

Toronto clarion

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Toronto 1980

Artist quits Etobicoke exhibit after mayor censors photo

On February 4, in protest against the removal of one of her photographs from an exhibition at Etobicoke Civic Centre, photographer Deborah Barndt withdrew her entire display from the Centre's multi-media exhibition.

The censored photograph, pictured above, was removed by the Centre's art committee the night before the opening on January 29, at the request of Etobicoke Mayor Dennis Flynn.

A letter from the art committee to Barndt on February 4 stated: "The Mayor has pointed out to us the general policy that political comment is not acceptable to be shown within buildings such as Civic Centres . . . The Committee supports the Mayor and on this basis, the picture in question cannot be included in the show. . . ."

"In our six years' experience in presenting art shows, we have not encountered this problem

before. The aim of the Committee is to hang the best possible shows of artistic merit and not to promote social or political issues."

Barndt gave the committee a deadline of February 4 to re-install her photograph, and when they failed to meet that deadline she removed her exhibition. Another artist displaying at the Centre's Artist's Choice exhibit, Dian Marino, removed her silkscreens in a gesture of solidarity with Barndt.

The committee phoned her February 4 to ask if she was coming down to get her photos, and the photos were already down and waiting for her when she arrived, she said.

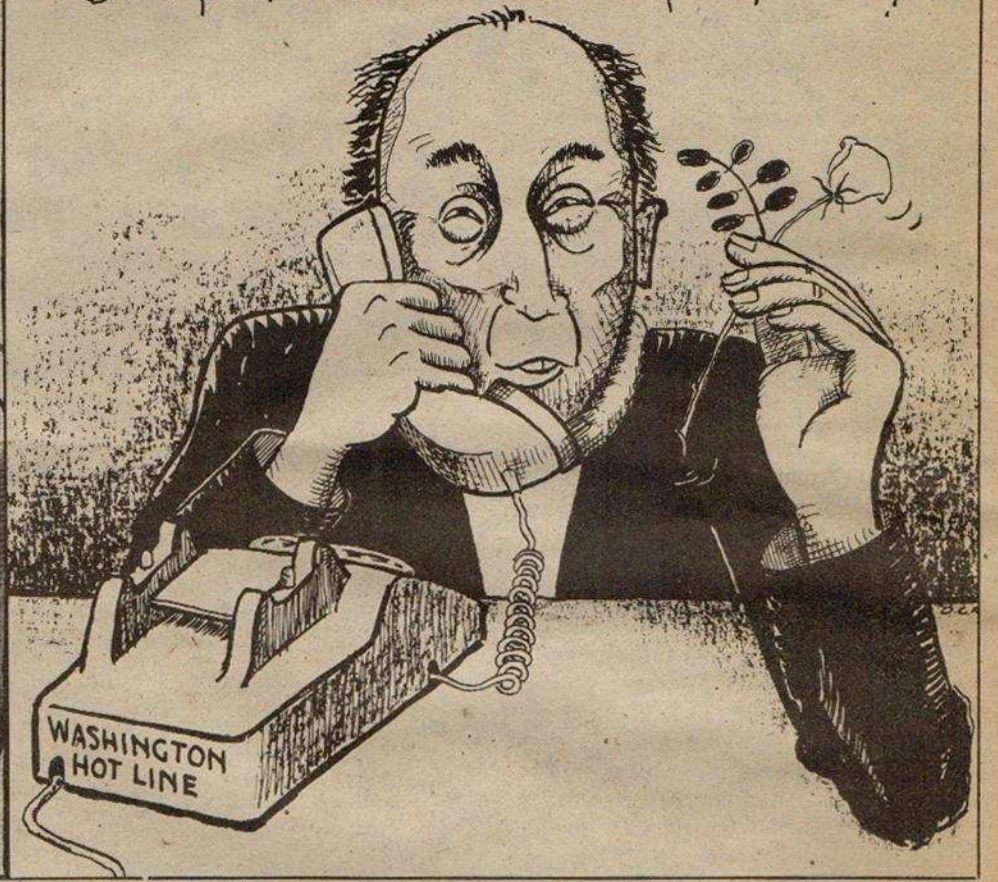
In her letter to the committee, Barndt states that "In my opinion, this act constitutes artistic censorship, and is an issue of concern to all artists."

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"...test it on our friends to be sure it's bad enough for our enemies!"



"...taste some oranges for you? Sure pal. Just send us a couple of crates!"



On February 4, about 200 police raided four gay baths in downtown Toronto. Police went equipped with crowbars and sledgehammers. They smashed windows, kicked in doors and destroyed furniture, causing an estimated \$25,000 worth of damage. They arrested and charged more than 250 men.

editorial

The timing of the raids was no accident. Nor were the raids an isolated event. The events and trends of recent months show the increasing strength — and co-ordination — of the right's campaign to discredit and silence any opposition.

Remember what's been happening:

- Last November's civic elections. During the campaign, the police worked actively to defeat candidates who supported police reform and gay rights. In Ward 6, officers in 52 Division campaigned against John Sewell and aldermanic candidate and gay activist George Hislop. At the same time, anti-gay groups like Positive Parents and Moral Majority were producing hate literature that wound up on police station counters. They got their way: Sewell and Hislop were both defeated.

- Setbacks in the movement for police reform. The defeat of Sewell — narrow as it was — meant the loss of an outspoken, high-profile and respectable advocate of police reform and gay rights. The police and attorney-general Roy McMurtry seem to have taken the election results as a signal that the criticisms of the past year were losing their impact.

- McMurtry successfully manipulating justice. Last November, two police officers were acquitted of manslaughter charges in the shooting death of Albert Johnson. In recent months, McMurtry has stopped two court proceedings that would have revealed the role of police in sabotaging left groups. After stopping a libel suit launched by Ross Dowson against the RCMP, McMurtry in January set a precedent by preventing representatives of Praxis from proceeding with charges against police at the earliest

possible stage. More recently, McMurtry has been loudly opposing the proposed human rights charter, and especially the provision that would prevent police from submitting evidence that was obtained illegally.

- The gearing up by the Moral Majority. Groups like the Moral Majority, Positive Parents and Renaissance International

are a natural constituency for the Tory party. They're doing their bit to get the Tories re-elected. In early February, Positive Parents began distributing a new piece of hate literature — but with an important difference. The usual line on the gay "conspiracy" (gays infiltrating "your schools" and recruiting "your children") was supplemented by warnings about the NDP connection. The leaflet asks: "Is it NDP policy to seek legislation to protect homosexuals and lesbians while ignoring the rights of innocent children?" And it ends with an even more leading question: "Or could it be that the Metro New Democrats headed by John Argue, an activist homosexual pulls the strings that manipulates the NDP puppets any way he wishes?"

- And finally, the calling of the provincial election. The election was announced February 2 amidst controversy over the government's handling of the Re-Mor scandal and the strikes by hospital workers.

We think the timing of the raids is anything but an accident. The police would hardly have initiated as massive an action for such flimsy reasons without McMurtry's knowledge and consent. McMurtry would not have allowed it to take place so soon after an election was announced if he'd thought it was going to do him and the Tories any harm.

A passive electorate, as the Tories well know, will assume that where there's smoke there's fire. After all, why would the police have arrested and charged more than 250 people if they really hadn't done anything wrong? The timing of the Positive Parent campaign to play on that response, and connect it to the NDP, was just icing on the Tory cake.

One thing that's happened is that the media have a new diversion. Coverage of the after-effects of the raids will likely continue to dominate the front pages and television time. It'll take attention away from the things the Tories don't want us to think about during the election campaign — like the Re-Mor scandal, like the massive layoffs and plant shutdowns that are continuing, like the attack on the right to strike that was clear during the hospital workers' strike, like the cutbacks in social services and medical care, and like the freedom with which the Ku Klux Klan is organizing in Toronto.

The other thing that's happening is that whether or not the right is growing at a grass roots level, it's certainly becoming more organized and co-ordinated. And effective.

We have to recognize that the scope of the police raid on the gay baths is a threat to all of us. The Tories, as a focus for the right, and the police, who carry out their wishes, have chosen to act against the outspoken gay community first. But that's no reason to think they'll stop there.

The questions for us are: Can we organize effectively against these attacks and stop them? How have other outspoken sections of the community been organizing? How can we work with them? And how fast can we pull it together?

The tools and the opportunities are there. It's time we started using them.

letters

Party Politics

To the *Clarion*:

I was amazed to read your December 12th editorial in the *Clarion*, over the next two years, does not intend to enter into the debate of whether party politics belong at the municipal arena. I find that very disappointing.

A superficial analysis of the S.T.O.L. issue should establish for the *Clarion* and its readers that political parties already exist very actively at City Hall and that their relations to their federal and provincial cabinet counterparts can often work against the citizens of the City of Toronto.

In the case of S.T.O.L. — we have a long established city policy in opposition to S.T.O.L. services at the Toronto Island Airport, yet, within two days of a former Liberal, federal candidate, (Mayor Eggleton), becoming the City's Chief Executive Officer, a federal Liberal Transport Minister, Mr. Pepin wrote him. He not only urged a change in the six year policy of Council; but, took it for granted that such a change would be forthcoming.

It was only six days after that, that the two of them sat down to figure out how to circumvent, not only the policies of the City of Toronto, but, also the decision of the Canadian Transportation Commission, who only three months before had formally vindicated the City's opposition to commercial S.T.O.L. uses at the Island — add to that the fact that the chief applicant is one Barney Danson, former

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Toronto Clarion

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The Toronto Clarion
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Gay community outraged at police raids

"We've had enough!"

by Clarion Staff

One of the largest and most militant demonstrations seen in this city in the last 10 years took police by surprise early on Saturday morning, February 7. Organized by the gay community in the space of 24 hours, the demonstration was sparked by the February 6 police raid on four Toronto bathhouses frequented by gay men.

"Chief (Jack) Ackroyd has done more to organize the gay community in this city than anyone else," said John Lee, a University of Toronto professor and gay activist, at a press conference following the raids.

Brent Hawkes, a gay clergyman at the Metropolitan Community Church, told the angry demonstration, "If they think they can put us back into the closet, there isn't a closet that is big enough to hold all of us."

The raids were conducted under the supervision of Inspector Donald Banks, who is in charge of the Metro Police Intelligence Bureau. Police seized "club records showing an association to persons in the U.S.A.," according to the press release Banks issued after the raids. Police claimed that the raids, carried out after six months of planning, were aimed at possible connections with organized crime between the baths and similar operations in the U.S.

But former bathhouse owner Peter Maloney dismissed these allegations as totally unfounded. "There is no evidence whatsoever that organized crime has ever been involved in the ownership or management of the baths in Toronto," he said.

"The baths are peaceful and non-violent places," said Lee, "which, up until now, have played an important social role as places for gays to meet privately and without harassment. They (the police) have struck at the heart of the gay community."

Former Ward 6 alderman Allan Sparrow declared that in his years at



Men and women, straight and gay, stride down Yonge St. in protest against police raids on four gay steambaths.

city hall representing the area which includes the baths, "there has never been a complaint from the neighbours."

Hawkes pointed out that the Intelligence Bureau reports directly to Ackroyd and has a large but undisclosed budget. "It is outrageous, the amount of money they've spent on this thing when they should be out catching criminals," he said.

"This clearly shows the need for a complete civilian review of the police budget."

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Solidarity at protest, little violence

That the February 7 demonstration by Toronto's gay community was held in check can only speak well of the effectiveness of the last-minute preparations undertaken by parade marshals.

"Given the fact that people were furiously angry, we were really surprised how well organized we were," marshal Gary Kinsman said. "It is really important to understand our people were quite emotional. I'm really amazed at how well we all stuck together."

Kinsman and Tim McCaskell were the chief marshals who kept things moving as smoothly as possible.

"We had a core of some 15 people we used as parade marshals and others were co-opted at the scene," Kinsman said. The marshals had their hands full keeping the 3,000 demonstrators in check along the route of their march from Yonge and Wellesley to its unofficial breakup point at Queen's Park.

"There were sporadic fights around the fringes of the march and any one of them could have sparked a general brawl," he said.

"I really thought it was going to get out of hand at University and Dundas," Kinsman said that as the marchers approached the intersection, about 50 to 75 "Queer-bashers" linked arms and stood in the path of the march.

"We thought we might have to fight our way through, but they gave away under a little pressure," he said.

"It was definitely the largest gay demonstration this country has seen. I think gay people are really getting behind their movement."

Kinsman said about five demonstrators were arrested on a variety of charges and "about two" anti-gay people were taken to jail by the police.

"I don't really think the police took

charge until the end, when we broke up.

"I know that at least one of the gays was set up by the police," Kinsman charged. "One of the demonstrators was approached by a plainclothesman like he was looking for a date.

"Well, the demonstrator admitted he had a joint on him and, somewhere, the police officer found out the kid was a barber and had a pair of scissors on him. The cop led him to where a paddy wagon waited and the demonstrator was jumped on by five officers who 'subdued' the marcher," Kinsman said.

The man was charged with assaulting police officers, possession of a dangerous weapon and possession of drugs, Kinsman said.

"When he was released later Saturday, the police gave him back the scissors," Kinsman noted.

Kinsman characterized press coverage as ranging from portraying the demonstrators as "everywhere from juvenile delinquents to extremely violent people. Somewhere in between you'll find the truth."

Asked if he thought the CBC-TV documentary on gay lifestyles precipitated the police raids on steam baths, Kinsman said, "I feel that was one part but I really think the police felt they had a mandate from the electorate after last November's (city) elections.

"I even believe there was added pressure against the gay community from the coming provincial election. Roy McMurtry (Ontario Attorney/Solicitor General) had to give his okay to the police."

Kinsman stated, "I was really inspired by the demonstration. It is important for us to show our anger.

"The real issue is police harassment and violence. We must get the support of other community groups faced by this police harassment and violence and show a united front."



James Hebbes

Well God help them then

Deputy police chief Jack Marks was quoted as saying "God help" any sergeant who authorized his men to remove identification badges from both their hats and their shoulders during protests against police raids on gay steambaths.

Marks declared that to the best of his knowledge, there were no officers that displayed no identification numbers.

A Clarion photographer caught the officers shown above without identification on hat or epaulet. The billy club concealed in the right hand of the cop on the left may be a hint as to why the cops prefer to be unidentified.

As yet no sergeant has come forward to say he authorized their action.

Council puts private sector on Cityhome board

by Alex Smith

Toronto City Council, led by Mayor Art Eggleton, has passed a proposal to put four non-elected members on the board of the controversial Cityhome over strong protests from some aldermen and citizen's groups.

The resolution will restructure Cityhome's board from eight elected officials (the mayor and seven aldermen) to nine members, four of them from the "private sector."

Cityhome is the short name for the Toronto Non-Profit Housing Corporation, a publicly-owned property development and management company established in 1974 to provide low-cost rental accommodation.

Tenants have been criticizing Cityhome since 1977, claiming rent increases were not necessary and that the corporation was being mismanaged. Last year, Cityhome Commissioner Barry Rose was fired for mismanagement.

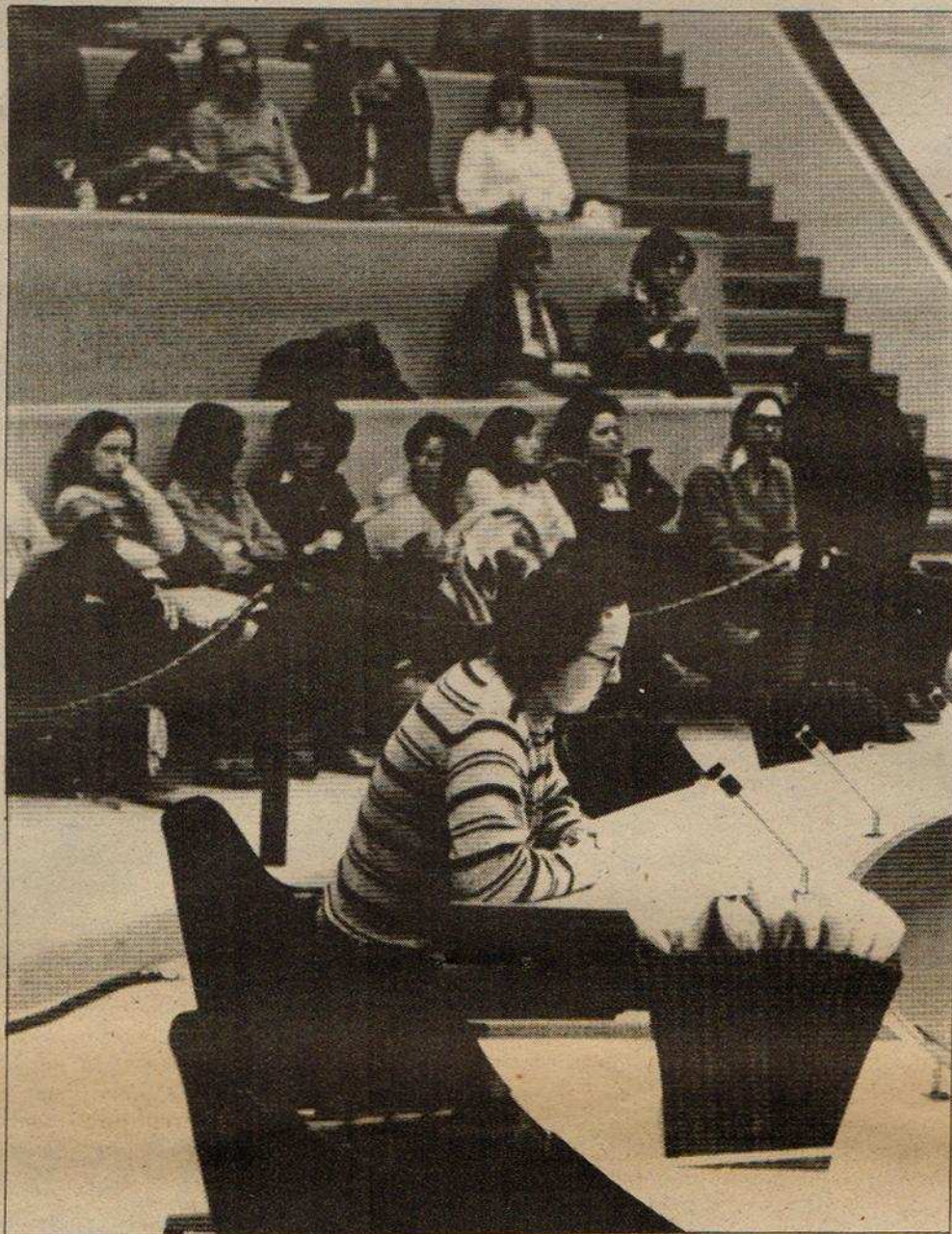
At a January 8 meeting, the City Neighbourhoods Committee — dealing specifically with the request from Eggleton to change the makeup of Cityhome's board — recommended to the mayor that he wait until a relevant report being prepared by Commissioner Ray Bremner was forwarded to City Council. Of the 20 individuals and organizations presenting briefs at that meeting, 18 were opposed to the mayor's proposal.

But on January 29, the mayor ignored the neighbourhood committee's recommendation and introduced the matter to City Council. It was passed 12-8.

The debate, which lasted for three hours, opened with an angry Eggleton taking the floor to hurl invective at those aldermen who were opposed to his proposal.

"Members of council will not be sucked in by documents that have been sent out which are misleading," said the mayor. He said these same documents were "... less than honest and an abuse of public funds."

He was referring to letters which were circulated by members of the Council,



Paul Pelletier presenting a brief from Bain Co-op opposing the change in Cityhome's Board.

such as one written by Alderman Dan Heap, which stated:

"This proposal (to add to Cityhome's board) looks harmless until we notice that:

- Appointed citizens are not accountable to the electors, as we have seen in the Ontario Housing Corporation.
- Appointed citizens may favour management of rental units by private management firms rather than City Council's policy of encouraging tenants to manage.
- Future rent increases will not be reviewed only by Aldermen, who can be responsive to tenant dissatisfaction. (Cityhome is not covered by rent review.)

"This kind of political manoeuvring is disgusting," the mayor said, adding that the letter-writers were "... more interested in creating opposition and fear than anything else."

Alderman Pat Sheppard said he didn't think the residents of Cityhome want "this to happen. Neither does the general public."

Heap was concerned that the mayor wanted to "alter a fundamental policy without a public announcement to this effect." He felt justified in circulating the letter because he wanted to "give warning that a policy that (the tenants) have relied on is up for questioning."

Heap said he could not reconcile himself to "hand over almost half the board to an unstated group of citizens."

"There's no reason been put forward for changing the board," said Alderman David White. "It should be kept close to the political process because of the controversial issues which are discussed." He also felt the matter should be deferred "until there are solid arguments."

Alderwoman Anne Johnston said the policy of "hiring a dog and then barking for it (referring to Commissioner Bremner's role) is ludicrous. When you're all wrong, you should wait for the (commissioner's) report."

"There will be no conflicts of interest . . . which will prevent them . . . from voting . . . or speaking to issues . . ."

Responding to a question regarding the nature of the appointed "private sector" members of the board, Mayor Eggleton could only say that they would "come from a wide range of backgrounds."

Alderman Joe Picinnini was more direct: "I want the four to have certain qualifications . . . accountant, real estate (property managers, he indicated), and a lawyer."

The mayor originally made known his desires to have the Cityhome board changed in a communiqué sent to the city's executive committee on December 9, 1980.

"I suggest this change because I believe that the participation of knowledgeable citizens from various backgrounds would be of benefit to the board. Politicians should continue to be responsible for overall policy but not be so heavily involved in day to day management decisions."

That communiqué prompted the City Neighbourhoods Committee to ask members of the public to a January 8 meeting to air their opinions.

At the meeting Ms. Rosemary Dickson, chairperson of the Tyndall Tenants Association, raised two objections:

"There will be conflicts of interest, both direct and indirect, which will continually prevent them (the appointed members) from voting on issues at the board or speaking to issues, which would have the effect of nullifying whatever good they might otherwise do."

Her second point was that "people in development, property management and real estate industries have continually stated, publicly and privately, that the Housing Dept. should be closed down."

Ms. Evelyn Hathway, secretary of the Co-operative Housing Federation of Toronto, said that "if private citizens are appointed to the board, the social and economic goals of Cityhome might be lost and the thrust of Cityhome may be based on strict business principles in which people matter very little and the balance sheet matters a great deal."

By a 5-4 vote, the committee sent a recommendation to Eggleton that he await a Spring report from Commissioner Bremner and that "further consideration of this proposal should be postponed."

The *Clarion* asked Keith Ward, Co-ordinator of Program Planning and Marketing at Cityhome, whether he thought the decision was a good one.

"The decision was taken by the political masters of Cityhome and is not something over which we have a matter of choice whether we like it or not," Ward replied.

Concerning the appointment of members from the real estate and development industries, he said: "The real estate industry as a class is against what Cityhome stands for. But it depends on the individual, they may have a good social conscience . . . It's strictly a matter of finding the right people."

Ward added, "We have set an example across Canada and the world. I think that the perception of Cityhome as a failure is a local one and is not shared outside (Toronto)."

Ex city inspector may face jail term

by Anne Mason-Apps

Toronto's former chief plumbing inspector could spend up to 14 years in prison because he forgot the details of a phone call made years ago.

Brian Risdon, fired by City Council in 1977, was charged in January with giving contradictory evidence under Section 124, a rarely used section of the Criminal Code.

The summons states that during a judicial inquiry in June, 1977, in response to a question about the inspection of 286 Roncesvalles Ave. he said: "At the beginning of the job, what I thought was the owner, Gordon Kuzmanovic, phoned me. He was going on vacation and he said 'there's a new plumber on the job. Would you kindly keep an eye on him?' I said I would. I later found out that Mr. Kuzmanovic was not the owner but the mortgage lender, or the money, behind the job."

The summons further states that in March, 1980, Risdon "testified that Gordon Kuzmanovic did not telephone him before he inspected 286 Roncesvalles, nor

tell him that he had a new plumber on the job nor ask him to keep an eye on him, and further that he did not know before he started inspecting that the property was being developed by Gordon Kuzmanovic."

Risdon's dismissal by City Council came after a judicial inquiry found that Risdon had failed to have people prosecuted for violating plumbing bylaws. He was represented by former alderman Karl Jaffary.

In December, 1980, an arbitration board ruled that his dismissal was not justified. The city has asked for a judicial review of the arbitration, which means another court case.

In March, 1980, Risdon was acquitted of charges of breach of trust and accepting benefits after a trial by jury.

Last year he was convicted of a breach of the Canadian Elections Act and fined \$50. Risdon circulated leaflets concerning his case in Rosedale riding during the 1979 federal election. He is appealing the conviction.

Condo policy of private capital 'House the barons not the people'

**"Imagine!
It is 1874.**

The hollow ring of hooves on cobblestones. A pair of matched Clydesdales, their harness of brass and oiled leather making music in time to the beat of massive hooves, swinging proudly onto Simcoe St..."



by Sean Goetz-Gadon

Imagine . . . Tomorrow. You are standing in your exceptionally designed home in prestigious One Park Lane. Listen . . . is that the clatter of hooves on cobblestone?

Imagine
No, you are not dreaming. You are reading the advertising hype for a unit in the \$40 million One Park Lane condominium development, under construction on Dundas St. just west of University.

One Park Lane offers "auspicious living," but it is anything but affordable.

"...The past melts away. Gone is the Toronto Brewing and Malting Company. In its place rises the new and marvellous, One Park Lane.

Marvel at the beauty of its architecture. The quality of its interior appointments!"

Units in the project sell for between \$97,000 and \$164,000, excluding annual taxes and maintenance costs.

Other condominium units in the city are selling for as much as \$400,000. As part of the "condominium boom," One

Park Lane represents a new trend in the old real estate investment and speculation game, while at the same time housing members of the business and corporate elite.

Today's downtown condominiums hardly resemble what was felt to be a viable alternative to the housing problems faced by many in the 1970s. In these times of severe shortages of affordable housing for working people, the condominium boom clearly demonstrates the contradiction between housing as a commodity and housing as a need.

Luxury condominiums now dominate the new housing construction in Toronto. City of Toronto Housing Department statistics show that at the end of 1980 there were 11 different condominium developments under construction representing 1,802 units — bringing to more than 50 the number of condominium projects in the downtown area. Condominiums accounted for about half the new housing starts last year, with the remainder largely in the co-operative and non-profit sector.

Clearly, private capital has chosen to provide housing for a selected elite market rather than try to alleviate the housing problem by building more affordable housing.

According to Alexandra Wilson of the Co-operative Housing Federation of Toronto the take-off of the luxury market and the shortage of affordable housing largely arises from the enormous rise in land prices in the 1970s. The rise in land prices has been caused by real estate speculation and the recent inability of the federal government to control interest rates on mortgages.

City Planner Ted Davidson says the condominium market in Toronto has attracted a lot of foreign investors who are purchasing units for speculative purposes. A recent *Globe and Mail* report, entitled "A Condo on Every Corner?" noted "that up to 50 per cent of the homes in some developments are purchased by businesses, investors, part-time Torontonians and a new breed of high-class absentee landlord." Toronto condominium projects are advertised throughout Europe, the United States and Japan.

The boom in speculation on condo-

miniums was demonstrated in the City of Toronto's 1979 Annual Report, which indicated that "price increases in new condominium apartments have been staggering. In 1977 they went up 21 per cent, then 22 per cent in 1978 and finally 23 per cent in 1979 — pushing them from being the most inexpensive to the most costly ownership alternative."

In 1976 the City of Toronto adopted the Central Area Plan, aimed at making downtown housing affordable for people with low and moderate incomes.

With private investors building mainly luxury condominiums, the need to meet affordable housing goals seems to rest with government-backed housing. But the performance of government-backed housing has not been very successful.

This was pointed out by writer Colin Vaughn, in the December, 1980, issue of *Toronto Life*. He states that "in the first four years of the plan, only 25 per cent of

the 15,000 government-backed units projected up to 1986 had been built or approved by City Hall. Of the 3,753 units either built or in the works, 81 per cent are nonfamily units — and most of them are for senior citizens."

The supply of co-operative housing has not been forthcoming either. According to Wilson, of CHFT, the building of co-operative housing has been drastically restricted by insufficient federal funding for cooperatives. She said the limited amount of money available for start-ups is a primary factor holding back the developing co-operative sector.

Since it is clear that condominiums are not working, the question is what will work to bring sufficient affordable housing on the market.

