protectionist policies.

And, the paper adds, many other workers have lost their jobs because of the depressed state of the economy, or because they've become victims of the ripple ef-

fect of other plant closings and layoffs.

It is ironic, as OFL president Cliff Pilkey told the convention, that Canadians have effectively financed the sell-out of our own economy, by financing the expansion of foreign ownership.

"Over the past few years," Pilkey said, "we have seen tens upon tens of millions of dollars lavished upon big business in this province, and the result has been a continued erosion of our industrial base."

Pilkey had plenty of examples: "The Tories and Liberals gave \$68 million to Ford Motor Company in exchange for the creation of 2,400 new jobs in Windsor. Within months, Ford closed its Windsor foundry, putting 2,600 men and women out of work. A net loss of 200 jobs."

"The federal Liberals gave Michelin Tire — a notoriously anti-union employer — \$54 million to build a new factory in Nova Scotia. weeks later, Firestone Rubber announced the closure of its Whitby tire plant, adding 650 jobs to the economic scrap heap. Ontario workers paid for this giveaway — with their taxes and with their jobs."

"Ottawa and Queen's Park gave Houdaille Industries \$600,000 to modernize its Oshawa bumper plant. This October, Houdaille workers punched their last time card."

The OFL document proposed 15 recommendations to bring laws on plant closing and layoffs into line with West European legislation, which is based on tripartism. Highlights were:

- a commitment to a full employment economy;
- corporate justification of planned shutdown before a public tribunal which would have representation from labour, government, business and the community;
- government-imposed economic sanctions on runaway plants;
- a minimum six months' notice of termination, or payment in lieu of such notice, for any group of 10 or more workers who are terminated or

laid off for more than eight weeks, regardless of the reason;

- severance pay of one week's pay for each year of work, in addition to notice or termination pay;
- full pension portability, and
- mandatory skilled training and apprenticeship programs regulated by government and funded by the private sector.

Bill Rudyk, formerly plant chairman for UAW Local 222 at Houdaille, said a demand like six months notice of termination wouldn't really change much for workers facing the loss of their jobs.

"What's the difference? One year, six months — 20 minutes — you know when. That's what more notice means," he said.

"It's like a birth certificate see Celebrate page 21

Economics

It was only a year before shutting down the Arrowhead tube mill that company president Ron Sinclair was telling the press about Arrowhead's rosy future.

For the first half of 1979, after all, Arrowhead had contributed nearly half of the \$5.3 million over-all profit of its parent company, Automotive Hardware.

Although he expected some weakening in profits in the second half of 1979 because of the general economic recession, Sinclair told the *Globe and Mail* in October 1979 that the outlook for 1980 and beyond was very positive, as the firm expected to exceed the six per cent of production going into the U.S. market.

Sinclair added that he thought the economic slowdown in copper and brass product consumption would not be too severe, and with the planned \$8 million expansion, Arrowhead's long-term prospects were very bright.

So what happened?

In the meantime, interest rates rose sharply, meaning that

see Profit page 10

Workers fight
to save their jobs

Frank, 34, worked at Arrowhead for six years. After he was terminated on October 1, Frank says, "our local president told me not to worry: I was young enough and a big strapping guy, I'd be able to find another job."

"Why the hell do I want another job? I had a half decent job at Arrowhead."

He and five other terminated Arrowhead workers have been talking to area politicians and the media, because they don't accept as irreversible the decision which cost them their jobs.

"We got together because the tube mill closing just does not make sense," Guy Wight, 32, who has 11 years seniority at Arrowhead. "We want to make sure that every possible step is taken to try and get our jobs back."

Tom Cobett, a five-year Arrowhead employee, asks: "How is it possible that the tube mill was profitable enough for an \$8 million modernization program September 30, and then was shut down October 1 because the strike was too expensive?"

The group of workers has met with New Democrat MPP for Etobicoke Pat Lawlor, Etobicoke mayor Dennis Flynn and Liberal MP Ken Robinson. The politicians have offered to talk to labour minister Robert

Elgie and industry minister Larry Grossman about the possibilities of reopening the plant.

The workers began to organize one week after a contract was ratified at Arrowhead on November 10.

A month earlier, on October 3, Arrowhead had made an ultimatum contract offer. It did not include the cost of living allowance. That offer was rejected by a 28-vote margin among the 612 workers who voted. The company then announced that 225 workers would lose their jobs.

The group of terminated workers believes the shutdown could have been avoided if there had been more communication between the workers and their local union executive.

Although executive members were warned in June that the tube mill would close unless the strike was settled by October, they did not pass on that threat to local members because they thought management was only bluffing, group members say.

The group plans to continue meeting with politicians and talking to the union and the media in an effort to get the mill reopened.

"All we ask is to be productive," says Cobett. "There is no way those jobs should be allowed to disappear, especially at a time like this."

Human Rights Comm. backs fired women

Court action initiated

Three Montreal women are still fighting for reinstatement at Pratt and Whitney, the company which fired them just over a year ago because of their political beliefs.

The Quebec Human Rights Commission has begun court actions against Pratt and Whitney on behalf of the three women, after finding that visits by an RCMP agent to the firm played a decisive role in the company decision to fire them.

The three — Wendy Stevenson, Suzanne Chabot, and Katy Le Rougetel — are long-time feminists and members of the Revolutionary Workers League.

Stevenson spoke to the *Clarion* recently during a Canada-wide tour to publicize the case. She said a main purpose of the tour is "to make people aware of just how fragile the situation is with civil liberties in this country in terms of the rights of the RCMP or any police force to go at you and get you fired from your job."

The three women were hired by Pratt and Whitney in August, 1979, and were all fired on November 16, 1979, just a few days before their probationary period ended. They were told the reason for their firing was a "personnel surplus," Stevenson said.

However, according to the human rights commission, 24 new employees were hired a few days after the firing, some of them to fill the same jobs held by the three women.

The commission, in a June 29 resolution, found that the RCMP had taken an interest in the three women during their first month at Pratt, and communicated



Left to right, Suzanne Chabot, Kathy LeRougetel, Wendy Stevenson

their names to two top company officials, who asked industrial relations counsellors to carry out greater surveillance of the women.

The resolution also pointed out that the three women who were members of a left organization were singled out, although at the time there were 190 probationary employees.

The commission unanimously recommended that Pratt and Whitney reinstate the women at their former jobs, and pay them lost wages as well as damages of \$2,000 each.

The commission began court action after the company refused to comply with the recommendations.

Several months after the first round of firings, the three women were all fired

again — on the same day — from new jobs they had found at two different plants. On April 11, Chabot and Stevenson were fired from Canadair, a crown corporation, and Le Rougetel was fired from Canadian Marconi.

Again, the reason given for the firings was "personnel surplus," Stevenson said.

"In both these cases the companies were hiring as well. We were the only ones being laid off, so we didn't believe that story any more than the first one," she added.

... the more people who are aware of it, the more support we have, and the stronger our case is.

Stevenson said that although the women filed new complaints with the human rights commission in July about the second round of firings, the commission has such a backlog that it has not yet assigned an investigator to their cases.

Stevenson said the human rights commission has been "nervous" about the women launching their own defence campaign and publicity. "But we figure the safest thing we've got behind us is that the more people who are aware of it, the more support we have, and the stronger our case is."

The case has drawn broad support from trade unions, both within Quebec and in the Canadian Labour Congress, and from the NDP and civil liberties organizations.

"That's been the most important thing about it so far," Stevenson said. "The attitude has changed a lot in the last 10 years. People don't accept this kind of stuff happening. A lot of them would disagree with my political ideas, but they believe we have the right to have them."

During an arbitration case in which the union at Pratt, United Auto Workers Local 510, grieved the firing of the three women, the company changed its story about why the women were fired.

In the arbitration case, which ended in November, Stevenson said the company dropped its claims of any personnel surplus, and said that argument was merely a pretext they used to get rid of "troublemakers."

A recent article in the *Montreal Gazette* quoted Pratt and Whitney official Pierre Henry saying that there were "complaints from other employees that these ladies were troublemakers, that they were using work hours to organize small groups and urge people to take up political causes."

Henry added, "We have not rehired them, despite the human rights commission ruling, because their actions with press conferences and the like and their employment record since leaving here have proven them to be the troublemakers we thought they were."

Stevenson explained what was really happening in the small groups. "A lot of guys come around and they start asking what you're doing working there, and you've got a convention. So you've got to explain why you're there, why you want to do that kind of work."

"That's another phenomenon of a non-traditional job, or where there's a few women working. The same thing wouldn't happen to a new man starting on the job," she added.

Stevenson also pointed out that before the firings, the company had signed written reports saying the women were above average workers and were very cooperative.

She said that some elements of the case are like a Catch-22. "We stood up to defend ourselves, and so we got fired from other jobs. Therefore, we are the troublemakers they always said we were."

"If we hadn't defended ourselves, then we wouldn't be troublemakers. But then we wouldn't have a chance of getting our jobs back, either."

Stevenson said she thinks the case also raises the issue of women's right to non-traditional jobs.

Chabot and Le Rougetel are trained as machinists, she said. "The three of us decided we wanted to get some decent paying jobs in a union situation so we started looking throughout Montreal for jobs. After about three months of looking, we finally got hired by Pratt and Whitney."

"The jobs were not in the field the women were qualified for: Susan and Katy were not hired as machinists, they were hired as sub-assemblers and part marketers. But for us, it was a way to get in, to get some training to be able to get into these kinds of skilled jobs."

Pratt and Whitney doesn't have an admirable record as an equal opportunity employer either, Stevenson added. "In this plant, only about 150 out of 4,000 of the workers were women. And most of them were in traditional women's jobs such as part marketing or in the warehouse."

Readers who would like more information, or wish to support these women's demand for reinstatement with full compensation can contact: The Pratt Three Defence Committee, 18 First Ave., Toronto. Telephone (416) 465-7614.

Charges to be laid

Praxis files

by Sue Vohanka

Directors of the Praxis Corporation are marking the tenth anniversary of the Praxis break-in — which involved theft of documents and a fire — by trying to lay criminal charges against the RCMP.

The directors announced at a December 8 press conference that they will try to lay charges of possession of stolen documents against four RCMP officers.

Files stolen during the 1970 break-in were turned over to the RCMP and material in the files later was used to prepare the 1971 "enemies list" circulated by then-solicitor-general Jean Pierre Goyer to federal cabinet members.

The stolen documents were not returned to Praxis representatives until 1977. Two internal police investigations of the affair claimed there was no evidence linking the RCMP with the Praxis break-in and theft, and no charges were laid in connection with the incident.

Paul Copeland, lawyer for the Praxis directors, said at the press conference they planned to swear out four separate informations before a justice of the peace later that week, and attempt to call four witnesses to back their argument that charges should be laid.

Copeland said the evidence should provide the names of two junior RCMP officers who picked up the stolen documents, and two senior RCMP officers who authorized their actions.

Copeland said it is possible that provincial attorney-general Roy McMurtry will issue a stay of proceedings that

could prevent a justice of the peace from even hearing the testimony of witnesses.

(McMurtry issued a stay of proceedings in another case in which two RCMP officers are charged with a variety of dirty tricks against the League for Socialist Action. That action, which means the case cannot go ahead for one year unless McMurtry himself lays charges, was taken because of an "ongoing investigation" of the case, according to McMurtry. The decision is being appealed.)

"In relation to Praxis, there is no ongoing investigation," Copeland said. He added, "It's politically more difficult for him (McMurtry) to issue a stay in this case because of the reasons advanced in the last stay."

Copeland said the four witnesses he plans to call before a justice of the peace are:

- G.H.R. Cooper, an Ontario Provincial Police Superintendent who headed the Ontario Police Commission investigation of the Praxis affair in 1977.

- John Venner, an RCMP Security Service Superintendent who worked out of the force's Toronto headquarters.

- Steve Drozd, an informant in the case, who has had contacts with Canadian and U.S. police agencies since 1961, and was a member of the right-wing extremist group, Western Guard.

- Peter Worthington, editor and columnist for the *Toronto Sun*, who said he was given the Praxis files, which he turned over to the RCMP shortly after the break-in.

Mental patients condemn drug abuse

Keep jabbing till it works



Lee Lamothe/Workshop

by Paul Weinberg

When the purple corpse of 19 year old Aldo Alviani was found to contain a high concentration of psychotropic drugs after a 36 hour stint in the Queen St. Mental Health Centre, questions were raised about the competence of the centre's staff to administer such powerful drugs.

And members of On Our Own, an organization of ex-psychiatric patients, question from their own experience whether such drugs have any beneficial effect at all.

During the recent coroner's inquest into Alviani's death, it was disclosed that this troubled

and psychotic young man was prescribed with 340 milligrams of halperidol (also called haldol), 200 milligrams of methotrimeprazine (also called nozinan), and 50 milligrams of diazepam or valium.

Amounts of only 40 to 80 milligrams of haldol are considered a large dose, to be used only on aggressive patients.

"When you mix these three together, if something unfortunate happens, it should be no surprise to anyone," physician and pharmacologist Edward Sellers told the inquest.

Alviani was picked up in June by the police for continually ex-

posing himself on the street. A huge 230 pound man displaying erratic behavior and mouthing incoherent words, he was hard to handle for the doctors at Queen St. Mental Health Centre after he was brought there from Humber Memorial Hospital.

The confusion of different members of the staff at Queen St. regarding the amount of medication given to Alviani helped lead to the overdosage.

Both Queen St. medical director Dr. Hentry Durost and Dr. Joel Jeffries of the Clarke Institute of Psychiatry say high amounts of haldol are frequently used. Durost also admitted that many doctors "don't know how these drugs work."

Members of On Our Own say this particular drug will just make a patient more restless.

Hugh De Pencier, an ex-psychiatric patient who has been in and out of the Clarke Institute, says he is trying such non-drug therapy as yoga because he has had it with psychotropic drugs.

He remembers when he was prescribed 40 to 60 milligrams of haldol. "I wanted to escape from my body. It was like being a child locked up in a closet or maybe a cupboard. It made me very scared to be alone with myself. I was always living in apprehension of a panic."

De Pencier says he would tell his doctor of the side effects of this drug, but "the doctor would say that no one else had said that before."

Jennifer (not her real name) is partially schizophrenic and partially manic-depressive. An ex-psychiatric patient, she now takes 2 milligrams of haldol daily which she finds helpful, compared to the 40 to 80 milligrams she was sometimes prescribed at the Clarke. "I was so agitated, I couldn't sit down. I had to get up and walk around. It was supposed to calm me down, but it speeded up my adrenalin."

She said haldol made her so stiff that she couldn't stand up. It was a struggle for her to walk over to the nursing station in the hospital without trudging bent over.

Out of the inquest into Alviani's death came the suggestion that the staff of Queen St. be educated in the use of the drugs they prescribe. Provincial NDP health critic Michael Breugh says the jury could have gone further.

He is disturbed that the cause of Alviani's death did not become public knowledge, even for his patents, until 3 months after he died. An inside employee leaked part of the medical chart to Breugh in the fall. He is concerned that the inquest did not explore the reasons for this delay.

"A person could die there without anyone knowing about it. There is nothing to prevent the same thing happening again," he said.

A central bank to provide information on the effects of drugs should be considered, says Breugh, for doctors across the province, unsure of what they

are prescribing. He is calling for a "broad investigation of the care of psychiatric patients."

"There are people at work in the province's psychiatric hospitals who could not find work in other areas."

Breugh says they are not certified by the College of Physicians and Surgeons, and thus cannot practice anywhere

in medicine, except in a psychiatric hospital. There are, he says, doctors without psychiatric experience in such hospitals, administering drugs to psychiatric patients.

As one member of On Our Own put it, the mentality of many doctors in psychiatric hospitals is "to keep jabbing until it does the trick."

cindy fortunata

A very fine line

Those of you who can't look at the *Toronto Sun* without reaching for the Grivol may have missed its election endorsement of Ward 7 school trustee candidate Anne Ladas.

The endorsement turned out to be a terrible *faux pas*. In a subsequent 'Letter of the day' feature, the paper ran a letter from Endicott/Clandfield campaign manager Noreen Dunphy.

"Was the *Sun* aware," inquired Dunphy, "that Ladas was running for the Nationalist Party, which I understand to be the political wing of the Western Guard?"

And was the *Sun* aware, she asked, "that their policy is to oppose all new immigration to Canada, to oppose the Communists and other left groups which they claim are in league with the homosexual community and our teachers to use undue influence on the children?"

"Some of the policies sound sensible," responded the *Sun*, "but if she's Nationalist Party she can't be supported."

Goodness no, that would be tasteless. But as far as *policies* are concerned . . .

Well, it's a very, *very* fine line.

Union gossip

While I don't normally have the international contacts to be able to bring you, dear readers, juicy tidbits from afar, a recent visitor from Detroit now enables me to do so.

It seems that a certain huge autoworkers union, with headquarters called Solidarity House in Detroit, is departing from its militant and sometimes radical tradition by deciding to give Ronnie (fascist gun in the west) Reagan "a chance."

Word is that a directive right from the top has instructed the union newspaper editor to go easy on Ronnie, at least initially, so as not to alienate him from the labour movement!

Also watch for a possible merger of this same union with a certain large rubberworkers union (maybe they just got tired out) within the next few months. Could it be that the plan is to find jobs in the new Reagan administration for the surplus of bureaucrats that will result if these two unions merge?

Skimming the cream

In the drugstore where I buy my facecream, the woman behind the counter turned over the jar and scowled at the price.

"Jeez, everthing is getting so expensive," she said, punching the numbers into the cash register. It was an old-fashioned register, not the kind that keeps your inventory for you or calculates the tax.

She passed me my change with a conspiratorial smile, "I'm not charging you no tax on this," she said.

"I never charge no tax on things I think are getting too expensive."

Grappling with grape

News flash from Agriculture Canada — "Brandy Diversion Program Announced."

Sure, I could use a diversion like that.

It seems the wine industry curtailed its purchase of grapes this year, "because of the decline in wine sales."

Are Ontario winos smartening up? Nope, sales plummeted following the announcement earlier this year of increased taxes on Canadian wines.

