

§ 'Eat the Rich' The Hunger Project, page 5
§ Culture and repression in Brazil, page 12 & 13
§ Andrew Britton on 'Reds', page 21

January 15, 1982
Volume VI
Number 4

Toronto **Clarion** 50¢



**Nellie wins in Parkdale
housing fight, page 3**

editorial

The *Clarion* does not often take an editorial position on international affairs. We do not have the resources to maintain information sources abroad, and we hesitate to base our position on the mainstream media sources we have learned not to trust.

However, we do know enough about the imposition of martial law in Poland to feel compelled to voice our outrage. This is not only a moral obligation. What is happening in Poland has serious consequences for social activists everywhere.

In our experience, one of the biggest obstacles to successful organizing is the way radical ideas are equated in the minds of the average Canadian with the "communist bloc" countries. When the Soviet army invades Hungary, Czechoslovakia or Afghanistan, or when the Soviets smile upon a military crackdown on an independent Polish union, these actions reinforce the notion that socialism is a form of totalitarianism. That's why a common response to a progressive statement is so often: "Why don't you go live in Russia?"

Some of us have visited, or have friends who have travelled in Poland, China, the U.S.S.R., Cuba, Libya, Mozambique and other countries identified as socialist. There can be no doubt that, given the destitution they started with, they have made significant advances in areas such as housing, health and social services.

At the same time, the lack of what we consider basic freedoms, and the existence of highly privileged sectors within these societies forces us to disclaim them as models of the kind of society that we are striving for.

We simply do not accept the notion that civil liberties and basic freedoms are "luxuries" that from time to time must be forgone as a nation struggles along the road to socialism.

The conditions of the imprisoned Polish dissidents may or may not be as horrible as the straight press would have us believe. But there can be no denying that a country which calls itself socialist has instituted repressive measures that make Trudeau's War Measures Act and Reagan's union smashing look like Sunday school picnics.

The progressive leftist community in Toronto needs to take a clear and principled position on Poland. Obviously, our support for Solidarity has nothing in common with the *Toronto Sun's* wetting its pants over "illegal" strikes in Poland. Since the conservative element of this city foams at the mouth when our own postal workers defy the government, their applause for Solidarity is phony and hollow.

There is a less obvious, but equally important point to be made to those who work on the left while supporting the Soviet bloc. Hard working as they may be in their Canadian organizing activities, any attempt to justify the suppression of millions of fellow workers in Poland is weak-headed and untenable.

We recognize that the Polish Solidarity movement spans a wide range of political hues, not all of them progressive. As well as those who clearly seem to be evolving a positive new vision of socialism, there are a great many conservative nationalists and traditional Catholics. (And there's no doubt a few CIA provocateurs thrown in for good measure.)

Nonetheless, Solidarity's official programme, including as it does, economic reform through authentic self-management, social control of the mass media, free elections in the parliament and people's councils, civil liberties, protections for the environment, medical and social services, reflects many of the goals we are fighting for here. The very breadth of Solidarity's programme may give it the strength, in the long run, to break the control of the communist bureaucracy and replace it with a responsive, democratic socialism.

Those are our hopes for the people of Poland. For ourselves, we will take the lessons Solidarity has taught us, and use them to strengthen our own movement.



Richard Peachey

letters

Why not?

To the *Clarion*:
Not A Love Story, (*Clarion*, December, 1981), as you say doesn't address sex in advertising.

Killing Us Softly does discuss the portrayal of women in advertising. Toronto Public Library rents this out. Why not review it.

Callie Bell
 Oakville

Keep clipping

To the *Clarion*:
 There are many Canadians who are very concerned about our nuclear industry and its failure to find a solution to many of its problems. Searching, but failing to find a safe method of nuclear waste disposal, our government con-

tinues to pile up more and more millions of tons of this almost-forever poison. What are they doing? Or do they know what they're doing? Serious accidents are blamed on "the human factor". Radio-active waste is spilled into our drinking water. Old Mother Earth breathes nuclear dust. There are many who want to have a conscience-clear answer when the next generation asks "Did you try to stop the nuclear mess that we have inherited?" An inexpensive way to show

Continued on page 4

Toronto clarion

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

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

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

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

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

Clarion Co-op members are Nigel Allen, John Biggs, Dennis Corcoran, Marty Crowder, Brian Davis, Charlotte Davis, Gerry Dunn, Mike Edwards, Lynn Goldblatt, Mark Golden, Judy Haiven, Larry Haiven, Ted Hebbes, Sally McBeth, Bob McGowan, Tom McLaughlin, Alan Meisner, Marg Anne Morrison, W.M. Pipher, Norman Rogers, Barbara Sands, Dave Smiley, Cathy Smith, Carl Stieren, Rhonda Sussman, Sue Vohanka, Paul Weinberg, Abie Weisfeld, Ted Whittaker and Ken Wyman.

The following people also contributed to this issue: Todd Harris, Richard Peachey, Francie Wyland, Norm Mohamid, Bart Kreps, Vicky Di Tomasso, Susan Grady, Rick De Grass, Chris Gordon, Morris Saldov, Connie Eckhart, Anne Mason-Apps, Pat Schultz, Jack Epstein, J. H. Evans, Dave Assmann, Eric Mills, Karen Weisberg, Chris Hallgren, John Morrissey, Andrew Britton, Peter Birt, Topo Davis, Carl Amdur, Gillian Hughes, Oscar Rogers, and many others.

Cover photo by W. M. Pipher; cover design by Richard Peachey.
 73 Bathurst St.,
 Toronto, Canada M5V 2P6
 363-4404



John Humphrey

Illegal bachelorette torn down Victory after 5 year battle

by Anne Mason-Apps

An elderly Parkdale housewife has won her five year battle against lawyer Meyer Solomon and his son David. She wanted their illegal bachelorette next door to her house torn down by the city.

Right up to the last minute it seemed that Nellie Kuzmich would win the battle but lose the war to mounting court and legal costs. However, the case was settled out of court in early January and all of Kuzmich's costs will be paid.

"We should let everyone know that the bachelorette owners aren't as strong as the people," the elated Kuzmich told the *Clarion*. "We have to let people know the power is in their hands."

Kuzmich, at first on her own and later backed by the Parkdale Working Group on Bachelorettes, has fought for the demolition of the 42 unit building since March 1977 when the building was bought by the Solomons.

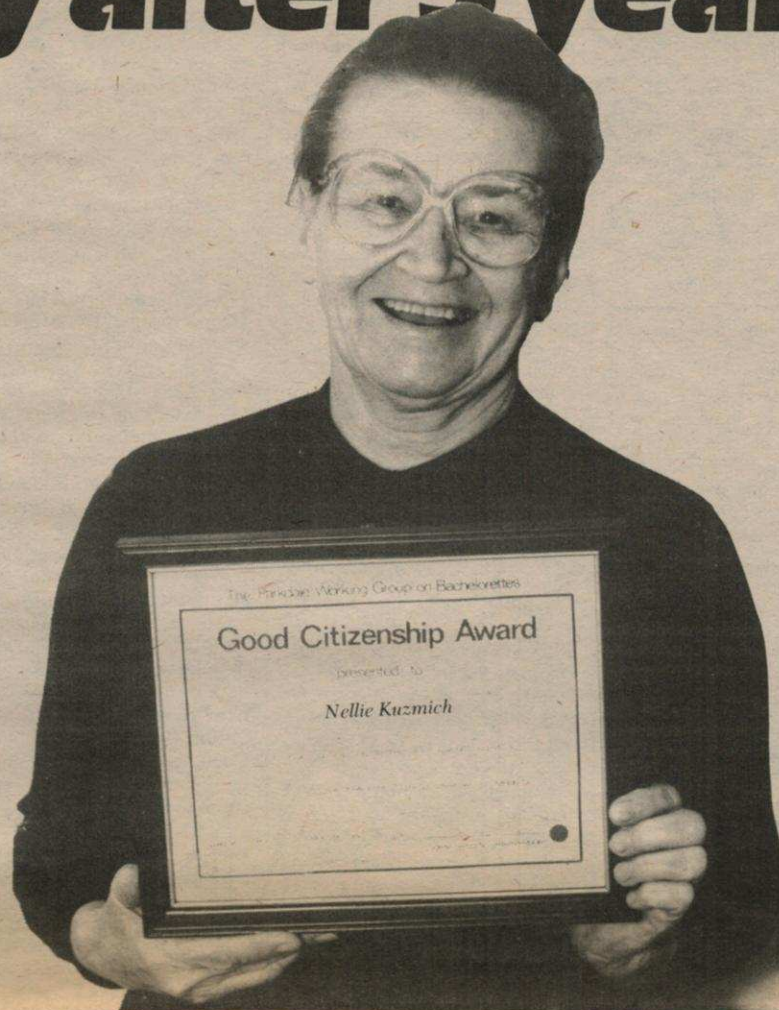
"The city finally took their responsibility seriously when the city engineers declared the building structurally unsound and began the demolition," she said. "It's half down now and will be a vacant lot soon."

John Friesen, vice-chairperson of the Parkdale Working Group on Bachelorettes, says the building was dangerous and probably improperly built right from the beginning.