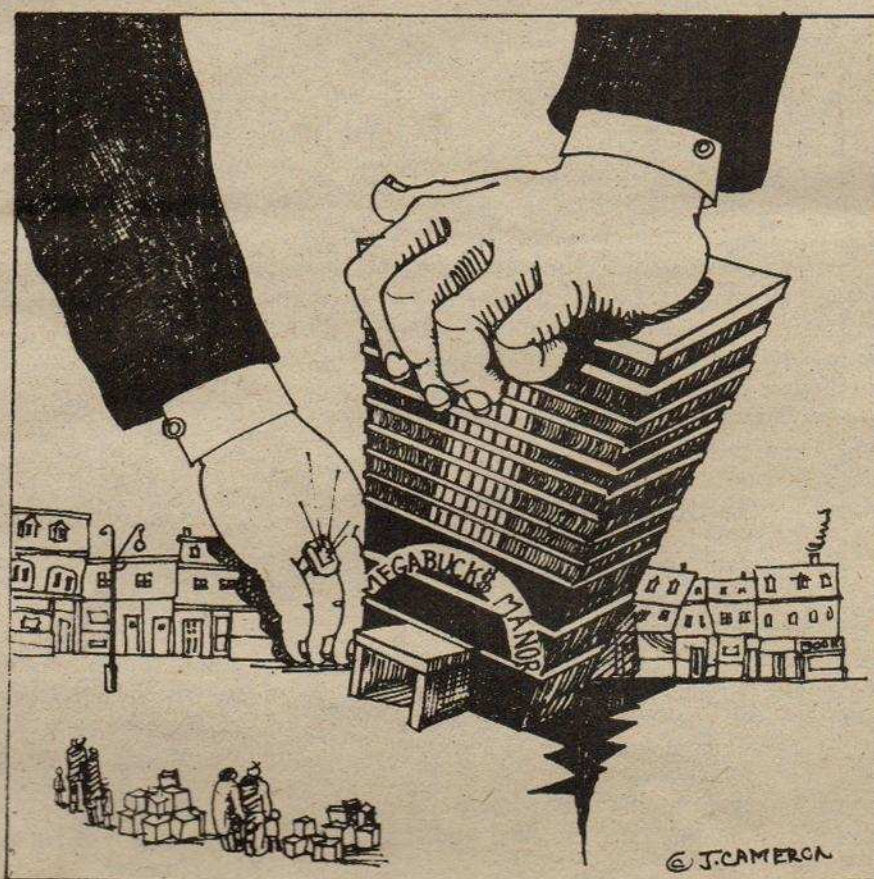
The most recent effort to answer this question was a proposed multi-million dollar subsidy program and forms part of the provincial Conservative Government's election platform. The plan would offer subsidies to private developers of new rental accommodation if rents are kept below \$490 a month.

The Tory plan, according to Toronto City Housing researcher Keith Ward, would have little effect in the City of Toronto as it will be used primarily by development corporations to unload much of the land they now own in outlying areas. This land was originally over-assessed and is now depreciating.

The provincial New Democratic Party opposes the plan. Housing critic Ed Philip has suggested that the alternative is to drastically raise taxes on vacant residential land in the hope that it would force developers to build.

Wilson said the provincial plan has a built-in failure, in that the subsidies on the properties are only short term and any private developer who enters the plan may be unable to carry the properties after the subsidies are withdrawn. The Co-operative Housing Federation, she stated, wants the subsidy money used to expand co-operative housing.

Developers of condominium projects such as One Park Lane offer us illusions of grandeur. But affordable housing is what's needed. And it won't happen unless the government controls the flow of capital from luxury projects and requires that social housing — particularly co-ops and non-profits — be the objective of new construction.



editorial

City council member Anne Johnston has certainly stirred up a hornet's nest by attacking the presence of a crucifix in the waiting room of the St. Lawrence Health Services clinic.

The response should not surprise us, and with the growth of the religious "pro-family" right we can expect that anyone with the temerity to speak out for the separation of the church and state is likely to become the target of self-righteous bigots screaming phrases like "religious freedom."

We firmly believe that everyone has the right to think their own thoughts and to believe in or worship whatever they choose. This does not however mean that those waving the banner of "freedom of religion" can be allowed to impose aspects of their particular brand of morality on the public at large.

This is especially so in the case of a community health clinic that is publicly funded by the provincial government, the City of Toronto and St. Michael's Hospital, which ultimately gets its funds from the government. The city runs the public health function of the clinic while Sister June of St. Michael's Hospital runs the medical care and family planning aspects.

The St. Lawrence neighbourhood is a multicultural one, with a wide range of races, religions and nationalities. To display artifacts of one specific religion is not only tasteless but serves to alienate the clinic from its proclaimed hope of becoming an integral part of the community.

The matter goes much deeper than the presence or absence of the crucifix. The nature and scope of the health care provided will inevitably be influenced if not dominated by the Catholic church. The Catholic church adamantly opposes homosexuality, sexual activity outside of marriage, abortion, and all mechanical methods of birth control.

Given this, how can gays expect to be treated, and how many teenage girls and boys are likely to feel comfortable asking for birth control information from a nun?

And then there is the question of abortion. Sister June says, "Yes, we do abortion counselling. We don't encourage or discourage a woman seeking an abortion."

However, when asked whether she would refer a woman who decided after counselling that she wanted to terminate the pregnancy, she replied, "No, that's not our responsibility. A woman who wants an abortion knows where to get one."

This is outrageous doubletalk. Abortion counselling without the option of abortion is really anti-abortion counselling. Abortion is a legally and medically accepted procedure and for a publicly funded clinic to refuse to even provide the name of a doctor willing to perform the operation is surely a breach of medical ethics.

We congratulate Ald. Anne Johnston for her stand and hope that the residents of the St. Lawrence neighbourhood will not only demand that the crucifix be removed but, more importantly, demand that operational control of the clinic be taken away from St. Michael's Hospital and be placed in the hands of elected community representatives.

from page 2

federal. Liberal Cabinet Minister, who, according to Mr. Danson, will need no subsidies for this service and will profit mightily from it. If this be so, why are governments being asked to invest in the neighbourhood of \$100 Million to achieve the infrastructure necessary for his plans?

If that's not enough, add the fact that the aircraft planned for the services, the deHavilland Dash-7, is itself a very superior plane, but it is manufactured by a Federal Crown Corporation purchased by the former federal Liberal Government. Is it unfair to conclude that a conspiracy of Federal party interests might well be at work in this decision-making process?

The Clarion and other publications should be saying that. They should not be like ostriches sticking their heads in the sand saying that talking about party politics at the municipal level is somehow "unclean".

An analysis of how parties exist at the municipal level, and how the Left can effectively combat the old line party efforts, and how the party is to really achieve by reformists' points of view, must have a perspective from the grass roots, albeit, there must be a considerable contribution on the debate of what is happening at City Hall at the moment.

I hope the Clarion will reconsider its views that it can remain remote and outside this important aspect of the political life at City Hall today. Otherwise, relevance and credibility of your analysis becomes somewhat suspect.

Pat Sheppard
Alderman Ward 9
Toronto

In our editorial, we were trying to stress the importance of covering grass roots organizing efforts, but we agree that the connections Alderman Sheppard is making are essential to a good analysis of city issues. We'll try to express ourselves more clearly in the future.

letters

Junk art

To the Clarion:

Because the Clarion is well nigh alone among the media of this city in playing a part in the struggle for social and economic justice, it is dangerously exposed to attacks from all quarters. The Clarion needs friends and allies. I imagine it's alienated quite a number of Catholic social justice activists with the junk "art" on its front cover for the January 23 issue and possibly alienated many homosexual readers with the photograph on the back cover of the same issue. (I've heard that the photograph is from a film called *Cruising* that is quite offensive to some homosexuals.)

I'm all for iconoclasts who act with wit and good taste. Boorishness has no place, in my view, in the armoury of socialism.
Peter Davies,
Toronto

S.T.O.L. hotline

To the Clarion:

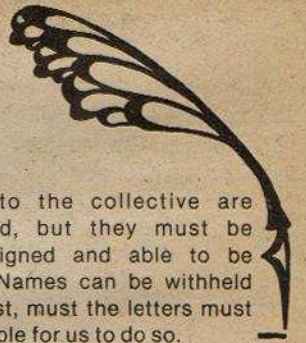
On Wednesday, February 4th, 1981, the City of Toronto's Land Use Committee voted 5 to 3, with one abstention, to open a second commercial airport on the Toronto Island for S.T.O.L. services. Five hundred people attended the meeting, the vast

majority in opposition to this proposal. Sixty deputants expressed their dismay and anger that this service was again being considered because for the past 6 years, City Council had taken a strong position against S.T.O.L. This proposal also comes forward in spite of the C.T.C. having said in their decision:

"It is, of course, difficult to predict with any degree of certainty, the longer term implications of developing a scheduled commercial air service out of Toronto Island Airport. It is clear, however, that the possible introduction of noisier aircraft may (1) compromise the quality and value of recreational areas such as the Toronto Islands, Harbourfront and Ontario Place, (2) lead to the elimination of significant wildlife resources on the Islands and (3) reduce the desirability of residential areas such as Harbour Square and the St. Lawrence development. Moreover, it seems clear that it will be difficult to curtail the level of activity at Toronto Island Airport, should a limited Dash-7 service prove successful. Undoubtedly, in those circumstances there will be pressure to expand operations to other points. Such growth may bring with it traffic problems and increased congestion in the Harbourfront area."

If you wish further information, please call the S.T.O.L. Hotline at 367-7933.

Pat Sheppard
David White
Dan Heap
Gordon Cressy
Joe Pantalone
Dorothy Thomas
David Reville
Anne Johnston



Letters to the collective are welcomed, but they must be legibly signed and able to be verified. Names can be withheld on request, must the letters must be verifiable for us to do so.

Poor little rich kids

The sons of the rich are having trouble getting summer jobs, according to a recent letter to "friends of Upper Canada College".

The U.C.C. Association, an alumnus group for the boys-only, high priced private school, has struck a "Careers Committee" to help the poor little rich kids out.

"The job situation for students is not encouraging, so we are turning to the friends of U.C.C. to help us in this job placement program," says the letter.

Gee, I'm worried about those kids. It's a good thing the old boy network is getting to work on the problem. Otherwise their dads will have no choice but to send them to Europe for the summer.

It's probably all the fault of those darned poor kids flooding the summer job market. Time they got shown once and for all who's got a right to an education.

Globeshine girl?

Globe and Mail readers who trekked to their local newspaper box on January 31 for their morning constitutional got an unexpected surprise.

For peeking out of the newspaper box was not the latest installment in the patriation soap-opera, but Broadcast Week magazine, featuring a cheesecake photo of Flamingo Road starlet Morgan Fairchild, sporting a pink negligee.

Seems somebody at the Globe got the idea that readers were more interested in naked women than in the BNA Act.

Cindy Fortunata

Besides, the Sun doesn't come out on Saturdays, so there's a huge untapped market for Saturday tits'n ass.

Tory bagman says I'm special

Question: does the Progressive Conservative Party of Canada think you are a vain, insecure, easily manipulated goof?

Answer: yes, it does, and the proof lies before me in the form of a letter and "questionnaire" from some direct mail hack signing himself T.E. (Terry) Yates, chairman of the PC Canada fund.

Terry's mass mail appeal, sent especially to me because I'm "special" and play a "leading role" in the community, is essentially a plea for bucks. But tacked on is a tailored-for-morons questionnaire which I'm supposed to bumble my way through and enclose with the "special envelope" Terry has provided.

Here's a sample of the PC poll's brain ticklers: "Do you feel that moral standards are rapidly declining in Canada?"

"Do you believe that more government control means less personal and financial freedom for you and your family?"

Terry has considerably provided his own reply letter which I get to pretend I was literate enough to write. In it I say, "Use my contribution right away and count me in among the leaders who are working for a sound, sensible plan of growth and prosperity for all Canadians."

Counter spy

The Beautify Vancouver Committee has struck again — it must be the weather.

On February 6, a group of irate citizens spray-painted slogans on the house and cars of an employee of the U.S. consulate in Vancouver. The American, Bernie Tom Marquis, was recently fingered as a CIA officer by a Washington, D.C. publication, *Counterspy*.

According to *Counterspy*, Marquis conducted psychological warfare operations in Vietnam from 1966 to 1969.

His job in Vancouver, says a communique, is to "oversee registration for the military draft of U.S. men now living in B.C."

Others named by *Counterspy* as CIA officers in Canada are:

- Knaus, John K. (born: 30/5/23), Attache (Political Affairs)
631 Hemlock Rd., Ottawa, 749-9729
Knaus is the CIA Chief of Station in Canada.
- Lindahl, Emil G., Labor Attache
151 Bay St., Apt. 507, Ottawa, 235-3772
Lindahl served in Saigon as "Labor Advisor" from 3/66 to 1/69 and 3/73 to 5/75.
- Ayling, Robert S. (born: 13/5/48), Consul (Halifax)
Ayling served in the U.S. Sinai Support Mission.

Prison proposal to put hundreds of 'potentially' violent inmates in solitary

by Robin Banks

A proposed plan to segregate what federal Solicitor General Robert Kaplan calls "the veteran plotters and the most dangerous inmates" in Canada's prisons is fraught with "real civil liberties issues," according to Dave Arbuckle of the John Howard Society of Metro Toronto.

Arbuckle told the *Clarion* that if the measures are implemented "...some wrong people are liable to end up there (in the Special Handling Units)."

"There are some real civil liberties issues involved here," Arbuckle said. "Who can say

this guy is a real plotter, or that one is potentially dangerous. And how much more maximum security can you get than Millhaven?"

Allen Borovoy of the Canadian Civil Liberties Association said he was unaware of the plan "...but it sounds like something we should get involved in."

The plan to segregate potentially "dangerous and violent" prisoners was announced late last fall by Solicitor-General Robert Kaplan.

The new preventative segregation program is an expansion in the numbers of prisoners who will be forced to

survive in the Special Handling Units (SHUs).

In the current issue of *Tocsin*, a prisoner-published booklet from Collins Bay Penitentiary, a writer gave some insight into what the SHUs were like at Millhaven Penitentiary.

"Millhaven has three living units, A, J, and E. It is E unit that has been turned into an SHU. Prisoners are locked up in fortress-like cells with a slot in the door through which meals are passed to the prisoner.

"There are steel plates covering the barred windows which have a few small holes for ventilation and light purposes. All of



the furniture (bed, table, chair) is welded to the floor and the whole area is a Draconian nightmare.

"The men in the SHUs are not permitted even to attend church services but have to talk to clergymen through a glass-enclosed barrier despite the protests of the clergy who offered to hold services in a common room.

"Millhaven is an electronically controlled penitentiary. At the end of each range (five ranges to a unit), there is a bullet-proof capsule where a guard controls the opening and closing of all doors, cells and barriers..."

Apparently, prisoners may be classified as potentially dangerous or violent when they go through the Regional Reception Center at Kingston, then assigned to either the SHUs in Millhaven or Laval or administrative segregation wings of maximum security prisons across the country.

These administrative segregation wings will be adapted to the same phase system and level of high security as the SHUs. The confinement of an additional 200-500 prisoners in these electronically controlled "prisons within a prison" would be a drastic increase in the number of prisoners in solitary confinement.

In the past, confinement to the SHUs had been conditional on the prisoners' committing a specific "violent act," such as taking a hostage, first degree murder of a police officer, attacking a corrections officer, or killing another prisoner.

If the new policy is implemented, prisoners could be confined to these units before committing any of these acts, simply on the grounds that they are likely to do so in the future. The preventive detention could be at the suggestion of the warden or corrections officer. Now, a prisoner cannot be placed in an SHU without the case being heard by a review board in Ottawa.

According to *Let's Talk*, an official publication of the CSC, prisoners will be in one of four phases:

- isolation until the prisoner's case is reviewed;
- exercise permitted only one and one half hours each day;

"If they could lower tensions in those places, everyone would be better off...the prisoners and the guards"

- access to "some limited arts and crafts";

- a conditional status in which the prisoner could hope to be transferred back to the general prison population after a total of two years in the program.

At this point, the prisoner could either be released from segregation and placed on probation for a year and any further suspicion of violent behaviour would result in an immediate return to the SHU; or, it may be decided to keep the convict in SHU indefinitely.

"There have been 'protective custody' cases in the past, but this was more for the protection of the inmate, rather than as a protective measure for the rest (of the prison population)," said Arbuckle.

"Who can predict violence?" Arbuckle asked. "Not even the shrinks will answer that question.

"If they would lower tensions in those places, everyone would be better off...the prisoners and the guards."

Dr. Richard Korn, a California criminologist, said of solitary confinement:

"(It)...is a prison within a prison, the effects of which have been studied and shown to be one of the cruelest forms of torture than one human can do to another.

"When he (the prisoner) is capriciously removed from the only society he has...reasons for which, he knows not, for a duration he knows not...he passes into a nightmare. He becomes a non-person...this process is fool-proof...if you keep it up long enough it will break anybody....It is a form of murder..."

Owner evasive about printing for KKK

The owner of a Toronto printing firm — boycotted since last fall by several neighbourhood organizations because his company printed materials for the Ku Klux Klan, the Western Guard, and the Nationalist Party — says he doesn't count those organizations among his clients.

Gerald Graves, owner of Re-Print, a rapid printing service on Gerrard Street East, said, "I personally wouldn't support anything that's not in the social well-being."

Several groups, including the Neighbourhood Information Post, Neighbourhood Legal Services, Dundas-Sherbourne Tenants Association, and the Spruce Court Co-operative, all have told the *Clarion* they sent letters to the printing firm complaining about the customers and cancelling printing orders.

The letters, except that from Spruce Court, were all mailed last fall, spokespersons for the organizations said, but they have not received a response.

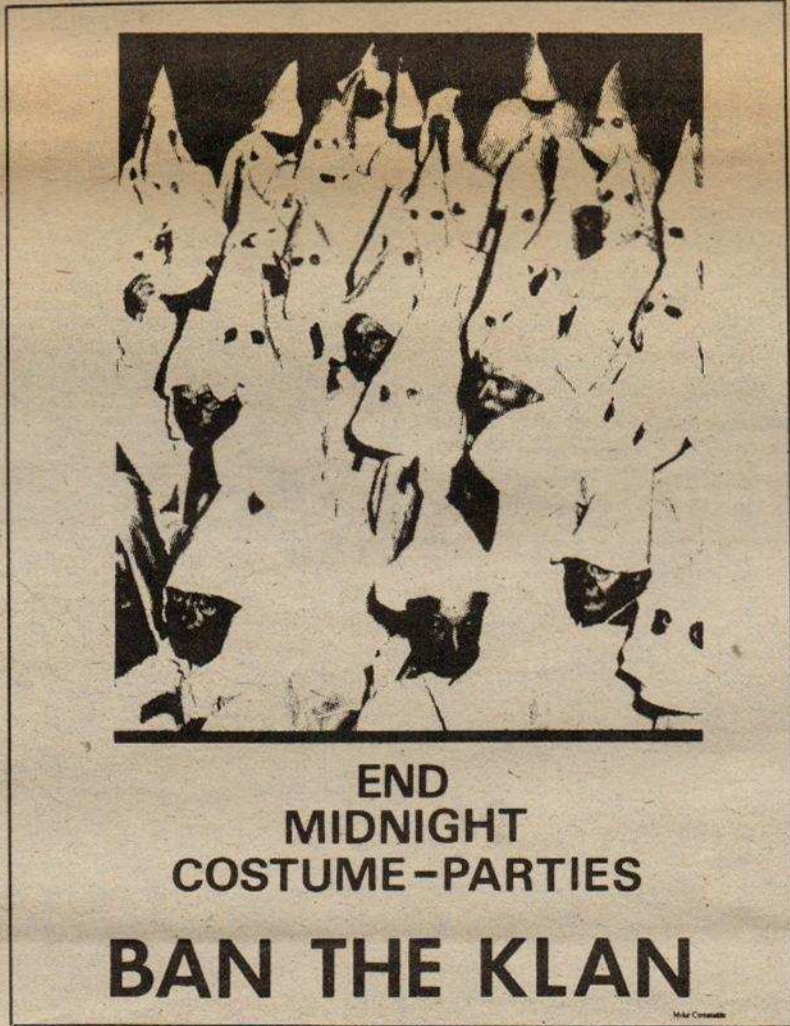
Graves said he was unaware of the letters and would "certainly look into these with customer service. They could have been lost," he added.

I don't even know for sure whether we did any work for those organizations. I know we've done work for the Conservatives, the NDP and the Liberals."

Graves said none of the groups being objected to were "on our computer list for mail-outs."

Jim Smith, a part-time worker at the Neighbourhood Information Post, said he became aware of the objectionable printing jobs last fall.

"I was taking some stuff in to be printed and, several times, I saw (John Ross) Taylor (leader of the Canadian Western Guard, a white supremacist group) pick-



ing up material there.

"Along about the time of the library strike, I was in the printing office again and a young guy laid out about \$600 in cash to pay for a big KKK job. Like it had membership cards, diplomas and stuff like that.

After the guy left, I asked one of the workers why they did printing for them (the KKK). His answer was just unconscionable. It was like they were getting a kick out of doing it."

Smith said NIP had a number of complaints about service from Re-Print and, in October, a letter was sent to the company detailing the complaints.

"We haven't received a reply

yet," said Smith. He said he understood Neighbourhood Legal Services had sent off a similar letter and that also received no response.

"We cancelled our printing jobs there and we're going to another (printer)," he said.

Penny Patterson of Spruce Court Co-op said a letter from her group was now being drafted and would be mailed to Re-Print.

Dan Harrison of Dundas-Sherbourne Tenants Association confirmed that his group had also sent a letter and had received no reply. "We changed printers, too."

East York recycling

Paper pirates plague project

by Robert Block

"Paper pirates" are plaguing an East York non-profit recycling project, stealing up to five tons a week of newspapers put out by residents for collection, the *Clarion* has learned.

The thefts have been occurring at varying rates during the entire three-year existence of the East York Conservation Centre, said project manager Toni Ellis. At its maximum, it is costing the group one fifth of its weekly pickup of about 25 tons of newspapers, she said, representing a loss of \$250 a week to the Centre.

According to officials interviewed, most of the thefts are done by people who are out of work and hungry, unaware that taking the papers is even against the law.

The project was initiated by the Is Five Foundation, and is now a self-supporting endeavor. It operates out of a warehouse on Laird Drive to collect newspapers from local residents and resell them to brokers, who pass them on to mills for recycling usually into cardboard or box board. The current price paid by brokers is about \$50 per ton of newspapers, Ellis said.

One reason the East York project is so hard hit by pirates is the excellent response of residents in putting out paper. Ellis estimates that one in five households are participating.

The Centre owns a specially designed truck with separate compartments to do curbside pickups of old newspapers and bottles. The pickups are made at a time previously specified to residents. The group, consisting of eight full-time workers, also collects high quality paper from offices.

The Conservation Centre has alerted residents to look for paper pirates and to try to get a license number, Ellis said. When a license number is obtained, the

"There seems to be a new set of pirates every 5 minutes."

Public Works department sends the offender a registered letter, with a copy to the police, saying he is subject to a fine for breaking a bylaw which authorizes the Centre to be exclusive agents for the borough.

"This has been effective, but it seems there is a new crop of pirates every five minutes," Ellis lamented. She said the thefts are severely hurting the chances of the Centre's survival.

Although the police have been told of the problem, they haven't been of any help, she said. Private "pirate patrols" by the group have proved ineffectual, when the group spotted a pirate and succeeded in cutting him off with their car, he refused to quit picking up the papers, she said.

The group did have success, however, with one pirate who refused to hand over the papers he had already picked up. "We phoned all the brokers and they agreed not to buy the papers from him. He still had the papers but he couldn't sell them."

She described another incident in which an elderly woman spotted a paper pirate and went out and made him put the bundle of papers down. Ellis explained that a high percentage of participating residents are senior citizens and have a great concern for recycling.

The pirates are difficult to stop because they sell a lot of their booty to insulation companies. The Conservation Centre does not deal with insulation companies because their market and price for paper varies according to the season, Ellis said.

She added the thefts are usually greatest from late summer to Christmas, when most insulating is done, and taper off after Christmas. This year, however, the pillage continued unabated in January, with the Centre losing five tons to pirates in the last week of that month.

Mike Vince, an East York bylaw enforcement officer, said Bylaw 716 of the borough prohibits pickup of refuse by unauthorized persons and provides for a maximum \$1,000 fine. No-one has been convicted of this offence through his department, Vince said, because bylaw enforcement officers do not have the power of the police to require an offender to give his name. Also, since there are only two bylaw enforcement officers, it is difficult to do the necessary detective work to go around and catch newspaper pirates.

Staff Inspector Bud Blight of 54 Division of Metro Police said he had not heard about the problem, but suggested the best solution would be for the Centre to do its pickups at the door of residents.

Ms. Ellis laughed off this suggestion, explaining that pickups at the door would take too long and would require residents to be at home for the pickup. The idea of putting out newspapers, like putting out regular garbage, she said, is to make it easier.

Staff Sergeant Arnold Mountford, also of 54 Division, stated he receives copies of warning letters sent to offenders; if a person is caught twice he is then prosecuted.

However, only one person was caught twice and Sgt. Mountford persuaded the Centre not to prosecute after the offender told him he was out of work and needed food for his family.

Sgt. Mountford said he has instructed officers in the division to issue a caution to anyone they see picking up the papers, but spotting offenders is difficult because pickups can be accomplished very quickly, and many residents "don't care who picks the papers up."

Harold Bratten, director of engineering for the borough's public works department, con-

firmed Sgt. Mountford's experiences that the offenders are acting from poverty.

He said that most of the people caught are unemployed and desperate, using their own car to pick up the paper. Most do not know it is illegal, and some persons with salvage licenses think they are allowed to pick up newspapers.

Mr. Bratten is responsible for sending letters of warning to offenders. He said he has sent about 15 letters on the matter, but that no one has been prosecuted for doing it twice, the warning usually being sufficient.



Bill Pipher

The police constable who was riding in the passenger seat of this squad car must not have been wearing his seat belt.

SHOCK TALK

Ice storms, high winds or fallen tree limbs can bring hydro lines down. And even a fallen wire that seems dead can be dangerous.

So don't go near the wires, warn others not to and report the fallen wires to your local hydro or the police as soon as possible.

If a line falls across your vehicle, stay inside until a hydro crew removes the line. If there's a live power line touching your car, putting even one foot on the ground can be a fatal move to make.

**Electrical safety
is no shock to you.**

ontario hydro



Gays outraged

from page 3

"The honeymoon we had with Ackroyd is over," he added, referring to the three months of relatively harmonious police-gay relations that preceded the massive arrests and property damage caused by the raids. "It is now clear that he is definitely now liberal."

Police charged over 250 men with being found in a common bawdy house. "Some of them were fully clothed at the time of arrest," said Hawkes. "At least one person was asleep." A man from Hassle Free Clinic testing for venereal disease was also arrested.

The demonstration commenced at Yonge and Wellesley on Friday night around midnight with a series of angry speeches. "I've never hated the police be-

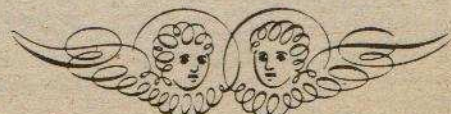
fore the way I do now," shouted Maloney, a former federal Liberal candidate. "It is no accident that this is happening at the beginning of a provincial election."

Maloney, a member of the Gay Liberal Caucus, is a moderate by any standards. Yet he did not mince words about what he thought of the police who conducted the raids: "They are hoodlums. Vandals. Bigots."

"What's big and blue and wears white sheets on weekends?" cried lesbian activist Chris Bearchell.

"When they start attacking one group which looks weak, we'd better look out for who may be next."

Toronto gays are planning further activities to protest the raids.



Strikers, not public, were losers

Hospitals held all cards

by Sue Vohanka

As the storm of moral outrage over the recent hospital workers' strike begins to subside, it's becoming clear just who got hurt by the whole fiasco. And it wasn't the patients.

The 16,000 non-medical hospital workers in the Canadian Union of Public Employees — orderlies, registered nurses assistants, kitchen helpers, nurses aides, cleaners and maintenance workers — didn't want a strike, let alone an illegal strike. But the Ontario Hospital Association didn't leave them much choice.

After CUPE members voted 91 per cent in October, 1980 to reject the hospitals' final wage offer, of 65 cents an hour in each year of a two-year contract, the hospitals sat and waited. They refused to budge, and talks broke down completely in early December.

The hospitals knew they held all the cards. Tory legislation passed in 1965 denies hospital workers the right to strike, and imposes compulsory arbitration as the final way of resolving disputes. If CUPE members did make good on their strike threats, the hospitals knew the government wouldn't tolerate an "illegal" strike.

The no-win scenario was a familiar one for the hospital workers. In recent years, the compulsory arbitration process has limited their wage increases to a maximum of 6.5 per cent, while inflation has been running at 10 per cent and more. Since wage controls were imposed in 1975, the real wages of hospital workers have been reduced by 20 per cent.