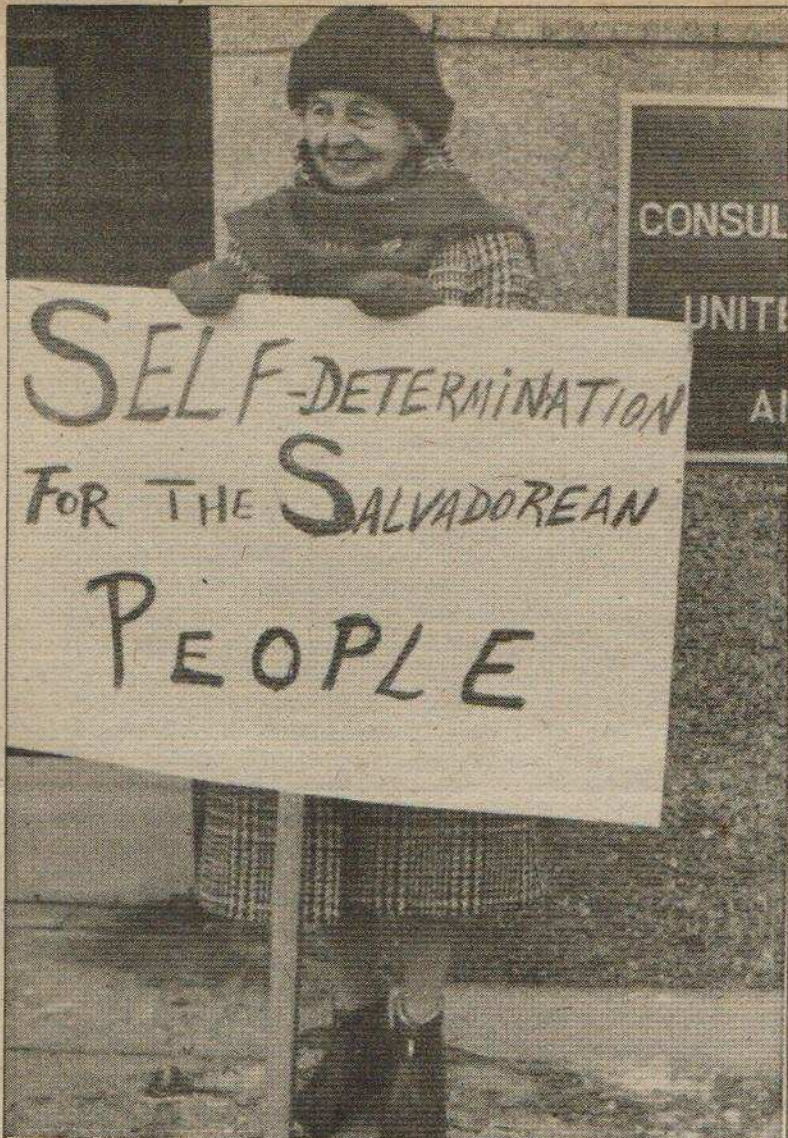
So, the Agricultural Products Board is saving the day by buying the surplus grapes to produce brandy.

"Total funding for the brandy diversion program will be \$2 million," rejoices the news release.

Hmm. How much revenue did the government bring in on that excise increase? Anything around \$2 million?

Down one gullet and up the next. Hic!

El Salvador



Jean Paul Lenin

This woman was one of about 50 people outside the US consulate on December 4 protesting US military and financial aid to the right wing junta in El Salvador, responsible for the murders of 9,000 Salvadoreans so far this year. The US finally suspended \$25 million in aid on the following day, in reaction to the killings of four American women, three of them nuns, who were active in the struggle against the junta.

Alarm over the situation in El Salvador began to grow here at the end of November with the news that six leading members of the Democratic Revolutionary Front, a broadly based opposition group, had been abducted and murdered by junta security forces, their mutilated bodies found hours later on the outskirts of the city of San Salvador.

Local Guyanese cite list padding Suspect election fraud

by Ted Hebbes

Allegations of rampant fraud, ballot stuffing, and illegal registration of voters surround overseas postal voting in the upcoming December 15 elections in Guyana.

The former British colony, ruled by The People's National Congress Party and Prime Minister Forbes Burnham, has been plagued by voting irregularities in all its general elections since it gained independence in 1964.

Sash Shaw, public relations secretary for the Association of Concerned Guyanese here in Toronto, said his group contacted about 1,000 Guyanese-Canadians on the voters list and found that only 50 names were legally valid. "And that is being generous," Shaw added.

Shaw's group, which is affiliated with

the opposition People's Progressive Party, undertook a sample survey of the 8,000 Canadian residents on the voters list to find out whether those people lived at the address given, or even exist at all. The survey found numerous instances of people being registered twice and even three times, of people not living at addresses given and of addresses not even existing.

Shaw cited one person listed three times at different addresses in Metro Toronto, and said the woman told him she had lived at only one of the addresses. A man was listed at a Jameson Avenue address, but a check revealed no one by that name lived there in recent memory.

For a name to appear on the list a person must have been registered in the last election, be of Guyanese citizenship, or of Guyanese descent, and have been con-

tacted by a Guyanese agent and placed on the voters list.

"We are against the overseas vote; we do not live in Guyana or pay taxes; why should Burnham use our names?" Shaw said.

Himself a Canadian citizen, Shaw claims he was never approached by any representative of the Guyanese government, yet his name appears on the voting list.

Toronto lawyer Charles Roach, who also received a ballot, said "I have never been a Guyanese citizen, nor have ever been on Guyanese soil. I have no intention of voting in the election."

Roach's only connection with Guyana is that his father was born there, but emigrated in 1925, returning only once for a brief holiday.

Guyanese Consulate spokesperson Richard Gravesande said, "Charles Roach's name is not on the voters list, but if he did indeed receive a ballot it's because the recently amended constitution (1978) allows persons of Guyanese descent the right to vote." He went on to say that the list is open to viewing by the press. Regarding incorrect addresses, Gravesande said, "the registration was done over a year ago during a four month period between March and July and people may have moved or left the country in that time."

In the last election, Shaw said the overseas vote accounted for seven of the 37 seats won by Burnham's PNC. The Guyanese Parliament has a total of only 53 seats. The Association of Concerned Guyanese feels these seven seats were obtained by fraud and that there are strong indications the Burnham government is again padding the voters list. Shaw added that in 1968, the PNC was listed as winning 94.3 per cent of the overseas vote.

The Guyanese consulate admits they may have made a few errors but said they are few and in general the criticism leveled by the Association is ill-founded. Even though those conditions may have existed in 1968, Gravesande said, they do not exist now.

After the 1968 election, Granada TV in Britain did three documentaries on the charges of election fraud and found the allegations correct. In a particular instance, a man recently hanged was registered and voted in the election.

Guyanese politics has a turbulent history. In 1953 Great Britain responded to the election of the PPP, an anti-colonial, socialist party, by suspending the constitution and sending in troops to maintain order. In 1964, after several years of rioting, Britain again sent in the troops and changed the basis of parliamentary representation, enabling the more conservative PNC in coalition with the United Force Party, to obtain power. The PNC has recently amended the constitution, giving the government far ranging powers over civil liberties and the right of assembly.

Vancouver veto violated "Post no bills"

by Mark Golden

Vancouver

Rock Against Authority. Some Kind of Saviour. Safe Birth Control. Posters for an anti-prison coalition benefit, a play, a women's health collective discussion. The kind of community and cultural communication you find on hoardings and hydro poles in any Canadian city.

Here in Vancouver such posters are illegal. The maximum penalty for posterers and their groups is heavy: a \$3,000 fine or two months in jail.

A city bylaw forbids all posters except those "integral with public conveniences as covered by special agreements with the City of Vancouver such as bench signs and bus stop kiosks."

Street furniture, light standards, telephone or other poles — all are off limits. If you lose your cat, get on CBC National News.

City officials report numerous complaints about unsightly posters, and say it cost \$15,900 to remove them from poles last year.

"There's been a lot of strong opposition to posters, mostly from business organizations," says Harry Nicholson, the assistant city engineer (electrical) in charge of poster removal.

But the bylaw has its opponents too. Immediately after city council passed the bylaw last June — in a unanimous vote after a five-minute discussion — a coalition formed to fight it as discriminatory and a ban on free speech. The coalition now involves 80 organizations, including groups as diverse as the BC Association for the Advancement of Coloured People, the BC Federation of Women, the Downtown East-side Residents Association, the Radical Therapy Collective, Tamahous Theatre, and the Warts.

"Many groups don't have the economic clout to buy TV, radio and newspaper advertising in a big enough way to reach their audiences," says coalition spokesperson Don



People's bulletin board, Queen and Spadina.

Stewart, owner of a local used bookstore. "This bylaw has the effect of discriminating against them by cutting off the only means they have of reaching those audiences."

Other coalition members fear the bylaw will be enforced selectively, that police will choose only certain political groups and causes for prosecution.

"It's okay to exploit women if you can afford to buy a billboard, but not okay to protect and educate us," said Rape Relief spokesperson Joni Miller after she was charged with pos-

tering last summer. Rape Relief has used posters to warn residents about a rapist-jogger who has attacked a number of women.

A UBC student who helped draft the anti-poster bylaw said many poster complaints were directed specifically at the distinctive black and red CPC (M-L) posters.

The coalition's campaign has featured T-shirts and benefits (advertised by posters) by some of the city's leading New Wave bands — who count on street art for most of their publicity. But it has stressed direct action as well.

Last July, 40 demonstrators postered at City Hall; one affixed a bright yellow sign behind Mayor Jack Volrich as he sat in his high leather chair wearing his chain of office. (You are interfering with and trampling on the rights — the democratic rights — of others," said the Mayor, who had voted for the bylaw and later refused to support delegations wishing to speak against it.)

On October 21, 120 demonstrators returned to City Hall with The World's Longest Poster, a quarter-mile flyer reading (in part), "You can fight City Hall ... One big union of posterers ... Punk for posters ... Billboards are the Posters of the Rich."

The demonstrators, some in masks, rushed around the

building and left it snugly gift-wrapped while bureaucrats, plainclothes cops, and police photographers tried not to look like hydro poles. It was, as a high school student newspaper said, The Poster Which Ate City Hall.

The campaign against the bylaw has had some success. Don Stewart was arrested at the July City Hall poster-in, but the charges against him were quashed by the BC Supreme Court in September. The City had to admit that, yes, the bylaw — which in its original form gave the city engineer power to allow or outlaw whatever posters he saw fit — was arbitrary.

But next day, City Council passed a new tightened-up version (again unanimously). And Don Stewart went out with another poster and got arrested and charged under the new bylaw.

Stewart's trial, the test case for the rewritten bylaw, is scheduled for February 3. The bylaw, he says, is still discriminatory, still "an attack on freedom of expression and the right of assembly."

With a new, more progressive council just elected, there is hope that the bylaw may be withdrawn. Meanwhile, poles continue to sprout posters. Many bear the coalition's theme: "This is a poster. It has a right to be here."

Toronto likewise

In Toronto, according to Police Constable Mohr at 52 Division, the maximum penalty for posterers would be a summary conviction for mischief to public property, with a fine of \$500 or six months in jail. But, says Mohr, a lot depends on the judge sitting on the bench that day.

"A lot of people don't realize the cost of cleaning up the posters," says Mohr. "I give a caution to people putting up posters for a play or a committee meeting. If I see them again farther down the street doing the same thing, and they weren't smart enough to take the caution, I wouldn't hesitate about charging them."

Tax Relief

Just in case you thought that there was nothing in the budget to slow down the rising cost of living, there was some little-noticed tax relief included.

From now on, duty-free entry to Canada will be provided for certain plant bulbs, lawn bowling balls, apparatus used to collect oysters, and pigeon racing equipment.

Lawn bowlers with green thumbs who are fond of eating oysters while racing their pigeons welcomed the change.

— NDP Ottawa Report



"To be truthful, you make a better friend than you did a lawyer."

Major Crown Albert Johnson's

by Dennis Corcoran

In November, police constables William Inglis and Walter Carnigelli charged with the manslaughter of Jamaican immigrant Albert Johnson, were acquitted.

The reaction of a substantial portion of the Black community was outrage and deep distrust of the Ontario police and judicial system. Many of those who followed the trial closely believe the court and the media made the victim appear the crazed aggressor, absolving the police of any wrong doing.

The Clarion spoke recently with Johnson's widow Lèmona.

What is your reaction to the trial and verdict?

I don't think justice was served. It was all just a cover-up . . . and the crown (crown attorneys Bill Morrison and Peter Speyer) was very weak.

Many feel it was the family on trial in these proceedings.

Yes, I did. Up till now, I don't know, nobody knows, the backgrounds of Inglis and Carnigelli. It was just Albert every day; what Albert did, and what was inside our home: how many bottles of booze, how my home was kept — it was the family on trial, Albert especially, and Colsie (Johnson's daughter) . . .

They (the defense) told the courts that Albert was mentally ill. But the doctors say he was not, so this whole thing was a whitewash. There was enough evidence there to send those cops up on a murder charge, not only manslaughter, but murder.

In the final summation, Judge Dunlap told the jury to regard Colsie's testimony with suspicion.

Because what Colsie saw — that is the way it happened. Her story has not changed from when she gave it to the press the evening of the day Albert was shot. The doctor that examined Albert testified that the angle the bullet entered his body, he could not have been crouched coming down the stairs — he was six feet tall. He had to be down low — below the gun, just as what Colsie



Dennis Corcoran

said. They talked about Colsie because if the jury had taken her statements into account, and they hadn't tried to discredit her, everybody would know that it wasn't the proper charge of manslaughter and the two policemen would go to jail for shooting him. They wanted the two cops set free from the beginning — that's why the judge did that.

Wasn't she also the only witness, besides the police, inside the house when Albert was shot?

Yes. When the bullet was fired my sister (Bevolynn) was inside there but she couldn't see what happened; Colsie was standing in the passageway there, right behind the cops and she saw it.

What happened to your sister Bevolynn's testimony?

Before she testified the Crown Prosecutor asked the judge to excuse the jury as he had something to discuss. When the jury was discharged from the courtroom he told the judge that in Bev's testimony there is a part where she says, Dicks (the third cop) said "Go kill that

fucker." So the judge made a ruling that Bev is not supposed to say that. So my sister says, "Why?" He says this is my court. I make the law here. If I say you're not supposed to do it then don't do it. Owing to the fact that Dicks wasn't charged that's why they won't let that be evidence. She told the jury the rest of her story up till the time that the bottle (Dettol) came down and hit Dicks. . . . It was important information because just as it was said, a couple of seconds later Albert was dead.

How have the press responded to this case?

It could be a lot better. I didn't like the Sun's coverage at all. I don't like the Sun. The Star was not as bad — comparing it with the Buddy Evans case this is not so bad as that. It could be stronger. (Buddy Evans was killed by police in a black disco over two years ago.)

In both Buddy Evans' case and Albert's, the police have been acquitted.

That's not a coincidence. That's just what the system is like. Policemen think

they can't make a mistake. Attorney General Roy McMurtry thinks they are the best. They are all human beings — they all make mistakes. But that's not what they say — they're tops.

It was planned, the whole thing from the judge right down. That's why McMurtry went to Ottawa to bring this judge in. He didn't want anybody here to sit on the case. People here are more aware of what's been going on. So he went to Kitchener for the crown prosecutor & to Ottawa for the judge. It was a whole coverup.

You've been harassed by racists in the last while. What happened exactly?

Well Thursday night I didn't come home straight from the courtroom, there was a meeting, and then I got home about ten or so. At 12:30 the phone rang and this guy said, "We're going to burn a cross right on your front step . . . nigger." So I said, "O.K., whenever you're ready you racist white bastard," and then he hung up. The next morning there was another phone call, a woman who said, "Nigger you better pack up and go back to your country." I said to her, "We're here honey and we're here to stay so get off my line." She hung up. Calls keep coming in. One said, "Why do you niggers have to behave so badly in the court room?" So I didn't answer and he says, "I am KKK . . . nigger," and he hung up.

What will you do now? How can people help?

Well we have to demonstrate and pressure. The only thing I see is to demonstrate and make our demands, and stick by them. Demonstrate and pressure them — let them know we don't approve of what they did. Other than that I don't know what else we can do. Because you see its not in my hands. If it was, I could appeal and ask the community at large to back me with it. But I don't have a say in it. Its got to be the Crown prosecutor or McMurtry. There is a suit I'm going through with, but that will take a number of years — win or lose I'm going through with it.

More "violence beyond the call of duty" perhaps?

Despite the statements of several witnesses that a police officer used unnecessary force arresting Richard Benson, 19,

RCMP shoot man — No charge laid

On Saturday November 8, RCMP corporal Jack Briscoe fired a shotgun slug into the back of David Milgaard, an unarmed escaped prisoner.

Three weeks later Metro police announced that no charges would be laid against Briscoe. Police claim that Milgaard appeared to be reaching for a gun while he was fleeing. No weapon was found.

Milgaard, who was on the run from Dorchester Penitentiary in New Brunswick, was transferred from St. Joseph's Hospital to the Metro West Detention Centre on December 2.

staff sergeant Metherel of the Metro Police Citizens Complaint Bureau has concluded that the complaint was "unsubstantiated".

Benson was dragged from his car screaming "I'm sorry, I'm sorry," after colliding with a police cruiser at the end of a high speed chase.

Ivan Goring, a witness to the incident says that he saw a policeman "plough him (Benson) in the face," although he was not resisting and was handcuffed behind the back.

Benson lost two teeth in the incident.

In the course of his investigation, Metherel and other officers from the Complaint Bureau took written statements from witnesses and arranged a lineup for them to identify the officer who hit Benson.

Ernie Petrie, who runs an auto shop across the street from the scene of the arrest couldn't

understand the need for a lineup. "Surely they know which cop was driving cruiser number 2206 at the time," he said.

Petrie refused to participate, saying, "They're not going to make a monkey of me. They get a bunch of guys who all look the same (in uniform) and I'm supposed to pick out the one that gave it to the kid?"

Metherel confirmed that the lineup consisted of all the officers who were involved in the incident.

Goring said that he thought he knew the number of the policeman who hit the kid but "When the complaint bureau came around they told me that was not the guy".

Marion Benson, Richard's mother, is still not satisfied and has been consulting a lawyer about the possibility of initiating a civil suit as well as criminal charges.



Lee Lamothe/Workshop

evidence omitted killers acquitted

Dudley Laws, chairperson of the Universal African Improvement Association, and long time activist in the Black community, has been involved in the Albert Johnson Committee Against Police Brutality from its inception. He spoke to the Clarion about the outcome and the implications of the Johnson case.

I think the decision was a very unfortunate decision. It was clear from the trial itself that the judge and the prosecutor did not conduct the case in a normal manner and that evidence was omitted which was vital for the jury to make an honest decision. These omissions included the statement from Bevolynn, Mrs. Johnson's sister, where Dicks said "Go kill that fucker." This was omitted and the reason the judge gave was that Dicks was not charged. I think that was very, very vital!