"The building is going down because it is unsafe. I was in the basement in December. It was collapsed. The studs were cracked and bent in the middle."

"I think it is great it is coming down. Nellie Kuzmich has great stamina and fight and it is marvellous that she won. However I'm still furious that the city allowed this to go on for years. She spent thousands of dollars and had all that aggravation. I think she should have some compensation for all that," Friesen said.

Problems began at 72 Spencer Avenue in March 1977 when the building was



W.M. Pipher

bought by Elross Investments Ltd. Although real estate agent John Wrona was president, shares in the company were owned equally by the two Solomons.

"There were huge trucks coming...bringing in loads of bricks," said Kuzmich. "There were no barricades, nothing."

Although the building was inspected

three times by the city, no action was taken. Meanwhile, vibrations from the construction caused her basement to crack.

"The second inspector told me to get a contractor to see to it, because in time, my house is going to slide down, because it's undermining the foundation," she continued.

Kuzmich wrote to the Building and Development Committee complaining that the east, south and west walls of the 11 room house were completely demolished, the roof gone and the inside gutted.

She argued that while work in progress on the building would cost no less than \$250,000, the building permit granted by the city was for an alteration of only \$15,000.

"No one at City Hall would listen to me. They had me reduced to tears," Kuzmich said. She decided to hire a lawyer and take the matter to the courts.

She successfully obtained an injunction ordering Elross to cease work on the building in June 1977 when Mr. Justice John Osler ruled the building application issued by the City of Toronto was "so patently erroneous in respect of ownership, type and quality of work, type of occupancy and cost of proposed work that the permit based upon it should not have been issued."

The building has been closed and boarded up since that time.

Meanwhile, various cases concerning the Solomons wound their way through the courts. In November, 1979, Meyer Solomon and two other men were charged with fraud, but the charges were subsequently dismissed.

And in the summer of 1978, the bachelorette problem in South Parkdale became a scandal during the inquest into the death of Glen Hicks, a tenant in another illegal building financed by Solomon.

Extensive lobbying by the Parkdale working group resulted in the establishment of the Bachelorette Clean-up Team by the City of Toronto. Parkdale working group chairperson Doug James says that 35 bachelorette buildings are being returned to family and lower density uses, and 120 buildings are still before the courts.

Co-op Housing will plan Oak St. site

by Rhonda Sussman

The Co-operative Housing Federation of Toronto has been chosen to develop a 2.3 acre piece of land, owned by the Board of Education and vacant since 1969.

The land, on Oak Street in Ward 7, near Gerrard and River Streets, was expropriated by the board in 1969 in order to build a school. Fifty-one homes were torn down, however, a sudden decline in enrolment made the school unnecessary and nothing has been done with the land since then.

In 1977, the Oak Street Site Proposal Committee, comprised of local residents and community workers plus Ward 7 alderpersons and trustees, met to come up with a proposal for the land. They issued a report which was submitted for community approval in a series of public meetings. The committee recommended a combination of residential development with on-site commercial and retail facilities. The committee also recom-

mended that community services such as a child-parent centre, health clinic and meeting space be included in any development of the site.

Developers did not want to work with the community.

The proposed housing plan was a mixture of townhouses and apartments, some of which would be subsidized.

This report was accepted by the board and was opened to tenders from developers in August 1980. Developers were given 90 days to submit tenders, but none did.

Oak Street Committee chairperson Kari Dehli said it was possible developers felt the site location was poor, that the land was too expensive (it was recently valued in excess of 1.5 million), and also developers did not want to work with the community and the board on the site. She added "It would be very expensive to do the kinds of things the community wants done."

The committee was then authorized by the board to act as its agent in finding a developer. One of those approached was the Co-operative Housing Federation of Toronto, which was eventually chosen.

Rich Tyssen of the Co-op Housing Federation said the federation's task is to come up with a plan for the site, and has appointed architect Bob Mutrie to work with all concerned parties.

By early 1982, Tyssen said, they hope to have a proposal which will be open to community input.



W.M. Pipher

Abandoned house on the Oak Street site.



Teamsters Local 419 at Dominion Citrus gets ready to do battle.

The following is a partial list of current strikes in the Toronto area. By informing our readers of the basic issues and dispute locations, we hope to encourage trade union solidarity.

Whether it is a mass picket to prevent scabs from strike breaking, or a few turns on the picket line before or after work, your physical and moral support can make a difference.

As far as we know, there is no complete list of Toronto strikes available. Please help us compile this column by sending us information or calling us about any strike or lockout you know of in the Toronto area.

An injury to one is an injury to all.

The strike by the International Association of Machinists and Aerospace Workers (IAMAW), Local 2413, continues. Their employer, General Aviation Services Ltd., has brought in non-union scabs from their branch offices. Many of the local's members are crossing the picket line and returning to work.

IAMAW's union representa-

tive Les Cole said the company is phoning its members, urging them to come back to work. "This and other events have brought us to action," said Cole. "So we have filed a complaint of 'bad faith bargaining' with the Labour Relations Board.

Strikes and lockouts

They are protecting their scabs with goons, and it is hard to police the entire airport with so many access areas to Terminal 1. They (the scabs) are getting into Terminal 1 without us noticing it until it is too late.

"At this point," he continued,

"We are still picketing but wish an end to the strike. We have therefore sent a letter to General Aviation, in which we convey flexibility in our bargaining by accepting their original offer and by conceding an 'equity adjustment' for some workers originally slated for January 1, 1982, to be backdated to October 1, 1981.

A mediator, Henry Burtenback, has now been appointed, and is awaiting a response from General Aviation in regard to the union's latest offer. "It is just a matter of waiting to see if General Aviation is earnest in its bargaining or whether it is trying to bust the union," said Cole.

The six month strike by Steelworkers at Irwin Toy is over. Their first contract was signed January 5, 1982 and will expire January 4, 1983. Workers got a 13 per cent increase in wages, better health and safety conditions, and a much needed contract protection guarantee.

While wages originally ranged from \$3.25 an hour for assemblers to \$9.00 an hour for forklift operators, the across the board 13 per cent increase might have meant internal dissent by the Irwin workers.

Steelworkers worker union representative Dave Mackenzie said, "the move by the province to increase the minimum wage did nothing for the Irwin workers. We were bound by the negotiations which had started prior to the new minimum wage legislation. What was important then and is important now is the gain by the union of the contract protection guarantee.

"Negotiations will begin again in October, 1982. What is certain is that the immediate struggle was to get a union contract for which there was a unanimous vote, not once, but twice."

can identify being a Jew and being a Zionist, then we can identify anti-Zionism with anti-Semitism, and Schacter can have his anti-Semites to oppose his Jewishness and thus define it for him. Unfortunately, the guilt of non-Zionism does not fall on Weisfeld's shoulders alone. There are non-Zionists in Israel itself among both lower-class progressive and Hasidic Jews, not to mention the Arab *untermenschen*.

The state of mind exemplified by Schacter's letter cannot appear anything but dismal to a Goy such as I who, raised in a right-wing nationalist theocracy (Duplessis Quebec), was introduced to most progressive ideas, including anti-Zionism, by Jews, and thus came to recognize in *some* cultural currents among *some* Jews the most reliable source in western culture for the very values now anathemized by mainstream Zionism. In the context of this letter, I should certainly mention as witnesses Maxime Rodinson and Albert Memmi.

That brings me to Schacter's parting shot against his absent opponent: "Non-Zionist Jews have as much credibility as Quebecois who advocate assimilation within the Anglo-Canadian milieu." I certainly hope the Parti Quebecois will come to its senses and, in order to avoid assimilation for the French Canadians, will in the next six months or so: Shoot the obstructionist mayors of West-Island Montreal, annex Kingston and the intervening "St.-Francis heights", bomb the PC offices in Toronto and the surrounding area, as the PC certainly isn't "our" party among Ontarians, and of course destroy the "antiQuebec A-bomb plant" at Chalk River. Then, during the next half-year, we should...

Alaine Ranger
Montreal

More congrats

To the Clarion:

Congratulations on your fifth anniversary. I wish you strength and perseverance for the next five years. It is hard to find such good reporting especially re. the reality and struggles of workers, women and the resistance to warmaking and its causes.

It's good to have a Clarion around when we live in a too-liberal *Globe* of print where over-sized Stars too seldom shine and a cheap, fake *Sun* is trapped behind its own polluted clouds of profiteering.

Len Desroches
Toronto

Blown fuse

To the Clarion:

Your latest promo rap claims that "you open up a world you didn't know existed if you have only been reading the *Star*, *Sun* or *Globe & Mail*". Well, your news may be different but your record reviews (among other things) are painstakingly the same.

My album, 'Popular Songs' was given a few chatty lines (the reviewer chose to laugh at my voice rather than dig into the content) which suggest that you're not exactly trying to be out in left field.

If you wish, within your

paper, to provide the necessary cultural alternative please try in future not to print the first or last thing that comes into the prospective reviewer's head. It also helps if the writer knows something about the material: what I do is about as close to the Flying Lizards as the *Clarion* having a run on its free turkey offer.