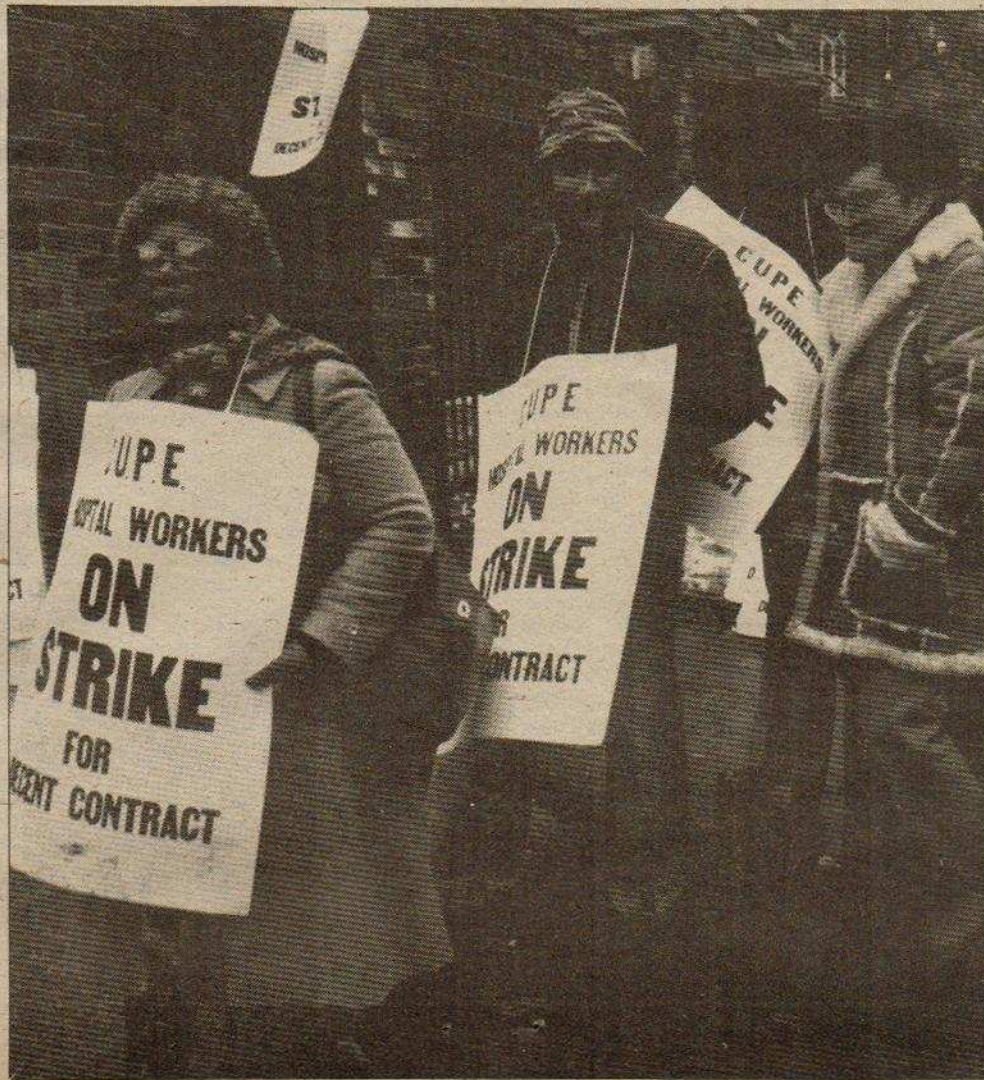
Arbitrators have tended to compare the wages of unionized hospital workers with those of non-union hospital workers, rather than with rates paid to unionized workers doing similar jobs in other sectors. The average hourly wage for CUPE members was \$6.54 an hour.

This time, the hospital workers were fed up. They began by asking for a \$2 an hour increase over one year, and reduced the demand to \$1.50 an hour over one year just before the strike began.

Since wage controls were imposed in 1975, real wages of hospital workers have been reduced 20%.

Other factors were helping to fuel the hospital workers' determination to catch up. A CUPE survey of 60 Ontario hospitals showed that since 1975 the union had lost 1,000 members, out of 14,000. CUPE attributed the drop to provincial government budget cutbacks. The result of the staff cuts, of course, has been increased workloads for those who remain.

That situation was the background to another of CUPE's main demands this time around. The union wanted a union-management committee to be set up in each hospital to deal with complaints about the excessive workload caused by staff cutbacks. CUPE proposed that any disputes which the committee couldn't resolve would go to arbitration. The hospital's response was that staffing decisions are too important to be handed over to an arbitrator.



Angry workers outside the gates of Toronto General.
"It was almost enough to make one wonder why the strike was illegal in the first place."

Another issue was vacations. CUPE was asking for three weeks vacation after one year's service, and four weeks after three years' service. Nurses, CUPE pointed out, get four weeks after three years, while CUPE members have to have 12 years' service before they get four weeks.

The hospitals offered to give CUPE members three weeks vacation after three years of service, but insisted that workers had to have worked 12 years to be entitled to four weeks holiday.

The CUPE demands were a reasonable response to what had become an intolerable situation. If those demands hadn't been entangled in the notion of an "illegal" strike, they would likely have received considerable public support.

But the legal status of the strike became the central issue. Newspaper editorials thundered over and over again that no matter how just CUPE's demands were, there was no excuse for people performing "essential services" to flout the law, defy court orders, and hold vulnerable hospital patients as hostages.

The media, in fact, had a field day. The *Globe* editorialized that "Patients will suffer for this strike. Some of them may die, because the elective operations that were delayed by the strike were delayed just too long . . ." The ever-resourceful *Star* quickly designed catchy new headings for pages of stories about the "strike victims," such as "Strike: Hospitals in crisis" and "Hospitals in turmoil/Day 3."

Readers had to look closely to realize that there was little substance to support all the indignation. For instance the *Star* ran a story on January 27 under the headline "Strikers tightening blockage on hospitals." It turned out that the "tightening blockage" at the Toronto General meant that bed linen would be changed every other day instead of daily, and the meal selection wouldn't be as good as usual. Patients would have to eat from paper plates.

The "crisis" was continuing on

January 29, when the *Star* reported that on the night shift, "only one shortage was reported by a consistent number of the struck hospitals — an increasing number of empty slots in the vending machines. 'Some of the girls are bringing their lunches to work now, instead of depending on the vending machines,' said Scarborough General's head night nurse."

It was almost enough to make one wonder why the strike was illegal in the first place. Which is a good question.

Ontario happens to be one of only two provinces where hospital workers are denied the right to strike. Even Alberta permits strikes in hospitals, although the provincial cabinet is empowered to end them fast upon evidence that the health and welfare of patients is suffering.

In fact, a 1966 Ontario inquiry into hospital labour relations recommended a limited right to strike. The Tory government ignored that advice, refused to grant the right to strike, and promised that hospital workers wouldn't suffer as a result.

The promise has been broken often enough to finally force hospital workers onto the picket lines without the sanction of the law.

The government's idea of justice, however, was to come down hard and fast on those who were left with little choice but to defy the law. Attorney-general Roy McMurtry raced to the Supreme Court of Ontario to get injunctions restraining all CUPE members from continuing the strike, picketing hospitals and halting supplies from entering hospitals, and ordering an immediate return to work.

CUPE lawyer Jeffrey Sack argued unsuccessfully that it was a dangerous principle for the attorney-general to get involved in a labour dispute, and said the matter should be returned to the labour relations board where it belonged.

"I don't know of any situation where the AG has intervened to obtain an injunction in a labour dispute where the

analysis

government is not the employer," Sack said. "The government will be perceived as coming in on the side of the employer."

Several days later, CUPE offered to end the strike if strikers were not disciplined and if the contempt of court actions McMurtry was initiating were dropped. The hospitals weren't interested, and McMurtry made a point of telling the press that if he'd been asked to make such a commitment, he would have refused.

In April, there will be court hearings on 17 contempt motions McMurtry has brought against CUPE officers and members.

McMurtry's unhesitating actions have effectively shifted all the blame for the strike situation to the hospital workers. The media helped, with all the bluster about the threat to life which the strikers were supposedly causing.

What's been obscured by all this is the fact that provincial budget "restraints" which force staff cutbacks and speedups are a far more serious — and very real — erosion of the quality of health care.

However, the labour movement itself was no model of solidarity. There were no lessons for how to effectively mobilize public support in order to win the hospital workers' reasonable demands. The strike was not only a serious defeat for hospital workers, but a setback in the fight to ensure the right to strike.

CUPE national president Grace Hartman was saying in early January that she was prepared to go to jail to get a better deal for hospital workers. But, although there were several weeks until the strike began on January 26, CUPE apparently wasn't able to pull together a well-organized strategy that would result in gains, rather than jail sentences.

CUPE ought to have known that the media would behave exactly as they did. And it was crucial for CUPE to counteract attempts by the government and media to cut off any sympathy the public felt for the position of hospital workers. But there's little evidence that CUPE worked hard at doing those things.

Strangely, CUPE leaders seemed unable to come up with any better strategy than trying to prop up a strike which was falling apart, and then admitting defeat.

Nor was there much visible, let alone high-profile, support from others in the labour movement. The booming voice of Ontario Federation of Labour president Cliff Pilkey wasn't to be heard. The NDP seemed to be doing very little to help hospital workers. The support rallies that made the news at all — in Hamilton and at the University of Toronto's Convocation Hall — didn't take place until the strike was nearly a week old and rapidly collapsing.

The strike was unquestionably a serious defeat. It would be a less depressing defeat if the labour movement had put up the best fight possible. Sadly that doesn't appear to be the case.

American consulate smoke-bombed

VANCOUVER — A smoke bomb was set off in a building housing the American Consulate here on Jan. 27.

A communique found in the lobby of the building at 1199 West Hastings stated:

"This action is directed against the Reagan administration and its murderous campaign to quash the El Salvadorean liberation movement. The U.S. intervention in El Salvador shows that U.S. foreign policy in the 80's will continue to be what it always has been — bloody war.

"We tried to smoke bomb the U.S. consulate on Jan. 20th and failed, but this just motivated us to do it twice as good this time. Our only regret is that we used smoke bombs instead of dynamite! Signed — could have been anybody! could have been you!"

No one was injured when the device ignited in the lobby of the building, sending billows of dense black smoke through the lobby. Damage was minimal.

Two other smoke bombs — unignited — were found later on the second and third floors — the same floors occupied by the consulate.

An estimated 12,000 civilians were murdered last year in El Salvador.

El Salvador on brink of "Vietnam"

by Ted Hebbes

The use of napalm, the presence of U.S. military advisors, and the determination of president Ronald Reagan to resist Soviet terrorism aggressively in the Third World has fostered fears that El Salvador may turn into another Viet Nam, charges Sister Margarita Navarro, spokesperson for the Committee of Solidarity with People in El Salvador.

Forty-six U.S. military advisors are reported to be in the war-torn Latin American country. The American government is also supplying military aid to the tune of \$10 million and is training government troops in the American-controlled Panama Canal Zone. In addition to the \$10 million in military aid, the U.S. has given \$70 million in economic aid to El Salvador, portions of which are said to have been used for military purposes.

In November, 1980, government troops and two unarmed American military advisors searched the Jesuit seminary in San Salvador in an effort to find il-

legal arms. The seminary had been turned into a refugee camp, housing 700-800 peasants who had fled from the violent agrarian reform tactics used by the government troops in the countryside. No arms were found.

"The pacification programs government troops are pursuing are identical to those used in Viet Nam, complete with napalm and around the clock bombing," Sister Navarro told the *Clarion*. She is an American nun, a member of the Sisters of St. Joseph. She has been an eyewitness of various atrocities.

"There has been no evidence of Soviet or Cuban arms being supplied to the rebels," says Ivan Escobar, a Salvadorean agronomist touring North America with Sister Navarro presenting an often-unreported side of what is happening in El Salvador.

"We don't need protection from communism but rather from the exploitative capitalism in El Salvador, where a small percentage controls the majority of wealth," Escobar states.



Toronto demos against U.S. intervention in El Salvador have been picking up momentum as news of atrocities filters through.

Canada follows U.S. lead

by Ted Hebbes

In recent statements to the American press and in parts of a speech given in Jamaica, Canadian External Affairs Minister Mark MacGuigan, has indicated a growing hard line towards leftist movements in South America, especially in El Salvador.

The Canadian government has previously opposed American involvement in El Salvador, however, recent talks with the Reagan administration, especially with U.S. Secretary of State Alexander Haig, have given MacGuigan "reason to pause." MacGuigan made these statements in New York after a visit to Washington in Feb.

MacGuigan said the evidence

presented by the American government concerning Cuba's support for Salvadorean leftists was not conclusive but that it impressed him.

In Caribbean countries, Canada is prepared to act in a more concrete manner. MacGuigan stated in Jan. 15 speech given to the Joint Trade and Economic Committee of CARICOM that Canada would assist various Caribbean countries, "with the security needs of the region."

He also said that, "Canada is prepared to accept (from Caribbean countries) modest increases in the number of candidates for military and police training on a space-available basis at Canadian institutions."

Photo censored

from page 1

Barndt says she has since received expressions of support from several groups working against censorship including the Coalition Against Censorship and the Cultural Workers' Alliance, a recently formed group of artists who try to support each other's progressive work.

Barndt is currently looking for another space to exhibit her photos and has some unconfirmed prospects. She says the photos displayed were for sale and she hoped to sell a few to recover her costs. She says she invested a great deal of money for materials and framing.

While visiting Queen's Park to give copies of letters on the matter to New Democrat MPP Ed Philips, she noticed a touring group of immigrants from an English as a Second Language class. Barndt said she was taken by the contrast between the faces of the immigrants and those of past premiers and other officials in the portraits on the walls, and the question flashed to her mind, how would it look if the pictures of the immigrant class were on the wall instead?

Barndt, a 35-year-old immigrant from the U.S., says she feels the slight of having her photo removed "personally and empathetically," because she herself is an immigrant, and has worked among Asian and Latin American women.

The rights of immigrant



women to express themselves have been devalued by the removal of the photograph, says Barndt.

"You don't often see pictures of immigrant women in newspapers. You see mainly pictures of the people in power," Barndt told the *Clarion*. "It is a contradiction in a society that says all people are equal."

Barndt has travelled widely while working for such organizations as the YMCA. She now works with a group of adult educators in Toronto teaching English to immigrants.

She calls herself a "sociologist-photographer." She has a PhD in sociology and is interested in documentary photography as a tool for her sociological work.

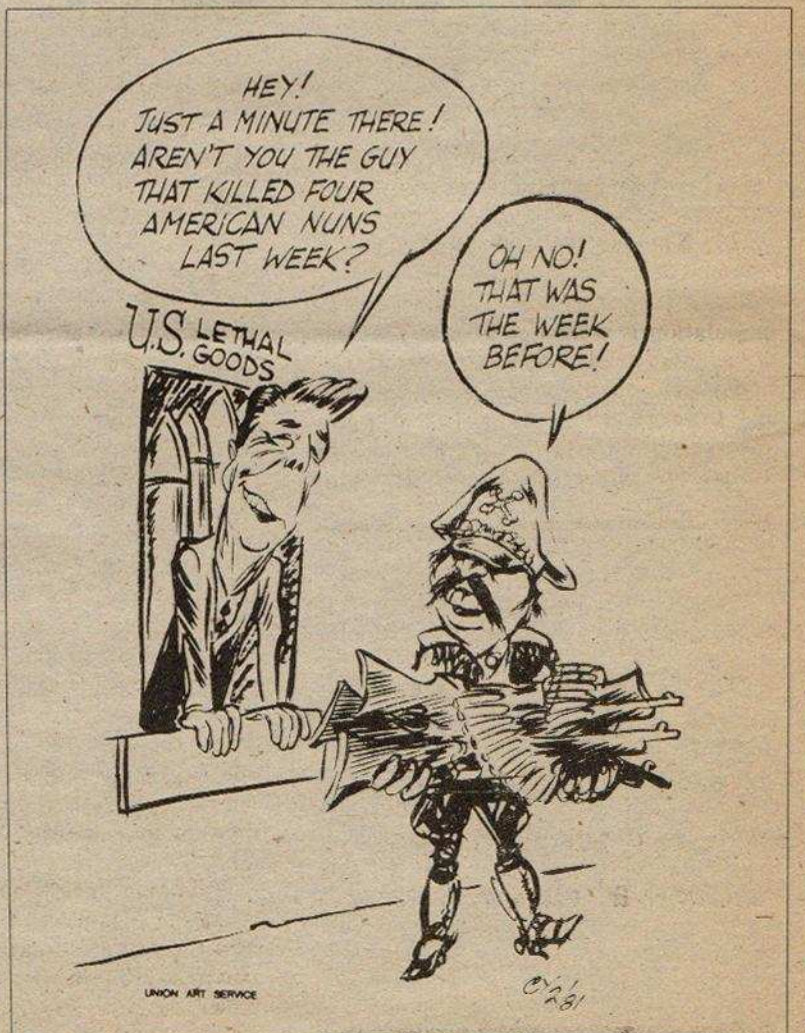
In her letter to the Etobicoke art committee she describes her exhibit as built around the theme of Woman as Migrant. "...They reflect my deep respect for the experiences of these

women in Asia, Latin America, and Toronto.

"The development of the sequence traced the movement of migrant women within their homelands to the movement of immigrant women to a new country..."

"The final photograph, the one that was removed, was critical to the whole because it brought the experiences of immigrant women in Toronto back to the events in their homeland..."

"The series respects the history that immigrant women bring to Canada and which is not always visible in their lives here. The photograph in question was also critical to the overall artistic conception because it was one of few photographs which showed women doing something as a group and not as isolated individuals; also it was one of the few that showed women taking an active role and not just a passive one."



Peru's leftists unite to curb reaction

Spirit of Allende lives on

by Jack Epstein

1968 in Peru was the year that President Belaunde Terry was overthrown by the military government of General Velasco. He came in on a wave of enthusiasm promising land reforms, severe taxing of the bourgeoisie and nationalizing of the major American companies. He was enthusiastically supported by the people, who saw him as the great reformer.

He did make major changes, specifically in breaking down the major land owners and taking state control of the oil companies. However, his own confused ideology was neither left nor right, and the manoeuvres of the U.S. embassy led to his downfall, and replacement by a more right-wing general in 1975.

General Morales Bermudez ruled the country from 1975 to July 1980. His government did not have the sweeping repressiveness of a Pinochet in Chile or a Videla in Argentina, but allowed the leftist parties to continue operating and the people to continue with major strikes and protests. Within the last year the military, unable to cope with inflation, high unemployment (40 per cent), and general corruption, was forced to allow elections because of the mass unrest.

Leftist parties joined forces in a united front called ARI. The people backed their leftist presidential candidates and the left looked like a good contender in the fight. However, just before the elections, major differences arose between Hugo Blanco, the trotskyst candidate, and the other parties. The leftist front fell in disarray. The result was the re-election after 12 years of Fernando Belaunde Terry. Terry, a U.S. favourite, hopes to reform the country by opening Peru's doors to foreign exploitation much on the same economic model set up for Latin America by U.S. economist Milton Friedman.

Meanwhile, the left, after presenting a miserable face in the presidential elections, prepared for the municipal elections. Forgetting their past differences, eight diverse leftist groups have formed a coalition called the Izquierda Unida (United Left) and have gained many municipal council seats and even won three mayoral races. These victories include Peru's second largest city, Arequipa. With this important triumph, the newly emerged and second strongest political force in Peru today is suddenly being taken seriously.

Arequipa stands at an altitude of 7,500 feet (2,380 metres) in a beautiful valley at the foot of the snow-capped volcano, El Misti. The city has attractive Spanish colonial-style buildings, many built of sillar, a porous white volcanic rock. Its population is estimated at 370,000, and it's a commercial centre for the area.

For whatever reasons, there exists an old and very intense rivalry between Arequipeños and the Limeños, the people of Lima. The city is also known for being

After presenting a miserable face in the presidential elections, the left won three mayoral races.



In July, 1980, Peruvians waited for the newly elected president Fernando Belaunde Terry in front of the government palace, in the vain hope that he would solve the tremendous problems of inflation and unemployment.

the seat of revolutionary activity throughout the decades. Perhaps with its past in mind, Arequipa elected Peru's first leftist mayor, José Villalobos Ampero.

José Villalobos is a 49-year-old physician whose office is located in a modest building facing Arequipa's largest market, San Camilo. On almost any day, you will find a line of 30 of the city's poorest patiently waiting to see "El médico de los Pobres" (the poor people's doctor). In his younger days, he was a student leader at the university of San Marcos in Lima (one of Latin America's oldest schools, founded in 1551) and later spoke out in the struggle to nationalize Peru's oil companies. In spite of his demanding medical practice, he has remained active in the political arena, and recently joined the ranks of IU, a union created as a political alternative to the existing party in power, the Accion Popular.

In the greater Arequipa area, IU's winning percentage was 52 per cent; they won 11 of the 20 council seats while AP took only seven seats. Most of their support came from the *barrio populares*, or poorer areas, where they captured as much as 85 per cent of the vote.

Villalobos ran on a nine-point program which included: nutrition programs; better health care; economic decentralization and more equitable wealth distribution; defence of human rights; accountability of public funds spent for public services; communal democracy or more popular involvement in government, and tourist promotion as an important form of revenue.

Even local AP members could hardly deny that such a program would have mass appeal. "Sure, Villalobos's program was attractive to the average voter," said an AP party member. "But given the economic crisis we are in, I'm sure the voters felt that the country could get out of this crisis in shorter time with IU than with AP."

Villalobos believes that one way the Arequipa region and Peru in general can best meet the economic crisis is for the newly elected mayors to preside over the area's development corporations. These development corporations in Peru are

comprised of various groups that seek to promote and carry out economic development in a given area; they are independent of the executive branch but receive federal funding. They meet periodically to discuss the area's development plans and decide on which programs to carry out.

Representatives of worker syndicates, peasant unions, private enterprise and professionals make up these *corporaciones*, and are presided over by a president, normally chosen by the president of the republic. This presiding officer can play a major role in the region's economic development.

The *corporaciones* were functioning entities until they were outlawed by the military in 1968. After Belaunde took over, a new law was passed calling for their reinstatement as bodies of power based on already existing laws of each region.

And that's where the controversy lies.

Mayor Villalobos, who says that every mayor should become president of the *corporaciones*, has to contend with local law number 12972 of March 3, 1958, which clearly states that a representative of the president will preside over the developmental body; in other words, it is a political appointment.

Villalobos has made the issue one of his major themes. "I maintain that each newly elected mayor should become president of the *corporaciones*," he told the *Clarion*. "I'm going to demand that they hand them over in order to put their resources to the service of the poor and the neglected. This would assure that the Arequipa budget be distributed to its most under-developed areas."

In addition, Villalobos, along with newly elected IU mayors Cristala Constantinides of Moquegua and Jaime Ardiles of Puno, signed a December 20, 1980 Declaration of Arequipa, which outlined the democratization of the development corporations. This could mean even more popular participation in determining which local development projects receive federal funding.

As for now, it's all academic. No president has been named, and no assembly has been called. "It's all supposition," ex-

Villalobos ran on a program which included: nutrition; health care; economic decentralization . . .

plained Wilfredo Anorade, executive director of ORDE-Arequipa. "The whole thing is very nebulous and won't be clarified until the next elections are held in April, when a new vote will be taken on the issue."

Nevertheless, even without the *corporaciones* issue, Villalobos continues to make headlines. The Declaration of Arequipa harshly criticized the Belaunde government and demanded, among other things, an immediate popular referendum on the new petroleum law that IU feels is too advantageous for the foreign oil companies. It also called for annulment of the recently announced price hikes on basic foods, and an investigation of and sanctions against those responsible for recent right-wing terrorism. This document, signed before any of the three IU mayors took office on January 1, indicates that their three-year terms will be anything but passive, especially regarding popular issues.

From a Latin American standpoint, it is truly an unusual circumstance that the left is united, gaining support, and winning elections. As many governments turn to the right, Peru seems to be an exception. Nevertheless, what the IU and a united left can accomplish will depend on future Peruvian mass support and acceptance of their programs.

According to Villalobos, "IU will have a man in the presidency of the republic by 1985." If his prophesy becomes a reality, hopefully, unlike Chile, the democratic process will be allowed to run its course.

Jack Epstein, author of *Along the Gringo Trail: a budget travel guide to Latin America, is currently travelling in South America.*

A view of Martin Luther King's birthday Buffalo anti-Klan rally

by Barbara Sands

On Martin Luther King's birthday I went to Buffalo to help raise a voice against fascist violence and terrorism in U.S. cities.

There were two rallies that day: an officially sanctioned afternoon rally, and a morning demonstration which took place without a permit. It is this morning rally I would like to describe because I think it was the more important of the two.

Organized by the national Workers World Party, it was supported by over 300 U.S. organizations. About 1500 people showed up for it at 10 a.m. in Niagara Square.

Among the speakers was Victor Goode, Executive Director of the National Conference of Black Lawyers. "It is time for us to pull together, to unite, to turn this thing around," he said. "Martin Luther King stood not only for non-violence, but for changing this society from fear and racism to one of full employment for everyone. We gotta make these things part of our life, our work, our struggle against this ugly vermin, the Nazis, and the subtler kind that's hidden behind the badge."

Goode also stressed that the recent rash of murders in Buffalo and Atlanta seem extremely well planned and co-ordinated.

Larry Holmes, a member of

"It is time for us to pull together, to unite, to turn this thing around."

the W.W.P. and co-chairperson of the January 15 coalition reminded us (when the only Nazi demonstrator began to shout from the steps of city hall), that our strength in unity would keep us from being disrupted. "We are winning the day," he said.

Dennis Serratté, President of the National Black Communications Coalition and past president of the New York City Coalition of Black Trade Unionists, said: "I come as an angry black man. Martin Luther King fought fascism ... He fought fascism in all its forms." Serratté talked about the racist murders in Atlanta and Buffalo and told us, "No more is there gonna be just singin'; there's gonna be some swingin' too. When we go home, let's take a long look at our children and our grandmothers and the people we love, and take care of this unfinished business."

Marta Gallegos, from the Buffalo Committee of Solidarity with El Salvador and the nation-

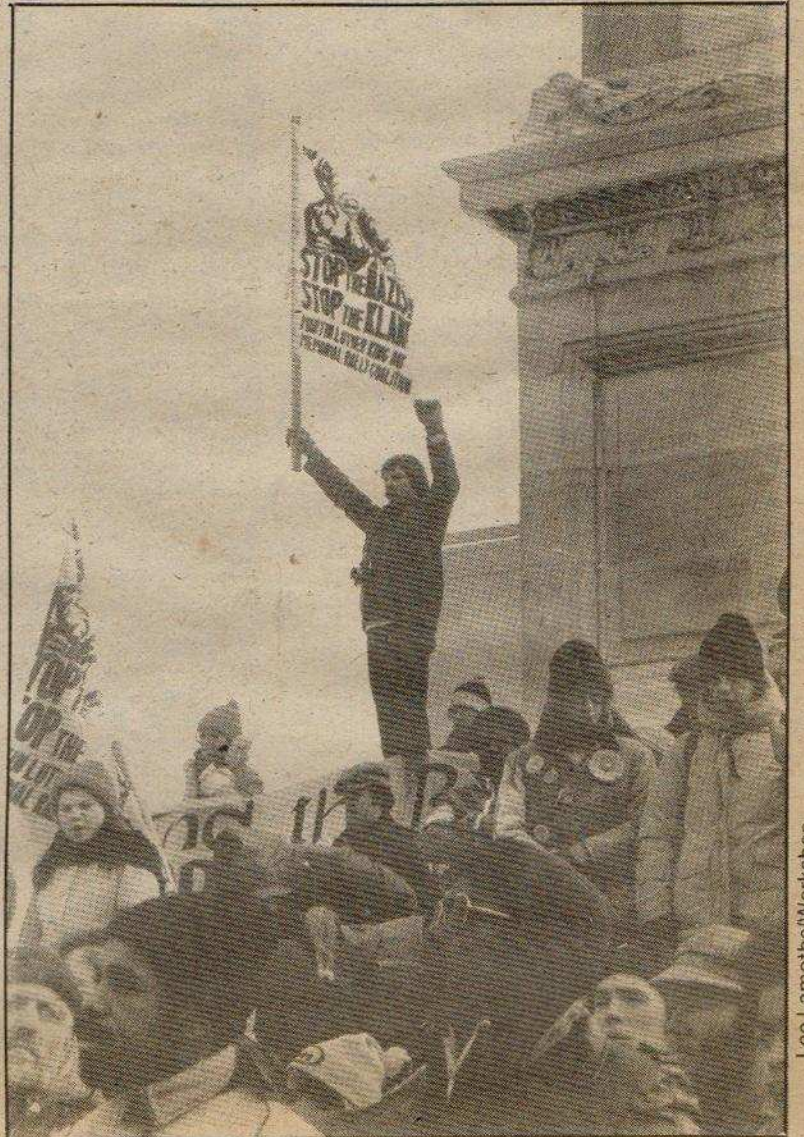
al organization, People United for Justice, said: "In order to stop the violence in Buffalo, the same violence people of El Salvador have suffered for years, poor and working people, black and white and native and Asian, must come together today. The poor and working people in Buffalo and the people in El Salvador have the same struggle."

There were several other speakers, including Rosa Sejata, a sister from Norfolk, Virginia who brought solidarity from hospital workers there.

The rally was also supported by former Chicago 7 lawyer William Kunstler, who raised money and spent time making media statements to defend the Coalition.

The rally reflected the growing concern of different forces to be part of a whole movement working together against the right and all the ruthlessness they stand for: layoffs, wage cuts, raids, hospital shutdowns, murder and more.

The January 15 Coalition rally was important because people from all over—minorities, women, gays, labour, welfare recipients, different party formations and progressive middle class people—joined together in recognition that we must work hard and find new ways to fight against the rise of the right. It was a beginning.



Demonstrating in Buffalo against the rise of the right.

Lee Lamothe/Workshop



Canada World Youth

Canada World Youth has openings for Co-ordinators and Group Leaders in its International Exchange Programme with developing countries in Asia, Africa and Latin America.

Qualifications:

- Experience in Education and working with young people in a group situation.
- Experience and knowledge in international and Community Development.
- Flexible, mature, and willing to withstand "stress".
- Willingness to live away from home community for a period of 9—10 months.
- Preference for bilingual people. Trilingual for Latin America.
- Preference for people between 23 and 35 years of age.

Starting Date:

June 1st for Co-ordinators.
June 29 for Group Leaders.

Application Deadline:

March 6 for the 1st Programme.

For Application forms and/or more information, contact your local Canada Employment Centre or phone Canada World Youth at 922-0776.

Government benefits from monopolies No changes expected

Neither the government nor the newspaper chains have any interest in changing the current monopoly domination of the daily press, according to the brief filed with the Kent Commission by the Southern Ontario Newspaper Guild.

The brief presented financial statistics showing that the monopolies in Ottawa and Winnipeg created by the closing of two dailies in those cities by the Thomson and Southam chains will produce even more profit for the chains.

But the government also benefits from a monopoly press, because monopoly papers are not forced to dig out material damaging to government and other power centres, in a non-competitive environment, the

brief said.