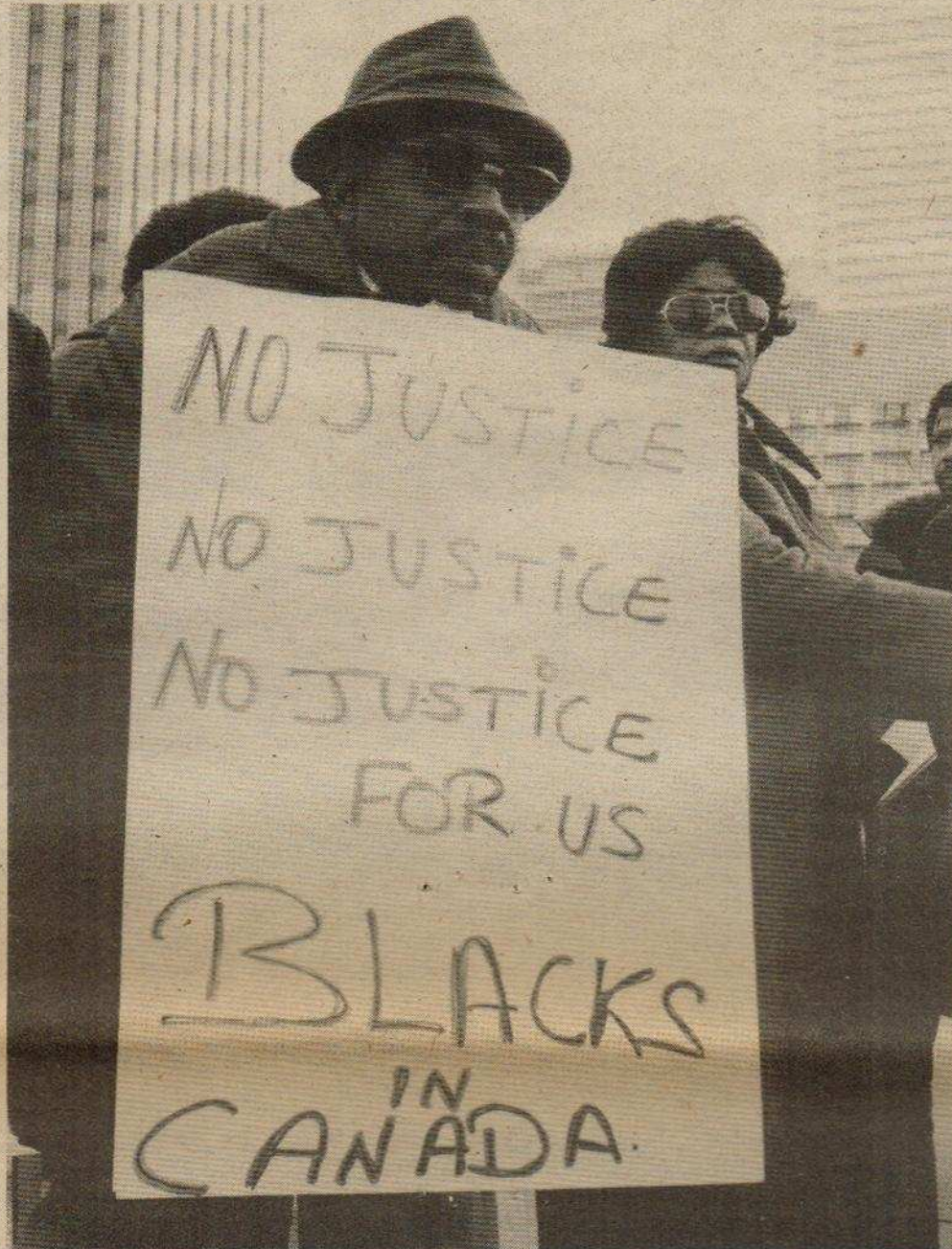
The media in the trial? . . . some gave good coverage; in a few instances they gave opinions that were one-sided. On the whole the community was made to be prepared for the verdict that was given. When this trial started the coverage was somewhat reasonable but as we saw in the end of the trial, as the whole trial surrounded the character of Albert Johnson, the media began to portray that Johnson was insane etc. As we all know the only qualified evidence in the trial was a doctor who said Johnson was not mentally ill, but had some emotional problems. I think the statement was taken out of context by the newspapers.

What does the Albert Johnson Committee mean when they say Albert Johnson is "a national Black hero"?

You see the problem we've been having in our community and the community at large is that anyone who defies the kind of society where he has to say "yes sir, no sir," is regarded as somebody that is insane, somebody that is against the system, somebody that is illiterate, violent, bad . . . Albert Johnson said "I can't take it anymore," meaning society has been very oppressive to him, the police force had beaten and harassed him and in our opinion he was brave enough to stand up and say "Look, this is it -- I'm not coming out of my home, I did not commit a crime; I'm not going to be subjected to this kind of racism anymore" -- and consequently he was killed by the police. We are saying this man stood up while many other people just sit down and take this kind of harassment. This is why we say, as far as we are concerned in our community, this man is a national hero.

Has there been much harassment of the members of the committee since the trial?

There has been some recent harassments including myself and some



Jean Paul Lennin

other people in the community, but we expect this type of thing. When you take on an institution as big as the law enforcement agency and the judiciary you must expect that the newspapers and the police themselves and other people will try to attack you . . .

Metro Police Association President Paul Walters has stated that the lack of participation by the Black community in public demonstrations indicates that the verdict is acceptable to the community.

Well for one thing that is a very illiterate remark and is a remark that only a member of the police force could have given. Because if Walters took it upon himself to go into the Black community and talk to anyone, whether they regard themselves as liberal, conservative or otherwise, he will get an opinion that will clearly indicate that nobody, but nobody agrees with the verdict. Even within the white communities a lot of people are saying the verdict is wrong.

How do you explain the lack of reaction in the community yourself, as far

as the numbers of people visibly active?

Well, to be honest, it's not a lack of reaction. It is a disgust at the system. People have become so angered by the decision they're saying that just marching won't do it. People are saying things like "Look, I'm not getting on the road there, I may do something I may be sorry for later, I may get into a confrontation where I can't restrain myself." And there are numerous conversations and phone calls that come in where people say, "Look, don't ask me to go on the road because I'm going to get myself into a problem." This is the

"They're trying to belittle the characters of the victims . . . as if they're protecting society against someone that is violent . . ."

kind of violent attitude that is boiling inside of people. When you don't see them on the road it's not a matter of non-support. The support is there. If they believe the support is not there . . . I'm not wishing it would happen again, but if it does, it will be the saddest day for Toronto.

Many people accept the court/police/press version of Johnson as mentally disturbed. How do you view this?

Well, O.K. There are many opinions about this. Was Albert mentally disturbed? And if so, do you kill all mentally disturbed people in Toronto? And people are saying, "O.K. you went into his home -- when you saw the reac-

"If Albert Johnson was disturbed, how come so many children was coming to his backyard to get their bicycles fixed?"

tion of the man why didn't you leave his home?" People are saying, "If Albert Johnson was disturbed, how could he have gone to the Ontario Human Rights Commission so many times? How could he say the police are about to kill me? If Albert Johnson was disturbed how come so many children was coming to his backyard to get their bicycles fixed?" I mean, there are a lot of questions. They say Albert Johnson wears two or three pants, but there are a lot of people dressing queer in Toronto wearing all kinds of clothes. The more you look into this case the more ridiculous it gets . . . and it is the police who are made to look foolish, not Albert Johnson.

Wasn't character assassination part of the justification for the shooting of Buddy Evans?

They did a similar thing to Buddy Evans. Like the media or the police going to Jamaica to check into the background of Albert Johnson. They went back to Nova Scotia and looked into the background of Buddy Evans. They even brought one of his teachers to talk about the childhood he had. As if that has anything to do with Buddy Evans being shot in the presence of six policemen. This is the kind of trivialities the police use to cover up their brutal killings in Metropolitan Toronto. They're trying to belittle the characters of the victims so that it seems good, as if they're protecting society against someone that is violent, which is not the case with Evans, Johnson, or some of the other killings in the past two years.

What can you say to people concerned about the Johnson case and the defense of civil rights?

People in their various communities must organize. They must organize to protect themselves legally against the police, which you know, some people may town on, but we need representation from lawyers in each community. We need to organize ourselves in self-defence, by being prepared to protect ourselves from people like the Klan and the Western Guard. We should be conversant with the laws; where a policeman cannot just break into your home or arrest you . . . these are all things we have to do. People must stand up, like Albert Johnson, and say "Look, if you, the police, need to be respected, then you must respect us, the citizens of this city." This is what we must teach people.

They're being paid very well to do a job, and they've been getting away with killing people, harassing people, brutalizing people and . . . they have no discipline! The administration of the police must change as well, to become more sensitive to the needs of the communities.



Dennis Corcoran

Laws talks at Johnson rally.

Inflation — whose fault?

You've heard it all before: "Workers' high wages fan the flames of inflation!"

Corporate accountants and financial analysts claim workers are taking advantage of floundering enterprises, and that overly powerful unions and lower worker productivity are destroying the economy.

Corporations justify their positions with page upon page of financial information compiled by professional data manipulators to show 'losses'. But let us take a look at the wages of some workers over the last few years and see how they managed to live with inflation. Let's just see what wage "gains" are all about.

Inflation is the word used to describe increases in the cost of living. The rate of inflation is the amount of increase in the cost of living over a particular period of time.

In Canada, each month the government agency, Statistics Canada, calculates the total cost of a wide range of goods and services known as a 'basket'. This basket of goods and services is supposed to represent the buying habits of the average Canadian. When we speak of the cost of living, we are talking about the cost of the 'basket' at a particular time. The chart which lists the changing cost of the basket, month by month, is called the consumer price index (CPI).

The price of the basket is not

expressed in dollars and cents. It is expressed in points. The points change over time as the basket is found to cost more. The CPI starts at 100 in 1961 and an updated version starts at 100 in 1971.

If a worker's wages increase at the same rate as the CPI then that worker is just keeping up with inflation. His standard of living is not changing for the better because he is paying for the increase in the cost of living with his wage increases.

Let's look at two union contracts and see how well or how badly the workers fared over the past few years.

The two charts compare how wage increases compare to the increase in the cost of living.

Column 1: shows the date.

Column 2: shows the Consumer Price index (CPI)

Column 3: shows the percent increase in the CPI

Column 4: shows the workers' wage rate

Column 5: shows the percent increase in wages

Column 6: shows the wage increase minus the CPI increase and reflects the real wage increase (+) or loss (-).

Over the periods shown for the two contracts Arrowhead workers had a loss in real wages of 25.4 percent and even the Teamsters showed a loss of 4.0 percent. So much for workers wages being the cause of inflation.

	Date	Consumer Price Index	% increase in C.P.I.	Hourly Wage	% increase in hourly wage	% change in real wage
Teamsters	Oct 75	142.8	10.6	\$6.50/hr.	9.8	- .8
	Oct 76	151.7	6.2	\$7.00/hr.	7.7	+ 1.5
	Oct 77	165.0	8.8	\$8.02/hr.	14.6	+ 5.8
	Oct 78	179.3	8.7	\$8.34/hr.	4.0	- 4.7
	Oct 79	195.9	8.5	\$9.04/hr.	8.4	- .1
	Oct 80	215.4	10.0	\$9.64/hr.	6.6	- 3.3
Arrowhead	Dec 74	131.8	12.5	\$4.66/hr.	6.4	- 6.1
	Dec 75	144.3	9.5	\$4.82/hr.	3.4	- 6.1
	Dec 76	152.7	5.8	/5.00/hr.	3.8	- 2.0
	Dec 77	167.2	9.5	\$5.00/hr.	0.0	- 9.5
	July 78	177.7	6.3	\$5.29/hr.	5.6	- .7
	Dec 78	181.3	2.0	\$5.60/hr.	5.6	+ 3.6
Dec 79	199.0	10.3	\$5.85/hr.	4.5	- 5.8	

Profit over people

from page 4

it would be more expensive than Arrowhead may have anticipated to finance its tube mill expansion.

At the same time, leading spokespersons for the industries which are Arrowhead's major customers — the automotive, housing (plumbing) and household appliance industries — were warning of dire consequences unless government set new policies which would give them a boost.

The Auto Parts Manufacturers Association, for example, in November 1979, demanded that government encourage investment in the Canadian industry and force auto makers to buy Canadian parts. If the govern-

ment failed to act, the association warned, there could be a trade deficit with the U.S. of \$15 billion by 1985.

The chairman of the association is Desmond Donaldson. He is also president and general manager of Long Manufacturing — a major customer of Arrowhead. Long Manufacturing is a division of Borg-Warner (Canada) Ltd. In Canada, the firm produces radiators in four plants, and has an engineering and development division.

In May 1980, Donaldson said that if the auto parts association is successful in its demand for a "fair share" the industry would see an immediate doubling of business.

The weakness in the existing

Auto Pact is in the balance of trade in parts, produced "in-house" by the Big 4, not in parts produced by independents which are then sold to the Big 4.

Because the auto industry is so central to Ontario's economy, this weakness seriously affects the economy, and is a factor in pushing interest rates higher.

Herb Gray, federal minister of industry, trade and commerce, has acknowledged that the "in-house" parts imbalance is the weakness. But Gray is dealing with the problem by ignoring it.

The rise in interest rates has aggravated the slowdown in housing starts, lowering the demand for copper water tubing and seriously affected another group of Arrowhead's customers.

In April 1980, the Canadian Appliance Manufacturers Association was expecting refrigerators, stoves and washing machines to lead the decline in appliance sales. Among the biggest customers for these appliances are builders, who include stoves and fridges in new housing units.

In June, an appliance industry spokesperson blamed the difficulties on market saturation: almost every household already has a fridge and a washer, and few people buy a second fridge in less than 15 years.

What does all this have to do with Arrowhead terminating 225 people at its tube mill?

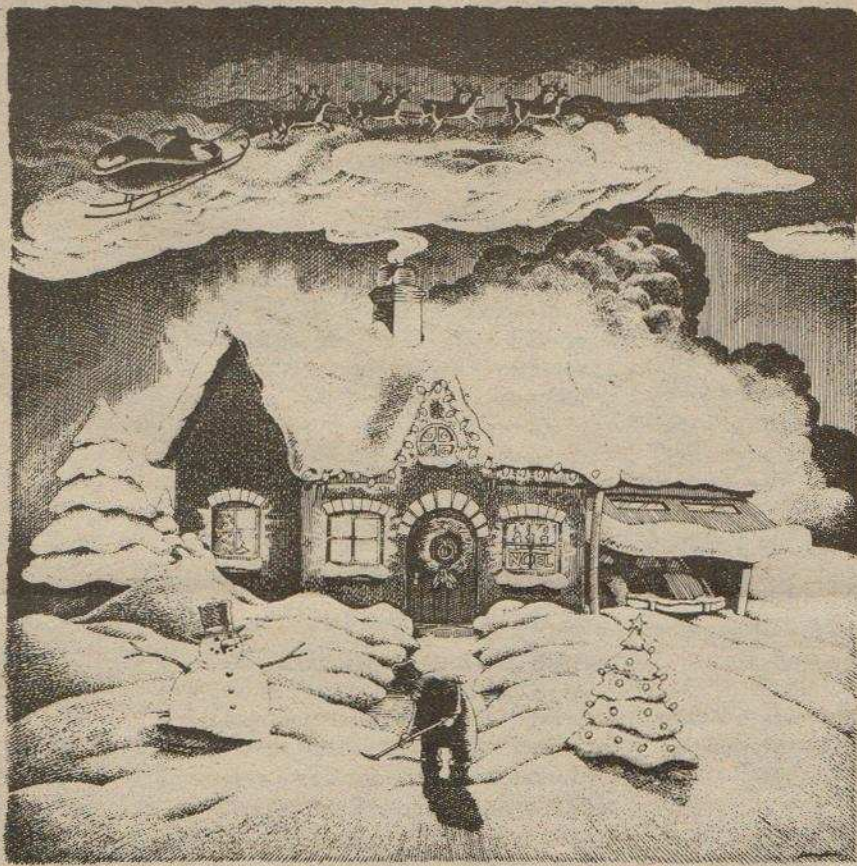
Given the economic climate and the situation of Arrowhead's major customers, the shutdown looks like a move Arrowhead made to help maximize its profits over the long term.

The shutdown at Arrowhead appears to be a strike by capital, where the company has decided to hold back its plans for expansion until interest rates are lower, and its own markets are booming again.

The pressure on the government — of adding another 225 workers to the unemployment rolls — may be a factor that can help industry get the changes it wants from the government.

Arrowhead was also able to "teach the workers a lesson" by blaming them for causing the shutdown by demanding a cost of living allowance.

In those terms, Arrowhead got a bargain.



YOU DON'T HAVE TO SHOUT MERRY CHRISTMAS.

1. If you decorate your house with Christmas lights, keep it simple. Too much of a good thing is a waste of electricity.
2. Turn your Christmas display on after 7 pm, when the demand for electricity is lighter. And please, remember to switch it off at bedtime.
3. A happy Christmas is a safe Christmas. Discard old lights that show wear or damage and make sure lights are marked C.S.A. (Canadian Standards Association) for safety.

OUR BEST WISH—DON'T WASTE YOUR ENERGY. USE IT WISELY.



A glimpse at the issues O·F·L· Convention

by Sue Vohanka

Militant speeches got an enthusiastic response from the nearly 1700 delegates to the Ontario Federation of Labour convention held late in November — providing they dealt with issues outside the boundaries of Ontario.

If OFL conventions responded to Ontario labour issues the same way they responded to Piet Botha's speech on the African Congress of Trade Unions, or to Ron George's speech on why native people organized the Constitution Express, we'd see a far stronger and more militant labour movement in this province.

But, as usual, left delegates were trying to strengthen resolutions that were often weak and wimpy. And, as usual, they were for the most part outmanoeuvred by the OFL leadership: whenever a question came down to a vote the leadership won handily.

The issues were many: layoffs and shut-downs, daycare, technological change, the Ku Klux Klan . . .

But here are some notes on a few debates that led to the sad observation above:



Cliff Pilkey (right) President of the Ontario Federation of Labour.

analysis

Bill 89

Bill 89, the notorious Tory legislation which gained compulsory union dues checkoff at the expense of letting management call a vote on a contract offer at any point in negotiations, and permits even strikebreakers to vote on such offers, came up for debate early in the convention.

Pilkey anticipated the debate, and tried to defuse it somewhat, in his opening remarks to delegates. He referred to the bill as "the most contentious labour legislation to be introduced in Ontario in over a decade," and went on to repeat his argument that small unions need guaranteed union dues checkoffs to help them gain first contracts.

Then he went on the offensive: "Those who fear the power of this management-ordered contract vote underestimate the rank and file of their own unions. If you have the troops with you, such a vote can only strengthen their resolve to win the struggle. If you don't, I suggest it makes no sense to take them into a strike in the first place."

Pilkey pointed out as evidence the fact that management's first test of the bill, at Worthington Canada Inc in Brantford, was soundly rebuffed by the union, which was able to settle the strike soon afterward.

Pilkey, however, seemed to have a selective memory. He didn't mention another, more recent, test of the bill which tends to reinforce the arguments his opponents made at the convention, and have been making ever since the bill was first introduced in June.

In the fifth company-ordered vote under Bill 89, union members at Canada Cement Lafarge in Woodstock voted 58-57 to accept the company's offer. Two days later, when the union held its own vote, a majority of workers voted overwhelmingly to stay on strike.

The union took the case to the Ontario Labour Relations Board, arguing that the company-ordered vote was not binding and, in any case, the company had influenced the vote by having its president hold a press conference the day before the vote to warn that a long strike could force closure of the plant.

On November 19, the labour board ruled that the union had to sign a contract because the majority voted in favour of the employers offer under Bill 89. The board added that it was somewhat concerned by the company president's statements, but could not reasonably construe them as an improper threat.

Convention delegates decided, as the NDP did at its convention last June, to call for repeal of the two obnoxious sections of Bill 89. The resolution did not criticize OFL leadership for supporting the trade-off in the first place.

And an attempt by some delegates on the left the following day to introduce an emergency resolution on the Canada Cement case and Bill 89 was unsuccessful.

But the resolution itself didn't exactly follow logically from the observation of the preamble, as several delegates noted: "Therefore be it resolved that we as a federation closely examine QWL programs for any anti-union tendencies, and consider our withdrawal from all participation if no positive value for workers can be demonstrated."