Clive Robertson
Toronto

Lippe lauded

To the Clarion:

With Richard Lippe's permission, I am answering the letter from Diane Nannarone (*Clarion*, December, 1981) attacking his review of *Rich and Famous*; doing so gives me the opportunity of wholeheartedly endorsing his position on the film. I want to make the following points:

- 1) I could answer the statement that 'every woman' Ms. Nannarone knows 'has been deeply offended by the film's portrayal of women' by asserting (truthfully) that almost all the women we know like it a lot; but neither assertion gets us anywhere in critical debate, as a substitute for precise analysis.
- 2) Central to Richard's article was an awareness of the evolution of a specific Hollywood genre, the 'woman's picture' (a term coined by men to denigrate both the genre and women), and the career of a particular director, George Cukor; both have long histories. No film exists in a vacuum; no film can be responsibly discussed outside a context of historical period, conditions of production, available forms and conventions (the terms 'materialist' and 'dialectical' might be helpful here).
- 3) *Rich and Famous* is, for a start, the first Hollywood film we know of in which a female protagonist is permitted sexual freedom without being punished for it (as in, for example, *Looking for Mr. Goodbar*); it also contains an erotic love scene in which the *man*, not the woman, is presented as the 'object for the gaze', through the identification set up with the Jacqueline Bisset character. That is already something.
- 4) The film is (demonstrably) about the way in which the Bisset/Bergen relationship is, at crucial moments, 'intuitively supportive'; it is also, equally importantly, about the ways in which the structures of patriarchy separate women and place them in opposition to each other: hence its complexity and interest. Bergen, at the start, interrupts the relationship with Bisset by opting for marriage: she wants not only 'true love', but wife — and motherhood. Bisset wants to be a writer in order to win the respect of *men* (she identifies, on her own admission, with her father). Each woman envies the other's status, Bisset showing a nostalgia for 'true love', Bergen wanting celebrity. They fight continuously, even at one point physically assaulting each other, but the one stable thing in their lives remains (paradoxically but triumphantly) their 'intuitively supportive' friendship. At the end of the film, Bergen has lost both husband and daughter, and leaves the party that establishes her status

Continued on page 16

more letters

From page 2

your concern is to make a habit of clipping from newspapers or magazines each news report dealing with nuclear industry, then sending each clipping (no postage stamp required) to Marc Lalonde Minister of Energy House of Commons Ottawa, Pierre Trudeau Prime Minister House of Commons Ottawa or Monique Begin Minister of Health House of Commons Ottawa.

We know that nuclear spells disaster, but does the government KNOW we know?

They will if you and I ... "Keep on clipping."

Luck Tilston
Manitowaning, Ont.

Goy protest

To the Clarion:

In your December issue, a correspondent with the improbable name of Shalom Schacter (how about Bonjour Ranger?) associates you with one Abie Weisfeld in order to

get the *Clarion* to print his broadside against Weisfeld.

I am no party to this one-sided quarrel and neither, as far as I know, is the *Clarion*. So I wonder why you went along with the ploy, and printed arguments for the present existence of Israel that not only are weekly repeated by the mass media but might as well be copied on more valid arguments the Nazis had for taking over Czechoslovakia in 1938-39.

Some German ancestors had left the land of Czechoslovakia much less than 2000 years before and "the same but sizeable number of (them) maintaining a perpetual habitation on the land" were both more numerous than the Palestinian Jews and, contrary to the latter, participants in the culture of their "diaspora", Germany. It was inconvenient that the Germans, in "developing their national consciousness", "found another people had migrated on the same piece of land", but the trouble with that obstacle to "self-expression" was (as Schacter wishes were the case for the Zionist takeover of Palestine) "resolved by negotiations" at Munich.

Tragically ridiculous as they were when invented by the Nazis (who did use them all), these arguments remain central to Zionist propaganda today, whether mainstream or "progressive" like Schacter's. In

fact, the conception of Israel they serve to uphold (national homeland — apartheid theocracy, not Schacter's wished-for utopia) was not broadcast until the end of WWII. This is not to deny that Arab propaganda, in reaction, can be at least equally captious and foul.

However, the most striking and the most terrible link between this type of ideology and Nazism is particular to the Zionist side. To write flatly, as Schacter does, that "anyone who opposes Zionism per se must recognize they are opposed to Jewish self-expression", one must understand Jewishness as strictly a racial identity, independent of time and culture. This, of course, is the Nazi definition of a Jew, and similarly of an Aryan. It goes back to nineteenth-century European anti-semitic "scientific" racism. Schacter is upholding a conception of the Jewish "self" and of the "Jewish people" so abstract, so strained, so single-minded, stultic and voluntaristic, that it not only comes from the perceptions of Gentiles but first saw the light of day among intellectual supporters of the oppression of real Jews.

I fear Schacter is impelled to rant against "Weisfeld and his Alliance of Non-Zionist Jews" (all guilty of "self-denial") because their existence subverts the psychological background of Schacter's "Jewish self-expression" thesis. If we

**Eat
The
Rich**

'Get off your money' A hunger project?

by Chris Gordon

The woman sitting beside me burst into tears.

"I know world hunger won't end until I get off my money," she sobbed, while other participants calmed her with stories of how they had discovered what 'sufficiency' they were coming from and how they could 'empower' their money in the Hunger Project to 'really make a difference.'

I was attending a November 29, 1981 meeting of Hunger Project members in Toronto. The project's aim, according to its promotional literature, is quite simply to end hunger. "The end of hunger and starvation on our planet by the year 1997: an idea whose time has come," the pamphlet states.

Practically speaking, achieving this aim seems to involve giving money to the Hunger Project. At this meeting, the weeping woman was pressed to pick a 'target date' and work toward 'getting off' her money. To prolonged and enthusiastic applause, the woman, a nutrition therapist, chose that very night as her target date.

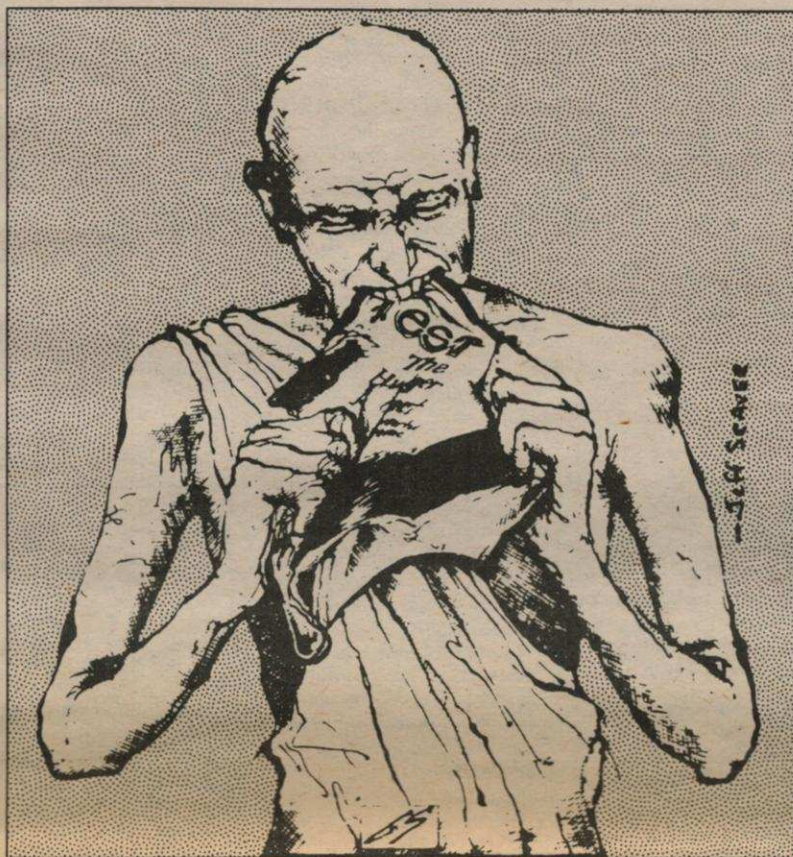
Although the Hunger Project has been active in Canada since 1978 debate still rages as to whether the group is a bona fide charitable and educational agency, or an offshoot and recruiting arm for the California based Erhard Seminars Training (EST). The profit-oriented EST, founded by Werner Erhard, who also created the Hunger Project, has been widely accused of using psychological manipulation by such groups as the Committee on Mind Abuse (COMA), an anti-cult educational group.

Duart Maclean, national manager of the Hunger Project in Canada and himself an EST graduate, denies the EST connection and claims the project is "legally and financially completely separate from the EST organization."

Maclean does admit, however, that Hunger Project organizers are often graduates of the EST training, a fact much in evidence in the makeup of the Toronto Hunger Project, many of whose members are EST graduates.

"The strongest support in terms of actual organization of the HP (Hunger Project) has been from people who have taken the (EST) training. It's just natural that people on staff with the HP are by and large EST," says Maclean.

As for the accusation that Hunger Project workers recruit for EST, the whole thing is a "mistake", according to Maclean. The 'mistake' came from an experience of a girl that was volunteering at the Hunger Project where one of the staff members had also been involved with EST and actually invited her to take



Mother Jones

the EST training. What she did was extrapolate that to mean that the whole Hunger Project was doing that," he said.