The problems with control of information and the economic advantages of a monopoly press were identified in the Davey report of 1970, but the government has never acted. "It would be completely wrong to equate no action with no policy. The policy of the government has been no action.

"Both the chains and the government benefit from a hobbled press, and neither will initiate action to weaken this benefit unless forced to do so," stated the brief.

The Guild, representing the interests of newspaper workers in five Southern Ontario papers, including the *Star* and the *Globe*, questioned the ability of the commission to produce anything other than a whitewash of corporate concentration.

According to reports in the *Globe*, cited in the brief, commission chairperson Tom Kent said he would not ask Thomson and Southam any questions that might put them "in a difficult

position." Another *Globe* report said a Thomson lawyer attacked witnesses who presented proof that Thomson tightly controls editorial content in the more than 50 papers in the chain.

"Not only does the commission refuse to do anything that might embarrass the chains, but it also permits their paid advocates to attack the witnesses," the brief said.

The Guild asked that the commission recognize that "a press is something more than a machine for printing money" as a first step to breaking the chains' monopoly hold on information.

Without directly mentioning it, the brief raised the class bias of the commissioners by noting that they "make more in a day than most Guild members in a week."

However, it concluded that the actions of the commission, and the inaction of the government both point to continued monopoly profits for the chains and continued security for the government.

Whole Earth Natural Foods

Hours:
Mon.—Wed. 10:30-6p.m.
Thurs.—Fri. 10:30-7:30p.m.
Sat. 10-6p.m.

160 McCaul St.
364-0072



TRANSFORM

RENOVATIONS AND RESTORATIONS

65 JEFFERSON AVE., 534-0355

CARPENTRY, DRYWALL, ELECTRICAL
& PLUMBING

Public outcry ignored

Land-Use approves STOL

by Joan Leishman

Widespread citizen opposition to a short-takeoff-and-landing service for Toronto failed to move the city's land use committee at an acrimonious public meeting on February 4.

After hearing 62 presentations, only nine of which supported the proposal for STOL at Toronto Island airport, the committee voted 6-3 to support the plan. Committee members appeared to have their minds made up even before hearing what the STOL opponents had to say.

Three previous city councils had voted against the STOL plan, but Mayor Art Eggleton reopened the issue late last year shortly after his election as mayor. The newly-appointed land use committee is stacked heavily with members of council's right wing.

Despite the mayor's pledges that no additional runways will be built, that jet STOL will never operate from the island and that noise levels will be established, many speakers repeated their fears that using the Dash 7 plane is merely "the thin edge of the wedge."

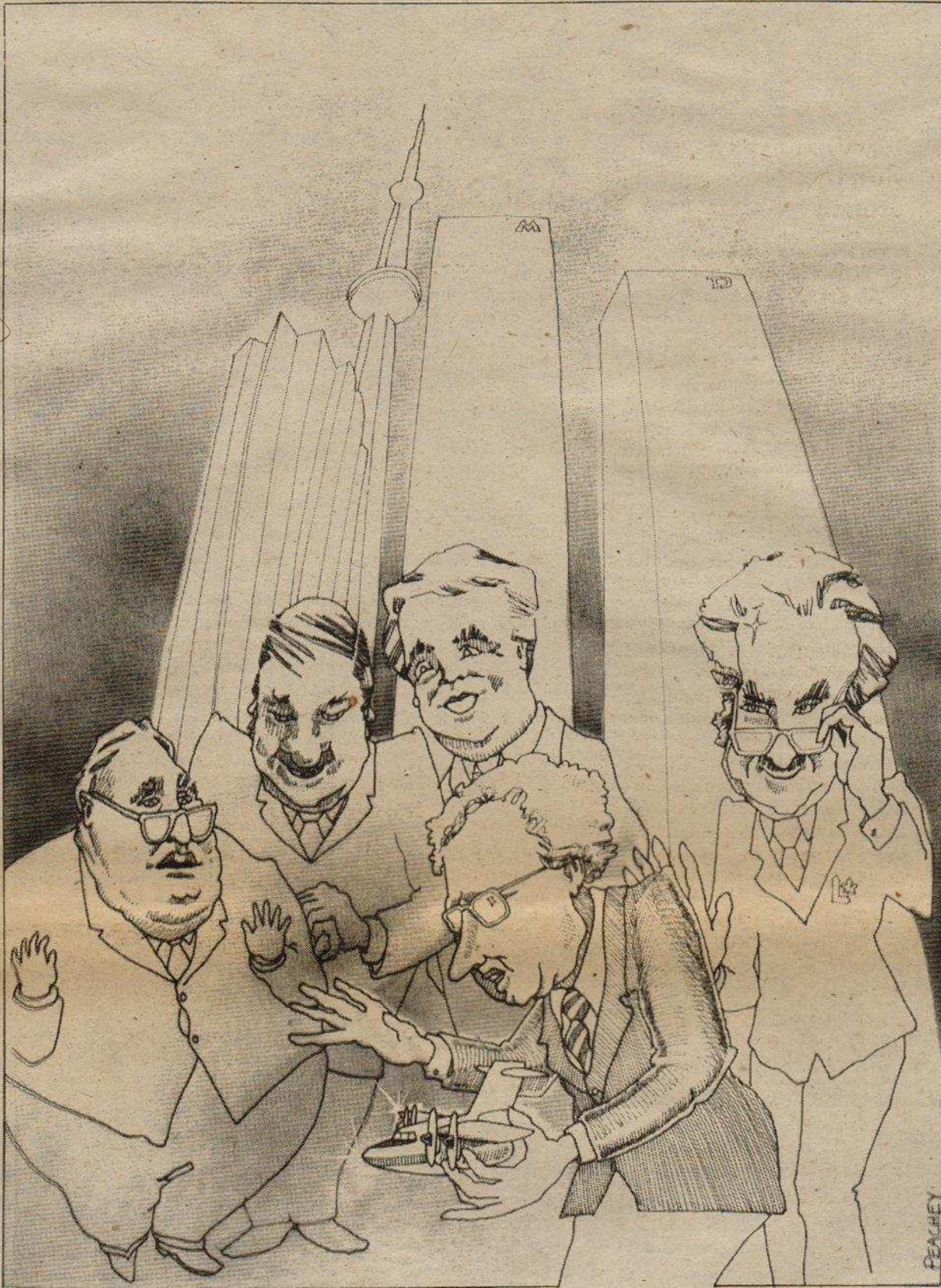
Citizens told the committee that STOL could eventually turn the island airport into a "mini-malton" and "perpetuate expropriation."

STOL opponents argued that the service could lead only to further congestions of the core area and a larger volume of air traffic from the island with higher noise levels.

Board of Trade member G.A. Bacchus told the meeting that the noise level of the Dash 7 would not be heard over the traffic of the Gardiner Expressway. He said the inadequacies of existing air service from Toronto to Montreal and the industrial boom STOL would generate in the Metro Toronto region justified the plan.

The question of accessibility and time-saving were also hot issues at the meeting. Federal department of transport statistics show that STOL will cut only between 24 and 29 minutes from the Montreal-Toronto route and six to 13 minutes from the Toronto-Ottawa flight.

Speakers opposing STOL argued that the service would benefit only a small group of business executives.



"A diesel-driven train could make the journey in 3 hours and 45 minutes on existing tracks."

on the drawing board, the company has 93 orders and options to buy.

Bettes said that while railways are viable for cargo and passengers, Canadians cannot afford the \$10,000 a mile annual subsidy necessary to maintain the network.

But speakers from Energy Probe and the Upper Canada Railway Society said STOL itself represents an entrenchment of energy-inefficient transportation, and argued that STOL would also require subsidies as fuel prices rise.

Energy Probe economist Patricia Adams said investing in STOL was incongruous with the off-oil push of the day. "The least we can do is invest our capital resources in a transportation system that squeezes the highest passenger-mile per gallon out of the petroleum fuel that drives it."

She said a diesel-driven, light, rapid, comfortable train produced by Montreal Locomotive Works could make the Toronto-Montreal journey in 3 hours and 45 minutes at 100-125 miles an hour on existing rails.

"The cost of a five-coach train plus engine is approximately equal to the cost of a STOL Dash 7," Adams said. "The former has a passenger capacity of 400 seats at 500 BTU's per seat-mile, while STOL carriers have only 50 seats and travel at 2710 BTU's per seat mile." (BTU's — British Thermal Units — are a measure of energy consumption.)

Former mayor John Sewell, who has consistently fought STOL, told the committee that the "people who are supporting STOL are basically supporting your (Liberal) friends and I hope you have more love for Toronto than your friends. Please don't do it."

The strongest arguments for STOL came from John Bettes of Local 112 of the United Auto Workers who said air carriers are the only area in which Canada can compete technologically with other countries.

Bettes said the Dash 8, a new 30-36 passenger STOL to be assembled in Downsview, would employ approximately 1,500

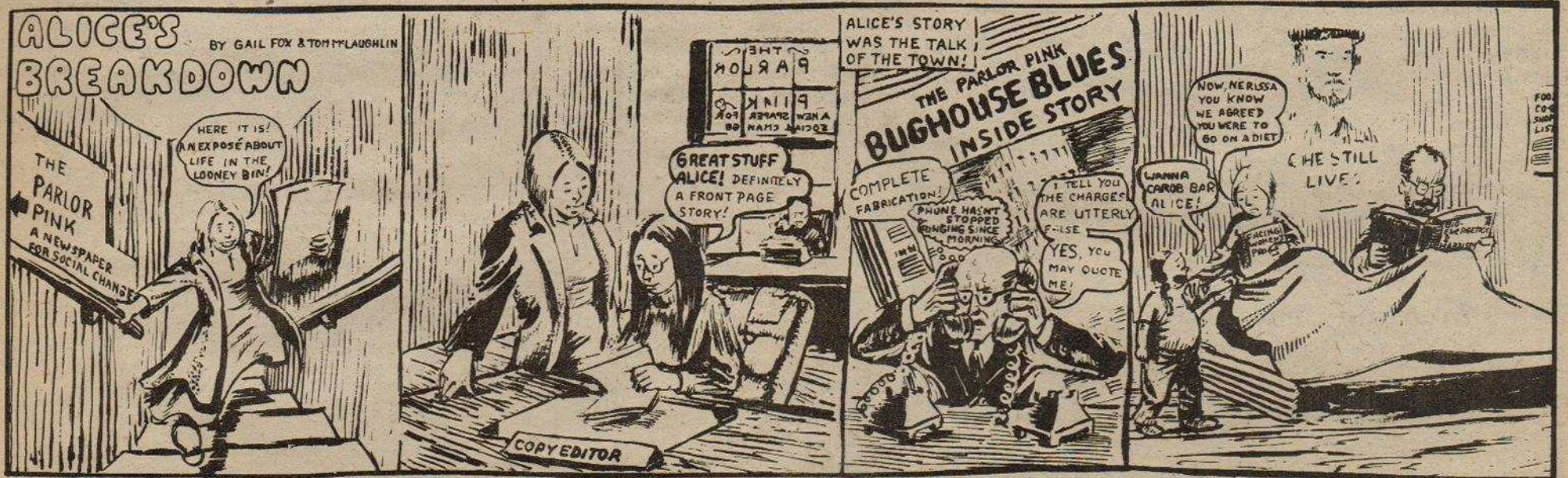
new workers at the de Havilland Ltd. plant and added, "For every worker in the plant it would affect at least 10 other people outside."

The land use committee's recommendation must now go to City Council for a decision. If the plan is accepted, the federal government is expected to purchase eight planes from de Havilland at a cost of \$100

million. The planes will make 17 flights a day in the Toronto-Montreal-Ottawa triangle.

While one UAW spokesperson suggested that federally-owned de Havilland will suffer if STOL is not allowed on the island, the North York manufacturer has already sold or has orders or options for 125 of the 50-passenger Dash 7's.

Even though the Dash 8 is still



We have published this Women's Services Directory to broaden awareness of the groups and services which are available to women in Toronto. Naturally, due to space restrictions, we were not able to list all of them. If your organization is not mentioned and you would like it to be please let us know and we will try to list it in the future.

All the groups listed have extended greetings of solidarity and support to the participants in the International Women's Day event — March 7. And we support it also, as a day when feminists, trade unionists, third world groups, lesbians, community groups, and progressive men come together to share their strengths and their goals. The rest of the year we continue to work together and keep in touch with each other through individual involvement and effort.

These two pages are designed so they may be removed from the rest of the paper and kept for referral.

We hope they will be of use to you.

Action Daycare

19 Carr Street M5T 2V7
921-6233

Political action group working towards good universal daycare.

Birth Control & V.D. Centre

2828 Bathurst St., Suite 501
M6B 3A7 789-4541

Pregnancy testing, VD testing, abortion referral. Will give names of doctors. Speaking engagements for schools, women's groups, etc. on birth control, abortion, VD. Free and confidential. Phone for appointment.

Brothers and Sisters United (previously Black Women's Sisterhood)

1918 Davenport Rd., Toronto Joyce
Fraser 656-3465

Multicultural friendship and support group.

Canadian Negro Women's Association

Verda Cook 267-8433

Community work among Black women. Gives educational, vocational and physical assistance.

C.A.R.A.L (Canadian Abortion Rights Action League) Toronto Chapter Diane Nannarone

363-4526

Working for freedom of choice on abortion. Asking for repeal of abortion law. Education on sexuality and fertility control. Comprehensive counselling on birth control and abortion.

Centre for Spanish Speaking Women

582A College St. M6G 1B3
Monica Riutout 533-8545

Counselling in Employment, UIC, Workmen's Comp., Housing Legal Clinic. English classes; pre-natal classes; translation; support group for battered women.

Committee for the Defense of Human Rights in Uruguay

P.O. Box 219 Station 'P'
247-3473

Solidarity with the people of Uruguay. No specific political orientation. Public education on the struggles of the Uruguayan people and condemnation of the dictatorship.



Committee of Solidarity with the People of El Salvador

Telma 363-4531

Newly formed committee organizing around the struggles of the people of El Salvador.

Creating Together Parkdale

1624 Queen St. W., Rear
Maralyn or Linda 537-1004

Large, comfortable drop-in centre for parents and pre-school children. Exchange of ideas encouraged. Variety of activities include Yoga, dance, health, alternate nutrition. Newsletter. Clothing exchange. Well-staffed. Coffee and children's snacks.

Family Benefits Work Group

924-4646

Coalition of sole-support mothers on social assistance and social service workers attempting to increase benefits and raise the standard of living for recipients.

Group for the Defense of Civil Rights in Argentina

175 Carlton St. 960-5473

Campaigns and public education on events surrounding issues in Argentina.

Hostel: Anduhyaun House

Rachel Shilling 920-1492

Native Canadian women's residence offering short-term services for women and children. Staffed by and for Native women. Counselling, cultural support, recreation, life skills program. Open 24 hours.

Hostel: Interval House

924-1491

Free, temporary housing and physical protection for sole support mothers and their children. Priority given to battered women. Counselling and referral around marital violence, parenting, advocacy.

Hostel: Nellie's

461-1084

Temporary hostel for women 16 and over. Maximum stay of 2 weeks. Temporary accommodation for mothers with children—males up to 12 years, females any age.

Hostel: Women's Habitat

252-5829

Emergency shelter for women with children in crisis. Support, counselling, information and referral services. House run on co-operative basis. Maximum stay 6 weeks.

Hostel: Women in Transition

967-5227

Free, emergency shelter for women and children who are living in violent marital situations. Day care, counselling, and referrals.

Immigrant Women's Job Placement Centre

720 Spadina Ave, Suite 105, 922-8017

Job search and placement preparation for interviews. Information about labour laws and job benefits. Translation of materials related to the above. Italian, Chinese, Spanish and West Indian workers on staff.

Immigrant Women's Centre

348 College St. 924-7161

Centre for Chinese, Italian, West Indian, Spanish, Portuguese, Vietnamese and Laotian immigrants. Free and confidential services. No OHIP required. Family counselling and referral. Birth control and sexuality counselling. Weekly medical clinic. Presentation of birth control programs to community groups and agencies.



Lesbian Mothers Defense Fund

P.O. Box 38, Station E, Toronto, M6H 4E1
Francie Wyland 465-6822

Counselling, information, referrals and support for lesbian mothers fighting for custody. Monthly meetings for mothers. Distribution information to mental health profession and lawyers.

LOOT (Lesbian Organization of Toronto)

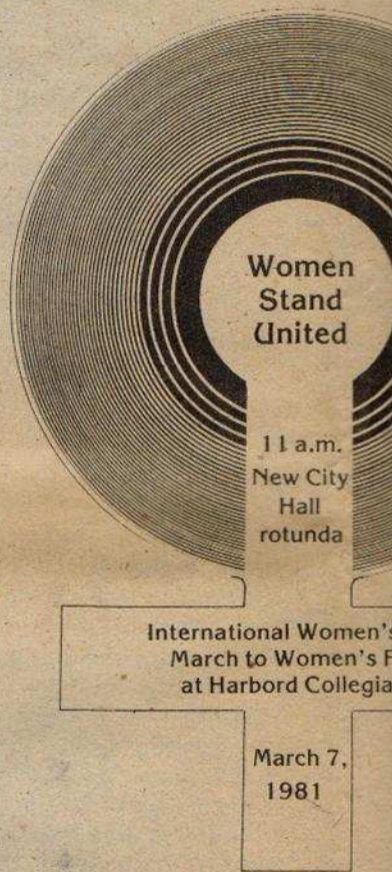
P.O. Box 70, Station F, Toronto, M4X 214 960-3249

Operates phone line and publishes monthly newsletter. General meetings weekly.

Women's Services Directory

IWDCoalition (International Women's Day Coalition)

A large, widely representative group who join together for the purpose of the annual International Women's Day. The group meets weekly for several months prior to March and committees are formed for specific tasks. Women are mobilized through the coalition essentially through the work of the IWD Committee.



International Women's Day Tee

P.O. Box 70, Station F, Toronto, M4X 2L4 979-2319

The International Women's Day Tee is a socialist feminist organization. It has played a major role in organizing the annual International Women's Day in Toronto. Over the past three years the tee has become more and more involved in the struggles of working class women for the right to organize and strike, equal pay, abortion, decent social assistance, universal daycare, lesbian rights, and the end of all forms of sexual abuse and harassment. The tee also supports other progressive movements such as the anti-racist anti-Klan movement and the El Salvador support movement.

March 7, 1981

Celebration &...

519 Church St. Community Centre
From 8 to 10 p.m.
Women Only



Women's Services Directory

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461-1084

Temporary hostel for women 16 and over. Maximum stay of 2 weeks. Temporary accommodation for mothers with children—males up to 12 years, females any age.

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International Women's Day Committee

P.O. Box 70, Station F, Toronto, M4X 2L4 979-2319

The International Women's Day Committee is a socialist feminist organization. It plays a major role in organizing the annual celebration of International Women's Day in Toronto. Over the past three years the committee has become more and more involved in the struggles of working class women for the right to organize and strike, equal pay, abortion on demand, decent social assistance payments, free universal daycare, lesbian rights, and to end all forms of sexual abuse and harassment. IWDC also supports other progressive movements such as the anti-racist anti-Klan movement and the El Salvador support movement.

March 7, 1981

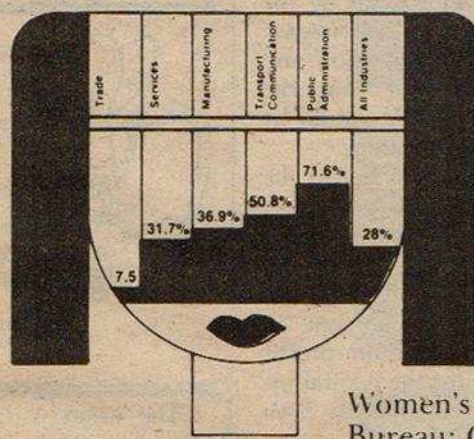
Celebration & Dance

519 Church St. Community Centre

From 8 to 1

Women Only

Percentage of Women Unionized within each Industry



Women's Bureau: CLC

Labour Rights for Domestic Workers

82 Warren Rd., No. 704, Mirjiana Vukman-Tenebaum, 961-0386

In negotiations with CLC to form a domestic workers unions. Currently 500 members. Largely responsible for getting the domestic workers covered under the Employment Standards Act, Human Rights, and Workmen's Compensation.

LAWG (Latin American Work Group)

Box 2207, Station P, Toronto, M5S 2J2 533-4221

An independent research and education organization founded in 1966 to study many aspects of Canada's relationship to Latin America. Activities include: corporate research, newsletters, three publications, and many educational and solidarity events. LAWG maintains an extensive library of Latin American, Caribbean, and Canadian materials and also operates a mail-order bookstore, including material on women's issues.

M.A.D. (Mothers Against Discrimination)

c/o NLS, 238 Carlton St. Lillian Allen 961-2625

Group of women in Ontario Housing fighting for issues such as rights of mothers whose children have grown up to remain in their units and landed immigrant women having the right to adequate housing for all their children (including those brought over later on).

Mother-Led Union

6 Replin Rd., Toronto, M6A 2N1 783-7671

Group of low income women on welfare or mother's allowance. Demands include free universal daycare, parity with foster parents, and increased earning capacity.

Ontario Native Women's Association

Toronto Local Two Rachel Shilling, 920-1492

Native and non-Native women supporting Native women's issues.

Organized Working Women

15 Gervais Dr., Suite 301, Don Mills, M3C 1Y8 447-7462

Open to all unionized women. Campaigns for equal pay for work of equal value, employment rights and daycare. Strike support. Educational force in labour movement. Resource for union women. Works with women in the trades. Publishes newspaper, 'Union Woman.'

Rape Crisis C

P.O. Box 6597,

Crisis Line: 964

Counselling, inf

sexual assault vi

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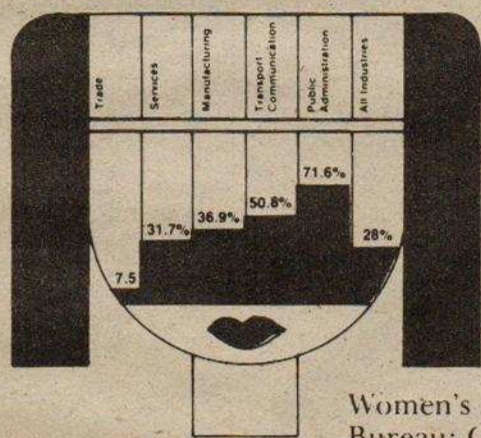
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- Women in and gained community. 'Voluntivity' post-establishment
- Office work What will army of women society?
- Fertility and birth control you about
- Self defense or a rapist ledge that
- Universal

Services Directory



Percentage of Women Unionized within each Industry



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Rape Crisis Centre

P.O. Box 6597, Station A, Toronto, M5W 1X4
Crisis Line: 964-8080, Business Line: 964-7477
Counselling, information and support for sexual assault victims through medical and legal procedures if desired. Offers 6-week self-defense course. Focuses as advocacy group on all women's issues, especially on violence against women. Public education concerns frequency of rape and inadequacy of present structure of male-dominated society.

Support Services for Assaulted Women

P.O. Box 245, Station K, Toronto, M4P 2G8 968-4322 Leslie
Consulting agency working in the area of assaulted women. Education workshops and referrals to support groups.

Times Change Women's Employment Centre

932 Bathurst St., Toronto M5R 3G5 534-1161
Employment counselling and career planning workshops. Help in preparing resumes. Referrals to training programs.

Women's Committee of TCLSAC (Toronto Cmte. for Liberation of South Africa)

427 Bloor St. W., Toronto Carole Houlihan 967-5562
Resource centre on women in liberation struggles of Third World and socialist countries; stresses Southern Africa. Pamphlets in progress: domestic workers in Canada and Southern Africa, Women in Namibia. Holds public forums on women in Southern Africa.

Women's Counselling, Referral and Education Centre

348 College St., Toronto M5T 1S4 924-0766
Therapy, counselling and self-help group. Referrals for women seeking non-sexist assistance.

Women's Resource Centre OISE

252 Bloor St. W., Toronto M5S 1V6 Frieda Forman 923-6641 ext. 244
International materials in English and French. Multi-media. Open to the public. Resources for feminist research. Canadian journals of feminist research with international scope. Special issues on Third World, immigration, etc. Graduate course offered in Women's Studies.

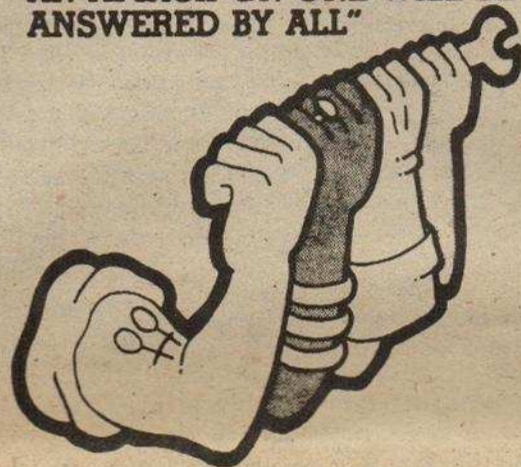
Women in Trades

932 Bathurst St., Gloria Geller, Jenny Stimac, 537-6498 (eves.)
Group for women presently involved in or interested in non-traditional jobs in the trades industry and technology.

Working Women's Community Centre

1072A Bloor St. W., Toronto M6H 1M6 532-2824
Serving Portuguese and Spanish speaking women. Supportive counselling, general information regarding health, UIC, and Family Benefits. Provides orientation with regards to employment and housing. Translation and interpretation. Referrals and escorts. Advocacy. Workshops and group discussions on issues affecting women.

"AN ATTACK ON ONE WILL BE ANSWERED BY ALL"



YWCA's Women's Development Centre

includes Focus on Change Mary Campbell 961-8100
Program for sole support mothers living on social assistance of some kind. Helping women achieve personal and economic independence through life skills and academic upgrading. Women's Legal Clinic, 15 Birch, Toronto M4V 1E1 925-1154
Staffed by women law students. Appointments usually within a day or two. Free advice. Women's Resource Centre, 15 Birch, 925-3137 Elaine Burns
Lending library with extensive collection of materials on all women's issues. Self-help collective, Women's Information and Referral Service 925-1154
An on-going opportunity for women to share aspects of their lives for mutual support and personal growth in a shared-leadership setting.

March Clarion focuses on women

The entire March issue of the *Clarion* will focus on women's issues. Watch for features on:

- **Women in science** Women have fought for and gained a place in the scientific community. Will a feminist critique of 'objectivity' pose a threat to the scientific establishment?
- **Office workers and technological change** What will the automated office mean to the army of women who serve the 'information society'?
- **Fertility Awareness** An effective, drug-free birth control method your doctor won't tell you about.
- **Self defense** The secret to breaking a board or a rapist's collar bone lies in the knowledge that you can do it.
- **Universal childcare** What does it mean?

How can we organize to get it? And how do we cope in the meantime?

- **Women's anti-nuclear action** It's everybody's issue, but organized feminist protest may be the force that turns the tables.
- **Women and publishing** There's a flowering of women's words across the country. We'll give you a sample, and tell you how you can get your hands on some powerful publications with limited distribution.
- **Rape Reform** Will lowering the maximum sentence for rape really help us get more convictions? Is the experience of rape different from other kinds of physical assault?

The *Clarion* Women's Workshop needs writers, artists, photographers and production people to help out with this issue. Call us at 363-4404 if you want to be a part of it.

Profits loom larger for cable companies Consumers forgotten in Pay-TV

by Robert Block

Here we are on the eve of Pay Television. The media hype put out by the communications barons, and dutifully reported by a gee-whiz press, would convince us that commercial-free television of high quality is just a licence away.

Flexing their muscles and ready to slug it out for a licence are the cable companies, Bell Telephone and the broadcasters. The provincial governments are preparing to do battle with the feds over who has the right to control licencing.

Has anything been forgotten? Oh, yes. The consumer.

What the media have not stressed is the word *pay*. In addition to paying for programming, there will be the cost of new gizmos (called 'hardware') to keep programs from non-subscribers. There may also be the cost of losing what Canadian culture we have left, and the cost of further demolishing the printed word.

Cable television in Canada has the highest 'penetration' of any country in the world. The reason is that cable permits the efficient piping in of American stations. Reports estimate that cable lines in Canada now go by 70% of all households, and that more than 50% of these households actually plug in.

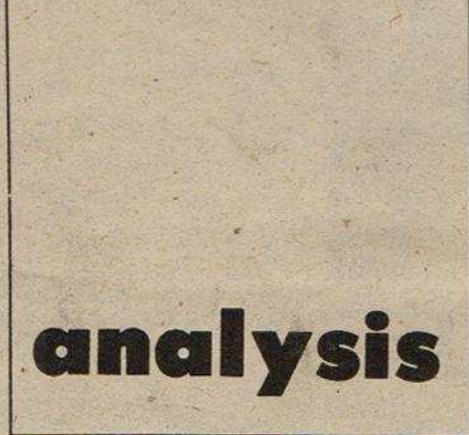
With this kind of coverage of the market, it is no wonder the cable companies feel they are in the best position to control Pay TV. Pay TV is usually defined as advertisement-free programming for a fee, and the cable companies see it as a logical extension of their existing services.

The Canadian Radio-Television and Telecommunications Commission has been under pressure for years to accede to cable company demands to allow Pay TV and have finally given in. Last autumn, the CRTC announced licensing hearings would begin this year.

One stipulation was that Pay TV must "contribute positively and significantly to broadcasting in Canada...and must stimulate the Canadian program production industry," according to Federal Communications Minister Francis Fox.