There was a fight. OFL president Cliff Pilkey didn't seem particularly happy when one delegate named some of the members of a joint union-management advisory committee of the Centre. Along with deputy labour minister T.E. Armstrong, and management representatives including the president of General Foods Limited, labour has its voices: Pilkey, United Auto Workers Canadian director

Robert White, Stewart Cooke of the Steelworkers and Sean O'Flynn, president of the Ontario Public Service Employees Union.

When some delegates argued that bosses care about profits, not about the quality of working life, and that improvements in it should be won through collective bargaining, others responded that labour must participate in such programs before it can determine that they are not in the interest of working people.

Among the unions which do participate are the United Auto Workers and the Energy and Chemical Workers Union. The motion was adopted, and it doesn't appear that labour's representatives are in any hurry to resign their posts on the QWL advisory committee.

Tripartism

Tripartism, that creeping attempt to co-opt labour by encouraging its participation at various levels with management and government, surfaced during the final hours of this year's convention.

One resolution dealt with the Quality of Working Life Centre and its programs, which began to function in December, 1978 under the auspices of the provincial labour ministry.

The preamble to the resolution noted that Ontario's QWL program, "while claiming dedication to improving working conditions, in fact poses a threat to collective bargaining and union organization."



The OFL women's conference urged adding women's rights to contract negotiations.

Women

Then there was the matter of Organized Working Women.

A seemingly harmless resolution calling for the OFL to endorse the programs and publicize and promote the aims of OWW touched off a surprisingly acrimonious debate about whether OWW was really a divisive force because it is not fully "integrated into the trade union movement."

The fireworks began when the resolutions committee, which decides which motions are brought before the convention and in what order they are brought, and recommends whether delegates should vote for or against them, recommended a vote of non-concurrence with the seemingly innocent resolution.

OWW, which is open to all working women who belong to a union, has organized conferences, educationals, skills workshops and has published a newspaper since its founding in 1976. At the 1978 OFL convention, the group spearheaded the drive to form an OFL Women's Committee.

During the debate, some delegates argued that OWW is redundant now that the women's committee exists, and had a variety of unflattering terms for OWW: it was called in turn a "splinter group," a small, Toronto-based group that does not speak for women in the trade union movement, and so on.

The real problem, if whispering at the convention is to be believed, is that Communist Party members participate actively in OWW. But that behind-the-scenes

concern never surfaced on the floor for discussion. It would have been hypocritical, one supposes, given that delegates also passed a resolution decrying red-baiting.

The issue was potentially very divisive for other reasons as well. A number of Delegates who had problems with the fact that any resolution on OWW was brought forward to precipitate an acrimonious debate, also have problems with perceiving the OFL women's committee as much of an alternative.

The OFL committee is co-chaired by two men: Maurice Keck of the Steelworkers, and Bob Nickerson of the United Auto Workers. Both men are staff representatives of their respective unions. And both had a hard time remembering to refer to women as women rather than as "girls" during several other debates.

At any rate, a compromise was achieved. The resolution was sent back for amendment, and wound up with the OFL endorsing "the aims and objectives of OWW providing their policies and goals are consistent with the federation's objectives and policies."



Maurice Keck and Bob Nickerson, "the boys"



by Barbara Walsh

Video display terminals, cornerstone of the computerization of newsmedia and the white collar world, cause severe damage to the health of operators, according to US researchers.

Despite assurances from Canadian health officials that the radiation emitted from the machines is harmless or non-existent, operators experience cataracts, blackouts, headaches and range of nervous disorders. There is growing suspicion that genetic damage may be another effect of working on the machines.

VDTs are devices like TV sets and radar screens which use a cathode ray tube to produce the full spectrum of ionizing and non-ionizing radiation. The intensity of the radiation depends upon the voltage, the distance from the source, and the screening device used.

An estimated six million people in North America work on these devices, about 250,000 of them in Canada. They are used in banks, airline offices, newsrooms, and many other businesses where they have replaced the typewriter.

In July, there was a brief flurry of publicity surrounding the discovery that of seven children born between October and December last year to VDT operators in the classified ads section of the *Toronto Star*, four had deformities.

Three of the mothers reported that there was no family history of the type of birth defects their children have. One child has complex heart defects, another an underdeveloped eye, and the third has a club foot. The fourth woman's son was born with a cleft palate, which has occurred before in her family.

The mothers, who range in age from early 20's to mid 30's, say they had taken no drugs during pregnancy, quit smoking and watched what they ate.

Occupational Health and Safety staff from the Ontario Ministry of Labour tested the *Star* VDT's and reported that "no measureable levels of radiation were detected."

A number of short news items were generated by the event, but there was no probing of the adequacy of present measuring devices and safety standards, and no questioning of a Toronto Department of Public Health report by Gerald Caplan.

The report, described as "ludicrous and irresponsible" by the Ontario Public Service Employees Union health and safety co-ordinator Bob Dematteo, was published seven days after the Ministry of Labour inspection, following what Caplan called "a rigorous assessment of all information regarding the VDT's."

The assessment did not include the considerable body of scientific literature on the hazards of low-level radiation emissions down to zero, and did not mention the cumulative effects of

Big brother is watching you and killing you

daily exposure.

"Not a single scrap of evidence exists to indicate any danger from VDT radiation," said Dr. Caplan. "There is no excuse for panicking operators, especially pregnant women, by playing on widespread fears and misunderstandings of radiation. Nor should the energies of government officials be wasted over and over again by proving what is now quite clear."

Curiously, the week before the release of the report, in a CBC Metro-Morning interview on July 23, Caplan foresaw that he would be making a "prudent recommendation" that pregnant women not work on the machines. Based on the evidence then known, he thought it was "utmost caution, probably unnecessary caution, but pregnancy is such a mysterious phenomenon and radiation is such a mysterious phenomenon."

Seven days later, prudence had gone out the window, and no such recommendation was made.

The vast majority of VDT operators are women of childbearing age. If they declined to operate the machines, businesses would be hard pressed to get men to replace them. Not at women's salaries. The wage gap between males and females refuses to narrow. The average weekly pay for a VDT operator is about \$250.

Caplan told the CBC reporter that the Canadian Institute for Occupational Health and Safety in Hamilton was soon to launch a major study of the VDT issue: "They also, I think it is fair to say, are working on the hypothesis that the findings are going to be that the machines are not dangerous. But I guess we'll all feel better when an institute like that is going to be looking at it very shortly."

It is interesting to note that Dr. Caplan's view of scientific methods is such that before a major study is undertaken, he could fairly predict the findings of the study, but that the expense is justified in order to make us all feel better.

At present, the *Star*, in consultation with the doctors of the four mothers involved, is trying to

ascertain if there is any common factor, other than VDT's, which could have caused the birth defects. The City's department of Public Health has no statutory right to interfere in what is considered "an internal problem" at the *Star*: its power extends only to the investigation of unsanitary conditions in homes and restaurants.

"Dr. Caplan's report proves nothing," biologist Robert Alvarez, director of the Radiation Health Information project, at the Environmental Policy Institute in Washington said in an interview.

A crucial problem, according to Alvarez, is the nature of the measuring device used, since some instruments are not sensitive enough to pick up low levels of radiation. Caplan's report did not indicate what kind of instrument was used.

"The burden of proof still rests with the researchers, and they must submit to independent scientific and public scrutiny data on the measuring devices used and the readings taken from the VDT's. They can't just rely on their status as public health officials.

"We now know the human fetus is extremely sensitive to ionizing radiations especially in the first trimester, and the US National Academy of Science now accepts that women are twice as radiation sensitive as men, at least in thyroid and breast areas."

Alvarez, who is presently co-ordinating the most comprehensive study ever of the scientific literature regarding workers in nuclear industries, says that cataract problems are a well-known phenomenon among U.S. military personnel using radar screens, devices similar to VDT's.

"It is now widely accepted in the U.S. that no level of ionizing radiation is too low to cause an effect," he says.

Permissible levels of radiation for VDT's (which are the same as those set for TV's) have been questioned since they were first established in 1968 by the U.S. Radiation Control Act.

An AP story on April 24, 1970, reveals that

the U.S. government scientists' legislation proposed a limit of ionizing radiation per hour. A committee rejected the limit. The TV industry, and settled for the present limit.

The AP story also reveals that U.S. government scientists killed radiation down to the zero level from body tissues, and that radiation are cumulative and damage affecting future generations.

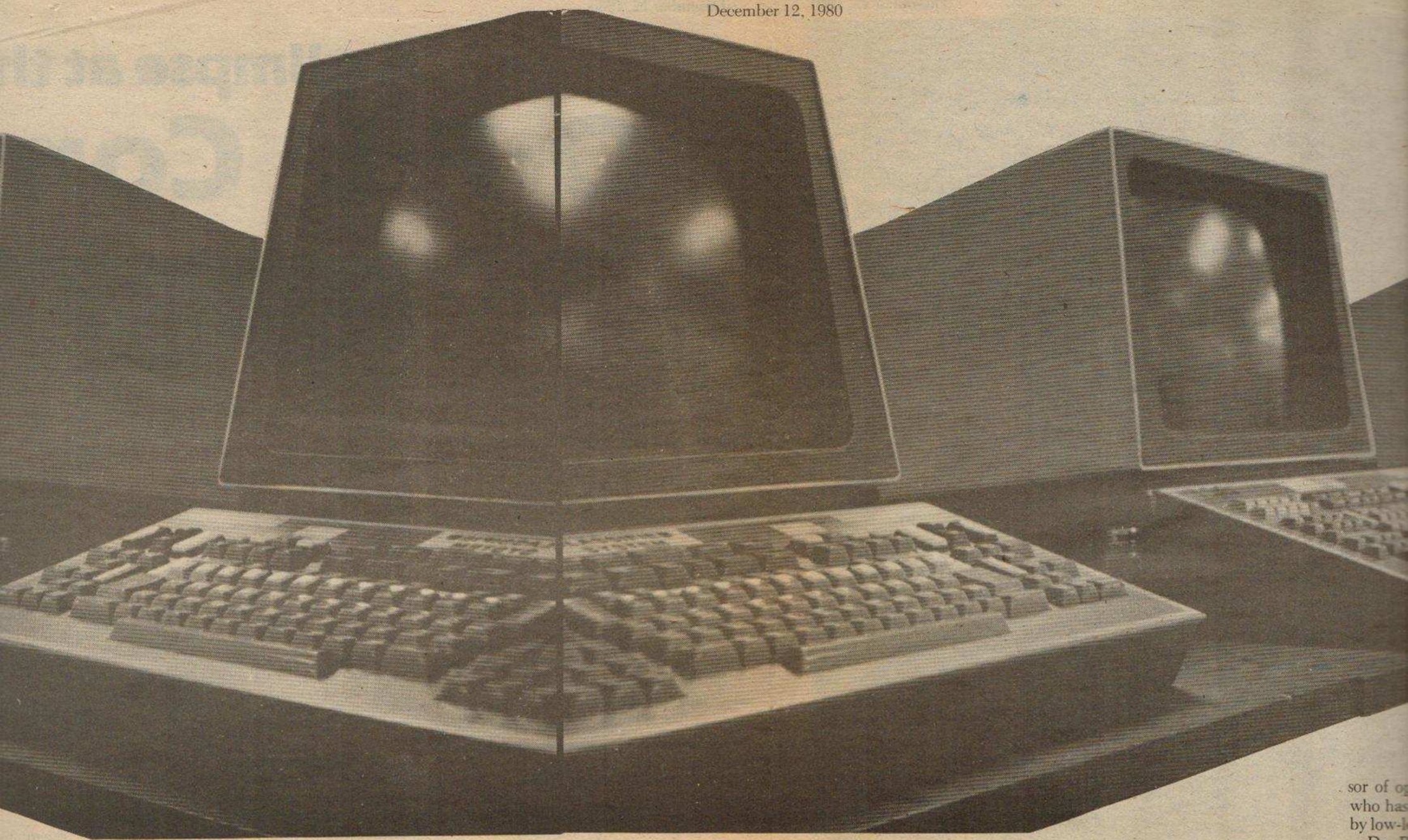
A Sarasota naturalist, John, first to discover, back in 1968, that colour TV and related electronic devices are causing a series of experiments involving reared close to colour TV sets on for up to 6 hours on week on Saturday and Sunday. Ott, the cause of the lethargy and which some children were exposed long hours of TV viewing.

The sound was turned off, was covered in black photog rats became highly stressed, progressively lethargic, and had to be prodded into activity. Of rats died after 10 to 12 days.

The TVs were located in an animal breeding room, with between. The breeding program had been going on successfully for was disrupted. Litter size fell to litters of one or two, and not survive. After the TV set months were required before program returned to normal.

Other devices which emit radiation include microwave telephone microwave relay weather and airport radar generating stations, atom bomb and dental x-rays, some computers, high voltage electrical and AM/FM radio and television stations.

"Too often these low-levels



brother is watching you and killing you too

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Permissible levels of radiation for VDT's (which are the same as those set for TV's) have been questioned since they were first established in 1968 by the U.S. Radiation Control Act.

An AP story on April 24, 1970, reveals that

the U.S. government scientists who drafted the legislation proposed a limit of 0.1 millirems of ionizing radiation per hour, but the Senate committee rejected the limit as too tough on the TV industry, and settled for 0.5 millirems, the present limit.

The AP story also reveals that even in 1968, U.S. government scientists knew that ionizing radiation down to the zero-level evokes a reaction from body tissues, and that small doses of radiation are cumulative and may cause genetic damage affecting future generations.

A Sarasota naturalist, John Nash Ott, was the first to discover, back in 1964, the danger of colour TV and related electronic devices. He did a series of experiments involving cages of rats reared close to colour TV sets which were turned on for up to 6 hours on weekdays and 10 hours on Saturday and Sunday. Ott was trying to find the cause of the lethargy and nervous disorders which some children were exhibiting following long hours of TV viewing.

The sound was turned off, and the TV screen was covered in black photographic paper. The rats became highly stimulated, then progressively lethargic, and after 30 days, they had to be prodded into activity. Another group of rats died after 10 to 12 days of exposure.

The TVs were located 15 feet from Ott's animal breeding room, with two partitions in between. The breeding program — which had been going on successfully for over 2 years — was disrupted. Litter size fell from 8 to 12 young to litters of one or two, and many of these did not survive. After the TV set was removed, 6 months were required before the breeding program returned to normal.

Other devices which emit electromagnetic radiation include microwave ovens, long distance telephone microwave relay towers, police, weather and airport radar systems, nuclear generating stations, atom bomb tests, medical and dental x-rays, some computers and office machines, high voltage electrostatic air filters, and AM/FM radio and TV broadcasting stations.

"Too often these low-levels of added radiation

are dismissed as amounting to no more than background radiation," said Ott in his book *Health and Light*, published in 1973, which documents the extreme sensitivity of humans and other animals to light and radiation.

Ott theorized that the cumulative effect of radiation from a variety of sources in the modern environment could have serious health effects: "When all the sources of radiation are added together they amount to double or triple the normal background level."

Background radiation has been estimated at 100 millirems of ionizing radiation per year.

Dr. Abram Petkau's findings, published in the March 1972 issue of *Health Physics*, showed that the first doubling of background radiation may increase the risk of cancer by 50%. Petkau discovered that at low levels, ionizing particles can proceed more efficiently to attack cell membranes.

"We were deluded into believing that chronic low-level exposure was safe," says radiologist Dr. Ernest Sternglass, of the University of Pittsburgh. "But Petkau's findings show that there is no safe threshold for radiation, and the permissible standards of 0.5 millirems per hour are too high for chronic exposure."

Sternglass points out the inadequacies of present measuring devices, which often measure only alpha particles: "Soft x-rays, beta rays, can be emitted by VDTs, penetrating the cornea and the soft tissues of the body."

Maintenance presents another hazard. When VDTs are repaired, maintenance men may increase the radiation by stepping up the voltage in order to get a clearer picture. They may also damage the shielding materials, so radiation can escape from the top, back or sides of the machine.

Thus, says Sternglass, it is important to carefully document maintenance work and take readings from all parts of the machine, not just from the screen.

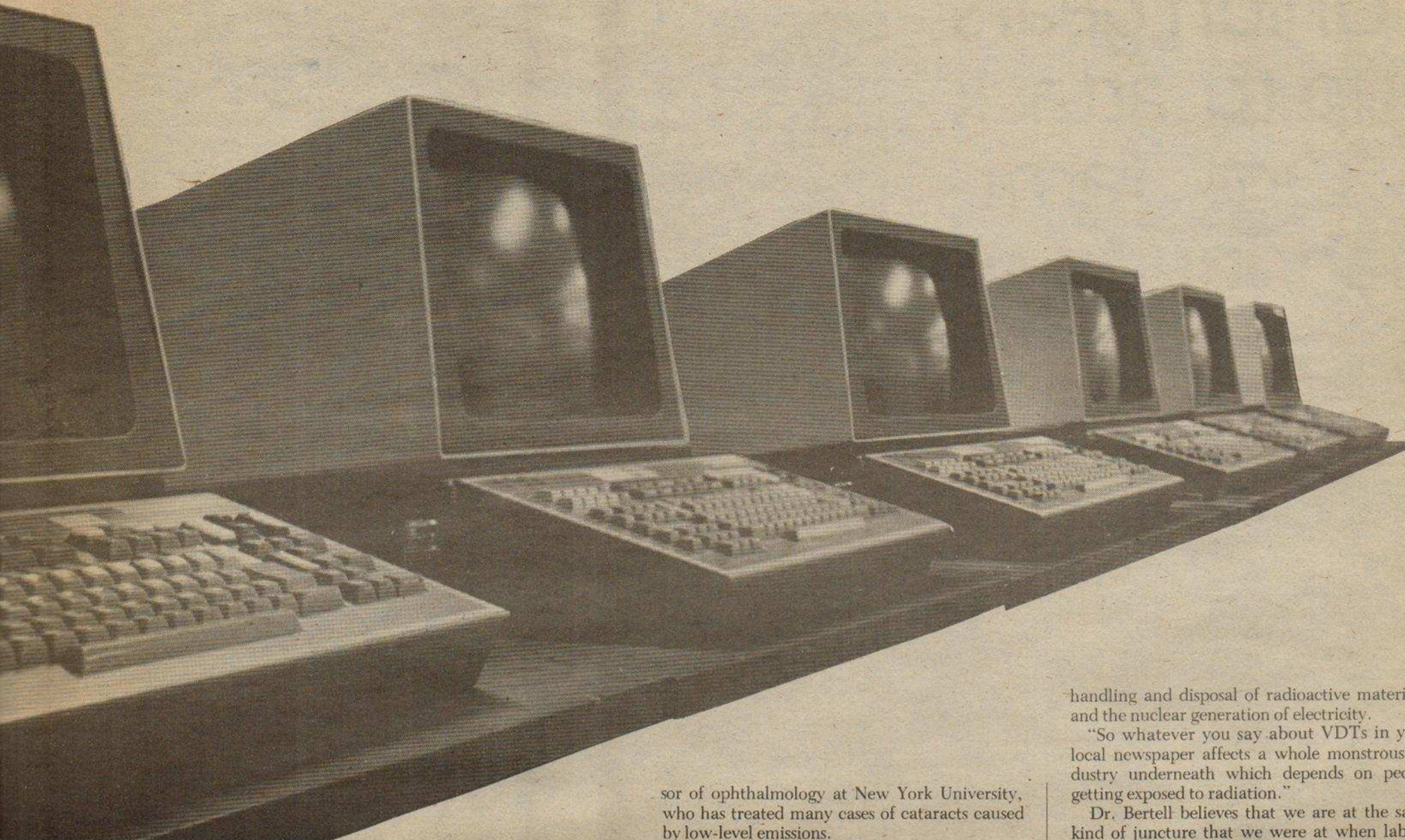
"There is no question in my mind that VDT's cause cataracts," says Dr. Milton Zaret, profes-

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atom bomb tests, medical
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low-levels of added radiation

are dismissed as amounting to no more than
background radiation," said Ott in his book
Health and Light, published in 1973, which
documents the extreme sensitivity of humans
and other animals to light and radiation.