Mistake or not, back and forth informal recruiting between EST and the Hunger Project takes place. I was invited to an introductory EST seminar three times within a month of attending a Hunger Project meeting.

And a disillusioned EST graduate, who does not wish to disclose her name, said she was asked to "recruit people into the Hunger Project and from there into the EST training."

"As a result," she said, "I became quite good at getting people to give money to

Clarion. "They don't see the money. It doesn't help them at all, it only helps their concern, which is hunger. I can't see why anyone would be suspicious of an agreement like that."

Harvey McKinnon of OXFAM Canada's Vancouver office takes a more critical approach. OXFAM Canada, both a relief and educational agency, has formally resolved that it "does not endorse or support the Hunger Project."

McKinnon thinks Hunger Project

volunteers "are very sincere people ... but I don't agree with their seeming lack of political analysis. The thing I found disturbing was that Dr. Roy Prosterman is on their Board of Advisors."

American law professor Roy Prosterman supervised the Land and the Tiller project in South Vietnam. According to Norman Edwards in an August 4, 1981 letter to the *Globe and Mail*, the land reform program was "an integral part of the rural pacification which included search-and-destroy missions and the Central Intelligence Agency's Operation Phoenix in which 100,000 Vietnamese were killed."

Moreover, claimed Edwards, another Prosterman land reform plan for El Salvador "is political, not developmental, and should be viewed in the context of the repression which accompanies it."

Prosterman "doesn't make any management decisions", says Maclean, although he is featured prominently in Hunger Project literature. "I expect that if Roy worked on some programs that failed, then he made a mistake."

The American investigative magazine *Mother Jones* reported in 1978 that Prosterman had received an EST Foundation grant to support his consulting work.

Also skeptical of the Hunger Project is Ian J. Stanley, marketing director for World Vision of Canada, a hunger relief and missionary organization. Stanley told the *Clarion* that World Vision had "taken exception to the Hunger Project using World Vision's name in their literature" and had threatened legal action. Stanley thinks that people should "exercise caution" in supporting groups who don't use their funds for direct aid.

A former Hunger Project member and EST graduate echoes Stanley's sentiment. She says EST instilled in her "a sense of guilt and a desire to serve at the level of taking personal responsibility for ending hunger ... without actually doing anything for anyone, which is absurd."

"It was so easy to make them feel guilty about hunger."

the HP because it was so easy to make them feel guilty about the issue of hunger."

And an EST-sponsored seminar I recently attended in Toronto, titled Making A Difference, ended with sign-up and donation opportunities for the Hunger Project and another Erhard creation, the Holiday Project.

The value of the work done by the Hunger Project is also in dispute. By its own admission a consciousness raising and educational agency, the project does not use its funds to provide food or material assistance to the starving population of the third world.

The project recently sponsored a series of public service announcements on CBC radio and television for the United Nations Somalia Relief Fund, and Susan Davis, legal advisor to the UN High Commission on Refugees, has no complaints about the project's involvement.

"They have raised people's consciousness about refugees in Somalia. People send their cheques directly to us," and the money gets to Somalia, she told the

Training in EST

Clarion writer Chris Gordon was invited to an EST 'guest seminar' while attending a meeting of the Hunger Project in Toronto. Below is his account of a selling session for what EST members call "The Training."

Our EST guest seminar leader is Gary Willison, a former musician and school teacher. There are six guests, as well as three EST members, one of whom is Gunther Schubert, a member of the Toronto Hunger Project Committee.

The room is cold, and the seminar lasts two hours with a short sign-up break for the Training.

Willison thanks us repeatedly for "being there," and describes, in metaphors about caterpillars and butterflies, how EST will transform our lives, or make them even better if they're good already.

He speaks of 'empowered love' and 'satisfaction with Self' and even of the potential to earn more money.

"I know you know what I mean," he keeps repeating in soothing tones.

But we don't. Some of the guests try to pin him down to an explanation of the \$450 two-weekend Training he is selling. He draws another metaphor, but then tells us, "That's not it either."

In other words, it has to be experienced (and paid for), not explained.

One of the guests attempts to put a point forward which contradicts something Willison is saying.

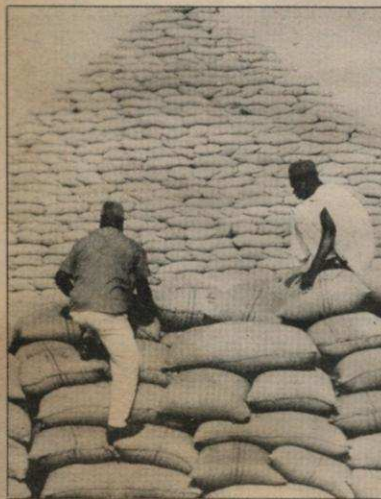
"BULLSHIT BULLSHIT BULLSHIT!" he screams until he has once again gained command of his audience. Then, in soothing tones, he thanks the guest for sharing his thoughts and continues with the pitch.

"Remember, the assault is on your emotions, not your intellect," advises a Council on Mind Abuse (COMA) brochure. COMA attempts to educate the public on the psychological coercion used by cults, which is what COMA considers EST to be.

Willison's guest seminar talk is laced with examples of what COMA describes as mind abuse techniques: peer group pressure, 'love bombing', confusing doctrine, disinhibition (Willison leaping around like a happy, transformed four year old while we freeze in our seats), discouragement of discussion and pressure to make a financial commitment.

We are encouraged to make a \$50 non-refundable deposit toward our EST Training before we leave.

I declined.



Newspaper filler

What would you think of the *Clarion* if we ran regular advertisements for the Shell oil company or Global TV — at no cost to them?

You'd think we were nuts, of course. That's why you should take a close look at some of the so-called "community" weekly newspapers distributed in your area. Hundreds of them are doing just that — hyping Shell and Global for free. This is how it happens.

Several times a month, the *Clarion*, just like 850 other newspapers across Canada, receives a packet in the mail from the Ontario Press Service. A typical packet contains a lunatic column from Global's Peter Truman ("one of Canada's outstanding news personalities") about how woefully unprepared we are for the Third World War ("in our current state of readiness, we would be putty in the hands of a particularly voracious banana republic"), a few blurbs on upcoming Global TV programs, and a series of solemn columns called "Energy Sense" written by Paul Jacot, a public relations hack for Shell Canada Ltd.

All of this material is "camera ready", meaning the lazy and

cindy fortunata

unenterprising newspaper has only to slap it down wherever there is empty space to be filled and send it off to the printer.

What is the cost of this mediocre filler to the newspaper that runs it? Absolutely nothing, says Wendy Ramsay a spokesperson for the Community Weekly, from whose offices the bilge apparently originates.

And who pays for it? Why, Shell and Global of course.

A lot of papers don't like the package," admits Ramsay smoothly. "There's a lot of good material, and there's a lot of junk."

Of particular interest is the junk written by Shell Canada's Jacot. He faithfully mentions some division or other of Shell in each article. In one column, titled "Agrochemicals: Some food for thought", Jacot cogently argues for an escalation in the use and development of pesticides and fertilizers in North American agriculture:

"New products are constantly required," he says, "as pesticides outlive their effectiveness." (Read: as insects mutate and render the chemicals useless.)

Jacot is naturally conversant with the alarms raised by wild-eyed environmentalists about the threat these ever-evolving synthetic substances pose to our genetic future. But rather than mentioning them, he sets our minds at ease by intoning, "To satisfy health and environmental requirements, lengthy, complex and costly toxicological and environmental studies begin early and extend throughout development."

Naturally, he neglects to mention that scientists in the employ of Shell conduct the tests, and Shell foots the bill.

Jacot's columns have "a very good pickup," according to Ramsay. "Sixty newspapers run his columns."

I asked Ramsay why a newspaper would want to run a free ad for Shell, when they've made enough profits to turn all weeklies in Canada into propaganda rags, if they chose.

"He (Jacot) is not trying to advertise," she maintains demurely. (That lady doesn't rattle easily.)

"But Shell is paying for a clipping service," which keeps Shell



informed of every paper that runs the column, she explains.

So, the Ontario Press Service has its uses after all.

Incidentally, the photo you see in this column, depicting actor William Shatner being munched by a deranged tarantula, is brought to you courtesy

of the same Ontario Press Service package that featured Jacot's musings on the need for more Shell agri-poisons.

The pic was intended to hype an upcoming Global TV thriller in which "Chemical insecticides 'cause the tarantulas of Arizona to become killers."

Self-reducers stick it to them

The almost 100 per cent rise in postal rates is once again forcing the self-reduction movement into new actions of questionable legality.

One self-reducer recently declared, "If the government thinks that I'm going to pay them 30 cents so that I can pay my already outrageous utility bills they are out of their tree."

"I've discovered that even if I 'forget' to stamp my envelope Ma Bell always seems to get and cash my cheque," she explained.

Another technique that a *Clarion* legal adviser described

as "definitely illegal", but that seems to be growing in popularity is known to its American originators as "Elmering."

They have discovered that stamps can be covered with a thin coating of Elmer's white glue that is invisible when dry. Their correspondent, upon receipt of the letter, can remove the cancellation with a damp sponge and reuse it.