Whether the CRTC will impose sufficient controls to ensure this goal is open to speculation. Certainly the cable companies aren't making any moves in this direction. In a recent report, Ted Rogers of Canadian Cablesystems drooled publicly over the prospect that the introduction of Pay TV will "increase immeasurably our profitability."

A succinct headline from *The Globe and Mail* summed up the real purpose of Pay TV: "Pack Pay TV with shows from U.S. and profits will be big, study says." The story explains that a study done for the CRTC, supposedly the guardian of Canadian production, shows a possible quarterly return of 24.5% on investment on a pay-per-channel system costing subscribers \$8 per month. A three-month programming schedule would consist of 24 new U.S. movies, three Canadian films and 18 live entertainment specials, six of which would be Canadian.



Fox also piously hoped that Pay TV would not result in viewers paying more for what they now get free or on regular cable service. A report in *The Globe and Mail* recently indicates this hope might be dashed.

Officials from the CBS and ABC networks were quoted in the report as explaining they were buying fewer theatrical movies for regular TV because Pay TV, which is already in business in the U.S., could get them shortly after they were released. The networks, the officials said, are turning more to made-for-TV movies.

This trend will affect Canadians directly in what is available on regular American channels that are carried here and could also become a trend when

Canadian Pay TV starts competing with broadcasters.

In TV listings, movies are rated down from four-star to made-for-TV. The prospect of more cop shows blown up to two hours and euphemistically called movies is a stomach-turning one indeed. Furthermore, what is the difference between a movie allegedly made for theatres and sold right away to Pay TV and a movie labeled made-for-TV?

In a report that was ignored by the technology-is-beautiful press, a Joint Action Committee on Pay Television and Satellite Policy points out that the primary criterion for Pay TV should be support for Canadian productions.

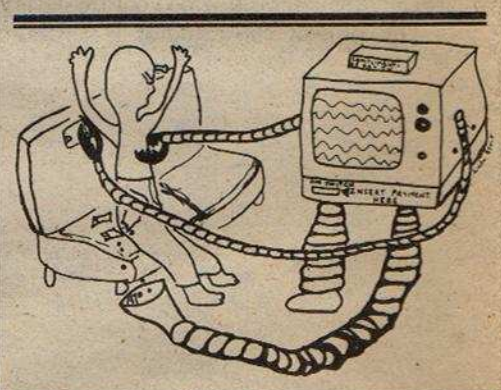
The report, submitted last fall to the CRTC hearings and apparently ignored, described proposed Pay TV systems, both pay-per-channel and pay-per-program as leading to more economic pressure to increase the level of American content "in order to maximize penetration profits and speed of recovery for the capital investment in hardware required by both systems."

This report was prepared by a group of production and public interest organizations, including the Council of Canadian Filmmakers and ACTRA. It condemns cable companies as being parasitical for paying neither royalties nor copyright fees and for investing less than 5% of revenues in community

channel programming.

The report then suggests a tiered system, with more specialized services costing more, and with emphasis on profits being plowed back into Canadian productions.

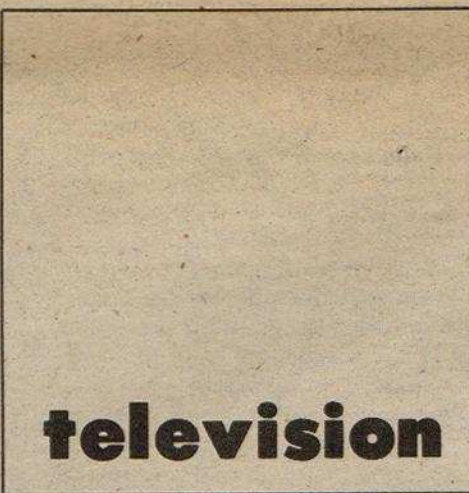
Although this report is commendable in some respects, one failing is the bland acceptance of the inevitability of "the information society" or "wired city" concept.



The usual wide-eyed explanation of this idea, as often propounded by cable executives, is that new technology will create a home centre in the form of a TV set and a computer keyboard, which will deliver all information and entertainment. The keyboard will allow for two-way communication, such as for shopping or voting. No-one would really have

continued on page 24

Hill St. black and blues



Hill St. Blues
NBC-TV 10 P.M.

Reviewed by Mike Edwards

A new breed of cop show, *Hill St. Blues*, has emerged on NBC. The show inherits a long tradition of American law enforcement serials — *The Untouchables*, *Dragnet*, *The FBI*, *Starsky and Hutch*, *Police Story*, and countless gumshoe variations. *Hill St. Blues*, however, with its humanism packaged in a soap opera format, owes more to *Barney Miller* and *Dallas* than to its ancestors.

In a recent episode, two of the plainclothes officers, played by Taureen Blacque and Kiel Martin, are staking out a drug buyer. Johnny (Martin) is complaining to his sidekick about how he needs \$5,000 in a hurry to cover his mounting debts. He's become bitter because his brother-in-law, who just bought a new condo for \$200,000, won't even talk to him about a loan.

Johnny apprehends his man in an alleyway, only to discover that his suspect is from the drug squad of a neighbouring precinct. The suspect claims to be a detective-sergeant and has the ID to prove it. Johnny takes a bribe: half the \$50,000 in the just-completed drug deal. The clincher for Johnny was the detective-sergeant's Serpico-like claim that "There isn't a cop above detective-sergeant who



Mike Edwards

isn't in the serious money."

Simultaneously, in another scene, two uniformed officers, Renko and Bobby (played by Charles Haid and Michael Warren) are found stopping to check a routine traffic accident that's attracted a crowd. Renko's back goes up when he sees that he is the only white in the crowd.

After provoking one of the drivers into a shoving match, Renko complains, "They don't pay enough to deal with animals like this... the first thing they see is a white face..."

His black partner grabs him by the lapels to chastise him for starting the scuffle, saying angrily, "It was a white boy that (figuratively) pulled the trigger, not a black. Don't you forget that."

In its attempts to show the "human" side of police work, *Hill St. Blues* sometimes falters and becomes foolish. How often do you encounter an undercover cop (McBelker — played by Bruce Weitz) who actually out-grows a police dog in order to impress a suspect?

Fortunately, not all the incursions into the officers' private lives are quite so contrived. Frank Furillo, the captain of the Hill St. precinct (played by Daniel J.

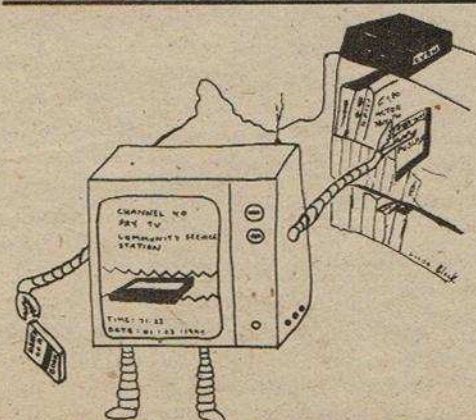
Travanti), is having an affair with a glamorous lawyer, Joyce Davenport (played by Veronica Hamel).

When Frank receives a letter from his ex-wife's lawyer, asking for more child support, he seeks Joyce's (free) advice. Their relationship notwithstanding, Joyce's sympathies are clearly with Frank's ex.

Even though the acting in *Hill St. Blues* is good (when the writing is good), it's not surprising that when the script is awkward, the acting follows. Stretched too thinly at an hour's length, the show would be much tighter if it were trimmed to a half hour.

By adapting the soap opera format of running several story lines in parallel and leaving their resolutions hanging, the program again compromises itself. The *Dallas* effect on primetime American serials has become far-reaching indeed, now even touching a cop show!

However, it is encouraging to see a TV program, albeit fictional, exploring such subjects as racism and corruption on the police force. Hopefully, as long as the program maintains a certain level of integrity, these and other issues *Hill St. Blues* raises won't simply become clichés.



Black history in Canada

A struggle for freedom

by Barbara Walsh

Few people realize that black history in Ontario began in the 1780s. An exhibition of photographs, documents, books and artifacts at the Market Gallery (through March 15) chronicles this community's unique contribution to the Canadian experience.

It's a story of struggle for freedom and self-determination, and of communities built by people whose families and African culture had been wiped out by slavery.

The project co-ordinator is Lorraine Hubbard, of the Ontario Black History Society. Lorraine is a sociology graduate of the University of Toronto, with a "passion for history." The City of Toronto is co-sponsoring the exhibition, and has declared February 7-15 Black History Week.

Most of the black immigrants to 18th century Ontario came as slaves of the United Empire Loyalists.

In 1793 abolitionist John Graves Simcoe, the Lieutenant-Governor of Upper Canada, tried to pass a bill that would totally eradicate slavery, but ended up compromising. Many of the legislators were slaveowners themselves. Simcoe's bill declared that slaves upon reaching the age of 25 would receive their freedom, and children born to slaves were free, but only with the British Proclamation of 1834 was slavery stopped.

In 1812 and 1837, blacks enrolled in the army to defend the Crown, and in the 1840s, black corps were employed in public works projects and in peace-keeping along the construction route of the Welland Canal.

The major influx of blacks occurred between 1820 and 1850, when an estimated 30,000 fugitive slaves made their ways to Canada and freedom via the Underground Railway (a network devoted to helping slaves make the dangerous journey north).

By 1851, there were 50,000 blacks in Ontario, out of a total population of 952,000.

One of the many heroic individuals of this time was Harriet Tubman, called the "Black Moses" because of her many journeys (at least 19) to the U.S. to guide parties of slaves to freedom. At the exhibition is a striking photograph of her, carrying a rifle, frontispiece of a rare 1869 book, *Scenes In the Life of Harriet Tubman*.

The major areas of settlement were the Detroit river area, Niagara, Toronto, Chatham and Hamilton. There were four colonization schemes to give blacks a chance to farm and to build houses: the Elgin settlement, at Buxton, the Refugee Home Society in the Windsor/Sandwich area, the Dawn settlement, near Dresden, northwest of Chatham, and the Wilberforce settlement, north of London. Elgin was the most successful because it tried to make people self-sufficient.

American civil war, because many people still had families in the U.S., and they hoped that if slavery was abolished they could rejoin their families. The On-



July 14, 1898, William Hubbard, Alderman (second from left, front row) laying closure stone on City Hall.

tario communities continued to flourish, but on a smaller scale. There was no significant new immigration until the turn of the century, when blacks came in from the West Indies. Remnants of the early communities can still be seen in Windsor, Amherstburg, and Chatham.

The one institution that slaveowners permitted was the church, although often blacks were not permitted to worship in white churches: "Slaveowners were afraid they would learn that Christianity believed in equality," Hubbard says.

"The white men believed it was for themselves, but not for their slaves. Religion provided a lot of cohesiveness to people who had lost their background, their culture or their heritage. So that was a focal point of community life and activity as the settlements started to grow."

In Canada also, blacks were not received on an equal footing by the white churches in many cases, and they established their own. Three denominations established at this period and still to be found in Ontario are the African Methodist Episcopal Church, its offshoot, the British Methodist Episcopal Church, and the Amherstburg Region Missionary Baptist Association.

The attitude of whites varied in different sections of the province: "Toronto, where the Anti-Slavery Society of Canada was founded in 1851 by George Brown of the *Globe*, was a very sympathetic, flexible, open community, with a fairly large intellectual population. But Chatham was one of the hotbeds of racism in Ontario at the time," Hubbard notes.

One of the exhibits is a petition to the Presbyterian Synod of 1849 by Edwin Larwill, MP for Raleigh township area, discouraging the bishops from establishing a black settlement in the Chatham area. There are hundreds of signatures on the petition, which describes the black population in racist terms.

In 1850, one third of the Chatham population was black. "It was a booming town back then; a lot of skilled black

craftsmen settled there and it was attractive to blacks. Probably just as attractive to many settlers as Toronto was, or Hamilton," Hubbard says.

In all areas except Toronto, there were segregated schools: "Always there were problems when blacks tried to send their children to the local common public school. They were refused places, and the only recourse was to petition Dr. Egerton Ryerson, superintendent of education, to set up their own separate schools, except in Toronto, where that discrimination was not felt."

The Elgin settlement secured top quality teachers from across the province for its school, and the quality of education was so high that whites withdrew children from the local public schools, to send them to the Elgin school.

Education was something that was highly prized by the black community: it was something they were always deprived of and it was against the law in many of the slave states. According to Hubbard, "If a slave was found reading or writing, often he would be sold, separated from his family, whipped, beaten, punished — if he showed in any kind of interest, any kind of attempt to educate himself — because when a person becomes educated he or she becomes more aware of his or her situation, and more likely to rebel."

Many notable individuals came from this tradition. Mary Ann Shadd, editor and publisher of the *Provincial Freeman*, a black newspaper published in the 1850s, was the first black newspaperwoman in North America. She was an outspoken opponent of slavery, and tried to instill the spirit of self-sufficiency in the new immigrants.

Lorraine Hubbard's great-grandfather, W.P. Hubbard, was the first black politician in Ontario and held office in Toronto (on city council) for 15 years. "He was an outstanding fighter for minority rights in Toronto," notes his great-granddaughter. "He fought for the Chinese laundry owners, when the major

owners were trying to put them out of business by raising the taxes. So he spoke out against it, the tax wasn't raised, and I gather many of the small owners survived because of that."

Wilson Brooks, past president of the Black History Society, was the first black principal of a secondary school in Toronto, in the 1950s. His family came to Ontario in the 1830s.

Hubbard thinks the exhibition is an important one: "It's time to rewrite Canadian history. Many groups have been neglected by historians and educators who dismiss their contribution as unimportant. Those attitudes are a little outdated now."

"The Black History Society was established in 1978 by a group with keen personal interest and awareness that this is something that can't be swept under the carpet anymore."

She adds, "People see a black face, and they think that person's probably only been here for five, 10, 20 years. They don't realize black history is part of Canadian history and has been so for over 200 years."

The Black History Society hopes the exhibition will make an impact on Ontario school children. "It's about time it got started there," Hubbard says. "We prepared school kits for teachers so that students can come to the exhibition prepared to get the most out of the experience. We did an extensive public-relations job, contacting all the school boards, all the co-ordinators of the various programs. As of last week, over 1,500 students will be coming through on guided tours. And they're still calling in."

According to Hubbard, there are plans to tour the province with facsimiles of the exhibits. "And when the tour is over, the exhibit could go up in school halls, shopping centres, community halls. It doesn't have to get stored away for 25 years, until somebody decides it would be timely to show it again. There's no reason why it can't be accessible to people."



Lorraine Hubbard

Barbara Walsh

Toronto taverns witness rhythm and blues comeback

DANNY MARKS NEW YEARS EVE PARTY



HOTEL ISABELLA
556 SHERBOURNE ST.
4 GREAT BARS UNDER ONE ROOF

by Ted Hebbes

Rhythm and blues, that raucous and often bawdy progenitor of disco, is making a comeback in Toronto. Musicians, formerly molding themselves in the new wave ilk, are returning to their roots and dusting off their old soul records. Artists such as Sam and Dave, Mitch Ryder, the Temptations, Ben E. King, Otis Redding, Wilson Pickett and James Brown are again blaring forth in high fidelity.

That is not to say rhythm and blues ever left, rather it is more popular now and working musicians in Toronto are turning to it for their livelihood. The fact that 35-year-old George Oliver, lead singer in the Royals, is again working Toronto bars is evidence of r&b's re-emergence. In his earlier heyday, he was leader of the Mandala, long a mainstay of popular music in Toronto in the late sixties and breeding ground of Domenic Troiano.

This article is not about tunes musicians are composing in Toronto, which remain as diverse as ever; rather it is about the entertainment you are likely to find in the local bar on a Saturday night. Musicians are not writing r&b, they are imitating it.

An example of a very polished performer and master of the idiom is Danny Marks. Danny writes very few of his own tunes preferring to faultlessly imitate the classic guitar sounds of early artists, such as Chuck Berry and

especially that of the Ventures. His tone is as clear as a bell, his sense of time and rhythm impeccable. As he says, "I'd rather not play than do something that is not musical."

The Rejects, a band recently formed from the remains of various local bands, tends to be more funky *a la* James Brown, in their approach to r&b. Their material varies from Del Shannon, and Wilson Pickett, to James Brown. The common ground of the songs lies in their bright, up-tempo and danceable natures.

The Lincolns, with Steve Ambrose at the helm, supplying the lead vocals together with Prakesh John, late of Alice Cooper and Lou Reed bands, are another tight r&b band pumping out good-time music. The choice of the name Lincolns has rankled some local musicians with roots in the Maritimes. Apparently in the late sixties there existed another r&b band called the Lincolns, who, in the opinion of these musicians were

the r&b band to end all r&b bands. They feel that the use of the name is gross exploitation of the former band's reputation. Regardless of where the name originated, they are a tightly polished band worth seeing.

This is only a smattering of good local bands participating in the revival. People such as Morgan Davis, Malcolm Tomlinson, Shox Johnson and the Jive Bombers, The Cameo Blues Band, Peter Shields and the Heaters, and Buzz Thompson are all also strongly slanted towards soul.

Of the better bars to see these bands, the Hotel Isabella has the widest choice and consistently better talent. The Hotel California, Allstair's, DJ's and the El Mocambo book r & b as well.

These are only some of the excellent bands currently playing in Toronto deserving of wider recognition. Hopefully in the coming months we can inform you of other local bands worth seeing.

Clarion boxes vandalized

At least two of the new *Clarion* boxes have been vandalized with white spray paint. The box on the SW corner of College and University was sprayed. The box at Queen and University on the NE corner was sprayed and also tarred.

The remaining three new, locked boxes are located at Dundas and Yonge (SW corner), Brunswick and Bloor (NW corner) and Yonge and Bloor (NE corner). The boxes represent a considerable amount of money for the *Clarion*. *Clarion* supporters who have information about the attacks could help considerably by contacting the *Clarion* at 363-4404.

Clarion supporters may also offer aid by keeping a watch for any further incidents at any of the box sites while traveling through the city to and from work and while out at night.

A New Mexican Restaurant

Hernando's Hideaway

well hidden at 545 Yonge Street, near Wellesley

After a great success with *Mexicali Rosa's* in Ottawa, we have opened a new restaurant in Toronto serving natural Mexican food in the tradition of the Great Southwest.

That means homemade nachos, tacos, enchiladas, burritos and much more. Only quality meats and poultry and the freshest fruits and vegetables are used in the preparation of our meals. We avoid anything laden with preservatives, and serve no canned, prepackaged or microwaved foods.

Also, in response to customers' suggestions, our cooks have developed a full vegetarian menu. The vegetarian dishes are cooked separately from the meat dishes.

Our prices are reasonable as well, so why not drop by and pay us a visit.

Grace & Phillip (Managers)

Fully Licenced

Open from 11:30 am Monday to Saturday,
and from 4 pm Sunday

929-3629



S&W/SK
S&W SOUL KING RECORDS

566 St. Clair Ave. W.

TELEPHONE 651-3874

Sandinista!
by The Clash/CBS Records

Reviewed by Mike Edwards

On the last day of a spring holiday in Britain five years ago, I experienced a memorable afternoon in London's Soho district. Several square blocks of the city were cordoned off so that a carnival could proceed uninterrupted by traffic. There were steel bands, rock bands, folk and jazz groups, all playing off the sidewalks so people were literally dancing in the streets.

The Clash's latest (3 elpee) opus, *Sandinista!*, has all the flavour of that carnival—and, as the ads go—more!

There is no other band around today that is so well in touch with what's happening politically, economically and socially. As their lyrics demonstrate, the band's political commitment has continued in its intensity. Examples abound.

What would happen if the two "superpowers" met at Studio 54? You'd get Ivan Meets G.I. Joe, an outrageous pinball disco number, complete with all the trimmings—synthesizer bullets, zooms and whooshes. The pinball wizardry works well with the anti-military lyrics:

*He tried his tricks—that Ruskie bear
The United Nations said its all fair
He did the radiation—the chemical
plague
But he could not win—with a cossack
spin.
Now it was G.I. Joe's turn to blow
He turned it on—cool and slow
He tried a payphone call to the Pen-
tagon
A radar scan—a Leviathan.
He wiped the earth—clean as a plate..
When Ivan meets G.I. Joe (chorus).*

In Washington Bullets, America's imperialist tactics in Cuba, Chile and Nicaragua are taken to task:

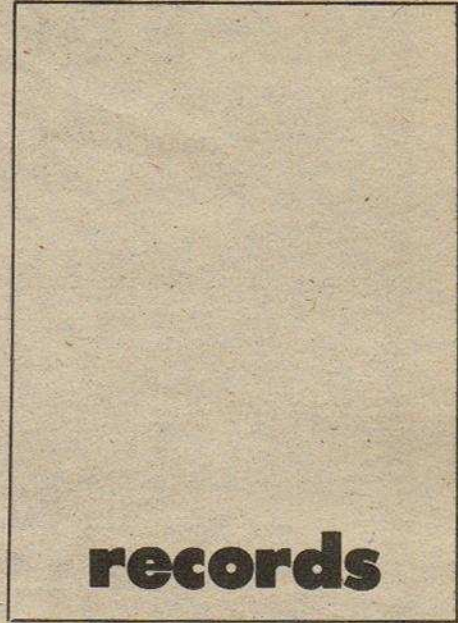
*...Please remember Victor Jara
In Santiago Stadium
Es Verdus—those Washington bullets
again
The Bay of Pigs—in 1961
Havana for the playboys in the Cuban
sun...
Well the people fought the leader
(Somoza),
and up he flew...
With no Washington bullets what else
could he do?*

However, the Clash make it clear that no imperialism is to be ignored, as the song goes on to say:

*...N if you can find an Afghan rebel
That the Moscow bullets missed
Ask him what he thinks of voting com-
munist...Sandinista!*

The frustrations of poverty and oppression are explored in many songs, among them Corner Soul and One More Time. The former expresses the dilemmas of a peaceful man driven to the edge:

...Does it mean I should take my ma-



Political carnival alive in latest Clash opus

*chete,
To chop my way through the path of
life?
Does it mean I should run with the dog
pack.
Is that the way to be the one to sur-
vive?
Never need a gun! says Tai Chi...
Is the music calling for a river of
blood?*

As unemployment and inflation continue to spiral upwards, the possibility of more black days in July become ever increasing. In One More Time, perhaps one the most soulful reggae pieces around, this likelihood is put most succinctly:

*...You don't need no silicone to cal-
culate poverty
Watch when Watts Town burns again
The bus goes to Montgomery
Cos it's a one more time in the ghetto
One more time if you please
One more time to the dying man
One more time to be free.*

The Clash seem to be filling a void in the area of pop music, the area of the protest song. A few groups give token attention to pet issues, such as nukes or whales, but their main concerns are usually with love affairs—often with cars. It's fitting that the Clash would do a Phil Ochs song, Up In Heaven (Not Only Here), the words of which are still very timely:

*The towers of London, these crumb-
ling blocks,
Reality estates that the hero's got...
And watcha goona do when the
darkness surrounds?
You can piss down the lifts which have*



*broken down.
Children daub slogans—to prove they
lived there,
A giant pipe organ up in the air
You can't live in a home which should
not have been built
By the bourgeois clerks who bear no
guilt...*

Since *London Calling*, their previous album, the band's musical arrangements have become so eclectic, it's hard to keep up. The Clash have their ear to the ground, picking up musical forms and influences from the most diverse sources, putting them together, and making them work.

The gospel sound gets a go on The Sound of Sinners; cool jazz vocal harmonies are presented on their rendition of Mose Allison's Look Here; and there's even a Grateful Dead ringer by way of Broadway.

MIKEY DREAD contributes a demonic reggae piece entitled Living in Fame. Timon Dogg's Lose This Skin takes off in the form of a mad Cajun fiddle reel with Dogg barking out the vocals in fine ballad style. Charlie Don't Surf reaffirms Coppola's rock 'n roll Apocalypse war through an old girl-band rearrangement reminiscent of My Boyfriend's Back (And There's Gonna Be Trouble).

Version City is a funky blues number that pays tribute to the blues greats of the past. The harp work is refreshing on this track—not too many bands employ this wonderful tool (Southside Johnny is a fine exception) in these days of super-synths. Not that synths have been neglected, mind you—Mensforth Hill, described in the liner notes as the theme for an upcoming serial, is rife with them. The instrumental harkens back to the orchestral/psychedelic experiments of early Pink Floyd (Atom Heart Mother horns

and the Beatles' Revolution No. 9 (but not nearly as long and tedious).

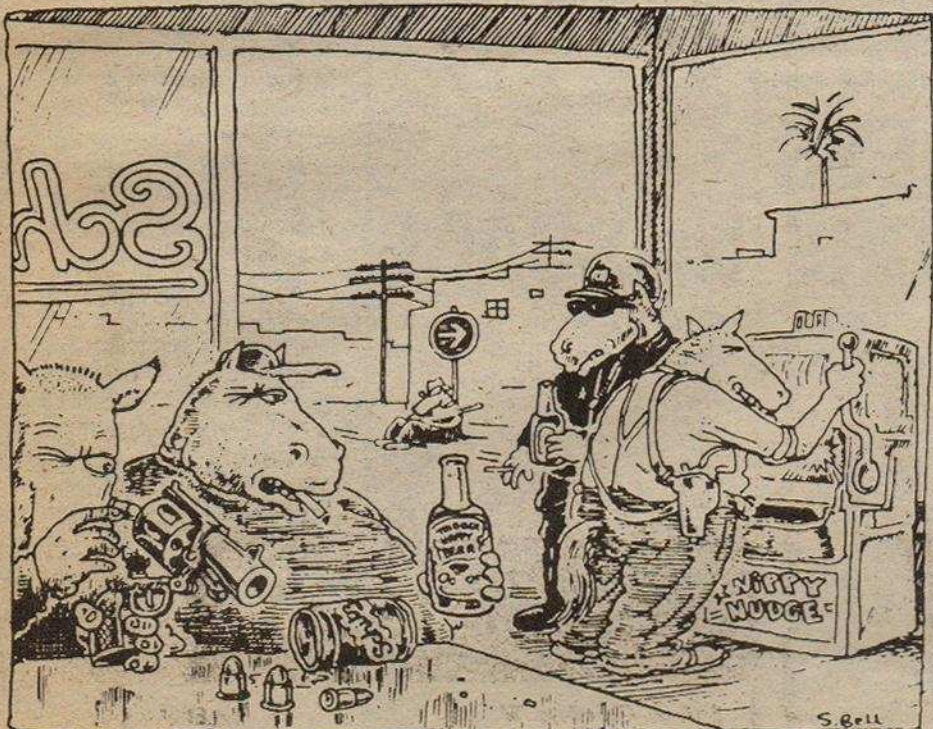
Of course when you hear the words of The Equaliser—

*...See the car see the house see the fab-
ulous jewels
See the world you have built it with
shoulders of iron
See the world but it is not yours say
stealers of Zion
Geneva, Wall St., who makes them so
fat
Well well me an' you better think
about that...*

—it's clear these guys aren't great believers in property. So it comes as no surprise that they would "steal" from so many sources.

That the Clash make extensive use of reggae to lay down the beat for a lot of their material could be considered a cop-out or even downright lazy. This occurred to me at first, but upon subsequent listenings an awareness creeps in that the Clash are using instruments not normally associated with reggae—fiddle and accordian. The instruments provide a tension within the melodic development, pointing to roots far removed from

continued on page 27



Rhinos party ...

by Oliver Towne

The future Parti Rhinoceros Party of Ontario hosted nearly two hundred people at what was labelled a "cultural-social evening" on January 31, at the 519 Church Street Community Centre.

Rhinoceros Party representatives gave a press conference during which they promised to harness the electric eels of Lake Erie for energy.

In a critical analysis of the complex relationship between food supply and population growth, one spokesperson argued that if elected, the Rhinos would export all of Ontario's pork as a solution to the housing problem.

John Douglas, the Rhino Postmaster-General declared that his party would "turn the post office into a Crown Corporation called the Rhintario Postal Service."

"We'll make everyone a postal employee and wipe out unemployment. We'll put a shredder in every mailbox, and we'll make the RCMP read all the mail—after it's been shredded."