Ott theorized that the cumulative effect of
radiation from a variety of sources in the
modern environment could have serious health
effects: "When all the sources of radiation are
added together they amount to double or triple
the normal background level."

Background radiation has been estimated at
100 millirems of ionizing radiation per year.

Dr. Abram Petkau's findings, published in the
March 1972 issue of *Health Physics*, showed that
the first doubling of background radiation may
increase the risk of cancer by 50%. Petkau
discovered that at low levels, ionizing particles
can proceed more efficiently to attack cell mem-
branes.

"We were deluded into believing that
chronic low-level exposure was safe,"
says radiologist Dr. Ernest Sternglass, of the
University of Pittsburgh, "But Petkau's findings
show that there is no safe threshold for radia-
tion, and the permissible standards of 0.5
millirems per hour are too high for chronic ex-
posure."

Sternglass points out the inadequacies of
present measuring devices, which often measure
only alpha particles: "Soft x-rays, beta rays, can
be emitted by VDTs, penetrating the cornea
and the soft tissues of the body."

Maintenance presents another hazard.

When VDTs are repaired, maintenance men
may increase the radiation by stepping up the
voltage in order to get a clearer picture. They
may also damage the shielding materials, so
radiation can escape from the top, back or sides
of the machine.

Thus, says Sternglass, it is important to care-
fully document maintenance work and take
readings from all parts of the machine, not just
from the screen.

"There is no question in my mind that VDT's
cause cataracts," says Dr. Milton Zaret, profes-

sor of ophthalmology at New York University,
who has treated many cases of cataracts caused
by low-level emissions.

Dr. Rosalie Bertell, for 10 years a biostatistician
at the Roswell Cancer Research Institute
in Buffalo, said in an interview, that the pollu-
tants in air, water and food, not just industrial
employment, have weakened the whole popula-
tion. Therefore, exposure to one more source of
radiation damage — the VDT — has a
synergistic effect, promoting aging and acute or
chronic diseases.

"The difficulty is that we are getting damaged
babies," says Dr. Bertell, "They are more
vulnerable to exposure than are the children that
are born normal. I measured it at about 12 times
more susceptible. We are producing people who
are less physically able to cope in an environ-
ment which is more physically hazardous. So by
the 4th or 5th generation, we may no longer be
able to cope. Then we are talking about species
death. This is what people won't discuss, the
long term effect of radiation on the species."

One segment of aging is due to background
radiation, says Dr. Bertell. "If you increase the
background radiation, people will grow older
faster. So that is part of this problem with the
deformed babies. The mother is prematurely
aged. We know that when you get over 35 or
over 40, you might have a damaged child. But a
woman of 25 could be in the same physical
shape as a woman of 35 because of what she has
experienced."

In our brave new computerized world,
motherhood is not a motherhood issue any-
more. But there is also a chilling international
perspective, says Dr. Bertell.

"The technologies that use radiation are all
inter-related. They are all part of a plan for
military and economic survival in a lawless in-
ternational arena.

"The goods which bring in the biggest
amount of capital are technology, weapons and
grain in an international economic war, a dollar
outflow/inflow war. When you start talking
about how it hurts the individual and you are
talking to someone who is trying to save the
country, there is a very strong conflict of interest
between the corporate good and the individual
good, and the survival of the individual is lost.

"There are a lot of simple things that you can
do to reduce the amount of radiation exposure,
such as using a mirror system so the operator
isn't directly exposed, decreasing the amount of
radiation, using shielding, or trying to counter-
act the damage after it occurs," says Dr. Bertell.

"But first you have to face up to the danger.
And that means undermining the operations
that are needed by the military. The radar
scans, the space shuttle command centres, the

handling and disposal of radioactive materials,
and the nuclear generation of electricity.

"So whatever you say about VDTs in your
local newspaper affects a whole monstrous in-
dustry underneath which depends on people
getting exposed to radiation."

Dr. Bertell believes that we are at the same
kind of juncture that we were at when labour
unions were first formed: "This is a new kind of
hazard, but at least workers are better organized
to deal with it."

"No one has to convince me that there is a
radiation threat," says Linda Torney of
the Southern Ontario Newspaper Guild, which
represents both reporters and clerical staff at the
Star.

"But government and industry will believe
who they want to believe, and it's not in their in-
terest to look at the research of Bertell and
Zaret. It took 40 years for the problem with
asbestos to be admitted, and it's unlikely we can
persuade them that there is a radiation problem
with VDTs unless we have a death list on our
hands."

Contract negotiations for the workers at the
Star are 18 months away, and the union is
working on contract language to cover rest
periods, health check ups and pay differentials
for VDT operators.

The Ontario Public Service Employees Union
has about 4,000 VDT operators in its ranks.
Operators report persistent eye problems and
skin rashes, says health and safety co-ordinator
Bob Dematteo.

"Government is being very irresponsible in
this. We asked for radiation tests and they were
refused. We asked for shielding and ministry of
labour officials told us that what we needed was
a 'psychological apron.' We intend to do our
own epidemiology regarding eye problems and
birth defects. And we will be bringing in Dr.
Zaret from New York as a consultant. His
credentials are impeccable."

Unionists are worried not only about the
health effects of the machines, but also about the
large scale trend toward white-collar unemploy-
ment and underemployment in industries that
have adopted this new technology. It has been
estimated that when a business goes 'on-line', 25
percent of clerical jobs are eliminated.

The Canadian Labour Congress launched a
study this fall which will involve some 10,000
workers using the machines. The poll, scheduled
to be finished next spring, deals with the health
and working conditions of operators.

Meanwhile, a Montreal firm, AES Data Ltd,
which markets a "stand-alone" word processor,
comprising a keyboard, cathode ray tube and
high-speed printer, wants to put "one on every
desk top." AES is the world leader in sales of
"stand-alone" word processors. The federal
government recently promised \$12.5 million in
aid to the automated office equipment industry,
and the use of its own offices to test the machine.

AES is moving to Ottawa.
Apocalypse now?

Union gears up to attack Ont. farm labour laws

by Frank Luce

Ontario farm workers finally have their own union.

More than 150 people, including representatives from over a dozen trade unions, gathered December 6 at Trinity United Church to welcome the organizing initiative of the Canadian Farmworkers Union in Ontario.

And the union's Ontario Organizing Committee is set to launch a campaign to reform Ontario's discriminatory labour laws, which exclude farmworkers from the Labour Relations Act, the Employment Standards Act and the Occupational Health and Safety Act.

The Canadian Farmworkers Union was founded in British Columbia in April 1980. On November 18, the CFU announced the signing of their first contract at Bell Farms in Richmond. The Bell Farm workers have won a 30 per cent wage increase, health and safety protection, and equal pay for equal work.

December 6 marked the first visit of CFU President Raj Chouhan to Ontario. The union's Ontario Support Committee has been laying the groundwork for an organizing

campaign among Ontario's 70,000 farmworkers. Chouhan, along with CFU staff representative Judy Cavanaugh, have met with trade unions, church and political leaders.

Chouhan was greeted with a standing ovation both before and after he spoke. He told the dinner audience that farmworkers, if organized, could bring the country to its knees. He pointedly stated that in times of economic crises the bosses use racism to divide the workers, but that the CFU stands firm for the unity of all farmworkers regardless of their racial and national origins.

Chouhan spent years of back-breaking labour among the East Indian berry picking community in B.C.'s Lower Fraser Valley.

In British Columbia organizing has been funded by the Canadian Labour Congress, Canadian Union of Postal Employees and the BC Government Employees Union.

In Ontario, Terry Meagher, Secretary-Treasurer of the OFL, pledged full political and financial support to the CFU in a speech to the December 6 audience.

United Farm Workers of America representative



Migrant farm labourer, Lower Fraser River valley

Claudine Girard had a message to the gathering from Cesar Chavez, reiterating the full support for the CFU he had ex-

pressed earlier in British Columbia.

Canadian Union of Postal Workers Toronto local president

Arnold Gould reminded the enthusiastic crowd of the close connection between the right to strike and the right of the farmworkers to unionize.

Lawyer Kathy Laird, speaking for Labour Rights for Domestic Servants, announced the joint campaign of LRDS and the CFU to repeal the notorious section 2(a), (b) and (c) of the Ontario Labour Relations Act. This section excludes farmworkers and domestics from the protection of the act, effectively denying them the right to unionize.

Everyone present was requested to sign and send a copy of a letter to the minister of labour, drafted by the CFU and LRDS. The letter supports the right to unionize as a basic human right and demands the repeal of Section 2.

To obtain copies of the letter, contact the Ontario Support Committee, Canadian Farmworkers Union, P.O. Box 122, Station D, Toronto.

more letters more letters more

from page 2

Canadian Holocaust Remembrance Association, and of the Holocaust Remembrance Committee of the Canadian Jewish Congress, who have written letters of protest were angry. And Rabbi Gunther Plaut in his editorial in the *Globe* and the *Canadian Jewish News* and Rabbi Harvey Fields, representing the Jews of the Holy Blossom Synagogue, were angry.

Mr. Weisfeld goes from being unable to interpret a simple statement to misinterpreting the statement altogether, by saying, "Instead of criticizing Zionists, both Jews and non-Jews, who were advocating political censorship, the article attacks Jews, all Jews." In order for Weisfeld to make such a preposterous statement — that all those angry protestors were really Zionists — he would really have had to have

done an exhaustive survey to ascertain that they were just that — Zionists. But since he couldn't even be bothered to read the article accurately and therefore address himself to it accurately, I doubt whether he did.

I neither know nor care whether those protesting Jews were also Zionists or Orthodox or Sephardic or any other nit-picking categorization he wants to use. They were Jews, and for the purpose of the article that's all I cared about.

And his saying that "the article attacks Jews, all Jews," is ludicrous. If anything it sympathizes with them especially when I say, "from a Jewish point of view, because of the political ideals she espouses, choosing her *was* crass, insensitive and tasteless." Learn how to read, Mr. Weisfeld.

As for Mr. Cantrall. He writes "I

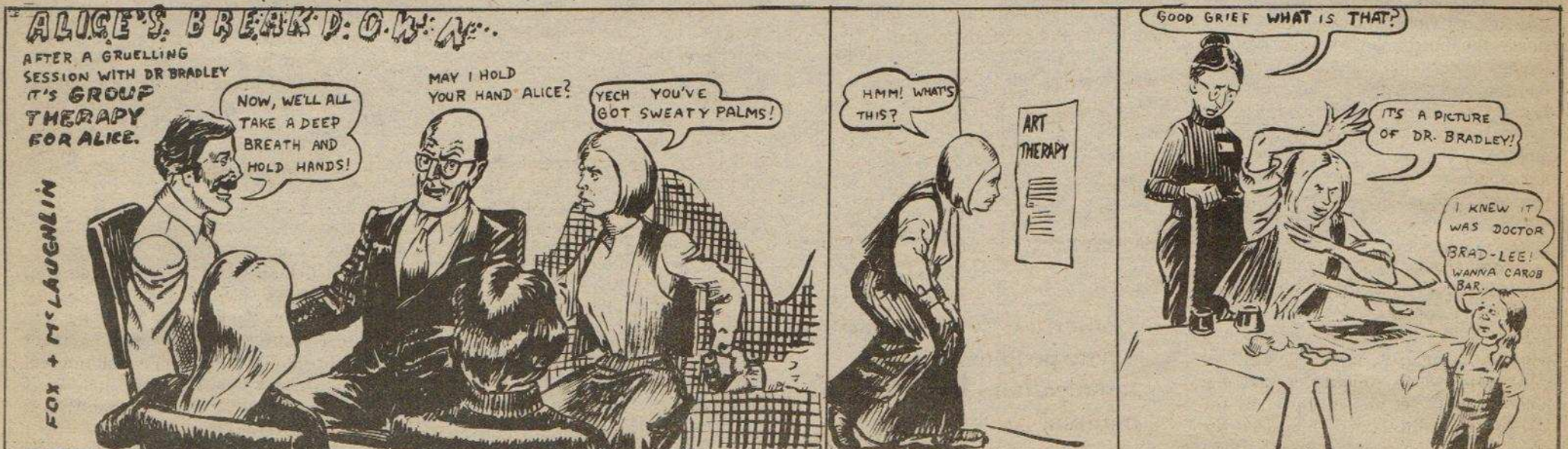
am surprised the *Clarion* would repeat tired media phrases which suggest Redgrave's attitude has something to do with anti-Semitism." What 'tired media phrases'? Surely not 'crass, insensitive and tasteless,' all succinct adjectives. To tell you the truth, Mr. Cantrall, I really don't think anyone whose prose fairly reeks with leftist blithering jibberish like, 'racially exclusive ideology', 'bourgeois nationalists', and 'criticize anyone for using 'tired media phrases.'

And what suggests 'Redgrave's attitude has something to do with anti-Semitism'?!?! A person would have to be incredibly ignorant — I point no fingers, Mr. Cantrall, to even think Redgrave was anti-Semitic. A purely preposterous notion to those of use who know

that Palestinians (which Ms. Redgrave supports in the form of the PLO) are Semites.

The suggestion that Redgrave's attitude has something to do with anti-Semitism is solely in Mr. Cantrall's vivid imagination. And how insulting to Ms. Redgrave's brilliance as an artist to say 'she portrayed the plight of an oppressed people with such sensitivity precisely because of her politics.' No Mr. Cantrall, she was brilliant because she's got talent, pure and simple.

If after this both men still can't see the obvious then it becomes an exercise in futility, sort of like trying to convince someone who doesn't want to believe that the grass is green. Perhaps I'll write in phonetics next time. Or how about sign language? Lynn Slotkin Toronto



interview

Jimmy Cliff occupies a very special place in the growth and popularity of reggae — a place reserved for the pioneers of the music. Certainly one of the first musicians to expose reggae to English, European and North American audiences, Cliff's impact was not simply musical but visual and dramatic at the same time. The film *The Harder They Come* gave many people great tunes, a different beat, and their first good look at the social and political roots of the music's militancy in the poverty and oppression of Third World Jamaica.

While in Toronto recently, as part of a swing through North America, Cliff spoke to Dennis Corcoran of the Clarion about his approach to life and music in this exclusive interview.

Probably many people would like to know if the character Ivan in *The Harder They Come* is really patterned on your life.

Well, some of it. The original script was based on Ivan O. Martin who was like a rebel in Jamaica in the fifties; he had fights with police and like that, but he had nothing to do with music. So the musical part of it is really my story. In that sense, it's parallel. I was born in the country, in a little village called Somerton, about 12 miles outside of Montego Bay. You know Montego Bay is a tourist resort in Jamaica and as a kid I would dive for the quarters the tourists tossed into the sea. But I went to East Kingston when I was about 14, and then I moved to West Kingston, to a place worse than Trenchtown, called Spanish Town Road. At the time you had a place called Back A Wall or Akee Walk, which is not there anymore, now it's Tivoli Gardens, they build up some concrete buildings and all — the new slum. However, that's where I used to live, the roughest area in West Kingston . . . so I know the rough and I know the smooth. And those parts played by Ivan — it was like parallel, I know those kinds of things. The producer would say to me, how would you do that, and I would just do it naturally. I put a lot of my life story into it.

Do you plan on doing other movies?

We just finished another movie called *BongoMan Has Come*. This one is not about the music business. This is a music film in the sense that they filmed some of my concerts. It's kind of autobiographical. It's not violent, it's very cool . . . it shows the bongoman living in nature, making connection with certain Rastafarian elders who give him councils and his mission is oneness and trying to unite. You see him with the Maroons, which are a certain set of people in Jamaica . . . it's a very peaceful thing, not violent, but I think it's fresh.

What do you think of reggae's influence since *The Harder They Come*?

Great impact since that time. A lot of people have emerged — Peter Tosh, Bob Marley — it's still the freshest form of pop music going; its impact is well felt right now. North America is taking a longer time to get into it, especially the US, but since this tour I've noticed the number of people and the enthusiasm and that is much more than two years ago.

Jimmy Cliff's music

A message of hope

You lived in England for a while. What did you think of the artists there now, and the influence of reggae on new rock? Have you heard Linton Kwesi Johnson?

Yeah, I know him. I like him; I like his poetry. And the rest of the groups, the Police and the Two Tone groups — I can respect anything done in good taste, you know. But at the same time, credit should be given to myself, Prince Buster, and others who helped create this form of music, this rhythm. Like we don't get the credit in any form. Neither money, nor publicity. No kind of form. It's the same old story going around. But knowing that these things happen I can't live in a negative state of mind and let it bring me down. I just have to live positively and continue creating. I'm gratified about them taking it and knowing that I was one who helped to create that music.

Do you see much of a change in Jamaica, with Manley out?

Well now, the first thing that is evident is that the people wanted a change. So that's the way they voted.

The musicians and the singers, usually we live with the time and whatever is happening with the time we talk about it. Like myself now I live for good, for truth, so anywhere I see evil or falsehood I like to point my finger at it.

This new man, Seaga, was in the music business before. He was a producer — matter of fact it's much like the American election with Ronald Reagan being a movie star. When he was Minister of Development and Culture, he tried a few times to promote Jamaican music abroad. That was 1964, the first time I went to New York City. He was responsible for getting that whole trip together. So as far as I can see for music and culture, he's into that, but for how the prosperity of it will go, I can't say now.

Don't you think he'll tie Jamaica closer to imperialist countries like Britain, the US and Canada, and bring back their dominance in Jamaica's economy?

Yes, well that's the policy he preaches, so that's what he'll do — but that's not the answer for Jamaica. Neither is what Manley stood for the answer for Jamaica. The way I see it they all have a time to serve and they will just serve it out. The answer still lies somewhere in the future, with the people, because what's happening in Jamaica is ideology versus culture. The people of Jamaica, 90 per cent of them black, carry the culture of Africa and have never let it go. Jamaica is probably the only place in the Western Hemisphere where black people say 'I am Jamaican-born but African national. So you have culture versus ideology: I mean the ideology whether capitalism, socialism or communism, these are not things new to us. We have always had a communal way of life, a social way of life, and knowledge of the creator has always been our capital, so it's not something new but all these "isms" that are going on will have to serve a time.