Canadian postal authorities could not be reached for comment on what steps they would take if such activities became widespread.

The deadline for the next issue of the *Clarion* for advertising, classifieds, calendar and copy is Wednesday, February 3, 1982.



City of Toronto

Attention Elderly Homeowners in the City of Toronto You may qualify for a \$100 Tax Credit

If you, your spouse or both:

- are 65 years or older on or before March 31, 1982,
- receive, as of March 31, 1982, the monthly federal Guaranteed Income Supplement,
- have owned residential property in the city for at least 5 years, immediately preceding March 31, 1982 and
- live in the property on which the municipal taxes have been levied,

you are eligible to receive the City of Toronto's 1982 Tax Credit for Elderly Homeowners.

If you qualify but have not received an application form, or would like more information, call the City Clerk's Department at 367-7036 today. Even if you received this Tax Credit last year, you must still apply for your 1982 credit.

Remember, you must apply for your Tax Credit on or before March 31, 1982.

Roy V. Henderson
City Clerk

parents and teachers —

Your control of your local schools is threatened!

We the undersigned are alarmed and angered by the Conservative government's announcement that a bill is to be introduced before spring, taking from local boards control over negotiations with its employees and giving this power to the Metro Toronto School Board. (They already control the allocation of money.)

This, in our opinion, will mean the death of our local boards. It means the government will have the leverage to raise class sizes and to close community-based small schools.

Local needs demand local boards. Big is not always beautiful. For many things in life small is beautiful, and our local boards are an acknowledgement of this truth. The city of Toronto is different in important ways from North York. Scarborough is not the same as York, neither is East York the same as Etobicoke.

Recently many locally organized parents, teachers and trustees have fought hard against cutbacks of programs and staff. The Ontario government doesn't like this. They want to snuff it out.

We call on all parent organizations, ethnic communities, unions, church groups, boards, teachers' federations and opposition parties to organize starting immediately, to pressure the Tories to withdraw this proposed legislation.

Contact your own leaders, your local MPP's and your trustees.

signed

Trustee Keith Baird, Ward 2; Trustee Pat Case, Ward 4; Trustee David Clandfield, Ward 7; Trustee Joan Doiron, Ward 6; Trustee Fran Endicott, Ward 7; Trustee Doug Little, Ward 1; Trustee Sheila Meagher, Ward 2; Trustee Penny Moss, Ward 5; Trustee Tony Silipo, Ward 3; Trustee Bob Spencer, Ward 6; Trustee Beare Weatherup, Ward 2.

State of seige every 90 days Military in Paraguay

by J.H. Evans and Jack Epstein

PEDRO JUAN CABALLERO, Paraguay
— Call him Miguel. He's where he promised to be, outside a small cafe in this remote northeastern border city.

He is slightly stooped, his hands tremble subtly and he walks with a limp. He refers to his ailments as "battle scars."

Miguel has arranged a clandestine encounter with leaders of the Acuerdo Nacional, a coalition of the most prominent centrist-to-leftist political groups opposed to the 27-year rule of General Alfredo Stroessner, the longest reigning dictator in the western hemisphere.

"Political meetings here are banned by the military governor," he explains, "so this is for your own protection. But it's safer for us too."

Miguel is a revolutionary, and his story parallels the history of the opposition's struggle to remain active in this nation of three million people.

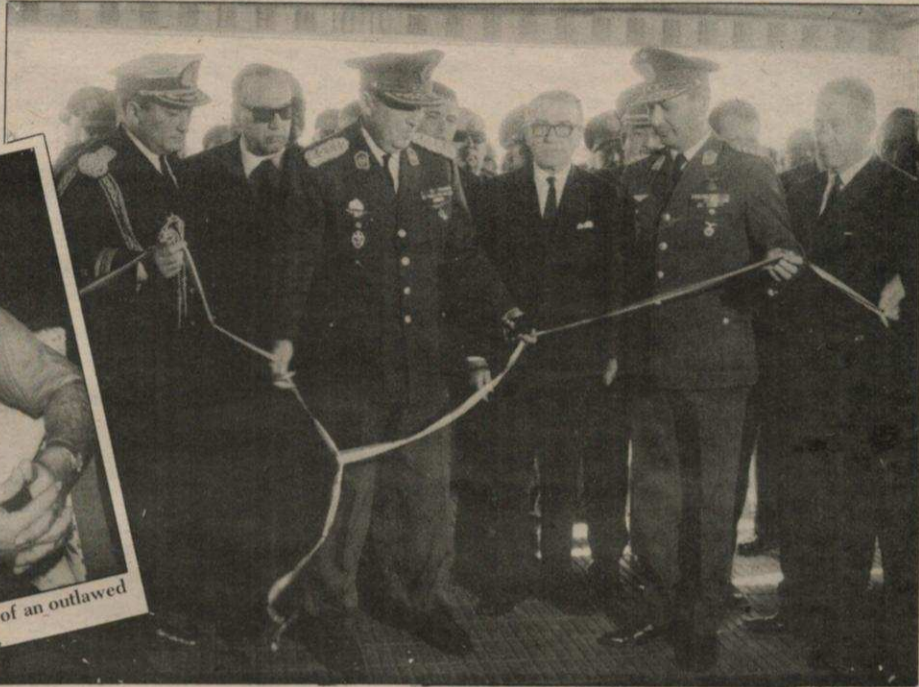
In its 161 years of independence from Spain, Paraguay has never known a democratic administration. Its governments have been a string of tyrants and juntas endlessly jockeying for power. The nation averaged one coup every 23 months until Stroessner seized control in 1954.

That same year the military embarked on 11 years of repression in order to consolidate the general's authority. Massive roundups of opposition activists and suspected "subversives" resulted in bodies regularly washing ashore on the Argentine side of the Paraguay River border. Hundreds of thousands of Paraguayans fled into exile during this period; an estimated 800,000 still reside outside the country.

One who stayed to oppose Stroessner was Miguel. In 1958, at the age of 33, he helped found a small group promoting armed resistance to the still young regime. Named chief of the northeastern zone, he led the attack and capture of Capitan Vado, a small town 120 kilome-



Domingo Laino, president of an outlawed Paraguayan opposition party.



President Stroessner untying the symbolic ribbon to unleash the "Chel Toledo" Cavalry Regiment.

tres south of here.

Within days Capitan Vado was recaptured by government troops. During the battle Miguel was wounded, but managed to escape with other survivors into Brazil, where he was arrested in 1960 for smuggling weapons.

With the aid of other detainees he escaped into exile in Argentina. When the political situation there became dangerous, he returned to Brazil and was quickly retaken prisoner. In 1962, after his guerrilla movement dissolved, the Brazilian authorities released and granted him asylum on condition that he not participate in illegal activities or reside within 80 kilometres of the border.

Later in the same year he made a painful

mistake. He clandestinely crossed the frontier into Pedro Juan Caballero to visit a friend and was caught. Held secretly, offered no attorney or legal process, he was sentenced to an indefinite term in prison.

"The first eight days were the worst," he said. "My hands were always tied, they beat me every day, they wouldn't allow me to sleep and I suffered through the 'pileta' (a reknowned Paraguayan torture consisting of immersing a prisoner's head in a filled toilet bowl, then punching the stomach repeatedly to force the filth into the lungs).

"For the next 10 years, I lived in a 36 square metre cell without a bed. I wasn't allowed visitors and had no access to medicine when I was sick."

In 1972, representatives from the Swiss International Red Cross interviewed him, and days later he was released on the condition that he not participate in anti-government activity. He returned to his home town.

Between 1974 and 1976, despite the fact that Stroessner had virtually eliminated all serious resistance, a new wave of repression reached its peak. Political detention camps were constructed throughout the country. Stroessner claimed to be protecting the country against communism, for which he has declared a state of seige every 90 days since coming to power. Internment was legalized by the 1950 Law for the Defence of Democracy

and the infamous 1970 Law 209, both of which identify anti-government sentiments with communism.

Former U.S. president Jimmy Carter's human rights program is credited here with stopping this second-stage repression in its tracks. When Carter took office, more than 600 known political prisoners languished in Paraguay's jails and camps. That number dropped to four under Carter's economic sanctions and the more personal diplomatic pressure of then-U.S. Ambassador Robert White, later appointed envoy to El Salvador.

In the ensuing years, Stroessner used more subtle means. The loyal Colorado Party bureaucracy kept people in line by threatening their civil service jobs and encouraging neighbours to spy on one another. Aided by a sophisticated computer in Asuncion, the spy network is credited with stopping or controlling every nascent activist movement.

Guerrilla activity faded, leaving opposition to intellectuals and politicians, or people like Miguel, who now manages a small business.

However, instead of easing its grip, the military has started bearing down again by selectively harassing individual leaders, a tactic less damaging to the nation's international image.

Domingo Laino, president of the Partido Liberal Radical Autentico (PLRA) — the strongest opposition party, has been kidnapped, jailed and beaten for criticizing Stroessner. His mail is opened, his passport has been confiscated, his house is watched, and his phone has been disconnected (although he still must pay a monthly service charge).