The Rhinos also promised such extravaganzas as public heated mud baths, and CNE

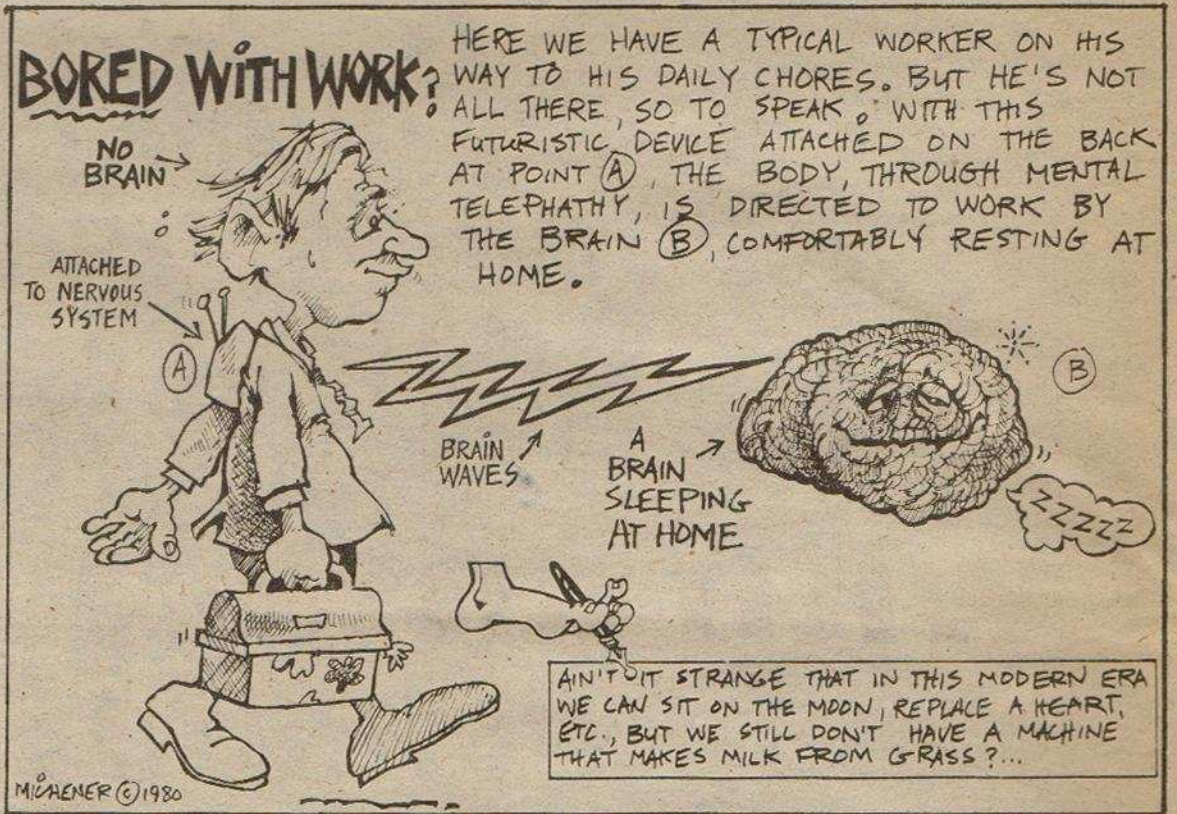
stadium made of edible building materials: "You never know when somebody will have a sneak snack attack," said Terrence R. Granola with Raisins, the Rhino's Minister of Health.

"All downtown Toronto office towers will be turned into aviaries so that migratory birds won't spill their guts on the terrace of the TD Centre anymore," promised Joe Acres, Minister of Inns and Outhouses. "But the buildings at Queen's Park will remain the province's chief turkey run."

"Guano will become Ontario's new growth industry" he added.

Meanwhile, the rumour was confirmed that Cornelius the First, the Rhino Party's "Beloved Leader and Source of All Inspiration," has flown the coop.

Victoria Butterfield, the Rhino's Minister of Ethics read a leaked communiqué from Rhino National Headquarters in Montreal. The party has been forced to sadly admit that Cornelius has "chosen to abandon the political sphere and pursue a career in private enterprises." The communiqué did not reveal whether these



enterprises are free or not but stated that the former *chef du parti* "has taken a position with a Los Angeles zoo as a management consultant."

"Given the state of seriousness," the communiqué continued, "which our American cousins currently apply to their political endeavours, we support his decision to relocate in the United States. They evidently have greater need of his services there than we do here."

Politics in this country have already deteriorated to a healthy level of absurdity and so we bid him a fond farewell."

But when members of the Ontario party announced that, if all else fails and the beer ran out, they would sell the province to the highest bidder, some visitors from the Quebec wing of the party denounced the affair as *séparatiste* and left en masse. They were later mollified and given a lift to their canoes.

Consumer forgotten in Pay-TV

from page 20

to leave the house. (They never say who will squeeze the melons in the supermarket for the computerized shopper).

With newspapers already folding left and right, it is also disquieting to think that television could wipe out the print entirely by delivering newspapers through a facsimile printer that will be *de rigueur* in every home. It is bad enough that newspapers are being concentrated in a few hands. It is dubious that the quality of reporting will improve if the cable barons turn the press into another TV service, as has been proposed.

Canadian book publishers are also worried. McGraw-Hill president Curtis Benjamin, of New York, told a group of Canadian publishers last year that the better programs possible on Pay TV will leave people with even less time for entertainment reading than now.

At this writing, it is not clear exactly how much Pay TV will cost subscribers. There will at least be the cost of the present basic service, around \$6 per month, the cost of the necessary converter, around \$4 per month or \$100 to purchase outright, the cost for a signal descrambler or a hookup fee, inevitable but not yet stated, plus program costs, estimated at \$8 per month on a pay-per-channel system.

Pay TV looks good to the moguls who believe it will be a bonanza. The late Sir Roy Thomson was once quoted as saying a television licence was like a licence to print money. Pay TV must seem equivalent to owning the mint itself.

In the '60s people used to ask: "What if they threw a war and nobody came?" One wonders what would happen if the media barons invested a big bundle in hardware for Pay TV and nobody subscribed. It could just serve them right.

WOMEN

PROGRAM ONE
It's Not Your Imagination
Women in Focus, Vancouver, Colour, 30', 1980 (CAN).
Sexual harassment in the workplace is grounded in the historical, economic and social oppression of women.

Nellie's

Terri Chmilar, Colour, 30', 1981 (CAN). Several days in the lives of the women and workers at Nellie's, a women's hostel in Toronto that doesn't turn anyone away.

Love, Honour, & Obey

Chris Choy, Third World Newsreel, NY, Colour, 30', 1980 (U.S.). The varied threads of the battered woman's experience (marriage/family illusions, the fear of loneliness, the 'learned helplessness') are traced to form a cohesive analysis of the societal structures that perpetuate the violence.

IMMIGRANTS

PROGRAM TWO
Black Women: Bringing It All Back Home
Housewives in Dialogue, Colour, 1981 (U.K.). Three West Indian Immigrant women living in Britain and the U.S. explaining why they're "here for the money" — their past due wages, their past-due rights.

Omai Fa'Atasi: Somoa Mo Somoa

Mai Fa'Atasi, Carson City, Amerasia Bookstore, L.A., Colour, 30', 1980 (U.S.). The inevitable schisms, both generational and cultural, between Samoan youth and their parents, serve to expose the present day horrors of second-class citizenship for these immigrants in Southern California.

Nazi's Are No Fun

Rock Against Racism, Colour, 25', 1980 (U.K.). The early efforts of RAR's campaign, through gigs featuring both reggae and punk, to actively combat the racist, sexist, neo-nazi policies of the National Front, the British Movement, et al.

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LABOUR

PROGRAM THREE
The Michelin Bill
Bill McKiggan, Tom Burger, DEC Films, Toronto, Colour, 28', 1980 (CAN). The attempts by workers in Michelin's Granton, Nova Scotia factory to organize are blatantly disrupted — first by the corporation, then by a new provincial bill which reeks of corporate interests.

Building Your Future

Jane Heywood, Amina Papal, Mary Sheil, Colour, 25', 1981 (U.K.). Discussions with female apprentices and tradeswomen in the manual trades reveal the wide gap between feminist aspirations and work realities that women face in traditionally male occupations.

Enclosed

Nicola Mallson, Dawn Mason, Colour, 25', 1981 (U.K.). Concerned with the exploitative class divisions between the farmworker and his/her employer (a modern day serf/lord relationship), this tape dispels once and for all the myths of pastoral equality.

Cotton: The Industrial Web

Denis Arcand, B/W, 120', 1970 (CAN). Through juxtaposed interviews between the workers and employers of Penman's textile factory in Coaticook, Québec, the fabric of labour struggles within the corrupt textile industry of the '60s is exposed. This film 'disappeared' for ten years...

FUSE MAGAZINE PRESENTS

LESS MEDIUM MORE MESSAGE

A SURVEY OF RECENT VIDEO DOCUMENTARIES FROM CANADA, BRITAIN, AND THE U.S.



Films view womanhood and old age with taste

robin wood

Reviewed by Robin Wood

Last November in the *Clarion* I wrote about the presentation of women in the Hollywood cinema, describing a contemporary context within which *Private Benjamin* seemed to amount to a courageous feminist statement.

Since then, two films have appeared in Toronto that greatly mitigate the bleakness of this situation — though neither is strictly Hollywood and one is not even American. Each deserves detailed examination; here, I can only suggest the major points of interest.

The Getting Of Wisdom (Australian, directed by Bruce Beresford) has had a good press, but reviews have generally neglected its most important aspect. Accordingly, although the film is a complex study of the process of growing up in the hideously constrictive and hypocritical environment of a girls boarding-school, I shall focus on the treatment of lesbianism and the unambiguous validation (unique

in commercial cinema) of the lesbian experience.

At the film's climax its protagonist, Laura, has won (on her own merits and despite her education) a major music scholarship, and must publicly perform, on graduation day, a Beethoven piano sonata, for the glory of the school.

The film's structure appears to offer her (and the film-makers) two options: either she can perform the Beethoven as desired, beautifully but cynically, as her means of exit from an environment she despises; or she can express her contempt by playing once again the vulgar and banal variations on Home, Sweet Home with which she earlier dismayed a musical tea-party.

In one of the most beautiful and touching surprise moments I can recall in the cinema, both possibilities are rejected. Instead, Laura plays the Schubert piece she used to practise with the girl she loved and slept with: a private statement of strength, determination and self-acceptance far more radical than petty protest (from which the Establishment would immediately have recovered anyway).

After it, Laura frees herself (from school and family) to run in the park in celebration. The film does not necessarily imply that Laura is a lesbian. It does something far more valuable: it asserts the validity of the lesbian experience for any woman.

Tell Me A Riddle (American, but produced independently of any major



Lee Grant directs *Tell Me A Riddle*, her first feature film.



Brooke Adams revives her grandmother's dream of revolution, struggle and the ideal of freedom. Melvyn Douglas, right.

studio) has been received kindly, a trifle condescendingly, and with far less than justice: it is one of the few truly remarkable films of the past year, from any source.

To its shame, the *Village Voice* — precisely the paper that should have championed it offered only a slick, patronizing and obtuse put-down by its disastrous new critic Carrie Rickey, who seems to want to be the poor man's (certainly not woman's) Pauline Kael.

Adapted from a novella by Tillie Olsen, and the first feature film to be directed by actress Lee Grant, *Tell Me A Riddle* draws together many threads — the predicament of the aged, the subordination of women, the various forms of tyranny from outright persecution to subtler modes of domination and self-oppression within 'democracy' — into a complex statement of the need for revolutionary struggle on every level.

What is most beautiful about the film (distinguishing it sharply from current pop-feminist movies like *Private Benjamin* and *Nine To Five*) is its generous treatment of men and of heterosexual relations, achieved without compromising its analysis of male/female social positions.

The film opens with a family photograph of a bearded patriarch with his hand on the head of a young girl. The film recounts how, in advanced old age and dying of cancer, the same woman (Lila Kedrova) finally rebels against and overthrows that image, transmitting to her grand-daughter (Brooke Adams) and to the cinema audience a very different image centred on revolution, struggle and the ideal of freedom.

Patriarchal authority, meanwhile, has descended to her husband, David (Melvyn Douglas): her remembered image from the early days of their marriage is of his removing a book from her hand in bed, as a preliminary to love-

making. For him she had become the traditional, expected wife/mother, reducing her intellectual life and revolutionary aspirations to secrecy, memory and fantasy.

Through all the years of marriage she has retained her private scrapbook, with photographs and clippings of, among others, Zola, Gorki, Rosa Luxembourg and Alexander Blok (one guesses that only the exigencies of commercial pressures prevented Marx and Trotsky from inclusion!) She has also retained her memories of a girlhood of persecution and revolt in pre-1917 Russia.

The film builds to two great climactic moments. One is her cry of "Freedom!" during the party when, her memory jogged by a traditional song, she connects the position of the aged and the position of women in America with her experience of persecution in Russia.

The other is the amazing reconciliation scene with David. He has sold (presumably with the family's connivance) their jointly-owned house, forging her signature. The film's acknowledgement of complexities can be gauged from its recognition that this was a monstrous act (it deprives her of her only remaining identity) yet ultimately liberating (the house defined her as wife/mother, motivating her retreat into the past).

It is when David, overwhelmed with remorse, recognizes and acknowledges his need for her, that they can love and embrace in a way the film audaciously presents as an act of rediscovered eroticism (not merely forgiveness or resignation). There follows, as she is dying, his discovery of her secret scrapbook and of her secret life.

The film ends on a note of perfectly achieved ambivalence: on the one hand, the terrible waste and loss; on the other, the sense of the possible redemption of the marriage, the possibility of a fully shared life of mutual acceptance and respect, equality and freedom.

Novel of variations Life and lives

The Book of Laughter and Forgetting
by Milan Kundera
Alfred A. Knopf, 228 pp. \$13.95

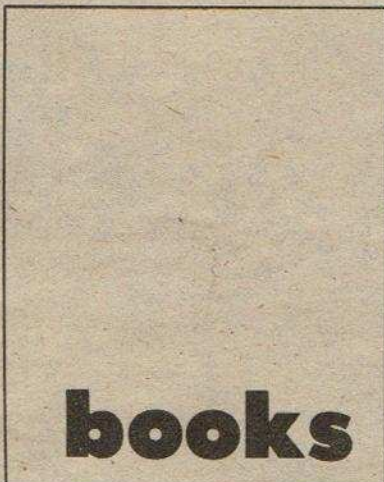
Reviewed by Keith Nickson

There has been much debate in North American literary circles recently concerning the emergence of the post-modernist novel. John Gardner, in his polemical *On Moral Fiction*, argues aggressively against the aridity and self-absorption that he detects in many so-called progressive American writers.

One of the acknowledged practitioners of that mode, John Barth, has said that he expects "The ideal post-modernist novel will somehow rise above the quarrel between realism and irrealism, formalism and contentism, pure and committed literature, coterie fiction and junk fiction."

A work like Milan Kundera's *The Book of Laughter and Forgetting* evades easy labelling. It is history, it is short story, it is meditation, it is memoir, and perhaps it is post-modernist.

There are seven sections in this book. Kundera himself refers to it as "a novel in the form



of variations." The sections are linked either directly, as when one story ends and then is resumed later, or indirectly by means of a shared theme explored in a different context.

Two of the segments are entitled "Lost Letters." In the first, Mirek has lost his job as a television personality and is forced to work on a construction crew due to his criticism of the Russian invasion of Czechoslovakia.

Against the advice of his friends, Mirek has continued to keep a diary and has now decided it would be wise to possess the love letters he sent to an old girlfriend.

Kundera begins the story by succinctly stating his theme: "It is 1971 and Mirek says that the struggle of man against power is the struggle of memory against forgetting." Faced with the knowledge that his name has been erased from the official history of his country, Mirek's only chance to survive is by revitalizing and maintaining his memory.

Tamina, in the second story, is obsessed by the same desire. Her husband has died since their departure from Czechoslovakia, and Tamina finds that she is gradually forgetting what he looked like. Her failure to re-

trieve from her homeland a group of notebooks that recorded in detail the early years of her married life inexorably leads to her death.

Within these sections, Kundera agilely cuts back and forth between historical account, segments of an ongoing short story and meditation upon ideas or concepts. It is the combination of Kundera's technical innovations and his treatment of serious moral concerns that qualifies this book as post-modernist. As Barth prescribed, Kundera deftly transcends the extremes found in much contemporary fiction. Like the progressive Americans, Kundera's writing is occasionally self-conscious, yet it always remains focussed on the struggle of an individual in a definite time and place.

The story of Mirek's struggle to remember is given a broader historical dimension when Kundera pauses to interject:

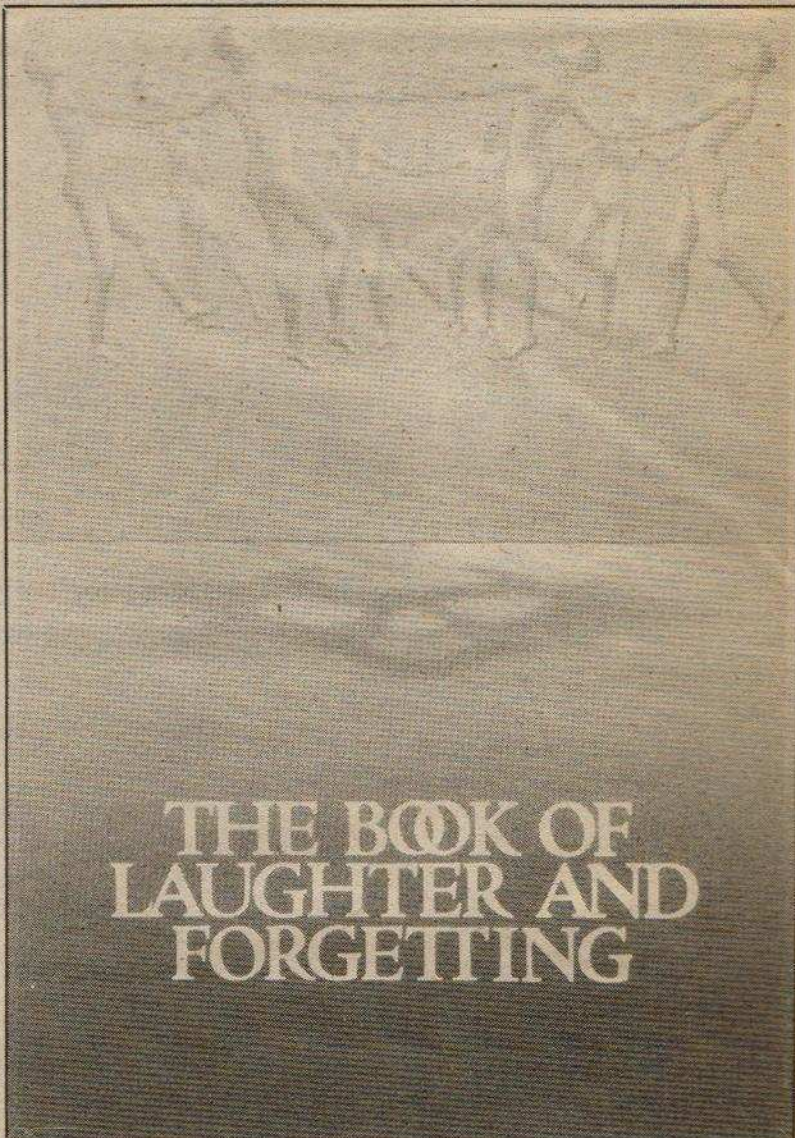
"The bloody massacre in Bangladesh quickly covered over the memory of the Russian invasion of Czechoslovakia, the assassination of Allende drowned out the groans of Bangladesh, the war in the Sinai desert made people forget Allende, the Cambodian Massacre made people forget Sinai, and so on and so forth until ultimately everyone lets everything be forgotten."



Milan Kundera

For Kundera, memory means life, forgetting is capitulation and death.

Lest I have given the impression that Kundera is an unrelentingly serious writer, I should add that he is not averse to the



comedy of human sexuality or the satiric possibilities of a drinking party featuring the likes of Goethe, Lermontov and Boccaccio. The celebration ends with the poets dragging the protesting Goethe to the street, where Petrarch and Boccaccio prop him up against a lamp-post while Voltaire hails a cab.

Kundera equally enjoys savaging the intellectual pretensions of progressive thinkers. The final section, called "The Border," features the Clevis family watching intellectuals debate on television the pros and cons of bared female breasts. After a late visitor, Jan, has had the controversy summarized for him, the father leans over and says, "As long as the breasts are good looking, the reform's a winner, don't you think?"

In one of the most effective pieces, entitled "The Angels," Kundera himself emerges as a central character. He offers a personal interpretation of the post war political upheaval in Czechoslovakia.

As a young man in the 1940s Kundera joined the Communist Party only to be ejected in 1950 for harboring 'hostile thoughts.'

Until 1975, when he was granted an exit visa, Kundera was alternately in favour or an outcast, depending on the ideological slant of successive regimes. Without bitterness, almost nostalgically, the author compares the spell of "communist" solidarity to mindless dancers in a ring:

"I too once danced in a ring ... Like a meteorite broken loose from a planet, I too fell from the circle and have been falling ever since. Some people remain in the circle until they die; others smash to pieces at the end of a long fall."

Czechoslovakia becomes a character of sorts too. Kundera argues that the circle dancing that hypnotized a generation in the 1940s is merely a continuation of an established pattern in Czechoslovakia. He draws a parallel between the modern revision of history by Czech "communists" and the end of the Czech Reformation in 1621, when "the Jesuits tried to re-educate the nation in the true Catholic faith by overwhelming the city with splendour of Baroque cathedrals."

Czechoslovakia becomes a country whose memory and tradition have steadily been erased by foreigners, resulting in a strangely lifeless and backward land.

The motifs of circle dancing, memory as a gauge of survival and the emptiness of much of our human relationships appear and recur throughout *The Book of Laughter and Forgetting* in various guises and contexts. Kundera's ability to pack so much into just over two hundred pages has led one critic to designate this book "the literature of compression."

To me, the power of this book derives from the tension Kundera develops between the diversity of styles and the successfully unifying element of the recurring theme of survival through memory. Seldom has a writer broken new ground and been as consistently entertaining, while grappling with some of the most difficult issues of our time.

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Seasons' insight refreshing but lacking in depth

by Richard Lippe

A *Change Of Seasons*, which was released during the holiday season, has failed commercially and received little serious attention. The film, a contemporary social comedy-drama about heterosexual mores, is ambitious, aspiring to a degree of sophistication it doesn't achieve.

In part, this is due to Richard Lang's uninspired direction and in part to the script, which fails to do justice to the characters played by Bo Derek and Michael Brandon, the two who initially embody anti-establishment values. Nevertheless, the film has an intelligence and insight about its subject matter that is lacking in most of the current Hollywood product, which either tends to deny the underlying implications of the subject matter or simplify the subject matter to the point of crudeness.

A *Change Of Seasons* concerns the consequences of Shirley MacLaine's discovery that her husband, a middle-aged college professor (Anthony Hopkins), is having a relationship with one of his students (Bo Derek). The initial consequence is that the wife, in retaliation, takes a young lover (Michael Bran-

don). This relationship becomes significant to MacLaine because through it she gradually realizes that the real issue isn't that the marriage is in jeopardy, though it is. It is her need to recognize herself as a person of potential and worth and to re-evaluate her life.

Actually, the brief relationship between MacLaine and Brandon, which is shown to contain genuine affection, mutual respect and support, is only a factor in MacLaine's growing self-realization.

It is unfortunate that the filmmakers choose conveniently to dispose of the Brandon character by making him too emotionally fragile to cope with the mounting complexities involved in the marital breakdown; on the other hand, by doing so, they avoid the easy solution to MacLaine's situation by providing her with an ideal alternative to her husband. The other factor is the husband himself who unintentionally exposes his sexist attitudes of inequality toward women in his treatment of her, the situation and his lover. Since Brandon and Derek's father are given degrees of awareness about male/female relations, the film suggests the possibilities of male enlightenment.



College professor Anthony Hopkins, his wife Shirley MacLaine and her lover Michael Brandon

Hopkins attempts to apply a double standard by suggesting that it is permissible for him to have a lover since, being male, he has deep-rooted urges and needs that are beyond a woman's comprehension. Derek is presented from the outset as aware of his sexist attitudes and it is problematic as to why she puts up with him. Also, when she finally rejects him, her reasons for doing so are unclear, the implication that she wants him to choose between her and his wife undermining her earlier attitudes.

The filmmakers, capitalizing on Derek's "10" image, end up compromising its connotations of sexual freedom. Later on, Hopkins expresses another patriarchal attitude, assuming in the possession of his wife that she will

honour her commitment to him above her own needs.

In light of this, it is the restaurant scene, in which MacLaine stops herself from going out to her husband to comfort him, fully accepting her decision to honour her own needs, which makes the final moments of *A Change Of Seasons* both exhilarating and poignant.

In fact, this stunning scene, delicately played by MacLaine in a single, sustained take, in which she is able to express both the pain and sense of release that is involved, does much to redeem the inadequacies of this film which, despite them, remains one of the more worthwhile recent treatments of contemporary sexual uncertainties.

Sandinista!

from page 23

Caribbean waters. The guitar chording makes departures too—sometimes rockabilly or jazzy extensions. Topper Headon's drums, Paul Simonon's bass and guest musician (Blockhead) Mickey Gallagher's keyboards always take you back to Trenchtown.

The recurring reggae beat interspersed throughout the album also provides a necessary unifying element, preventing *Sandinista!* from sounding too much like a "greatest hits" collection.

Although the lyrics are forceful for the most part, they do reflect a sense of humour at times. *Midnight Log*, a rockabilly piece, rivals Noel Coward for wit:

...Cooking up the books
A respected occupation
The anchor and
Foundation of
Multi-corporations
They don't believe in crime
They know that it exists
But to understand
What's right and wrong
The lawyers work in shifts...

Doggerel gets taken for a walk in *The Magnificent Seven*, a real production rocker that takes you through day-in-the-life imagery. You can't get much more off the wall than lines like:

Karlo Marx and Fredrich Engels
Came to the checkout of the 7-11

Marx was skint—but he had sense
Engels lent him the necessary pence
What have we got? Yeh-O,
magnificence!!!

For those who regretted the Clash's passage from punk, they will find no solace whatsoever on *Sandinista!* Punk is gone...but not forgotten. Career Opportunities, their classic highspeed hit from the first album, has been transformed near the end of side six. A couple of Mickey Gallagher's kids, Luke and Ben, do slowed down harmonies to a harpsichord arrangement. Maria Gallagher, the boys' younger sister, sings a munchkin version of London Calling's *Guns of Brixton* with only piano accompaniment. The effect of having the next generation singing these two moving songs is positively eerie. Roll over, Sid Vicious!

The Clash passed on Mospot's Heat Wave rock festival last summer in order to stay in the studio to complete *Sandinista!* The time was well spent, as the production really shines and crackles at every turn.

Most of *Sandinista!* is quite danceable, as well as being just plain laid-back listenable. And don't pay any attention to the "boor-joe", pooh-bah critics of the local dailies; this triple album could only have been rivalled had the Beatles released *Rubber Soul*, *Revolver*, and *Sgt. Pepper's* as a box set. At about \$11 now, it's still a bargain.

A Festival of New Cinema

New cinema is a term which the film industry uses to express a certain type of motion picture. Generally it is an inventive, socially oriented film, made by first-time talent. The new cinema film is often made on a small budget, without the benefit of major stars. The best of these films find their way to the international film festivals, but rarely break through the commercial system to play in a regular run at a cinema with big expensive ads promoting the showings. We hope that our mid-winter festival will allow Torontonians an opportunity to find new films, new filmmakers and discover the new cinema.

We are very pleased to be able to present a collection of these bright films by people who are contributing and who will contribute much to the art of the cinema.

The films we will be showing cover a wide geography — from Canada/Japan (Marty Gross' exquisite *Lovers Exile*) to Europe and Eastern Europe, from the USA to China and the Soviet Union. They cover a wide range of subject matter, from historic invasions (*The Opium War*), to contemporary writer's block (*Like a Turtle On It's Back*).

Rainer Werner Fassbinder is perhaps the most influential of the 'new directors'; he has become the Godard of the eighties, and the three latest of his films included in this festival illustrate why he is held in this esteem. Famous for *The Marriage of Maria Braun*, Fassbinder also has won much acclaim for *Third Generation* (a sneak preview at this Festival as it will open at the Fine Arts soon), *In a Year With 13 Moons* and the segment (which he not only directed but also acted in) of *Germany in Autumn*. Jiri Menzel, of *Closely Watched Trains* fame, contributes his comic homage to the enthusiastic fledgling film industry of the beginning of this century, *Magicians of the Silver Screen*. *Alambrista* is the hard hitting docudrama about illegal immigrants made by cineaste Robert Young, who has gone on to direct films for the American studios. Actor Erland Josephson's portrayal of the Swedish M. Hulot, Uncle Dan, marks his debut as a director in the sensitive *One & One*.

Yugoslavia, a country whose films are rarely seen in North America, is represented by the award winning *The Fragrance of Wild Flowers*. Hungary, a source of inspiring new cinema, will show a trilogy by Marta Meszaros, *Nine Months*, *Women and Just Like at Home* as well as Kezdi-Kovacs' *When Joseph Returns*. The film from the USSR, *Shadows of Forgotten Ancestors*, is a classic by the master filmmaker Parajanov. Like the USSR, it is very difficult to get films from China, but their most famous motion picture, *The Opium War*, will have its Canadian premiere here. Monty Python meets Beyond the Fringe in the British film, *Pleasure at Her Majesty's*.

A series ticket is available which will allow entry to any five films for \$15. Single admission prices are \$4.50 for adults, \$1.50 for children and senior citizens.

from February 20 to March 20

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Canadian theatre copes with cutbacks

"Cohen" has moments

Free Theatre fare good

theatre

Nathan Cohen: A Review, Theatre Passe Muraille, and After Baba's Funeral/Sweet & Sour Pickles, Toronto Free Theatre

Reviewed by Andrew Borkowski

The three plays under consideration in this article make an interesting counterpoint. The first is a play about plays and players. It forms part of a growing fascination in the theatre community, with itself. We're seeing an increasing number of plays about the theatre (*Jitters, Automatic Pilot, Escape Entertainment*), a trend symptomatic of the uncertain state of affairs in Canada's arts community.

The latest offering in this tradition deals with a critic and a critic's standards. As drama it fails. The other two plays are good old fashioned ones about people. Instead of talking about standards, they adhere to them and succeed.

Although not inaccessible to the average theatregoer, *Nathan Cohen: A Review* is a statement about theatre people, for theatre people. Economic difficulties have fostered a belief in Toronto's theatre community that artistic Armageddon is just around the corner. It's a community desperately in need of the inspiration only a hero can provide.

Playwright Rick Salutin convinces me of Cohen's heroic stature. He's presented as a man whose prime motivation is to feel himself a part of some noble cause. The cause is discovered in a lifelong campaign for the growth of Canadian theatre.