You're not writing songs like "The

"Jamaica is the only place where people say 'I am Jamaica-born but African national'."



Dennis Corcoran

Jimmy Cliff still sings political songs

Harder They Come or "Vietnam" anymore, songs with more political content. Do you see going back to that kind of writing? I notice perhaps a move in that direction with "Gone Clear".

Yes, I still write about those kinds of things. But the feeling on this last album, *I Am the Living* — I've been living now for the past three years in my little village where it's nice . . . nature . . . the air is good to breathe, and so I feel good. You find the inspiration on this album, I sing a lot about nature, living happily in nature. Yet in *Gone Clear*, now I'm still fighting against nuclear energy because that's what's going to destroy everything, so, I still sing about those things.

Do you think there will be more of a tendency to sing about those things in the 80s?

Yes, yes! The 80s are shaping up like the 60s or more so than the 60s, so you're going to have a lot of that kind of music around.

Didn't you play in Soweto, South Africa, recently? Why?

Well, I went there to do my part of the struggle. I am one of the people of the conviction that Africa must be free, and if Africa is not free — and when I say Africa I mean all black people of the world — humanity can never be free. So there is a struggle going on under this old Babylonian system with the thoughts of religion, politics and commerce. Now when I go to South Africa I see all these three elements at work, you know. You have 300,000 white people who have 30 million black people under their spell. So I, knowing what I know and with my convictions, I go down there to do my part of the struggle, my part of the work. I don't believe you can just talk; some of us have to go to the battlefield as well, and some of us go when the celebration time is come. Now the next time I go to South Africa, it will be to celebrate the victory.

When did you play there?

We were there in May of this year. We played in Soweto to 65,000 people. We broke down a lot of barriers. The apartheid system they have you know, you have to have a pass to go into Soweto or Johannesburg, but on that day they allowed everyone to travel as they wished to go to the concert, black and white. So at the concert we had black and white people all together, which was the first time that had happened in South Africa. I feel pleased about those kinds of barriers we break down, but there's still a lot more there to break down.

Some people say that by playing in South Africa you're giving your support to apartheid. This has come up around sports events as well — but that's not your view.

Not at all. Sports is different than music. Musicians carry a message and people are more inclined to listen to musicians and singers today than they are to clergymen and politicians. So my view of going to South Africa is that it is better to go than to stay away. You should have seen the people — the way they felt. They come up and cried, just to know that you come there to play for them. Those who haven't been there can't understand the reaction, but those who have been there will know. We made a film of it, of going down there, and I hope it will be shown in North America and all over the world so people can see.

Do you see any changes in your musical direction or style?

Well, throughout my career, some of my material has been soft and some hard. I think the direction I'm going into now is more African oriented — that's the direction I think the next album will take. This last one, I love the material; I worked with two American producers on it and you can feel the influence. I wasn't 100 per cent happy with it, but I love the material.

"Biggest Pest in the West"

Reviewed by Clutch Klaxon

Nina Hagen Band
12" e.p.: CBS Records 12XCP 303)

Once upon a time our Nina came over the wall from East Berlin. At the customs post she declared only her ambition to become the biggest pest in the West.

Her first free market transaction was a purchase of pink hair dye and black lipstick. These she wore to salient advantage in a trashy, dreamy r & r movie called *CHA CHA*. Cast as the pandemonium factor, she clowned and tarted for the cameras and sang like Lotte Lenya, Bette Midler and Joan Sutherland rolled into one. Freethinker, fashionplate carnie, punk diva — she carried it off with electrifying nonchalance.

With a very good band behind her, she made two wild long players that did well in Europe but were never released here. The item in review is a four-song sampler of Nina's output to date, sung in German.

Out of 20 songs to choose from, only two are covers; neither has any business on a sampler, but they're both here. This



selection smacks of gutless marketing and certainly puts the skids to Nina's debut.

TV Glotzer is a mutation of the Tubes *White Punks on Dope*. (That's all right — until you read the credits you'd never know.) *Wir Leben Immer Noch* is Lene Lovich's *Lucky Number* in a dissonant, electronic arrangement. Good work went into these takes, but they're ringers alongside her original stuff.

The remaining two songs are Nina's,



fortunately. *Superboy* is a flirtatious big-beat number about androgyny, having one's cake and eating it. It's fun because the raunchy heave-ho in the music fortifies this lascivious fancy.

African Reggae is the number that makes this record desirable. The music is grand and gorgeous. Nina sings high and low to praise and curse black culture:

I wanna go to Africa, to the black jah rastaman

To the black culture . . .

But what business have I got in Africa

As a woman, as a woman

When the black man castrates the black woman

Ow-ow! Castration!

Get up stand up for the black revolution

Get up stand up.

Her point of view may be obnoxious to those on guard against cross-cultural free advice; still, Nina's courage is to be admired.

For at most \$4.00 this disc will introduce you to a great throat of our time. You don't need to know a word of German to feel the beat.

In the near future she'll be recording with a new band in a new language — English! Prepare thyself, her next record's going to knock thy sneakers off!

Steel Pulse
Reggae Fever
(Island Records MLPS)

Earlier work by Steel Pulse was circulated in Britain, the States and the Caribbean but *Reggae Fever*, recorded this year, is the first to be made available. To the best of my knowledge the band has played in this country only once. It's good to see

the Warners' conglomerate taking the initiative like this.

It was rumoured for a few weeks that Steel Pulse would soon be appearing in Toronto — but then they were invited along on Talking Heads' current tour of the UK and that settled that. In meantime, *Reggae Fever* is getting along swimmingly with my living room.

Steel Pulse sends out a highly tuneful brand of reggae, not quite pop, but like pop in that the songs are songs. Not at all like dub. They have a beginning, mid-point, end, and strong melody to tie it all together. Singer Selwyn Brown floats the vocals over the riddim with a smoothly controlled phrasing he could only have picked up from Smokey Robinson.

While their lyrics are not always militant, songs like *Harassment* and *Drug Squad* function as concrete and effective protest. Determination and joy are expressed in other songs. But what really distinguishes this band is the buoyant rhythm in every song. The way this band plays sends heaven straight to I and I.

A bonus single comes with the album. It carries *Sound System* and *Ku Klux Klan*, two of their best songs from prior recordings. No extra charge. Nuff said.



Hypocrisy on Poland

Politicians who here have opposed everything which the Polish workers are trying to achieve have been applauding these strikers. Canadian and American politicians who deny many of their own public sector workers the right to strike vigorously support the Polish workers identical demand. Canadian politicians, who supported the imprisonment of CUPW President Jean-Claude Parrot, describe the Polish workers as heroic.

Like some elements in the media, many politicians have also not been above distorting the issues in Poland. The strikers have been described as "freedom fighters" fighting against socialism. Ironically, it is usually these same politicians who are the first to red-bait as "communists and socialists" any Canadian workers who advocate the same demands. Hypocrisy is too nice a term.

— CUPW Newspaper

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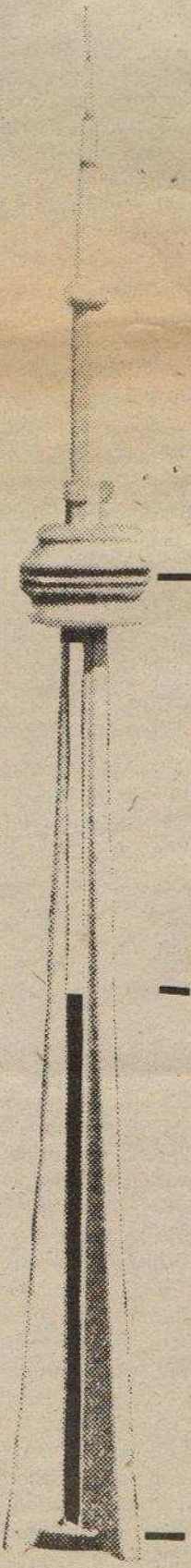
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Putting on film human fallout of Irish wars

Armand Gatti was born in 1924 in a shantytown in Monaco. His anarchist father died of injuries received in a police attack during a demonstration.

He left school at age 11, and worked, continuing studies on his own. During WWII he joined the maquis in Correze. Arrested at 18, he spend time in camps, first near Hamburg, then Bordeaux, where he came close to death before making his escape.

After the war, he worked as a journalist in Paris. In 1954 he travelled to Guatemala where he covered the fall of the Arbenz regime. He took part in skirmishes between Nicaragua and Costa Rica, and reported on events in the People's Republic of China. He wrote the script and dialogue for a film shot in North Korea, banned in France because of its sympathies towards North Korea. He covered events in Cuba, Greece and Algeria.

In 1959 he left journalism for theatre and filmmaking.

Gatti the playwright has been influenced by Brecht, Piscator, and his career in journalism. He takes the news, and throws the audience into it. He wants people to see that while buying a ticket may give them some rights, it also gives them obligations. "If a person sees a play and wakes up the next morning to find the story continued in the newspaper, perhaps he will read the news more carefully."

With the use of video, Gatti and his team take their work out of the theatre and into the streets, the factories, the schools, the country. "We look for a place that's alive — inhabitable and actually lived in, not a shop known as a theatre."

Jean Paul Lenin interviewed Gatti during his recent trip to Toronto to publicize recent events in Northern Ireland. Eve Danziger and Nancy Oaker translated the interview.

Could one call what you do "experimental theatre"?

When you undertake a combat, there's no such thing as an experimental combat. These categories "experimental; Avant-garde" are from the world of the petit-bourgeois. The avant-garde have always been financed by individuals. They were reserved for the elite, they never had to do with the struggles of the people of their time. That's why I don't want to say that the notion of "experimental" expresses my preoccupations.

"My behaviour is ambiguous because I am not official, fortunately, not institutionalized, and I never hope to be."

My behavior is ambiguous because I am not official, fortunately, not institutionalized, and I hope never to be. When that day comes they might as well bury me. But on the other hand, there is the question of money. To try anything you need at least some money — which I try to find within the contradictions of the system, which means that I do not deny it completely.

My approach is completely "marginal". I couldn't care less about theatre as it is now, for me it's enemy theatre insofar as it belongs to the



interview

thought of the system — whether it be right or left-wing. And the left is even more guilty, because it feeds a certain idea of mankind, which is positive, at least in leftist thought. They bring it almost like a hostage into the language of the system.

The left — and I consider myself a leftist — has the tendency of the Chinese parable in which the madarin found himself threatened by the tiger. He said to himself, "If I can manage to change his language, the tiger will not devour me." But how? To change his language, one must put oneself into the seat of language, and so he went and placed himself in the tiger's mouth, and the tiger went like that! And he ate the madarin up.

That's the relationship between the left and the dominant philosophy. The left becomes a sort of permanent warning. The dominant philosophy is the commercialization of relationships; it is the commercialization of ideology;



Jean Paul Lenin

everything must become a marketable, interchangeable product. Any philosophy which would like to be creative, which would like to change the world, must first of all become a marketable product.

It's the first step of a theatrical manuscript through the hands of a man, conditioned by his paycheque. Those in power support culture, but not at all in order to destroy themselves. They support culture in order to stay where they are. They will encourage all forms of culture which inhibit reflection and



Jean Paul Lenin

Armand Gatti

awareness, so we are amused, we laugh, the public loves it — there are stock phrases for it: "People need to get out of the house". There's a whole series of cowardly, assassinating, vulgar stock phrases to say that mankind needs to rest, that above all he never needs to think. And at the same time there are killings in El Salvador, assassinations on the other side of the world. But everything's fine as long as the public is happy, as if the exercise of thought, the exercise of consciousness was a kind of taint, a burdensome duty, and as if the affirmation of the nothingness which we are in ourselves, is worth laughing at.

What do you think of Brecht?

There was an important period of revolution in theatre at the end of WWI — all the street theatre in Germany in all its shapes and forms. There was the enormous contribution of Piscator. And Brecht came along to calm things down and, by means of the fable, incorporate into bourgeois theatre a Marxist explanation of all the elements he'd stolen from revolution. The revolution wasn't in the Soviet Union, if you'll pardon the expression. It took place mainly in Germany around 1918-1920. There was this great movement in street theatre. At that time "agit prop" theatre was extremely important, because they didn't have the mass media that exist now. And to bring news to the people became a basic act, an element of combat in street theatre. It would be ridiculous today to try to report the news, since the media cover everything and drown any kind of news you might report. It's much more important now to communicate the reflection of what's going on, rather than the news in raw form. Brecht took what was strongest and guided it, dramatized it and incorporated it into traditional theatre. He calmed it down, he tamed it. He turned a wolf into a dog.

You're in the process of shooting a film on the political situation in Ireland. Why?

The people creating it are all working class. It's a Catholic neighbourhood in Derry — the most exploited people, even today. The elections are fixed, they don't even have a right to housing. This is being changed, but only because of the bombs. They're destroying all the small traditional housing in Derry and putting up huge apartment buildings — spacing things out — an architecture that lets tanks and British cars through. The architecture of the tank goes with the architecture of rehousing.

The fight is for a feeling of mastering the self because these people, these kids are nothing — they never had the chance to go to school. They didn't go because of events, because of all the shooting, the bombings. The kids spent much more time behind the barricades and transporting explosives than in school. That's why there are all kinds of kids who don't

know how to read or write. They survive, waiting to find some direction in their lives, which they'll never find. Some of them already have charges pending against them. Others, they wait till they become of legal age for sentencing. Since they're too young, they can't be stuck in jail — they can only be put under surveillance or under guardianship. In a few years they'll sentence them retroactively for past acts and paf! they give them the maximum and then they can keep them in the camps and prisons as long as they like, and peace of mind is assured.

So, faced with these kids, concerned people from Derry — mainly this mason who got the thing off the ground — tried to rescue all these kids so they could invent their own body of knowledge, so they could create for themselves that which they don't have, so they'd be able to make it in life. In this setting we decided to work on expression. We asked them, and the idea that came out of it was that of the film. There was this incredible meeting of the people from Derry and us, and that's when these kids decided to become a film, meaning they were going to do everything, they were going to build everything, they were going to tell a story they chose themselves, and they were going to act it out.

The theme was the death of a British soldier, a theme they knew from everyday life. They took the story of a British soldier who's killed in front of the school, and about three days later the soldier's father, a working class guy, an English miner, shows up in front of the school and he says "my son" and everyone on both sides realized they're all being crushed by the same thing, they're from the same milieu whether they're English or Irish. Then they added things — a Catholic and a Protestant who were killed transporting a bomb, two kids. They die in a car covered in flowers because to hide the bombs they put flowers on top of them. And this flower-covered car comes back every night, every night. The Catholic kid was fourteen, the Protestant sixteen and they died together. So there's a whole idea, images of Ireland. On each side there are two logics, two languages — that of anti-terrorism, the historical language of the police, and then there is the eternal voice of history. It's useless to try to find a guilty party that's two thousand years old.

Is there any specific staging? Could you describe it?

Because of lack of money, we had to stick to a classic-type scenario. We used the cartoon method — for each scene we made a cartoon, and from there we invented the dialogue. For me, it helps to be able to refer to the comic strip because I don't understand English. It helps the kids too because after all it isn't their job to write dialogues, but they can keep on top of things.

See Better page 22

Torontonians

All sound, fury

by Andrew Borkowski

"*Torontonians*" my press kit tells me, "will do for Toronto what *Maggie and Pierre* did for Joe Clark." The statement is as ambiguous as the play it describes. If Theatre Passe Muraille is making a guarded declaration of war on Toronto's Rosedale establishment, their targets can rest assured they won't lose much sleep over *Torontonians*.

The play deals with the Wilcox family who live in a fictional district called Rosehenge. They are "old money". A wall of investments and long-forgotten transactions keep Colonel Wilcox, his poet son Frank and daughter-in-law Linda safely ensconced in an Olympian world of cocktail parties, aristocratic notions of nobility and other oak and ivy fantasies.

Wilcox's son John, a manic wheeler-dealer, is the only character who is brought into contact with the seamier realities of high finance. Conflict arises when the Colonel, dissatisfied with his superfluous existence and fading prominence in the establishment, decides to assert the family name by joining forces with a consortium of French-Canadian developers in a scheme to turn the Wilcox mansion into a shopping centre.

It's hard to make a conclusive statement about *Torontonians*. Stylistically speaking, it tries to be six different plays at once and

ends in being none. What kind of theatre are we dealing with here? The set is more or less realistic and the opening scenes are imbued with dialogue reminiscent of Chekhov. Is this to be serious, hyper-realistic drama? No; characters frequently break out of scenes to address the audience in surrealistic monologues and fantasy sequences. The play tries to be funny and sometimes



theatre

succeeds. Is it comedy then? No; some very serious moments have been parachuted into the script and we feel asked to take the proceedings quite gravely. There is music but *Torontonians* is not a musical. The pretence of plot and structure deny it the anarchic freedom of cabaret; yet anarchy abounds.

The play is a collective creation. Director Paul Thompson has based Theatre Passe Muraille's reputation on collectives and the genre has provided Canada with some of its finest theatre in the past decade (TPM's *Farm Show* and *1837* are perhaps the form's finest exemplars.) Collectives are created by actors. Actors specialize in the development of individual characters. The cast of *Torontonians* establish a set of vivid and interesting people in the play's first quarter. John Blackwood's Frank is witty and sympathetic. John Jarvis's portrayal of John Wilcox is frighteningly convincing at times, while Jim Garrard's Colonel and Marien Lewis's Aunt hold pro-

mise of great depth as vestiges of a gentler age. Little of the characters' potential materializes.

As the play spirals to its non-conclusion, the Wilcoxes lose all their hard edges and a host of secondary characters are introduced whose function in the plot is neither clear nor convincing. Lacking a central idea to nourish the play's theme and mesh the performances into a unified whole, the characters wilt and become two-dimensional stereotypes.

It's frustrating to be forced to such criticisms because the show is loaded with fine moments. Blackwood's reggae fantasy and Jarvis's telephone double-cross scene are just two of many instances that indicate we are watching first-rate talent at work. But when such moments are added up, they become meaningless.

In attempting to penetrate the psyche of Toronto's old and new establishments, Theatre Passe Muraille is clearly out of its depth. They tell us little that we don't already know from *The Canadian Establishment* or the pages of *Toronto Life*. Director Paul Thompson and his cast have not done enough homework. Research is a fundamental aspect of any documentary collective and the preparatory work done on *The Farm Show* would indicate that Thompson knows this. But, unlike workers and farmers (the traditional subjects of collectives), the establishment is hard to crack. Rosedalers are not likely to embrace a band of merry thespians the way an Ontario farming community might, so that first-hand research is a problem. This problem is intensified by the aloofness of the establishment's lifestyle from that of the actor. If you've been living in an Annex garret for five years, it's hard to relate.



John Blackwood (right) and Jim Garrard

Torontonians focusses on the oppressor with an eye to sharp criticism. But because we are never given new insight, and because there is little sense of the actors having an in depth understanding of the milieu, the evening degenerates into a succession of clichés. Both plot and characters grow progressively thinner until what might have been a play of intelligent and effective criticism ends up in self-indulgent and sophomoric nose-thumbing. We are left contemplating a discarded hard-hat as the play's final image. I wish I could tell you what it meant, but by the evening's end, my senses were so tired of being pinched and pulled in conflicting directions that I was past caring.