Christian Democrat party president Luis Alfonso Resek was exiled to Argentina for publicly agreeing with a Venezuelan senate resolution identifying Stroessner as a tyrant.

Carmen Lara de Castro, president of the Paraguayan human rights commission and a former member of congress ("I resigned rather than continue offering legitimacy to that government") is routinely harassed. One of her sons, now living in Mexico, was arrested and tortured with the 'pileta', while another was beaten by police on the doorstep of the family home.

Three reasons surface for this reinvigorated repression. First, many observers blame U.S. president Ronald Reagan's

The pit of civilization

On September 17, 1980, deposed Nicaraguan dictator Anastasio Somoza was blown to bits by a bazooka near Asuncion, and for a few days the South American backwater of Paraguay hit the front pages.

A year earlier, Paraguay was one of the few places on earth to welcome into exile the Nicaraguan butcher, who had been made uncomfortable in Miami by his fair-weather friend Jimmy Carter. Paraguayan President Gen. Alfredo Stroessner stood alone with his old buddy Somoza in July 1979 when a U.S. effort to have the Organization of American States intervene in the Nicaraguan revolution failed so badly the U.S. backed off.

Despite Paraguay's success in crushing internal armed resistance, it has apparently been unable to solve the Somoza assassination. Groups such as the Montoneros of Argentina and Nicaragua's Sandinistas have been blamed, but other sources cite Somoza's scandalous carryings-on with the wife of a prominent Paraguayan publisher.

Stroessner's dictatorship has welcomed other war criminals and German Nazis. It denies giving refuge to Josef Mengele, the "Angel of Death" of Auschwitz, but felt constrained nevertheless to revoke his Paraguayan citizenship when West Germany pressed hard for extradition.

The General makes new friends, too. His country reportedly facilitated the 1976 assassination of Orlando Letelier, Chilean dictator Augusto Pinochet's most effective opponent in exile.

Aside from these attention-getters, Paraguay is known internationally for mistreating natives. The 700 Toba-Maskoy Indians, for instance, were forcibly relocated to a "bleak stretch of land" to make way for development, the *Washington Post* reported last August. "Civilization has always overwhelmed people who stand in its way, especially indigenous people," says a Paraguayan diplomatic source (*Globe and Mail*, Oct. 16). "That's progress."

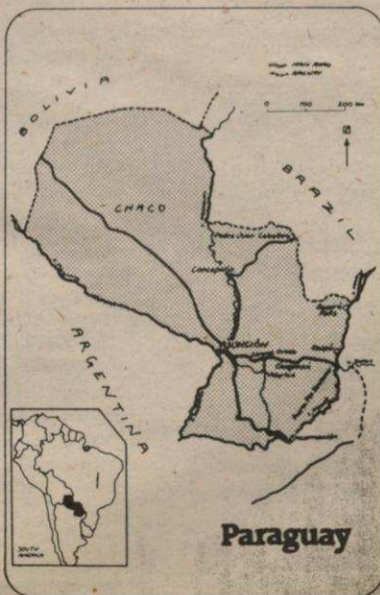
Paraguay's three million people had an average income of less than \$750 (U.S.) in 1979. While the top 30 per cent of income earners took 70 per cent of the national income in (1973), the bottom 30 per cent got only four per cent. Incomes for the 64 per cent of the population living in rural areas averaged \$137 (U.S.) in 1978.

For more information about Paraguay, the Latin American Working Group (Box 2207, Station P, Toronto M5S 2T2) sells and has in its library:

Paraguay: Power Game (Latin American Bureau, 1980)—76 compact pages of history and current situation.

The Indian Peoples of Paraguay (1980, 122 pages).

Paraguay: Amnesty International Briefing (1976).



Because of a misunderstanding last month with the printer, our readers saw more of our prime minister hanging in effigy than our editorial. You didn't get to read how we finished hanging the federal finance minister, in print. Since we worked hard on it and wanted you to respond, here it is again.

"We will move much more quickly to non-inflationary growth if the conviction spreads that we are heading back towards stable prices and lower interest rates. The whole process will be much easier if everyone feels he is being treated fairly. That is why I put so much emphasis on *restraint* with *equity*. I have also emphasized the promise of *renewal*."

— Allan MacEachen
From the Budget speech
November 12, 1981

Fine words, but the budget is a fraud. Far from dealing with the problems most Canadians face — unemployment, inflation, loss of farms, high rents and mortgages and a deepening recession — the budget seeks to gain widespread support for the retrenchment of the capitalist economic system by pretending it will be fairer in the future. The budget, MacEachen has promised, will redistribute wealth. And indeed it will — from the poor to the rich.

Consider carefully these figures. The poorest 25 per cent of the population earn a scant four per cent of the income. The middle 50 per cent earn 56 per

cent. The top 25 per cent earn 40 per cent of the income. So for there to be any real distribution of income (not to mention wealth) the richest 25 per cent would have to be heavily taxed. But the budget does just the opposite. The top rate of taxation for those earning in excess of \$53,000 a year will be reduced from 64 per cent to 50 per cent.

Plus they will now pay 25 per cent tax on their capital gains instead of 32 per cent. For the 30 per cent of the population earning less than \$11,000 a year, and for the 25 per cent who earn between \$15,000 and 25,000 the basic tax rate remains the same.

This is Reaganomics. For all MacEachen's talk of fairness, the budget mimics the tax reduction legislation introduced by Reagan in August to aid the rich. If MacEachen had truly wanted an equitable budget, why didn't he tax the banks' record profits? Why restrict taxation to income? Why not tax wealth, the true source of inequality? And what about the large corporations that don't pay tax from one decade to the next,

endlessly deferring their tax liabilities into the future.

Thirty years ago corporations paid 70 per cent of all taxation, individuals paid 30 per cent. That ratio has been reversed, and the budget continues the process of shifting the tax burden from the corporations (in order to ensure their profitability) onto the individual taxpayers, and more particularly onto the poorest among them.

By a sleight of hand, MacEachen claims to be balancing the budget. By severely restricting federal cash payments to the provinces he has merely transferred the deficit onto the provinces. This will force the provinces to substantially raise their taxes or cut back on health, education, roads, ... due to inflation, the provinces will probably do both — raise taxes and cut back social services.

Given the rising rate of unemployment, MacEachen's most sinister tax cut is the reduction in unemployment insurance. Next year individuals will pay \$200 million less, corporations \$300 less. The Unemployment Insurance Commission will have half a billion dollars less to pay out. Which can only mean the government intends to use the argument: "If you pay less in contributions you will have to expect less in benefits" to justify cutbacks to those most hard-pressed by the recession.

There has been little opposition to the government's prop-

osal to date. The reasons for this are many. First, the rich have been reassured by their accountants, and there has been no attempt by the mass media to point out the serious economic and social consequences of the budget for the majority of Canadians. Most people have been led to believe they will be paying less, which is untrue. The complexity of the changes and the diverse situation of individual taxpayers have also made any concerted protest or lobbying very difficult. And finally, the opposition parties and trade unions have failed to take an aggressive stand against what are, in effect, disguised cutbacks in most people's standards of living.

Another deception in the budget is the whole question of "fringe benefits". A cursory glance at the list of newly taxable benefits — health and dental plans, life insurance, pensions, subsidized company cars and free travel passes — makes it clear that it is not the rich who are most dependent on these 'perks' to sustain already seriously eroded standards of living. It is the baggage handler at the airport, or the railway worker who can no longer afford to visit family and friends on the West Coast; or the cleaning staff at a university who can no longer get a free education in the evenings; or workers making the minimum wage in stores or factories who desperately need

access to discounted food and clothes — these are the people, and millions like them, who have been hardest hit by the budget.

So where the hell is the equity, eh, MacEachen?

For all your fine phrases the budget means only one thing: restraint for the poor, renewal for the rich.

editorial reprint

Update

It's been two months since MacEachen brought down his budget and since then certain interest groups have manipulated MPs, the mainstream press, and MacEachen himself into believing that their continued existence and real growth are threatened by the tax changes.

While it is not clear what the final budget will be, it is certain that these particular interest groups will gain back most of their lost wealth.

But what of the Canadian worker? The major change directed at the wage earner is the tax on employee benefits. As of January 1, the government intends to collect tax on travel passes, subsidized board and lodging and health and dental benefits.

To date there has not been any concerted effort by the trade union movement or the left to organize against the conscious intervention of the government to reduce the eroded standard of living of most workers. Although it is true that McDermott, Pilkey, the executive board of the Building Trade Union Council and a few NDP MPs has publicly condemned the proposed tax on employee benefits, none have organized around this issue. Could it be that McDermott and the others are riding high on the interest rate issue and thus refusing to rally around the more immediate concern of permanent tax changes that affect almost every worker? Can we then believe that the Canadian working class has an organization which responds to its fundamental needs? It apparently seems not.

FRENCH IMMERSION PROGRAMS

The Toronto Board of Education offers early immersion programs in French in a number of schools throughout the city. This program starts in senior kindergarten where the half-day program is conducted in French. The children speak to the teacher in English and the teacher responds in French. Gradually the children make the transition from English to French.

The elementary school program is conducted entirely in French from senior kindergarten to grade 4. In successive grades English is phased in until, at the grade 6 level, about half the subjects are taught in English and half in French.