"Every review," he says, "is a chance to serve a purpose." Cohen's nobility derives not only from the sincerity with which he pursues his purpose, but also from the criteria he applies in his critical judgements. He looks for theatre that penetrates deep into the joys and sufferings of human beings, and which ends in an assertion of human dignity.

The play documents Cohen's struggles against disillusionment: first in the philistine environment of Canada in the fifties and early sixties, and later in the face of his own fatigue as his early idols sell out and institutions like the Stratford Festival fail to realize their potential. Throughout, Cohen is presented as a loner, dismissed, on one hand, by a simple-minded public, and scorned on the other by a defensive theatre community. The play ends on a note of hope as he stumbles upon the beginnings of what will later develop into Toronto's alternative theatre scene. (It's a tragic fact that Cohen died just as the alternatives were gaining momentum.)

The script is largely a compilation of quotes from Cohen's reviews and the man's own words go far in conveying a sense of his struggle. Fortunately for Salutin, Cohen was a good writer. The playwright's journalistic concerns conflict with the business of mythmaking, however, so that the legend loses its clarity and compactness in a morass of polemics and abstraction.

Matters aren't helped much by Paul Thompson's direction. The production is marred by a gross inconsistency of approach. Financial considerations have sent many Toronto directors and playwrights scrambling to heighten the entertainment value of their work. In *Nathan Cohen*, Thompson has attempted to wed his social concerns to a satirical approach.

The mixture hasn't jelled. The hero is subjected to a succession of stagey gimmicks worthy of a high school assembly.

A half-hearted song and dance number and a sequence of Cohen raging to the accompaniment of thunder and lightning, among other bits, all but ruin the first half. They are not funny and deny the hero his dignity.

Despite these weaknesses, *Nathan Cohen: A Review* does go some way to convince us of Cohen's heroic stature. The success is due largely to the work of actor Douglas Campbell. Campbell presents the lumbering critic's rage, spritely wit and sensitive ideals with utter conviction. Through the most embarrassing pieces of staging and the thickest of theoretical lectures, Campbell's presence never ceases to be spell-binding. I left the theatre knowing Nathan Cohen, and loving him.

Mainstream critics have been unfair to the production. They have accused Theatre Passe Muraille of ignoring the standards Cohen espoused in his judgements of plays and productions. In aesthetic terms, this is true. But the critics

"A Review" is an invaluable reminder that we are capable of producing men as great as Cohen...a reassurance we sorely need.

have been equally lax in applying Cohen's standards for reviewing to themselves. They have stressed the play's aesthetic flaws while ignoring its moral value. *Nathan Cohen: A Review* offers Canadians a portrait of their first cultural hero. It's an invaluable reminder that we are capable of producing men as great in heart and mind as Nathan Cohen, a reassurance of which we are sorely in need.

The play's failings as drama can't be ignored, however. At one point in the proceedings, a disgruntled playwright tells Cohen, "Canadian plays aren't the problem. It's Canadians." It's true we've got a long way to go in the development of an audience for Canadian theatre. But, with its tendency towards the pedantic and its ignorance of some basic dramatic values, *Nathan Cohen: A Review* and plays like it won't do much to attract that audience.

Plays like *After Baba's Funeral* and *Sweet and Sour Pickles* will draw an audience. This pair of one-acters, currently running at Toronto Free Theatre, marks the professional debut in Ontario of Ukrainian-Canadian playwright Ted Galay. Both plays deal with the tension between needs for tradition and for individual freedom in a Ukrainian farming clan in Manitoba.

After Baba's Funeral takes place upon the return of the Danischuk family from the funeral of their matriarch. Ronnie, the son of Walter and Netty Danischuk, has interrupted his studies in Vancouver for the funeral. He is torn by a sense of guilt at the barriers his higher education and permissive lifestyle have driven between himself and the older generation and by an awareness of the stifling effect of blind adherence to tradition. He struggles to communicate this awareness to Netty, to whom family and tradition have become a spiritual prison and a veil for her own need to be needed.

Sweet and Sour Pickles zeroes in on Netty's dilemma, placing her in conflict with her sister-in-law, Olenka, who has

rebelled first by moving to Hamilton for a short time, and secondly, by refusing to adhere to traditions of mourning after her husband's death.

The interpersonal dynamics in both plays are far too complex to be given justice in a short review. Galay renders them with the subtlety and precision of a master. With a single line or stage direction, he conveys the long history of strife and exaltation behind each of his characters.

Thematically and structurally, the plays are marked by the writer's sense of balance and harmony. The characters have had hard lives. Walter suffers the aftereffects of an undisclosed accident. His brother-in-law, Bill Horoshko, is undergoing dialysis. Their wives suffer from a sense of guilt at their husbands' disillusionments. Their shared experience has engendered the familiarity that breeds contempt, but it has also given their lives a richness and a sense of community that acts as their chief support. The darker subtext of both plays simmers beneath an equally genuine surface of anecdote and stoic humour. Resentment leaps to the surface suddenly but is always assuaged by a joke, a song, or a story.

At the end of each play the characters are brought a step closer to resolving the conflicts within and between themselves. We are given an understanding of their flaws and weaknesses, qualified by an even stronger sense of their dignity.

This is the stuff great drama is made of. But it takes sensitive direction and solid acting to realize its potential. Director Lubomir Mykytiuk and his cast provide both. All performances are good. Kim Yaroshevskaya (Netty) and Peter Boretski (Walter) deserve special mention. C. Zak's realistic set and lighting design greatly enhance their work.

Free Theatre is to be thanked and congratulated for this fine production. It's a must for theatregoers and I'm going to see it again!



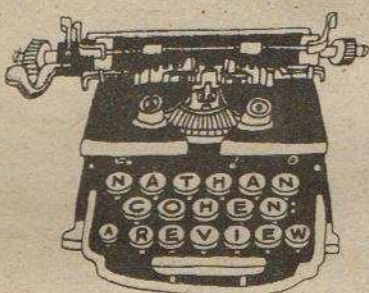
Andrew Oxenham

Sunday, Feb. 15

Partisan Gallery, 680 King St., 2nd floor, Room 203, is holding an exhibition of graphic work about the news media, by Montreal artist Serge Bruneau. The gallery is open weekdays from 6-9 p.m. and weekends 12-6 p.m. Show ends March 7.

Happy End, by Bertolt Brecht, with music by Kurt Weill plays until March 21 at the Tarragon Theatre, 30 Bridgman Ave. A delightful musical which tells the story of Hallelujah Lil, a Salvation Army lass, and a bunch of Chicago gangsters. The cast includes the puppets of Felix Mirbt. Tues-Fri at 8 p.m., Sat. at 4 and 9 p.m., Sun. at 2:30 p.m. Tickets \$6.50 and \$8. Sunday matinee you pay what you can. For reservations call 925-8640.

Last chance to see Rick Salutin's new play **Nathan Cohen: A Review**, at the Theatre Passe Muraille, 16 Ryerson Avenue, at 8:30 p.m. For tickets, call 363-2416.



Already underway at **Cineforum**, 12 Mercer St. is a 17-week course on **Revolutionary Cinema (1915-1946)**. Teacher is Reg Hartt. Course costs \$50. Admission to single sessions is \$5. For more information on this and other courses call 368-4207.

La Ridaine plays folk music at Harbourfront at 2:30 p.m. Free.

The **Canada-Grenada Friendship Society** is collecting materials to send to Grenada in support of the Grenadian revolution. They need pens, books, paper, progressive literature, technical manuals on electronics, repair work, solar energy, etc. They also need projectors, slide and tape equipment, tape recorders, cassettes, typewriters, photocopiers, etc. Write to CGFS, Box 315, Station O, Toronto M4G 2G7 or call 469-1212 or 749-5241.

Dr. McJazz is at the Harbourfront Jazz Club tonight at 7:30 p.m., Amsterdam Café; free.

David Hare's **Plenty** is currently playing at the St. Lawrence Centre, 27 Front St. Mon-Sat. at 8 p.m. Matinees on Wed. at 1:30 p.m. and Sat. at 2 p.m. Tickets \$5-\$14. Ends March 7. For information call 366-7723.

The Reel to Real Film Festival is showing **On Company Business**, a film about the CIA, at the Festival Cinema (Yonge at Charles) at 1:30 p.m. Admission \$3.50.

The **Toronto Rape Crisis Centre** is offering a course in self-defence. The course will run from 7-9:30 p.m. one night a week for 6 weeks. The fee is \$30 but there is a subsidized rate of \$15 for low income women. To register phone 964-7477.

Last chance to see a clown show called **The Audition**, and **Specimens**, a play about growing up. Theatre Autumn Leaf, 95 Danforth Ave at 3, 5, and 8 p.m. Tickets are \$4. For reservations call 461-1644.

Graphics and paintings by 12 **Black Ontario Artists** at **World Art & Decor**, 418 College St. W. Mon-Wed. from 10 a.m. to 6:30 p.m. Thurs. and Fri. from 10 a.m. to 8 p.m. Sat. from 9:30 a.m. to 6:30 p.m. Sun. from 12 a.m. to 5:30 p.m. Show ends Feb. 28.

A chance to learn dances from England, Scotland, America and Canada at Harbourfront from 2:30-4:30 p.m. **The Toronto Country Music Dance Band** will provide the music. Everyone is invited. Free.

Judy Jarvis Dance & Theatre Company perform at New Poor Alex, 296 Brunswick Ave. at 8:30 p.m. Tickets \$4. Call 929-9972.

calendar

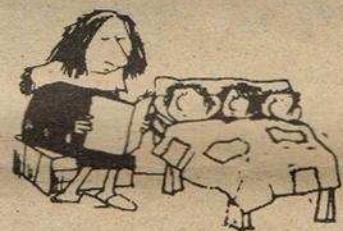
Gerald Pisarzowski has an exhibit of **Silverprints** at the Sacks gallery 33 Sackville St. Feb. 3-March 1.

Views From Manhattan, a photo exhibit by Patrick Harbron at the IDEE gallery, 112 Queen Street West, from February 7 to March 5.

Tuesday, Feb. 17

Margaret Atwood reads from her latest book of poems at 8:30 p.m. at Harbourfront. Admission free. Allan Stratton's new play **Rexy**, about Mackenzie King and his war-time conscription measures opens tonight at 8 p.m. at the Phoenix Theatre, 390 Dupont St. Tues.-Fri. at 8 p.m. Sat. at 5 and 9 p.m. Sun. at 3 p.m. Tickets \$3.50-\$7.50. Ends March 22. For information call 922-7835.

My City Quito, My Country Ecuador. A slide-tape presentation about daily life in a working class barrio by Arlene Moscovitch at the Cross-Cultural Communications Centre, 1991 Dufferin St. at 7:30 p.m. Admission free. For more information call 653-2223.



"Once upon a time there was tea, sugar, flour, rice, potatoes, meat, coffee..."

Fight the Food Ripoff. The Congress of Canadian Women is sponsoring a meeting to fight the high cost of food. Esperides Coffee House, 125 Danforth Ave. (Broadview subway) at 7:30 p.m. Speaker: Nan MacDonald. Entertainment by two musicians from Greece, George Merantzas and Spiros Papaioannou. Coffee and food. Admission free.

Wednesday, Feb. 18

Self-defence classes for gay men and lesbians are held every Wednesday at 519 Church Street Community Centre. Courses cost \$30. For more information call 363-4410.

Did Injured Workers Get a Fair Hearing? This is the question panelists Phil Biggin, Donald Cole and Randy Millage will consider in a critical look at the Weiler Report. Moderator, Nick McCombie. St. Lawrence Town Hall at 8 p.m. Admission free.

Fassbinder's film **The Marriage of Maria Braun** is showing at the York Quay Centre at 7:30 p.m. Tickets \$2.

Solar Stage Lunchtime Theatre is staging Harold Pinter's **The Lover** on the mezzanine level of First Canadian Place (King and Bay) until Feb. 28. Showtimes: Wed. to Fri. at 12:12 and 1:11 p.m. Thurs. at 5:30 p.m. and Sat. at 2:30 p.m. All performances are 40 minutes. Adults \$3, students and senior citizens \$2.

Mariposa Mainland presents Jamaican singer-songwriter **Leroy Sibbles**, plus his six member reggae band in the Brigantine Room, 235 Queens Quay W. at 8:30 p.m. Tickets \$5. For information call 364-5665.

The Canada-USSR Association is screening the **Olympic Film** at 7:30 p.m. at the Music Hall, 147 Danforth Ave. (at Broadview). For more information call 922-4217.

CLEO (Community Legal Education Ontario) is holding a free lecture on family law. The lecture will cover marriage contracts, living common law, separation agreements, divorce, custody of children and property rights. Don Mills Library, 888 Lawrence Ave. E. Phone 449-3711 for more information.

A **men's group** meets every Wednesday from 5:30-7:30 p.m. at 265 Gerrard St. E. The purpose of these meetings is to help men who are unemployed or feeling the need to make changes in their lives and plan for the future. Topics for discussion include: human rights, loneliness, health, education and employment. If you are interested call Jim Brennan at 925-4363 or drop in any afternoon.

Thursday, Feb. 19

The Toronto Clarion is holding a **Community Organizing Workshop** at 7 p.m. at the Clarion offices, 73 Bathurst St. For more information call Marty or Sally at 363-4404.

The Madman and the Nun, a play by Stanislaw Witkiewicz, opens a four-night run at Harbourfront at 8:30 p.m. Pay what you can. For reservations call 869-8412 after 2 p.m.

We Are All Jewish Arabs in Israel (1977/Igael Niddan). This Swiss film (with English subtitles) offers a fascinating glimpse of the complex relations between Israel's Occidental and Oriental Jews. Art Gallery of Ontario Lecture Hall at 8:30 p.m. Admission free. Collect tickets from Information Desk after 5:30 p.m.

Friday, Feb. 20



Women and Employment. A 3-day conference for trade unionists, sponsored by Organized Working Women and the Centre for Labour Studies, Humber College. Workshops on equal pay, unemployment, government assistance and other topics. Registration is \$15 for OWW members, \$20 for nonmembers. For more details contact OWW, 15 Gervais Drive, Suite 301, Toronto, or phone 447-7462.

The "Festival of New Cinema" presents a sneak preview of **Third Generation** (Fassbinder/West Germany). Series tickets (5 films) - \$15. Adults \$4.50, children and seniors \$1.50 at the Festival Cinema, 651 Yonge St. 7 and 9:30 p.m.

The Scalawag Cafe, 519 Church St. Community Centre, has live music every Friday night from 8:30 p.m. to 12:30 a.m. Admission \$1.50. For more information, phone Aldo or Tony at 444-5923.

At 7:30 p.m. the OFT is showing **My Brilliant Career** (Armstrong/1979), an Australian film full of humour and humanity about a young woman on a poverty stricken farm at the beginning of the century. Adults \$2, students \$1, children 50¢, senior citizens free. Box office opens 6:30 p.m. Ontario Science Centre, 770 Don Mills Rd. For more information call 429-4100.

Claude Lefevre, a young artist from Toronto performs popular songs in French at the Francophone Centre, 435 Queens Quay West at 8:30 p.m. Admission \$2.50. For details phone 367-1950. Toronto filmmaker, writer, and teacher Bruce Elder will present and discuss his new experimental films **Trace**, **Sweet Love Remembered**, **1857** and **Diaries 1980** at 8 p.m. at the Funnel Experimental Film Theatre, 507 King St. E. Admission \$2. For information call 364-7003.

Burn, an outstanding film on colonialism by Gillo Pontecorvo, is being screened at the Circulo Culturale Carlo Levi, 9 Boon Avenue, at 7:30 p.m. English subtitles. Tickets \$2. For more information phone 651-8651, or 622-6377.

Saturday, Feb. 21

The **Committee for Racial Equality** is holding a general meeting at 1 p.m. at the Ecumenical Forum, 11 Madison Ave. This meeting is open to everyone interested in fighting racism and the Klan. For more information call 537-8743.

The Asianadain Resource Workshop is holding a **Winter Warm-up Party** at 8:30 p.m. at the Cecil Community Centre, 58 Cecil St. Cash bar and door prizes. Tickets at door.

Ottawa's **Groupe de la Place Royale** takes the stage at Harbourfront's ongoing Dance/Canada Dance series. Shows at 2 and 8 p.m. Adults \$6, students and seniors \$5. For reservations call 869-8412 after 2 p.m.

"Festival of New Cinema" is showing **Magicians of the Silver Screen** at 7:30 and 9:30. See Feb. 20 for ticket information.

Folk singer Bob Labell and a group poetry reading are tonight's entertainment at the **Axle-Tree Coffee House** at the Church of the Holy Trinity behind the Eaton Centre. For more information call 222-4690.

The Frog Print Theatre presents **The Frog Who Wasn't** for children age 4 and older. Harbourfront at 2:30 p.m. For reservations call 869-8412 after 2 p.m. Adults \$2.50. Show is repeated on Sunday at 2:30 and 4 p.m.

Sunday, Feb. 22

A benefit for **Children's Circle Daycare** with **Los Compañeros** and Beverly Glenn Copeland will be hosted by June Callwood at 3 p.m. at Centennial College Auditorium, 951 Carlaw Ave. Tickets \$5 and \$6 at the door. Call 461-5151.



"Festival of New Cinema" is showing **Lovers' Exile** (Marty Gross/Canadian) at 5, 7, and 9 p.m. See Feb. 20 for ticket information.

French films for children at the Francophone Centre, 435 Queens Quay West. 75¢ per person or \$2 family rate. Starts at 1:30 p.m. For information call 367-1950.

The **Toronto Hiking Club** has planned a hike along a section of the Bruce Trail. For details call 654-6374.

The Reel to Real Film Festival is showing **The Wobblies** at the Festival Cinema (Yonge at Charles) at 1:30 p.m. Admission \$3.50.

Monday, Feb. 23

"Festival of New Cinema" is showing **Shadows of Forgotten Ancestors** (Sergei Torajanov/Russian) at 7 and 9:30 p.m. See Feb. 20 for more information.

Tuesday, Feb. 24

Sister Gladys D'Souza will talk about **Literacy Work and Community Organizing in India** at the Cross-Cultural Communications Centre, 1991 Dufferin St. at 7:30 p.m. For more information call 653-2223.

New Talent. Five Toronto artists display their work at Harbourfront's Community Gallery from 9 a.m. to 9 p.m. daily. Show ends March 15.

"Festival of New Cinema" presents **The Opium War** (Chen Chun-Li & Chen Fan/PRC) at 7:30 & 9:30. See Feb. 20 for ticket information.



Harbourfront's **Dance is the Art of Motion** series ends tonight with **All That Jazz and Strip Tease**. Admission \$1. Show starts at 7:30 p.m. For reservations call 869-8412 after 2 p.m.

Wednesday, Feb. 25

Women in Politics. Ryerson Polytechnical Institute is offering two workshops: **Women As Political Organizers** (10-12 a.m.) and **Women as Politicians** (1:30-3:30 p.m.). Resource person is Wendy Terry. No charge. For more information call 977-9868 or 960-1498.

Germany in Autumn, a series of personal responses to the political turmoil gripping Germany in the autumn of 1977, by Rainer Werner Fassbinder is screened at 7:30 p.m. at Harbourfront. Tickets are \$2. For reservations call 869-8412 after 2 p.m.

Mariposa Mainland presents **Graham Townsend**, "the best damn fiddler in Canada", in the Brigantine Room, 235 Queens Quay W. at 8:30 p.m. Tickets \$4. For information call 364-5665.

"Festival of New Cinema" presents **Alambrista** (Robert M. Young/USA) at 7 and 9:30. See Feb. 20 for ticket details.

At 7:30 p.m. the OFT is showing films from **The Dawson City Collection**, 500 reels of 35mm nitrate film which lay buried in the permafrost under Dawson City for 49 years. For location and prices see Feb. 20.

Thursday, Feb. 26

Soleil O (Med Hondo/1970) A Mauritanian film about Africans seeking work and dignity in Paris. Art Gallery of Ontario Lecture Hall at 6:30 p.m. Admission free. Collect tickets from Information desk after 5:30 p.m.

Emitai: God of Thunder (Osmane Sembene/1972). Based on an actual World War II incident, this film recreates the resistance of Senegalese villages to French colonialism. Art Gallery of Ontario Lecture Hall at 8:30 p.m. Admission free. Collect tickets from Information desk after 5:30 p.m.

At 7:30 p.m. the OFT screens two Polish films by Agnieszka Holland *Sunday Children* and *Something for Nothing*. Subtitles. For location and prices see Feb. 20.

"Festival of New Cinema" presents *The Fragrance of Wild Flowers* (Sidjan Karanovic/Yugoslav) at 7:30 and 9:30. See Feb. 20 for details.

Friday, Feb. 27

The YWCA is offering a six week **fitness course** for mothers and new-born infants at the YWCA North Program Centre, 2532 Yonge St. from 1:30 - 3 p.m. Fee is \$24. For more information call 487-7151.

"Festival of New Cinema" presents *One & One* (Erland Josephson, Sven Nykvist, Ingrid Thulin/Sweden) at 7:30 & 9:30. See Feb. 20 for ticket information.

Saturday, Feb. 28

Miriam Waddington reads her poetry at the Axle-Tree Coffee House in the Church of the Holy Trinity behind the Eaton Centre tonight. Folk singers Judy Greenhill and Rick Avery will also be on stage. For more information call 222-4690.

"Festival of New Cinema" presents *In a Year With 13 Moons* (Fassbinder/West Germany) at 7 & 9:30 p.m. See Feb. 20 for details.

The Equal Pay Coalition is holding a forum on Equal Value Legislation at 9:30 a.m. at Innis College Town Hall, 2 Sussex Ave. The afternoon will be devoted to organizing a campaign on equal pay for the 1982 Ontario election. Admission is \$5 or pay what you can. Childcare is free. Bring your own lunch. For more information contact the Equal Pay Coalition c/o 159 Langford Ave., Toronto, M4J 3E7 or call 654-9128.

Solidarity with El Salvador. A film, speakers and music at the Circolo Culturale Carlo Levi, 9 Boon Ave. at 7:30 p.m. For more information call 653-6828.

The Committee for Racial Equality is holding a **Ban the Klan Bash** at 8 p.m. at the Cecil St. Community Centre, 58 Cecil St. Tickets, \$5, \$3 for students & unemployed, are available at Bookworld, Third World Books, SCM and Women's Bookstore. For more information call 537-8743.

Sunday, March 1

Apartment Number, an audiotape installation and performance by Ted Weir has been set up in a high-rise apartment. To see the installation, viewers must call at A Space, 299 Queen St. W. or call 595-0790 to make an appointment. Show ends March 21st.

"Festival of New Cinema" presents *Lovers' Exile* at 5, 7, and 9 p.m. See Feb. 20 for details.

The Reel to Real Film Festival is showing *A Wives' Tale*, a film about miners' wives in Sudbury, plus *Up From the Bargain Basement* at the Festival Cinema (Yonge at Charles) at 1:30 p.m. Admission \$3.50.

The Toronto Hiking Club has planned a hike to Hilton Falls. For details call 535-6398.

Tres Marias y una Rosa, a play by Chilean playwright David Benavente at the Harbourfront Theatre at 8 p.m. Tickets for this all-Spanish production are \$5. Reservations 869-8412.

Monday, March 2

National Film Board Showcase. An evening of NFB films at Harbourfront's Studio Theatre. For more information call 364-5665.

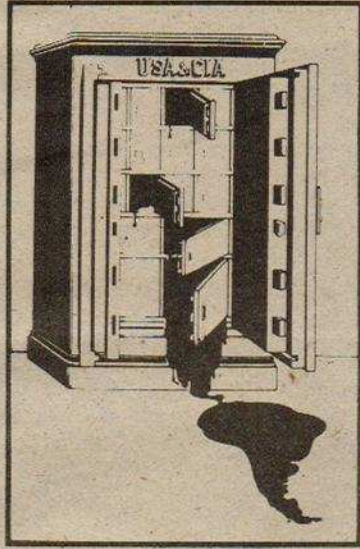
Women's Anti-Nuclear Action are holding a meeting at 519 Church St. at 7 p.m. to plan a demonstration at Ontario Hydro. Women only please. For more information call 968-3218.

"Festival of New Cinema" presents *Nine Months* at 7:30 and *Women* at 9:30 (Marta Mészáros/Hungarian) See Feb. 20 for details.

Information Exchange Dinner for women to provide career information on occupations Trinity Church, 427 Bloor St. W. at 6 p.m. Admission \$6. For more information call 534-1161 before Feb. 25. Organized by Times Change.

Tuesday, March 3

At 7:30 p.m. the OFT screens *No Regrets For Our Youth* (Kurosawa/1946) the first post-war attempt in Japanese cinema to portray a modern woman. Subtitles. For location & prices see Feb. 20.



The **Bolivian Solidarity Committee** will give a slide-tape presentation on the current political crisis and struggle for change in Bolivia. A representative of the Peru Support Group will also discuss suggestions for support activities in Toronto. Cross-Cultural Communications, 1991 Dufferin St. at 7:30 p.m. For more information call 653-2223.

In El Salvador 200,000 people have become refugees escaping from military repression. These refugees need your help. Send your donation to Oxfam Canada, 175 Carlton St., Toronto, M5A 2K3. For more information call 961-3935.

"Festival of New Cinema" presents *Just Like At Home* (Marta Mészáros/Hungarian) at 7 and 9:30. See Feb. 20 for details.

Wednesday, March 4

The Canadian Environmental Law Assoc. and the Health Advocacy Unit present a public forum on **The Management of Our Chemical Society** at the St. Lawrence Centre at 8 p.m. Admission free. Mariposa Mainland presents **David Campbell** at Harbourfront at 8:30 p.m. Admission \$4. For more information call 364-5665.

"Festival of New Cinema" presents *Germany in Autumn* (Fassbinder, Kluge, Schlöndorff/West German) at 7 and 9:30. See Feb. 20 for details.

Outreach needs the help of more immigrant women to organize celebration for International Women's Day on March 7. Anyone interested is welcome to attend the planning meetings every Wednesday at 7:30 p.m. at 519 Church St., second floor.

Thursday, March 5



The Wobblies (Bird & Shaffer/1979). An impressive chronicle of the rise and fall of the IWW and the hard struggle to organize unskilled workers early in the century. Art Gallery of Ontario Lecture Hall at 6:30 p.m. Admission free. Collect tickets from Information desk after 5:30 p.m.

John Heartfield, Photomontagist (Helmut Herbst/1977). A brilliant documentary portrait of the life and legacy of German Dadaist Johann Herzfelde, whose innovative anti-Nazi art became a potent weapon against Fascism. Plus *The Life & Times of Rosie the Riveter* (Connie Field/1980). Art Gallery

of Ontario Lecture Hall at 8:30 p.m. Admission free. Collect tickets from Information desk after 5:30 p.m.

The **Chieftains** play the best of Irish traditional music at Convocation Hall, Univ. of Toronto tonight & tomorrow at 8 p.m. Tickets \$7, \$8 and \$9. For tickets call 978-4911 or 698-2277.

"Festival of New Cinema" presents *Magicians of the Silver Screen* (Jiri Menzel/Czech) at 7:30 and 9:30. See Feb. 20 for details.

Open Circle Theatre is reopening Dario Fo's political comedy about inflation *We Won't Pay, We Can't Pay*. For more information and reservations call Adelaide Court 363-6401.

Friday March, 6

Gay Rights Rally. St. Lawrence Market North. 8 p.m. Speakers and entertainment.

"Festival of New Cinema" presents *In a Year With 13 Moons* (Fassbinder/West Germany) at 7 and 9:30 p.m. See Feb. 20 for details.

Concert Party. An evening of classical music in an informal atmosphere at Harbourfront at 9 p.m. Tickets \$5. For reservations call 869-8412.

Saturday, March 7

The Metro Toronto Labour Council and the Centre for Labour Studies, Humber College are sponsoring a conference on **Work, Labour and Racism** from 9-5 p.m. at OISE, 252 Bloor St. W. They will also show the film *The New Klan*. Main speaker: Prof. Louis Feldhammer. Registration fee is \$10. For more information call 675-3111, ext. 146. Toronto choreographer **Bonnie Sandison** presents a showcase of new dances at Harbourfront's Brigantine Room tonight & tomorrow night at 8 p.m. Tickets are \$3. Students & seniors \$2. For tickets call 869-8412.



"Festival of New Cinema" presents *Alambrista* at 7 and 9:30. See Feb. 20 for details.

Etobicoke Children's Theatre presents *Maggie's Surprise* at Harbourfront. Saturday at 2:30 p.m. and Sunday at 2:30 and 4 p.m. Tickets are \$2.50 for adults, \$1.50 for children & seniors. For reservations call 869-8412. Show is repeated on March 14 and 15.

International Women's Day. Gather at City Hall rotunda at 11:30 for speeches and then march to Harbord Collegiate for the **Women's Fair and workshops**. At 8 p.m. the **Women's Dance** at 519 Church St.

Kaleidoscope celebrates the Inuit people, their history, games and crafts. Kids can build an igloo. Sat. and Sun. from 11:30 a.m. to 5 p.m. at Harbourfront. Admission free.

Sunday, March 8

The Reel to Real Film Festival is showing two films about being black in Britain today, *Blacks Britannica* and *Dread Beat n' Blood* at the Festival Cinema (Yonge at Charles) at 1:30 p.m. Admission \$3.50.

The Excelsior Jazz Band stomp up a dixieland storm at 7:30 p.m. at Harbourfront. Admission free.

"Festival of New Cinema" presents *Lovers' Exile* at 5, 7 and 9. See Feb. 20 for details.