It's sad. At a time when Toronto's alternate theatres are growing more and more conservative, Paul Thompson stands out as the director who refuses to sell out. One looks increasingly to Theatre Passe Muraille for dynamic new work. In its subject matter, *Torontonians* is a departure for TPM. The rise of the establishment and the current swing to the right demand a response from our cultural institutions. Whether satirical or serious in its tone, that response must be intelligent and devoid of cynical rhetoric if it is to have any impact. In *Torontonians*, Thompson fails to meet this challenge. Fair enough; it's TPM's first attempt. Let's hope they try again.

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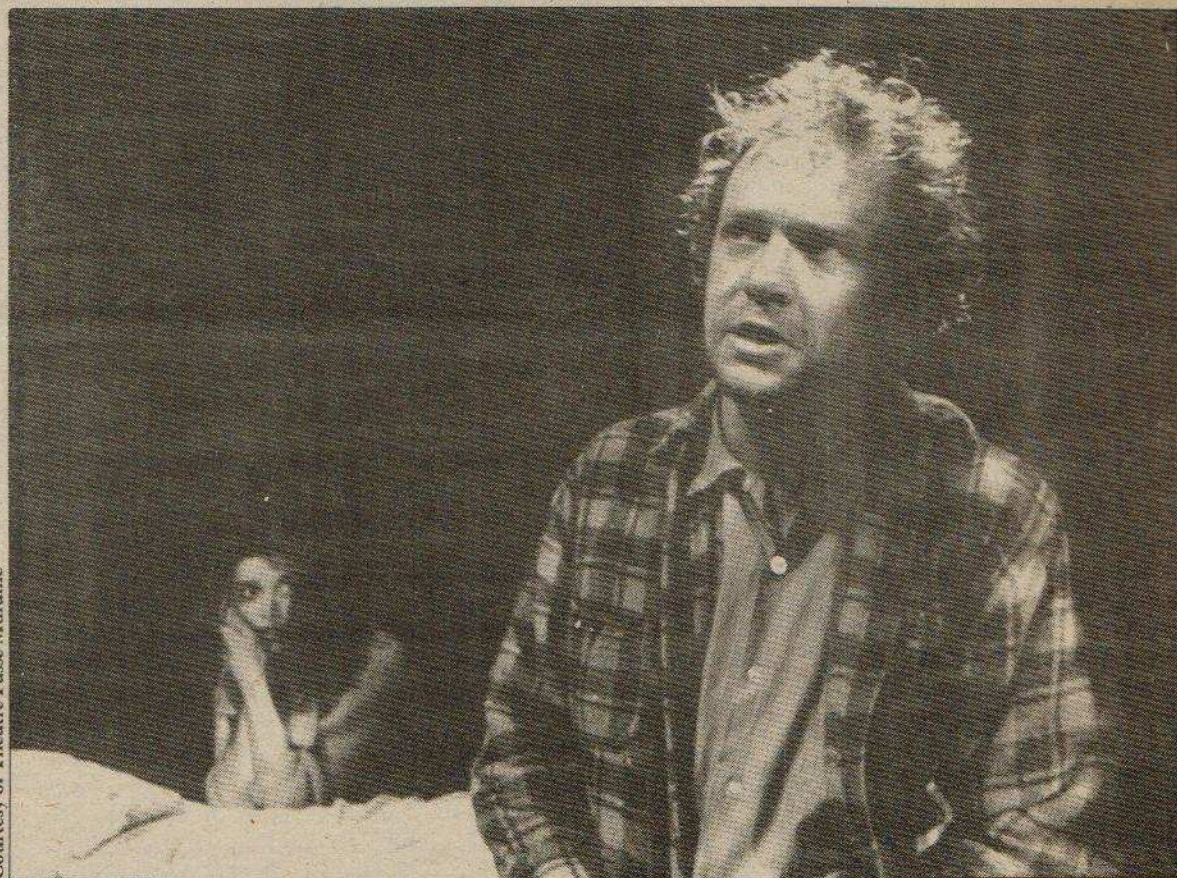
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Hardee Lineham and Joann McIntyre are Al and Theresa, a simpleton and his slow wife, in Judith Thompson's first play, *The Crackwalker*, at Theatre Passe Muraille. What happens between these two and

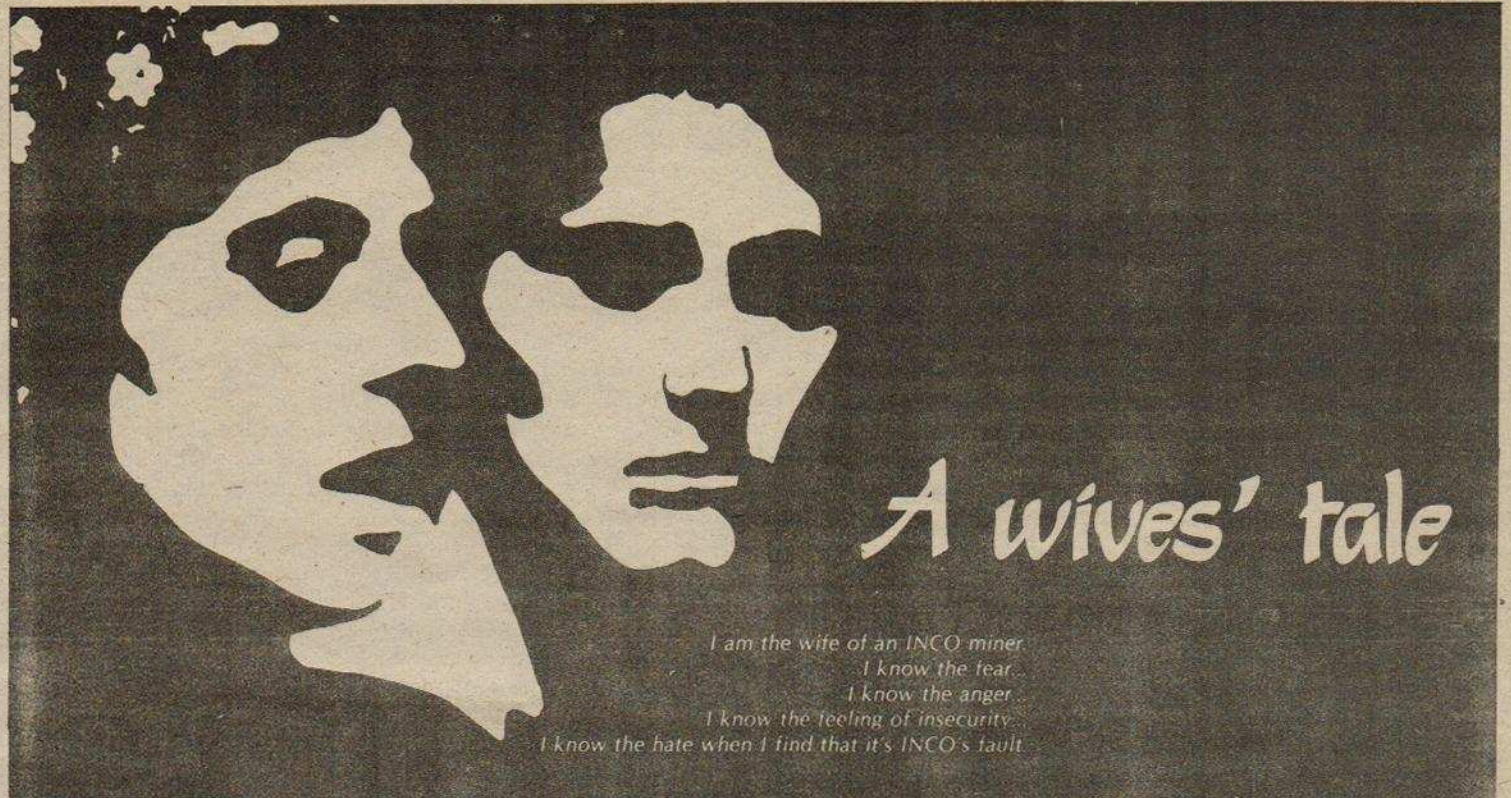
another more world-wise couple is worth seeing (and hearing). Thompson's language goes in search of four characters, expertly tracking them down, and Clarke Roger's directing manages a cast to match her superb sleuthing.

film

by Richard Lippe

On September 15, 1978, local 6500 of the Steelworkers of America, located in Sudbury, Ontario, went on strike against the International Nickel Company which owns the world's largest nickel deposit and controls the world market. The ten month strike had direct economic significance for the people of Sudbury since INCO employs about one quarter of the city's 160,000 population. The strikers, 11,700 men and 30 women, were given small union vouchers which amounted to only \$36.00 per week for a family of four.

The labour movement considers the successful strike to be one of the most important in Canadian history.



"A Wives Tale" is a 73-minute colour documentary about the strike produced by Les Ateliers Audio-Visuels du Québec. Like Barbara Kopple's *Harlan County, USA* (1976), the film emphasizes the involvement of the strikers' wives. The

principles of selection and organization are quite clear. The film illustrates in an engaging manner how the Sudbury women, after organizing as Wives Supporting the Strike, gradually became aware of a new and more positive indi-

dual and collective identity.

We see these women challenge and overthrow the negative role that had been assigned to them in the community since 1958 when the wives were blamed (scapegoated) for forcing their husbands to go back to work under a bad contract.

The film indicates that the more recent victory was possible because these women became more confident as a collective. They participated in open discussions, exchanging ideas and opinions. This led them to realize that their positions were as important as their husbands' in regard to both the family and the community. Ultimately, the wives took an independent stand on the strike, questioning the wisdom of the male-dominated union's hesitation to reject a compromised contract.

Naturally, the women's public display of independence carried over into their private lives and the film has several delightful moments of women asserting themselves in the home.

A Wives Tale is feminist-oriented, more so than *Harlan County*, framing politicization of these women in terms of their interests and capabilities. It doesn't try to imply that they are radical feminists ready to break with marriage and family altogether, but it does indicate the enormous strides they have taken in defining themselves and it communicates the joy of their experience.

The final sequences of the film deal with their reactions after the strike. Even if the initial cause for bonding has ceased to exist, the Sudbury wives will no longer be content as passive people. They can rely on each other for support and have begun creating identities within and outside the home which will continue to develop.

If *A Wives Tale* lacks the overall dramatic impact of a film like *Harlan County*, it is a more exhilarating film and, I think, a more politically committed film. It demonstrates the potential for communication between blue collar workers and feminist principles. The film is a collaboration conceived with care and intelligence by Sophie Bissonnet, Martin Duckworth and Joyee Rock who also worked on editing, camera and sound recording respectively.

Though the two screenings at the Festival Theatre will have passed before this issue of the *Clarion* appears, I am confident that so enterprising and rewarding a film will re-surface. Contact DEC Films, 121 Avenue Road, Toronto, (964-6901) for further information.



This is not an analysis of *Raging Bull*, which, like any important work of art, must be experienced many times before anything definitive can be said. It is offered, rather, as a hypothesis for viewers to test, develop or reject.

Raging Bull

Unintentional eroticism

by Robin Wood

Raging Bull — easily the most impressive work to emerge from Hollywood in a lean year — has been generally perceived in rather vague terms as a 'character study', a 'realistic' depiction of a milieu, a biographical account of an extremely unpleasant man from whose unpleasantness one can safely distance oneself. Andrew Sarris in *Village Voice* at least discusses it as something more than a window-on-the-world 'slice of life' (as if the cinema were capable of offering an unmediated representation of 'reality': instead of unquestioningly accepting its apparently loose and episodic progress as approximating 'truth' or 'scenes in the life of...') he complains of its lack of structure and narrative sense, claiming that Martin Scorsese (for all his talents) doesn't know how to tell a story. I think his reaction is as misguided as that of the slice-of-lifers.

To discern structure one must first grasp a work's central principle of composition: in narrative, generally a unifying theme. I suspect (speaking tentatively, having seen the film only once) that *Raging Bull* makes complete sense when one understands that it is about the disastrous consequences of the repression of homosexuality in western culture; all its disparate episodes seem to organize themselves around that idea.

Having said that, I must hasten to clear up one or two possible misconceptions. I am *not* asserting that the makers of the film (director Scorsese, star de Niro, writer Schrader) are necessarily aware that that is what their film is about (in other words, I am not asserting that its structuring is conscious). In the case of Paul Schrader, who wrote and directed the explicitly homophobic *American Gigolo*, such awareness would be highly unlikely. The principle can be argued to derive, not from the individuals involved, but from the culture that produced them.

I am also not suggesting that the film is a study of 'a repressed homosexual': it seems to me to be far more than that, and those who see it as a mere individual character-study may be simply insulating themselves from its radical and (within our culture) universal implications. To



Jake La Motta (Robert de Niro) and first wife Irma (Lori Anne Flax) in *Raging Bull*.

explain what I *am* suggesting I must list certain principles fundamental to gay liberation (itself often misunderstood as a plea for social tolerance of homosexuals, which is only the tip of the iceberg):

1. Psychoanalytical theory asserts that the human infant is naturally bisexual; that it forms erotic relationships with *both* its parents; that its homosexual side is subsequently repressed in the interests of constructing the particular norms of 'male' and 'female' demanded by our culture.
2. Eroticism, then, like charity, begins at home: our first love-objects are fathers and mothers, brothers and sisters. The repression of bisexuality is cruelly reinforced and paralleled by the taboo on incest in any form. (In *Raging Bull*, the protagonist is primarily in love with his own brother).
3. This repression affects not only the social attitudes to homosexuals, but the *heterosexual* relationship. The heterosexual male (the ideologically privileged figure of our culture) is constructed upon the repression of his potential homosexuality: the 'female' (both within him and outside him) must consequently be disowned, implicitly hated, totally dominated, while remaining the officially approved love-object.

4. The logical consequence of this is that the heterosexual male is defined by his violence, the drive to dominate (whether psychological/emotional or, as in *Raging Bull*, directly physical), expressed towards both women (who remind him of his own femininity) and men (who will always remain, at however repressed a level, potential love-objects, threats to his 'masculinity'); De Niro in the film remarks jokingly of a good-looking adversary, 'I don't know whether to fuck him or fight him' — and proceeds to destroy his face in the next match.

5. Possession of the woman becomes crucial and must be absolutely guaranteed. It is the proof of the man's 'maleness'; further, the woman's (actual or imagined) lovers are the man's unconsciously desired love-objects. In the film, the protagonist's ultimate obsession is that his wife has had sex with his brother, and he is driven ruthlessly to punish both.

Avant garde collection

books

Elbow Room

Pulp Press, 225 Pages, \$5.95

Reviewed by Peter Unwin

As more and more of our entertainment comes from the electronic media, the appearance of a published book takes on proportions as mystical as a total eclipse of the sun. It reminds us that creation is a solitary act, independent of the boardroom and the "will it sell?" mentality that has such a stronghold over the purveyors of popular culture.

Almost unwittingly, the modern book publisher has become a

torch bearer, bringing light into the dark jungle of commercialism. It is not a thankless task, but for the serious publisher, it is certainly a profitless one.

The stark solitude of reading, the intimacy of the well chosen word is losing ground to the mindless spoon-feeding of the mass media. Small publishers have been finding this out for decades.

Elbow Room, a collection of short stories from Vancouver-based Pulp Press, is not about to change the situation. Nor does it desire to. The book contains stories from west coast writers of whom Canadians have never heard and never will. From the brief biographies at the end of the book we learn that none of these authors works for the CBC or is a successful lawyer with contacts in the publishing industry. This in itself is a welcome relief. Unfortunately, it is no guarantee of quality.

With several memorable exceptions, the stories in *Elbow Room* fail to establish any significant contact with the reader. They try too hard to be avant garde, and often ring with a

pointless radicalism that is determined to be shocking, but I'm not quite sure why:

"... my throat was parched, my body aching and sore and stinking, and I couldn't handle the mess any longer. I got up and cleaned my hot body with warm water, brushed my teeth with lavis I kept for quick liquid refreshment when there was no booze left, brushed my hair, pissed in the sink, and soon I was feeling self-righteous and clean."

Too often these stories are overcome by their own bitterness towards an indifferent public. Unable to transcend their anger, they wallow in it, leaving the reader cold and unsympathetic.

Fortunately some of the stor-

ies get beyond this anger. The prose sketches of Don Austin are delightful, moving and powerfully written. For all their surrealist overtones, they accept the belief that a story must have an audience, must entertain, evoke, and possibly educate:

"In the bathroom, Christine's pantyhose hung over the shower-curtain rod, thin and brown like monkeys with polio. Thirty years of the *Reader's Digest* stood stacked around the toilet seat. At the rate of one article per crap it would take another thirty years to read them all and you would not be a wit the wiser."

The final story, "The Last Dinner" by Betty Lambert, is the showcase of the collection. With guileful ease, she dissects layer upon layer of social and

sexual innuendo between a woman and the family she befriends. It is a sympathetic story, capable of cruelty, but showing a warm regard for the connection between reader and writer. It is precisely this connection that is unavailable to the electronic media, making literature so significant and so personal.

Despite its faults, *Elbow Room* is an honest attempt to put together the current work of young, unconventional writers. It will probably not put money into the coffers of Pulp Press. It will certainly not line the shelves of Coles bookstores. It does, however, stand as a tribute to the perverse dedication of the small publisher, who possesses the courage to look beyond the mainstream.

Poignant stories reflect Maritime melancholy

Goodbye Summer

by Veronica Ross

Oberon Press, 143 Pages

Reviewed by Peter Unwin

The silence pervading Canadian literature is a reflection of our landscape, the vast, inescapable space between communities, the severity of winter. It's a silence that chills the bones and is made more poignant by the rattle of mass media, filling up the spaces with meaningless noise.

The short story is suited to such an environment. It quickly creates a new world that survives for a moment, then collapses beneath the weight of reality.

Goodbye Summer, a first collection of stories by Veronica Ross, takes place on that very edge of disobedience, where the heart says yes, and the world says no.

In a deceptively simple style Ross chronicles the feeble, sometimes pathetic attempts of her characters to pluck joy from the silence surrounding them. From the sexless and sex-fearing women who have the village idiot castrated, to the young welfare mother who retreats into a hardened shell when love beckons most, all her people have absorbed the silence and hostility



around them until it becomes part of their character.

The stories in *Goodbye Summer* take place in a vague, maritime community, probably in Nova Scotia. It's a toughening place:

"There was talk if a woman hung clothes out on the line that weren't white, and there was a correct way to hang them out too. Sheets were hung out first, then pillow-cases, then towels, then underwear."

Starved of emotion in a landscape that has no use for it, the characters lack the background, the history and the prerequisites of happiness. They have only the urge to be happy, without the language to express it.

There is great dignity in this book. It is not contained within the characters, but in the author's urge to tell these stories, and tell them with the enormous sympathy that makes them painful and immediate.

In her best story, "On the Road", she presents a young wife determined to enjoy herself in that curious, modern way that views happiness as a commodity. She represents the other side of the coin, fighting furiously for life, dragging her husband across the USA in a house trailer.

"Looking for someone to talk to, someone to add to her collection of Interesting People."