For younger children from outside the enrolment boundary of the school, bus transportation is provided to the nearest designated junior immersion school.

Early immersion programs, with their respective grade levels, are offered at the following public schools for the 1982-83 school year:

Allenby	SK — grade 6	Jackman	SK — grade 3
Brown	SK — grade 6	John Fisher	SK — grade 5
Dewson	SK — grade 2	Palmerston	SK — grade 2
Gledhill	SK — grade 2	Runnymede	SK — grade 2
Howard	SK — grade 6	Williamson	SK — grade 6

Registration forms and information on meetings will be available at all junior schools.

For more information on the immersion programs, please telephone the Board's Modern Languages Department, 598-4931, ext. 606.

Toronto Board of Education

Buttons

Buttons Printed
And Assembled
Safety Pin Backs

Large Discounts
For Popular
Organisations

Union Shop

S. W. Press

762-1392

Day or Evening

Marxist Institute Winter Courses



Monday, Feb. 1
Introduction to Socialist Feminism
Mariana Valverde: 532-8989

Volume I of Capital
David Smith: 531-3303

Marxist Institute
Box 428
Postal Station "P"
Toronto M5S 2S9

Tuesday, Feb. 2
Marxist Philosophy
Danny Goldstick: 978-6789

Motherwork Under Capitalism
(alternate Tuesdays)
Harriet Rosenberg: 537-4967

Capital, Volume III
John Fox: 535-3852

Wednesday, Feb. 3
Capitalism & the World Economy
Harriet Friedmann: 922-9067

Thursday, Feb. 4
Central America: Dependency,
Intervention and Peasant Revolt
Jim Handy: 964-8971

Microtechnology and Work
Ingrid Wollmeier, coordinator:
652-0310

Psychoanalysis and Marxism:
Part I, Reading Freud
Liz Alexander: 923-3468

All courses will be held at Lord Lansdowne Public School,
33 Robert St. (Spadina Circle)
All courses begin the week of Feb. 1st and will cost \$10.
Starting time — 8 p.m.

Alienated, Exploited, Depressed?

Come to the Marxist Institute 8th Anniversary Party.

8 p.m. February 6,
International Student Centre, Ground floor.
33 St. George St.,
\$3.00 Admission

Music, Dancing, Bar

"The Dependency of Canadian Political Economy"

A lecture by Leo Panitch
Fri., Jan. 29, 8 p.m.

Room 2172
Medical Sciences Building
King's College Circle
U. of T.
Donation \$2.50

Patents, breeding sow disaster Seed genocide underway

By David Assmann

The "Green Revolution", a movement which began in the 1940's to feed the world with scientifically bred, high-yield crops, was once heralded as the solution to the world's food problems.

But environmentalists now believe the scientific breeding and "patenting" of seeds by multinational corporations has become a threat to the diversity and hardiness of the world's crops.

Virtually all the world's crops originated in one of a few centres of genetic diversity, called Vavilov Centres. With the exception of a small area around the Mediterranean, all of these centres are in the Third World.

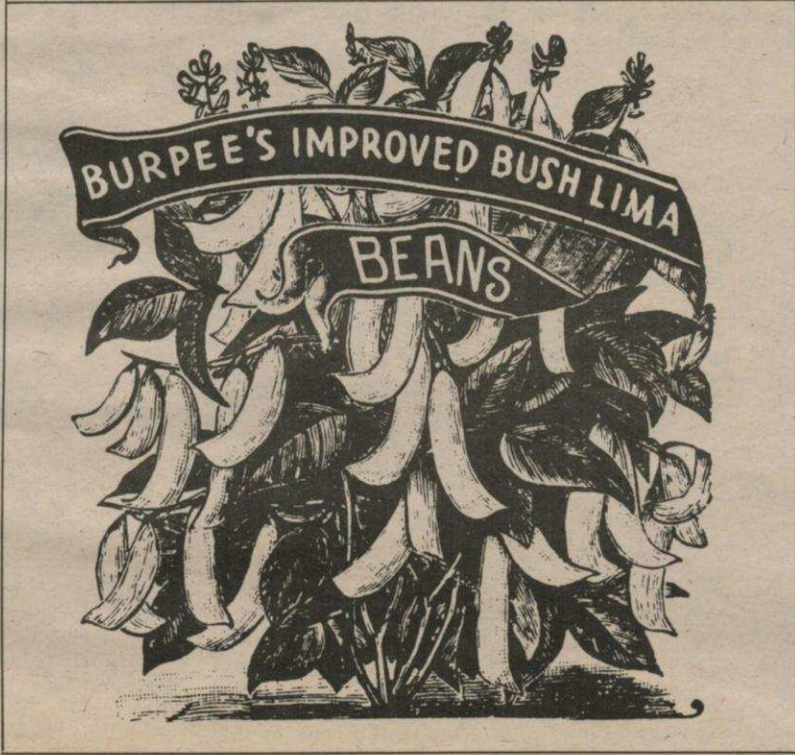
The new, high-yielding crops being imported into the Third World are wiping out traditional grains and legumes and endangering the Vavilov Centres. Dr. Jack Harlan of Wisconsin has reported that the Cilician Plain in Turkey, which hosted thousands of varieties of native flax in the late 1940's, now contains only one variety of flax — and it was imported from Argentina.

The Food and Agriculture Organization of the United Nations now fears we may lose the centres of diversity for prairie grains by the end of the 1980's.

We are witnessing a dramatic decline in our food sources. Traditionally, Third World farmers have favoured crop diversity, growing, for example, a dozen wheat varieties in the same field to ensure a reliable harvest.

Prehistoric peoples found food in over 1,500 species of wild plants, and ancient gardeners used over 500 major vegetables. Today 90 per cent of human nutrition comes from fewer than 20 crops.

Diversification has always protected



per cent of our rapeseed comes from four varieties. It is now normal for four or fewer varieties to comprise 75 per cent or more of the acreage seeded to that crop — for both vegetables and grains.

One of the contributing factors to crop uniformity has been the development of plant breeders' rights. Since the 1920's there have been efforts to provide royalties for plant breeders through the use of

seed and agricultural company.

ITT now owns Burpee Seeds, North America's largest mail order garden seed house and Celanese Corporation has purchased Harris Seeds, the second largest mail order seed house on this continent. In England, Rank-Hovis-McDougall announced the acquisition of 84 seed companies in just one week, transforming the company into the largest grain seed dealer in Europe.

Once dominated by family-owned seed businesses, the seed industry is being taken over by multi-national chemical and drug firms — the same companies that manufacture pesticides and fertilizers.

Critics of plant breeders' rights legislation ask whether company seed breeders will concern themselves with pest resistance characteristics when they are part of a firm that sells chemicals for that problem as well.

The passage of plant breeders' rights legislation in the United States has already had an impact on the price of seeds — between 1968 and 1978 the cost of overall agricultural production rose by 116 per cent, whereas seed prices rose by 173 per cent.

Along with the passage of plant breeders' rights legislation and increasing corporate involvement in the seed industry, there has also been a renewed emphasis on the development of hybrid varieties. You cannot use the seeds of hybrid plants to produce more hybrids. Farmers who use hybrid seed are forced to go back,

year after year, to seed companies for new seed, increasing the farmers' operating costs and enriching the seed companies.

One of the most insidious consequences of plant breeders' rights has been the development of a "Common Catalogue" in Europe. When European plant breeders found it difficult to distinguish between patented and unpatented varieties, common market countries simply outlawed many unpatented varieties and made it illegal to grow plants not listed in the Common Catalogue. In England, violators are subject to a £400 fine.

Every year approximately 400 plant varieties are eliminated from the Common Catalogue. Dr. Erna Bennett of the United Nations' Food and Agriculture Organization estimates that by 1991, three-quarters of all the vegetable varieties now grown in Europe will be extinct due to the attempt to enforce patenting laws. To give an example, where 300 varieties of cauliflower once flourished, the catalogue will make less than 20 varieties legal.

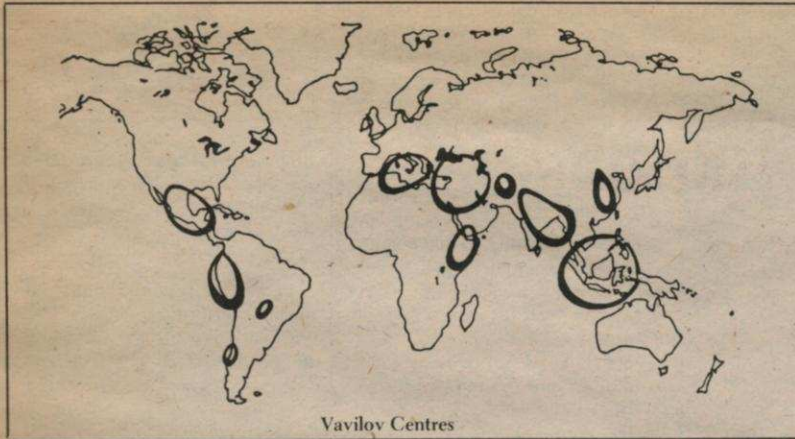
The Seed Industry is being taken over by multi-national chemical and drug firms.