The **Toronto Hiking Club** has planned a hike to the area east of Bolton. For details call 535-7236.

Monday, March 9

Less Medium More Message. A festival of recent video documentaries from Canada, Britain & the U.S. Tonight's program includes **Women in Focus** about sexual harassment in the workplace, **Love, Honour and Obey, Nazis are No Fun** plus 3 more. Trinity Square Video, 299 Queen St. W. 5th floor at 8 p.m. Admission \$2. For information call 593-1332.

"Festival of New Cinema" presents *Germany in Autumn* at 7 and 9:30. See Feb. 20 for details.

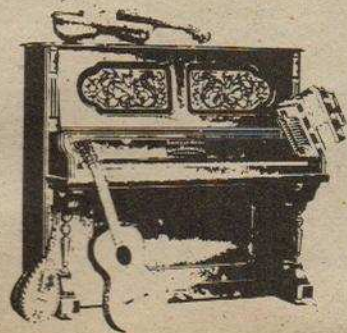
Tuesday, March 10

Less Medium More Message. Tonight's films are *The Michelin Bill, Building Your Future, Enclosed* and *Cotton: The Industrial Web* Trinity Square Video, 299 Queen St. W. 5th floor at 8 p.m. Admission \$2. For information call 593-1332.

"Festival of New Cinema" presents *In a Year With 13 Moons* at 7 and 9:30. See Feb. 20 for details.

Wednesday, March 11

Toronto Arts Productions presents the last in a series of public forums on **The Chemical Society**, which offer suggestions of practical steps citizens can take to gain control of their environment. Admission free. St. Lawrence Centre at 8 p.m.



"Festival of New Cinema" presents *Shadows of Forgotten Ancestors* at 7 and 9:30. See Feb. 20 for details.

Less Medium More Message. Tonight's films are *Peter in Long Term Care, Nothing Personal, Einstein's Children* and *Song of the Canary* about industrial diseases. Trinity Square Video, 299 Queen St. W., 5th floor at 8 p.m. Admission \$2. For information call 593-1332.

Thursday, March 12

International and local authors, poets and playwrights read from their works every Tuesday night at 8:30 p.m. at Harbourfront. This week's guest is **Marilyn Bowering**. **Women** (Marta Meszaros/1977). A film by one of Hungary's foremost directors about a friendship between two women: a passionate young rebel and a mature housewife just beginning to sense the inadequacy of her well-ordered marriage. Art Gallery of Ontario Lecture Hall at 6:30 p.m. Admission free. Collect tickets from Information desk after 5:30 p.m.

Mourir à tue-tête (Anne-Claire Poirier/1979) A film from Quebec which extends the personal tragedy of a young nurse's rape into a far-reaching indictment of violence against women. Art Gallery of Ontario Lecture Hall at 8:30 p.m. Admission free. Collect tickets from Information desk after 5:30 p.m.

"Festival of New Cinema" presents *The Fragrance of Wild Flowers* at 7:30 and 9:30. See Feb. 20 for details.

Friday, March 13

"Festival of New Cinema presents *Like a Turtle On Its Back* (Luc Beraud/French) Sneak preview. At 7 and 9:30, see Feb. 20 for details.

The Circolo Culturale Carlo Levi presents *Il Compagno* (The Organizer) a film about the struggle of workers in a Turin factory at the turn of the century. Subtitles. Admission \$2. 9 Boon Ave. at 7:30 p.m. For more information call 651-8681 or 622-6377.

Saturday, March 14

"Festival of New Cinema" presents *One & One* at 7:30 and 9:30. See Feb. 20 for details.

Sunday, March 15

The Reel to Real Film Festival is showing *El Salvador: Revolution or Death* and *Women in Arms* at the Festival Cinema (Yonge at Charles) at 1:30 p.m. Admission \$3.50.

"Festival of New Cinema" presents *Lovers' Exile* at 5, 7 and 9. See Feb. 20 for details.

Monday, March 16

"Festival of New Cinema" presents *When Joseph Returns* (Zolt Kézdi-Kovasc/Hungarian) at 7:30 and 9:30. See Feb. 20 for details.

Tuesday, March 17

At 7:30 p.m., the OFT presents *The Build-Up* (Masumura/1958), a Japanese film about the cut-throat world of advertising. Subtitles. See Feb. 20 for details.

"Festival of New Cinema" presents *The Opium War* at 7:30 and 9:30. See Feb. 20 for details.

Ten Days That Shook the World (Eisenstein/1927) This film is being shown as part of a course on Revolutionary Cinema. Teacher is Reg Hartt. Cineforum, 12 Mercer St. Admission \$5. For information call 368-4207.

Mariposa Mainland presents folk music in a pub atmosphere every Wed. at 8:30 p.m. Tonight's singers are Eric Fransdend and Pierre Bensusan. Admission \$4. For more information call Harbourfront at 363-4009.

"Festival of New Cinema" presents *Nine Months* at 7:30 and *Women* at 9:30. See Feb. 20 for details.

Kronstadt 1921-1981 A public meeting to commemorate the 60th anniversary of the suppression of the Kronstadt Commune. Sponsored by the Anarchist Communist Federation (Toronto). The Debates Room at Hart House on the U. of T. campus at 7:30 pm. Free admission.

Thursday, March 19

"Festival of New Cinema" presents *Magicians of the Silver Screen* at 7:30 and 9:30. See Feb. 20 for details.

Der Konsequenz (Wolfgang Petersen/1977) elaborates the chronology and outcome of a five-year love affair between a mature actor and a younger man. Art Gallery of Ontario Lecture Hall at 6:30 p.m. Admission free. Collect tickets from Information Desk after 5:30 p.m. **Word Is Out** (Mariposa Film Group/1978). Twenty-Six men and women from across the U.S. talk about being gay. Art Gallery of Ontario Lecture Hall at 8:30 p.m. Admission free. Collect tickets from Information desk after 5:30 p.m.

Friday, March 20



Holly Near with Adrienne Torf in concert at Convocation Hall, Univ. of Toronto at 8 p.m. Tickets \$7 at the door. Advance tickets (\$6) available at Toronto Women's Bookstore, Glad Day Books and SAC Office, UofT. The concert will be interpreted for the hearing impaired. Childcare provided.

"Festival of New Cinema" presents *Pleasure at Her Majesty's* (Roger Groef/British) at 7 and 9:30 p.m. See Feb. 20 for details.

The choice is yours

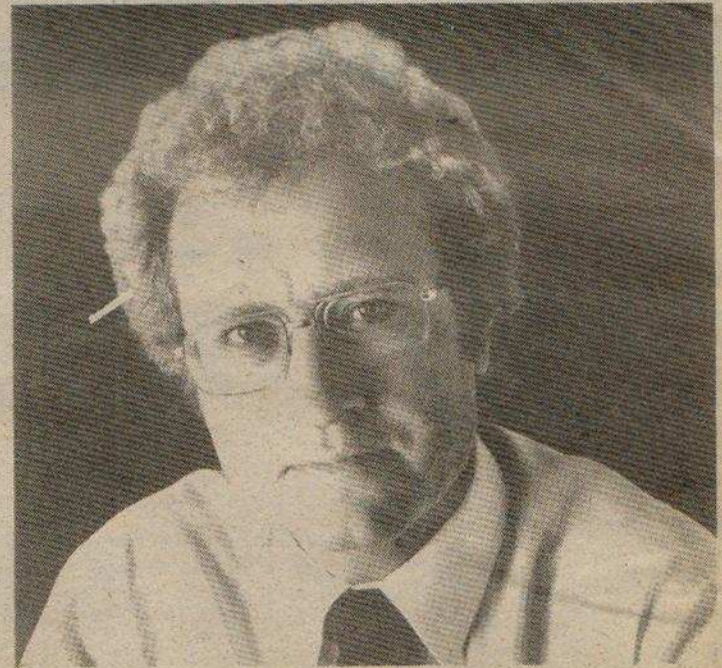


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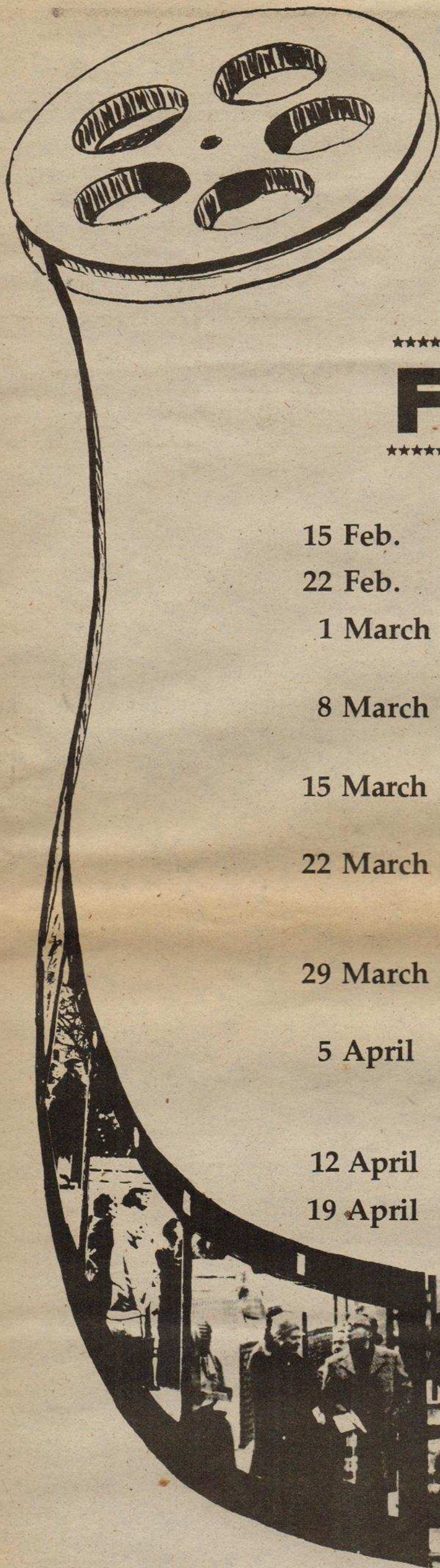
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REEL TO REAL

FILM FESTIVAL

- 15 Feb. ON COMPANY BUSINESS (premiere)
22 Feb. THE WOBBLIES (premiere)
1 March A WIVES' TALE
UP FROM THE BARGAIN BASEMENT
8 March BLACKS BRITANNICA (premiere)
DREAD BEAT AN' BLOOD
15 March EL SALVADOR: REVOLUTION OR DEATH
WOMEN IN ARMS (premiere)
22 March THE DISPOSSESSED (premiere)
GENERATIONS OF RESISTANCE
NELSON MANDELA (premiere)
29 March JOHN HEARTFIELD
RAPE
5 April CROW DOG (premiere)
DENE NATION
GRASSY NARROWS
12 April NORTHERN LIGHTS
19 April THE WAR AT HOME (premiere)

FESTIVAL CINEMA Yonge at Charles
SUNDAYS AT 1:30 pm **\$3.50**

REEL TO REAL FILM FESTIVAL

February 15

co-sponsored by **Toronto Committee for Solidarity with Democratic Chile**

On Company Business

On Company Business is a detailed and shocking study of the covert operations of the CIA from the post-World-War-II years to the present. Covering anti-union activity in Europe and assassinations in Africa and Latin America, this startling three-hour documentary presents an orderly indictment of U.S. foreign Policy, particularly in Latin America. With a skillful mixture of interview and archive material, we see how the CIA has not only supported, but created dictatorial regimes in Brazil, Uruguay and more notably in Chile, and supplied them all with training in torture and terror.

"A skillfully constructed compilation documentary." — *Variety*

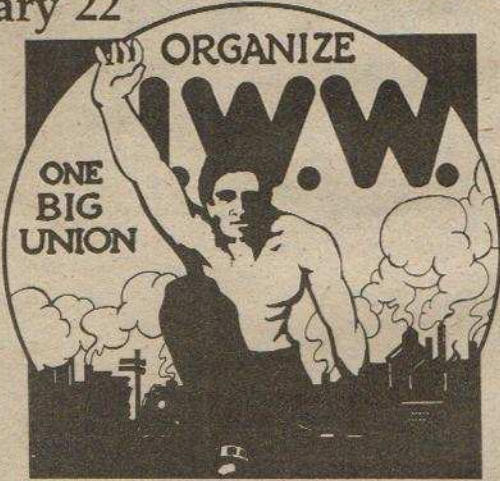
"I think the sequence detailing American intervention in Chile is the film's most harrowing, for it was in Chile, in 1973, that American ruthlessness achieved its fullest bloom... The film so thoroughly exposes us to the cold logic of modern imperialism that by the time the CIA is exporting high-tech torture techniques to Third World Nations, we feel fully implicated." — Seth Cagin, *Soho News*

"A powerful three-hour investigation of the CIA... a valuable overview of 'the company'." — *Newsweek*



February 22

co-sponsored by **Development Education Centre**



The Wobblies

A world with justice and equality for everyone; a job for everyone who wants to work; the right to voice an opinion and take part in shaping one's destiny. These were some of the demands of the International Workers of the World, better known as the Wobblies, founded in 1905. *The Wobblies* uses wonderful photographs, rare newsreels and propaganda cartoons to evoke the feeling of "being there". The vibrant soundtrack reveals the vitality of the movement and brings the past alive. The heart of the film, though, lies in interviews with the Wobblies themselves.

"Watch for it. In these hard times, it

offers a fresh tonic, demonstrating anew the power of people to change their lives through struggle." — Dave Elsila, *Solidarity*

"This is not a warmed-over discussion, but a masterfully edited you-are-there documentary of feature length... The soundtrack of the film is one of its great achievements. Some of the familiar songs of Joe Hill, Haywire Mac (*Hallelujah, I'm a Bum*) and T-Bone Slim (*The Popular Wobbly*) are included... The performances by Alice Gerard, Utah Phillips, Martin Burman and others seem to emerge directly from the experience before our eyes... When is the album coming out?" — Eric Gordon, *New Haven Advocate*

March 1

co-sponsored by **International Women's Day Committee**

A Wives' Tale

A ten-month strike by Local 6500 of the Steelworkers of America against the International Nickel Company is known as one of the most important struggles in Canadian labour history. And the role of the Wives Supporting the Strike Committee deserves similar status. This film is about these Sudbury women, how they organized, the effects of their involvement on their own lives, on the lives of their husbands and children and on the union and Sudbury community. "Our film is an attempt to... rewrite history from women's point of view."

"When I came out here, I'm sure my husband knew that I was coming here to take a stand, whatever my own opinion, even if it

wasn't his. I'm just hoping that this group will not stop people from doing something if they want to. I know that on the day of the vote, I want to be down there, at the front of that steel hall with my kids and my husband because I find that I belong there." — from *A Wives' Tale*

Up from the Bargain Basement

Up from the Bargain Basement is one of the few independently-made films geared towards today's unorganized service-sector workforce. Focusing on Eaton's as an example, the film traces the company's development from a small store in Toronto to the present chain of consumer palaces. It explores the raw deal that workers have had from the start.



March 8

co-sponsored by **Gayap Rhythm Drummers**



Blacks Britannica

Blacks Britannica is a film about racism, and against racism, a provocative film particularly relevant for Toronto audiences. It analyzes racism from the perspective of working-class blacks, within the context of British history and the post-war crises of the British economy. The film was censored in both Britain and the United States, but the version shown here is uncut thanks to an international defense campaign.

"Shades of the United States a decade ago loom large in *Blacks Britannica*, a startling look at the growing politicization of Blacks in Britain and an unsettling portrait of an England in transition... Re-edited by its origi-

nal backer... and labelled 'dangerous' by the British Information Service, this film should cause talk wherever it's shown." — *Variety*

Dread, Beat an' Blood

Linton Kwesi Johnson — Jamaican poet, writer, musician living in London — belongs to a tradition in which art, society, politics and music are inextricably bound up together. As a poet he's unique, an individual who doesn't conform to the conventional image of what a poet should be. *Dread, Beat an' Blood* is a film biography not only about Johnson but about the source of his material — the black working-class community of London.

March 15

co-sponsored by **Latin American Working Group**

Women in Arms

Women in Arms was the first major documentary filmed in Nicaragua after the overthrow of the Somoza dictatorship by the Sandinist National Liberation Front. Produced and directed by Victoria Schultz, a Finnish filmmaker, this film examines the part played by women, both in the struggle against Somoza and in the reconstruction process which is changing Nicaraguan society in basic ways. Through women's eyes the film focuses on a wide range of related topics, from the family to the revolutionary mass organizations to the new Sandinist Popular Army. The situation the documentary portrays suggests that Nicaragua's battles against tyranny, underdevelopment, and machismo are relevant to both women and men in

other countries as well. Honourable Mention, *Latin American Film Festival, 1980* and *Leipzig Film Festival Award, 1980*.

El Salvador: Revolution or Death

This film is a graphic and heart-wrenching account of a country in the midst of revolution. It's about imperialism and dictatorship and how a people are fighting for basic human rights. The film offers some remarkable footage of Salvadoreans telling their own stories about atrocities committed against themselves and their families, of the victims of military violence and of popular armed resistance in the streets of San Salvador. The Glib "newspeak" and smooth assurances of the government are juxtaposed with scenes of state-inspired barbarism.



FESTIVAL CINEMA Yonge at Charles

AL FEBRUARY 15 - APRIL 19

March 22

co-sponsored by **Toronto Committee for the Liberation of Southern Africa**

Generations of Resistance

Using rare archival footage, this dramatic traces the history of the anti-apartheid movement in South Africa. From Bambata's Rebellion in 1906, through the founding of the African National Congress to Soweto uprisings and the present, we see the tradition of struggle that has been handed down through generations of Black South Africans.

sands of black women and children continue to be "resettled" in desolate bantustans while their husbands work for menial wages in white-controlled industries. As *Abaphuciwé* shows us, apartheid is the backbone of white economic and political power, and the whites are prepared to pay any price to preserve it.

Nelson Mandela

A short film on South Africa's most well known political prisoner, Nelson Mandela, including interviews with family members and a brief history of his case.



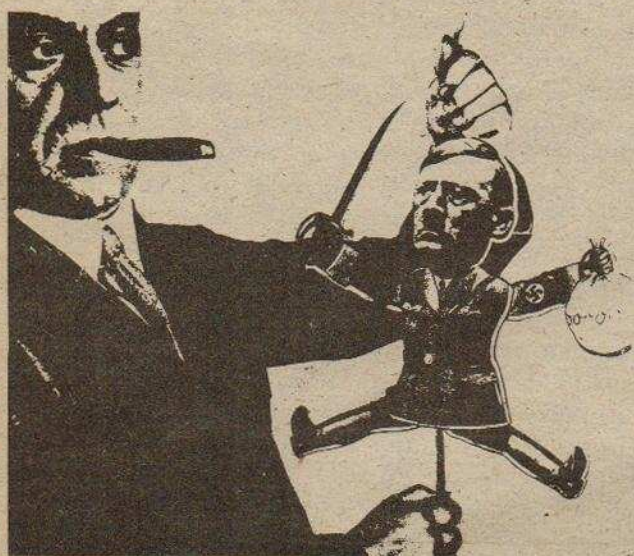
Abaphuciwé/The Dispossessed

Is South Africa changing? Behind the cosmetic changes carried out in the last few years, the system of apartheid is still intact. Thou-

March 29

co-sponsored by **Fuse Magazine**

FOTOMONTEUR



John Heartfield: Photomontagist

The life of German Dadaist Johann Herzfelde is traced through an illustrated look at his artistic and political work from 1918 to the Nazi period. The documentary combines illustrations of Heartfield's anti-fascist photomontage work and an explanation of the graphic process with footage of the rise of the Nazis. It's a fascinating examination of the relation between art and politics and the political use of art.

"In the search for new forms to express a new conviction, Heartfield and his friends discovered photomontage. Originally, it seems that soldiers on the Western Front, unable to get their reports of butchery past the censor, turned to pasting together photographs and cutouts from illustrated papers to tell their tale of horror to their families and

friends back home. Using this ingenious technique, as well as the collage of the cubist, Heartfield and his friend, George Grosz, invented photomontage." — *Photomontages of the Nazi Period*, Peter Selz.

Rape

An act of rape is a violent physical and psychological intrusion. The aftermath of rape — the victim's reactions, what happens to her at the police station and hospital if she reports the rape, and what happens in court — reveals the social context of the act. Through a discussion among three rape victims and the filmmaker, information is presented to the viewer in an experimental form. The effect of this form is to provoke an assessment of the complexities of rape.

April 5

co-sponsored by

Wandering Spirit Survival School

Grassy Narrows

Five hundred native people in the community of Grassy Narrows, 60 miles north of Kenora, Ontario, haven't chosen to stop fishing, any more than they've chosen to stop hunting. What's happened is that another lifestyle has been imposed upon them.

including the seige at Wounded Knee; plus the United States government's campaign against Leonard Crowdog. This film, narrated by Rip Torn, tells Crowdog's story and, in doing so, tells the story of Native American politics, protest and rebirth of spiritual power.

Crowdog

The late sixties saw a renaissance of Indian pride, marked by a return to native language and culture; the birth of the American Indian Movement (AIM) and its protest activities,

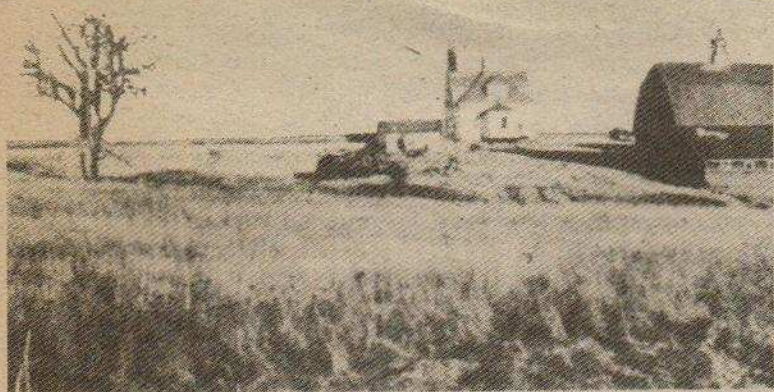
Dene Nation

The story of the Dene people's daily life and struggles for self-determination, incorporating vivid visuals of their land, archival photographs and powerful interviews.



April 12

co-sponsored by **Marxist Institute**



Northern Lights

North Dakota, 1915: The Eastern-owned grain trade, railroads and banks rule the grain-rich Northern plains. The small farmers work the land as exploited colonists. Low grain prices, high mortgage rates, land speculation and ruinous railroad rates are only a few of the grievances the farmers suffer daily. But a small band of frustrated farmers form an organization called the Non-partisan League and begin to organize, farm-to-farm. *Northern Lights* tells their story.

"There are a number of films in competition for the 'Camera d'or' — but it would be difficult to find one with the freshness, originality, beauty, and social conscience of *North-*

ern Lights. Hanson and Nilsson have made what might be called a 'fictional documentary'. Their major concerns are with the movement of social forces and of new ideas of social justice at work. Nonetheless, they have not lost sight of the fact that such abstractions have meaning only in human experience, and have therefore created a number of characters with whom one is caught up in a shared experience of joy, pain and anger. There is no story in the usual sense of the term, instead we live for 98 minutes in a real community and learn to care about everyone in it." — David Overby, *Cinema de France*

April 19

co-sponsored by **The Toronto Clarion**

The War at Home

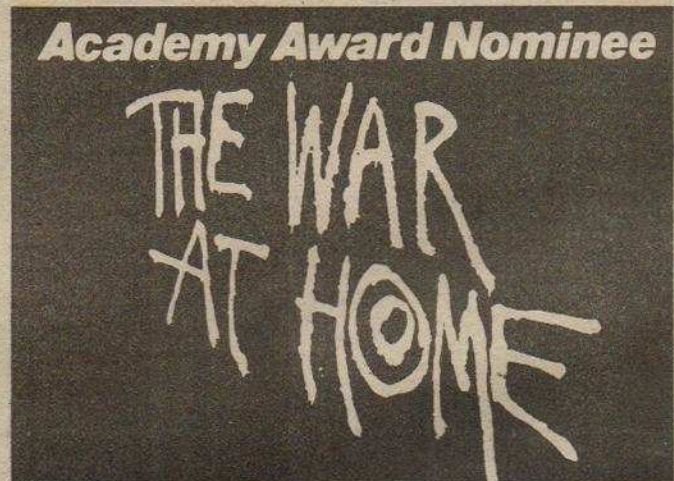
"The film begins way back on October 18, 1963 when some strange-looking people with haircuts from another planet are protesting American involvement in a place nobody else had yet heard of."

It started in Vietnam and then it exploded in the cities of the United States. *The War at Home* chronicles that resistance and the scenes of violence that occurred on the University of Wisconsin and in the streets of Madison — platoons of police, masked against tear gas, thudding their truncheons on the heads and shoulders of the massed demonstrators, and the students retaliating with hurled rocks. The footage of this blood-letting may seem exaggerated. But it was

found in the film archives of Madison, and could have come from any number of cities across the country.

As Robert Hatch of *The Nation* put it, "Americans of the last couple of generations have become a people on a slow boil. Anyone possessed of socio-political eardrums would be able to feel the pressure rising again today." With Reagan in the White House and Haig at his side, *The War at Home* is closer to home than ever.

"A vivid and lucid recap of an era." — *New York Daily News*



SUNDAYS AT 1:30 pm

On Company Business is distributed by New Cinema, 35 Britain St., Toronto. *Generations of Resistance* is shown by permission of the filmmaker. All other films are distributed by DEC Films, 121 Avenue Rd., Toronto.

Tired of Nolten Nose and his band of plutocrats?
Tired of Close Encounters with Altered States?
Tired of Rabid Ronnie, Pierre Idiot, Joe Clerk and Ed Broadside?
Us too.

Well, here's your Big Chance. We've got some Big Screen Time and by the grace of Mary Brown, some films with content from a different kind of Class (most of them are in colour too). No Paramount or Gulf & Western here. The films are Independent Productions; many of them award-winning, put together by people who place frame before fame. They're important films that should be seen.

This **REEL TO REAL FILM FESTIVAL** has been agonized over and organized by the DEC filmworkers, members of the Cinema of Solidarity Committee, various dedicated film buffs and the co-sponsoring groups listed below.

Toronto Committee for Solidarity with Democratic Chile is a local member of an international network of Chile support groups that provides information on Chile; urges the Canadian government to support democratic initiatives and provides support to Chileans working for democracy in Chile. For more information call Alison Acker, 595-5205.

Development Education Centre. "I've been working at DEC for three years now and I can assure you, everything is above board" — Robert G. Clarke. DEC is an educational group collectively run by a staff of malcontents and ne're-do-wells who, in their better moments, attempt to sell books, distribute films, produce radio programs and slide shows, (and the odd film), publish books, take part in workshops and generally try to make the world a better place for malcontents and ne're-do-wells. DEC, 121 Avenue Rd., Toronto, 964-6560

The International Women's Day Committee is a socialist-feminist organization which is involved in the struggles of working class women for the right to organize and strike, equal pay, abortion on demand, free universal daycare, lesbian rights and an end to all forms of sexual abuse and harassment. IWDC also supports other progressive movements such as the anti-racist, anti-Klan movement and the El Salvador support movement. IWDC, P.O. Box 70, Stn. F., Toronto, 929-2319

Gayap Rhythm Drummers music is a mixture of African and Carribean. They try to create a cultural awareness of different peoples around the world and of the struggles of the people of South Africa and other national liberation movements in the Third World. Through their music they promote the building of unity of all peoples.

The Latin American Working Group is an independent, non-profit organization which, for the past 14 years has studied Canada/Latin America relations. LAWG's work includes corporate research, education, information services and many solidarity activities. A resource centre and publications are available to the public. LAWG, Box 2207, Stn. P, Toronto, 533-4221.

The Toronto Committee for the Liberation of Southern Africa (TCLSAC) is a volunteer group which works in solidarity with the struggles for liberation from white minority rule in South Africa and Namibia, and socialist construction in Zimbabwe and in Portugal's former African colonies. TCLSAC does educational work about political and social developments in these countries; organizes campaigns against Canadian corporate and government support for white minority rule; and mobilizes political support as well as direct material assistance for the liberation movements and newly-independent governments of Southern Africa.

FUSE magazine is a bi-monthly independent, cultural news magazine produced by artists and writers in Toronto. With regular supplements on publishing, independent media production and feminism, FUSE's ongoing focus includes civil rights, labour, immigration, minorities and analysis of cultural management. FUSE, 31 Dupont St., Toronto.

Wandering Spirit Survival School is an alternative school set up by Toronto's native community. As well as regular elementary school subjects, children learn native ways, customs and spiritual values that help them remain a distinct people, while surviving within mainstream society. The school is named after the great war chief Wandering Spirit, who led his people during the Riel Rebellion of 1885 to fight for the survival of his people. Wandering Spirit Survival School, 19 Sackville Ave.

The Toronto Marxist Institute is a collective united around educational work. They are independent of any political organization and seek to promote discussion and debate of issues of current interest. Marxist Institute, Stn. P., Box 428, Toronto.

The Toronto Clarion is a city-wide newspaper with a socialist perspective and an editorial commitment to progressive, social change. It is co-operatively owned and operated. Our most important priorities for coverage are instances of what we call, "people coming together at the grass roots level to gain maximum control over their lives, and the forces that affect their lives." Toronto Clarion, 73 Bathurst St., 363-4404

A few of the films record very real and very violent acts parents may not want their children to view. For further information call Glen, Jonathan or Ferne at 964-6901.

We regret that we cannot provide childcare.