Whether the landscape is the tough isolation of a maritime town, or the dreary friendliness of a trailer park, Veronica Ross's characters seek but never find:

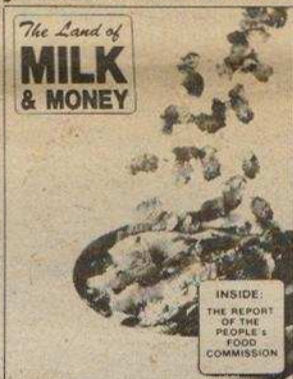
"And then I see Marty in a trailer court. I see her as Harvey has seen her, showered and perfumed, stationing herself outside the motor-home, on the lookout for someone to drink with her, for someone to keep her company."

Her stories are melancholic and her vision is sad, yet, taken together, these stories wave the bright banner of sympathy in the face of an indifferent world.

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'Better to talk than blast away'

from page 17

they can keep on top of things. None of the important moments and important questions get left out. We discuss the question in a general meeting and everybody gives their point of view, where the film should go from there, how we should do it — for example, in view of the death that has just occurred, the death of the father of one of them.

They're all marked for life, they'll all die marked by events — after all, they have a brother in Long Kesh (a prison near Belfast where IRA activists are held). Everybody must give their opinion — who gets filmed, who gets included. We go along like that from realization to realization — which leads to the spoken word.

What about the financial side of things?

One fifth of the money comes from Belgium — a TV station in Liège. One fifth comes from the people, and there we try to create a meeting of Catholics and Protestants. That's the goal of the film — to come to understand each other. It's been a lot more difficult with the Protestants, but we've still managed to find the language ("confrontation first, conversation later"). It's better to talk

together than to blast away at each other with pistols, and we'll see how things progress. You can't destroy, annihilate your youth — you just can't do it, even if you're of English origin. We're not going to jump into discussions of unresolvable problems, but nevertheless you have to find some way or other of saving these kids.

Germany would participate. But we're having problems because in France they're afraid this film might serve as a pretext for transporting bombs, so they're blocking things. As far as the European community is concerned, if France doesn't go for it, the others won't either. I'm trying to find the right approach to at least let us get foreign money.

Do you think you'll get any money from Canada or Quebec?

No. After all, you know, I've just been kind of parachuted in here. It'd be a good action for them to take, but I don't think donors are usually too preoccupied with this kind of adventure....

If you wish to contribute financially to Gatti's film, send donations to: Gatti, Chez Jean Jacques Hocquard Institute des Masses Media, 100 bis Rue Hippolyte, Maindron, Paris 75014, France.

For a free listing of your coming event in the next Clarion, send us a notice by January 9.

Friday, Dec. 12

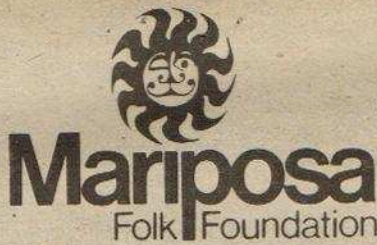
Fireweed in association with Factory Theatre Lab presents **Wanderers in the Wilderness** by Susan H. Poteet. 8:30 p.m. at the Theatre Centre 95 The Danforth. 461-1644 or 864-9971. Also on Sun. Dec. 14, same time. Admission \$3 (free if you have incurred babysitting expenses).

Saturday, Dec. 13

Chile-Ontario Information Centre presents a dance in the Scadding Court Community Centre, Bathurst and Dundas St. featuring Pepe Castillo and his Estampa Criolla. Time 8:30 p.m. Tickets \$4 in advance at the Trojan Horse Coffee House, \$5 at the door.



Fireweed in association with Factory Theatre Lab presents **Limb Darkening** by Mary Hawkins directed by Cynthia Grant. 8:30 p.m. at The Theatre Centre 95 The Danforth. 461-1644 or 864-9971. Admission \$3 (free if you have incurred babysitting expenses).



Mariposa in the School presents **Banana Mitshake**, a concert for the family. 2:00 p.m. in Harbourfront's Brigantine Room, 235 Queen's Quay West. Tickets \$2 for children, \$3 for adults. To reserve, phone 869-8412. For more information call 363-4009.

Irish P.O.W. Committee is holding a picket at 1:00 p.m. British Airways office, Eaton's Centre, Yonge and Shuter. Also a public meeting at 8:00 p.m. at Faculty of Education, 371 Bloor St. W. with a film and Raymond Crane, former H-Block political prisoner. Info call 964-8556 or Hamilton, 529-0717.

The Canada-Grenada Friendship Society presents Grenada New Year's Celebrations at the Scadding Court Community Center (Bathurst at Dundas) at 9 p.m. Admission \$5.

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.

Last chance to see **Paul Thompson's Torontonians**, an impolite comedy about the ruling class. Theatre Passe Muraille, 16 Ryerson Ave. For tickets and times call 363-8988.

Bread Festival. Kringels, brioche, tourtières, Swiss pretzels, strudel, shortbreads, cheese cakes, pirogi, honey cakes, challah, klingeris, pan dulce, gingerbread and many more. All available at Harbourfront from noon to 4 p.m. An international music and dance concert will add to the festivities.



Christmas Bazaar at 1585 Dundas St. W. (Casa Loma Hall) from noon to 9 p.m. In addition to gifts and baked goods there will be a raffle, children's events, hot meals and a beer garden. A good chance to do some last minute shopping for Christmas.

Antonia: Portrait of a Woman (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



Bruce Nelson is staging a lunch-time **Holiday Show** of mime, dance and music at the Toronto Workshop Theatre, 12 Alexander St. from Dec. 11-31. Daily at noon (except Mondays and Dec. 25). Hot soup, coffee and fruit drinks will be available and patrons are positively encouraged to bring their own lunches and eat them in the theatre. Tickets cost \$1.50 and \$2.00. Family rates available. For more information call 925-8640.

The Toronto artists will present **The Honeymoon is Over: A Post-performance Installation** in the parking lot behind 136 Simcoe St., from 9 p.m. In case of bad weather the event will take place on the following Sunday.

Monday, Dec. 15

The Ward 6 Community Organization is holding a meeting at 7:00 p.m. in the auditorium, 519 Church St. to review the results of the recent election and plan for the future. After the meeting there will be Christmas drinks in room 21.

Films by underwater photographer **John Stoneman** are screened at the Harbourfront tonight and tomorrow at 7:30 p.m. Admission \$2. For reservations phone 869-8412.

Tuesday, Dec. 16

Multicultural Christmas Concert at 8 p.m. at the Scarborough Civic Centre, 150 Borough Dr. For more details call 296-7216.

Canadian poet **Earle Birney** gives his first solo reading at Harbourfront at 8:30 p.m. Admission free.

Wednesday, Dec. 17

Peace: The Only Alternative. The Rev. Dr. John Morgan, president of the Canadian Peace Congress, will be speaking at a public meeting at the East York Community Centre, 108 1/2 Pape Ave., just north of Cosburn at 7:30 p.m.

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SOCIALISM & DEMOCRACY

All sessions will be held in the Gallery, Bethune College, Room 320, and all at 4:30 p.m. on Tuesdays with the exception of that on February 26, which is a Thursday.

January 13	Leo Panitch Political Science, Carleton University	Marx and the State
February 3	Colin Leys, Politics, Queen's University	The British Labour Party Today
February 26	Henryk Flakierski, Social Science/Economics, York University	The Prospects in Poland

All sessions are open to the public and admission is free
For further information phone 667-3958

in the Brigantine Room at Harbourfront, 235 Queen's Quay W. at 8:30 p.m. Admission \$4. For more information contact the Mariposa office at 363-4009.

Labour Rights for Domestic Workers is organizing a brief demonstration at the Ministry of Labour, 400 University Avenue at 3 p.m. to demand that Employment Standards legislation include domestic workers. Your support is needed. For more information phone 961-0386.

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



A Renaissance Christmas. Classical music by the Toronto Consort at St. Andrew's Church, King and Simcoe Sts. For tickets phone 691-4660.

Christmas in Cabbagetown. Old-fashioned Christmas party with carols, stories and food at Parliament Street Library from 7 to 9:30 p.m. Everyone is invited to help decorate the Christmas tree. For more information call 924-7122.

Thursday, Dec. 18

The Boyfriend. The Drama Dept. of Humber College presents a frothy, fun musical about the Roaring Twenties, Harbourfront, York Quay Centre, 8:30 p.m. Adults \$4, students and seniors \$3. For reservations, phone 869-8412.

Partisan Gallery is staging a Christmas send-up with skits, music and dance at 680 King St. W., Room 203 at 8 p.m. Admission \$1. BYOB.

Friday, Dec. 19

The Tin Soldier. A presentation by the National Tap Dance Company of Canada at the St. Lawrence Town Hall. The regular company will be joined by Veronica Tennant on opening night for a special gala performance. Runs from Dec. 19 to Dec. 28. Call 366-7723 for tickets and times.



A Winter Solstice Party at the Toronto Clarion offices, 73 Bathurst St., 3rd floor. Party starts at 4 p.m. We'll supply the basics, you bring the booze.

Last chance to see **Atlantic Parallels**, an exhibition by 10 photographers at the Canadian Centre of Photography and Film, 596 Markham St.

Downchild Blues Band plays at the El Mocambo, Spadina and College, today and tomorrow. Phone 961-2558 for times.

The Annex Theatre Company is presenting a 10 week actors' workshop every Friday night at 8 p.m. at 280 Queen St. W. Instruction is by Howard Frelander.

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

The Gay Community Choir is pleased to announce its first concert of Christmas music. At the Bathurst Street United Church, 736 Bathurst St., South Wing. 9:00 p.m. The conductor is Peter Schaffter. \$2.00.

Saturday, Dec. 20

Sharon, Lois and Bram. A Christmas treat at Ryerson Theatre, 43 Gerrard St. E. Shows at 1 and 3:30 p.m. For tickets (\$3.50) call 598-2855.

The Papi Puppet Theatre presents Hansel and Gretel today and Dec. 27 at the Royal Ontario Museum.

Phone 497-0916 for time and details.

Tafelmusik series presents Corelli's **Christmas Concerto** at Trinity United Church, Bloor and Spadina, at 8:30 p.m. For full programme call 964-6337.

The Bad Little Toy. A story about a toy soldier who is afraid to leave Santa's workshop is presented by the Etobicoke Children's Theatre today at 2:30 p.m. and tomorrow at 2:30 p.m. and 4 p.m. Adults \$2.50, children and seniors \$1.50. For tickets telephone Harbourfront at 869-8412.

Dancing. Sid Beckwith and his band play dance music at Harbourfront, York Quay Centre, from 9 p.m. to midnight. Admission free.

Christmas Festival at the Scadding Court Community Centre, 707 Dundas St. W., from 1 to 5 p.m. Rummage, bake and craft sales, tree decorating, caroling and folk dancing. Puppet shows and raffles. Telephone 363-5392 for more information.

Kaleidoscope. Harbourfront's regular weekend family program presents "Rudolph's Flying School" today and tomorrow. Paint your nose red, design some antlers and learn to fly in time for Christmas. Free. York Quay Centre. For more information phone 364-5665.

The City Ballet presents its new full-length **Alice in Wonderland** at the Harbourfront from Dec. 20 to 23, 26 to 30 and again on Jan. 2. Matinees are at 2 p.m., evening performances at 7:30 p.m. For more information, phone 364-5665.

Ella Bobrova reads stories for children at Harbourfront at 3:30 p.m. on Saturday and Sunday. Admission is free.

Creative Movement Classes for children aged 6 to 8 are held every Saturday morning from 11 a.m. until noon at the Community Centre, 519 Church St. Newcomers are always welcome. For more information call 923-2778.

Sunday, Dec. 21

Winter Tales. John Mcleod will tell Canadian Indian folk stories at the York Quay Centre of Harbourfront from 12:30 to 2 p.m. Admission free.

Time Twins kids show at **The Edge.**

December 22, 23: Time Twins Xmas show at the Cabana room.



The Don Simmons Jazz Band will be playing at the York Quay Centre, Harbourfront, beginning at 7:30 p.m. Admission free.

Victorian carolers will be strolling around Harbourfront between 1 and 4 p.m.

The Wonderful World of Sarah Binks. Last chance to see Eric Donkin as the delightful Miss Drool at the Toronto Free Theatre, 26 Berkeley St. Matinee at 2:30 p.m. For tickets call 368-2856.

Tuesday, Dec. 23

Mayonnaise, a new comedy by John Ibbitson, previews today at the Phoenix Theatre, 390 Dupont St., and opens on Dec. 30.

calendar

Wednesday, Dec. 24

DEC presents **From a Different Perspective**, a weekly, half-hour radio program on the developing world, on CJRT-FM at 6:30 p.m. This week's program examines culture in the Third World.

Only one week left for Senior citizens who are having trouble filling out their applications for the Ontario Property Tax Grant. Get help at the Neighbourhood Information Post, 265 Gerrard St. E. at Parliament, or phone 924-2543 or 924-2544.



Thursday, Dec. 25

JINGLE BELLS

*Jingle bells, jingle bells,
Raking in the bread,
Department stores all rip
us off,
The Bosses stay well fed.
OH! — (REPEAT)*

*Dashing through the store,
With an open shopping bag,
Taking what we need,
Poverty's a drag,
Store detectives watch,
But we all watch them too,
There are more and more
of us,
And less and less of you.
(REPEAT chorus twice!)*

Friday, Dec. 26

Hansel and Gretel. The Canadian Opera Company is staging an abridged version of Engelbert Humperdinck's classic opera at Harbourfront's York Quay Centre. Performances are at 1:30 and 3:30 p.m., Dec. 26-31 and again Jan. 2 and 3. For advance tickets phone 869-8412.

Saturday, Dec. 27

Kaleidoscope. Harbourfront's weekend family program invites everyone down to York Quay Centre today and tomorrow for a party between 11:30 a.m. and 5 p.m. Music, games, and a noon-hour surprise, plus a lesson in orienteering.

Sunday, Dec. 28

The **Climax Jazz Band** is playing from 7:30 p.m. to 10 P.M. AT Harbourfront's York Quay Centre. Admission free.

Monday, Dec. 29

Sculpture/Performance by William Brown at the YYZ Artists' Outlet, 567 Queen St. W., second floor, until January 3.

The Toronto City Ballet troupe performs the ever-popular **Peter and the Wolf** at Harbourfront from Dec. 29 to 31 and again on Jan. 2. All performances are at 1:30 p.m. Adults \$3, children and seniors \$2.

Stagelights. The Canadian Opera Company is offering children 6 to 14 a behind-the-scenes look at opera and ballet. Aspiring ballerinas will have a workout with the City Ballet before seeing **Peter and the Wolf** (1:30 p.m.), while children choosing to see **Hansel and Gretel** (1:30 p.m.) will have a music appreciation workshop. All children will have a chance to meet the performers and learn about lighting, make-up, costumes and props. A day's program (10 a.m.-3 p.m.) costs \$5. Programs will be held at York Quay Centre, 235 Queen's Quay West, on Dec. 29, 30, 31 and Jan. 2. Kids must bring their own lunches. To register call 869-8412.

Wednesday, Dec. 31

DEC presents **From a Different Perspective**, a weekly, half-hour radio program on the developing world, on CJRT-FM at 6:30 p.m. This week's program includes items on Zaire, South Korea, Paraguay, Senegal, INCO, and the banning of Pink Floyd in South Africa.

Skate in the New Year at City Hall from 9 p.m. until 2 a.m. There will be a live band until 12:30 a.m. and free coffee at midnight.

Thursday, Jan. 1

German Exchange. A Space, 299 Queen St. W., Suite 507, in conjunction with the Goethe Institute, presents a month of new German videotape, performance and installation art. There will also be a lecture and screenings by Dr. Wulf Herzogenrath. For more information phone 595-0790.

Tuesday, Jan. 6

The Open College begins a new radio course on **Psychology in the Workplace.** Programs will be broadcast on CJRT-FM (91.1) on Tuesdays and Thursdays at 1:30 and 9:00 p.m. For more information phone 595-5273.

Friday, Jan. 9

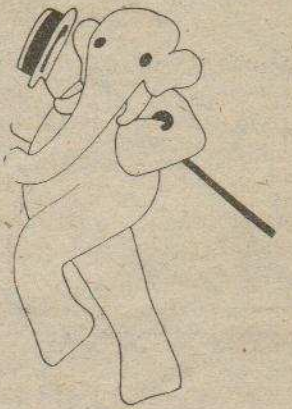
Sylvia Tyson and the Great Speckled Bird will alight and sing in the New Year at Harbourfront. Your Mariposa ticket will also give you admission to a 14-piece band concert in the cafe, romantic jazz in the loft, buffet and films in the theatre. Ticket prices with buffet, \$17 advance or \$20 at the door, without buffet, \$10 advance, \$12 at the door. Ticket reservation phone 869-8412. For more information phone 364-5665.

The Horseshoe Tavern presents a Reggae Dance featuring **Truth and Rights** and **The Time Twins.** \$5 admission. Also on Jan. 10.

Toronto filmmakers Kim Kozi and Napo B. will show some of their recent Super 8 films at the Funnel Experimental Film Theatre, 507 King St. E. Show starts at 8 p.m. and costs \$2.

Saturday, Jan. 10

The Actors' Theatre is holding an



open house at 81-A Front St. E. from 1 to 4 p.m. to introduce its new young people's acting program. Classes begin Jan. 17 and run for 10 weeks. Martina Darling will teach 8-12 year-olds, Michael Conthe 13-14 year-olds. Tuition fee is \$50 but scholarships are available for those with financial difficulties. For more information phone 368-1487.

Monday, Jan. 12

City Politics. An Open College radio course on local government is broadcast on CJRT-FM (91.1) each Monday and Wednesday at 10:30 and 9 p.m., and again on Sundays at 9 a.m. Instructors Jack Layton and Myer Siemiatycki discuss urban problems, local politics and political theory.

Wednesday, Jan. 14

Organized Working Women, a group open to all female trade unionists in the Toronto area, is holding a membership meeting at 7:30 p.m. on the 8th floor, 1901 Yonge St. The group can be contacted at 15 Gervais Drive, Suite 301, Don Mills, M3C 1Y8.

Thursday, Jan. 15

Language and Representation in Avant-Garde Film. At 8 p.m. the Art Gallery of Ontario presents a survey of the disjuncture between language and image from 1928 to 1970, through the work of Marcel Duchamp, Man Ray, Robert Breer and Stan Brakhage. For more information call 977-0414.

Friday, Jan. 16

The Gospel According to Matthew (Il Vangelo Secondo Matteo). An Italian film with English subtitles, by the controversial Marxist director Pier Paolo Pasolini. At the Circolo Culturale Carlo Levi, 9 Boon Ave. For more information phone 651-8681 or 622-6377.

Tuesday, Jan. 20

The **Cross-Cultural Communication Centre** is offering six training workshops for community-based workers who wish to run a **Making Changes** program. Making Changes is an orientation program for immigrant women. The workshops will be held on Tuesdays from 2 to 5 p.m. at the Bloor-Gladstone Public Library, 1101 Bloor St. W. Workshops will start on Jan. 20. Deadline for registration is Dec. 12. For more information call 653-2223.

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