Most legal varieties are patented plants. Only 5 per cent of the plant varieties offered for sale in West Germany are not patented and it is no longer possible to buy non-patented cereal plants in England.

In Canada, the situation has not yet gone to this extreme. Although federal minister of agriculture Eugene Whelan announced his intention to introduce plant breeders' rights legislation almost five years ago, Bill C-32 has not yet been passed.

This has mainly been due to public pressure. Organizations such as the National Farmers' Union, The Canadian Council for International Co-operation, the New Democratic Party, the Consumers Association of Canada and the Saskatchewan Federation of Labour have all lobbied against the proposed legislation.

However, this should not be grounds for complacency. Whoever controls the seed controls the entire food system. The conservation of the world's plant genetic resources and the struggle to guarantee humanity a safe and nutritious food supply are issues which should not be entrusted to the profit motive.



Vavilov Centres

Seeds of the Earth

plant species from succumbing to disease. Crop uniformity is an invitation for disaster. A dramatic example of this was the Irish potato famine of the 1840's.

The Irish relied upon one variety of potato as their major food source. When a fungus devastated the potato crop, two million Irish died of starvation and two million were forced to emigrate.

Crop uniformity also caused the destruction of Ceylon's coffee crop by a rust in the late 1800's, turning the British into a nation of tea drinkers and shifting the centre of coffee production from Asia to Latin America.

More recently, a pathogen was responsible for destroying between 15 and 20 per cent of the American corn crop in 1970. Although farmers were growing 160 varieties of corn, all were susceptible because they all had the same genetic base.

Canadian crops are just as vulnerable to disaster. Just one type of wheat (Neepawa Bread Wheat) dominates 36 per cent of the farm land of the Canadian prairies. Three varieties account for 63.7 per cent of the Canadian barley crop. Four varieties make up 80.5 per cent of the rye grown in this country, and 95.8

"patenting" systems. Plant breeders' rights (also known as restrictive varietal legislation) allows seed companies to charge royalties for seeds of plant varieties they have "patented".

A number of countries, including England, France, Spain, Sweden, West Germany, Holland, the United States and Argentina have already passed such legislation. In Canada, the Liberal government has introduced Bill C-32, the Plant Breeders' Rights Act. Twenty-two Third World countries are currently considering similar legislation.

Plant breeders' rights have frightening implications. The potential for profit for companies selling seeds increases, since marketers are guaranteed royalties. The passage of this type of legislation has already lured a number of large companies into the seed business.

Between 1968 and 1978 at least 30 seed companies with sales in excess of \$5 million were acquired by transnational corporate enterprises. Most of the new purchasers of seed companies have been large agricultural companies such as Ciba-Geigy, Sandoz, Pfizer, Upjohn, Monsanto and Union Carbide. Royal Dutch Shell is now the world's largest



Daycare shortage: A national disaster!

by Pat Schulz

"The ongoing shortage of affordable day care is a national disaster in human terms," says Sue Colley of Action Day Care.

In spite of a widely supported campaign on the issue throughout 1981, which culminated in a meeting between the Ontario cabinet and the newly-formed Ontario Coalition for Better Day Care, there has been no government commitment to end the crisis. Some spaces, sometime, was their response. According to Colley, that means that thousands of children will continue to receive poor day care.

Interviews with parents and providers of day care services confirm Colley's conclusions. Julie Mathien, a day care consultant with the Toronto Board of Education tells of a principal who asked two brothers, aged eight and nine, why they were fighting in the school yard. They were arguing over who had to go home at lunch hour to feed and change a nine-month-old baby, who was otherwise left untended. There was a neighbour upstairs who would intervene in an emergency.

Studies estimate that six per cent of Canadian children under 10 are left on their own. This practice is illegal and parents could be charged with child neglect.

Meanwhile, other children are

in care that is totally inadequate. A study of informal arrangements done by the Toronto Social Planning Council and popularized in the book *The Kin Trade* cites cases of child neglect.

One kindergarten-aged child was found by his mother sitting in the hall outside his caregiver's door. The caregiver and child had a very poor relationship and she finally refused to let the child into the apartment. He sat there from noon until his mother arrived after work.

The book concluded that while some informal arrangements are superb and others abysmal, they are generally inadequate with little or no outdoor play-time, poor nutrition and too much television.

The lack of spaces also means illegal operations are widespread. Any unlicensed arrangement is prohibited from taking in more than five children. Two years ago a woman running an illegal day care centre took in 11 children and left them in the care of her teenage son. Her estranged husband arrived home and killed one of the children.

Mathien described a situation which resulted in a happy ending for 16 babies. "We found a high school student bringing her baby to school. She and her friends looked after him in the girls' washroom in their spare periods.



W.M. Pipther

"Since then the Toronto Board of Education has set up one infant centre for these babies which now has a waiting list of approximately 50 names. Two more centres are planned," said Mathien.

That solution contrasts sharply with the province's rigidity in another case described by Liz Ferguson of Day Care Connection.

"I had a mother with twins who were being cared for in the home of a really committed woman. The boy had a rare blood disease that the mother likened to leukemia and the child needed more sleep than a normal child.

"But the mother had to get her up at seven to get to work on time. So the caregiver offered to look after the children in their own home so the child could get

more rest in the mornings. The province, through the city, said they would withdraw their subsidy if that was done. The child is still getting up at seven."

Colley said situations like this one are common. "They are common enough that everyone in the day care field has examples like this. But what also has to be said is that for everyone of these there are hundreds of parents out there who are struggling in less dramatic situations and

with enormous additional stress to find adequate care for their kids.

"They are travelling on public transit for a couple of hours a day with a child. They are spending food money on day care. They are postponing plans to return to work. They are on welfare. They want to do the best they can for their kids but they need support. And free universal day care would provide it."

Player agent and Canada's nadir nationalist, Alan Eagleson, recently expressed his dismay over Finance Minister Alan MacEwan's winter budget. Eagleson says that restrictions in the budget regarding tax breaks have forced athletes to seek refuge in the U.S.

Trust Eagle-beaver, the man whose most recent claim to shame is angrily snatching the sacred Canada Cup trophy away from the winning Soviet team, not to waste any time with guidance for our hockey heroes.

"...several stars in the National Hockey League," Eagleson said, "whose contracts I have negotiated...have clauses in their contracts that preclude the player from being traded to a Canadian team."

To top this off next year's number one amateur draft pick, Brian Bellows, is also an Eagleson client. Eagle predictably proclaimed: "Under no circumstances would I permit him to sign with a Canadian club. I have discussed this with Brian's parents and with him...He doesn't understand the reasons, but he relies on my advice."

It turns out that the teams most likely to be involved with Bellows are both American in any case. Colorado, the NHL team most likely to finish last overall this year has already traded away their next year's first round pick to Boston in a previous deal. Fortunately, the

fred mooney

amateur draft is one area outside of Alan Overkill's sphere of influence.

....

An Islamic revolution ain't all amputations and executions. The ayatollahs are off the track this year in Iran's city of Ahvaz where horse races are being held to celebrate the revolution's third anniversary.

It seems that horse racing, but not betting is allowed under Iran's fundamentalist government. Last year's races in Ahvaz were suspended because of the country's war with Iraq.

But what's to stop us infidels from betting just like we do on the Irish Sweepstakes? An unofficial form sheet circulating has Pahlavi Princess favoured in the fifth; the triactor touted in the tenth has pernicious prognosticators preferring Persian progeny; Baby Bahktiar, Silky Sadr and Gozbedah's Ghost.

HERNANDO'S HIDEAWAY

Mexican food in the tradition of the Great Southwest

"The best Margaritas in town."
— Toronto Star

"It is... a bit too casual."
— Toronto Sun

"It's great! It's not expensive. And we love the place!"
— Q107

well hidden at 545 Yonge St. near Wellesley. Fully Licenced 416-929-3629

clearlake collective

HOUSE REPAIRS/RENOVATIONS

drywalling • cabinets • carpentry
eavestroughing • drafting

765 Queen St. E., M4M 1H3, 461-3815

Living under the wrecking ball

Housing crisis spurs tenant organization

by Morris Saldov

Norm Pennington is a 71 year old war veteran living under the wrecker's ball at 118 Eglinton Avenue West. He lives on a pension of \$221 per month. Since his rent is \$254, he works as a maintenance man, clears garbage and snow and cuts lawns.

In March, he will be evicted to make way for the demolition of his building. He says he doesn't know how he'll find a place he can afford.

Diane Mongreu, also a resident of 118 Eglinton West, is eight months pregnant. At a January 5 meeting of the residents with Eglinton area MPP Roy McMurtry, she asked him "Where will I go? When you have a baby nobody wants you!"

"I don't know, there's nothing I can do," McMurtry responded. He had previously told the tenants that demolitions were necessary to prevent areas from becoming slums.

The owner of 118 Eglinton West is Haim Kline, a representative of various investment companies. He is tearing down the 26 unit, relatively affordable apartment building to make way for a 100 foot office tower.

All over the north end of Toronto, families, senior citizens, low income working people and students are being forced out of apartments which will be demolished or converted to commercial or expensive condominium developments.

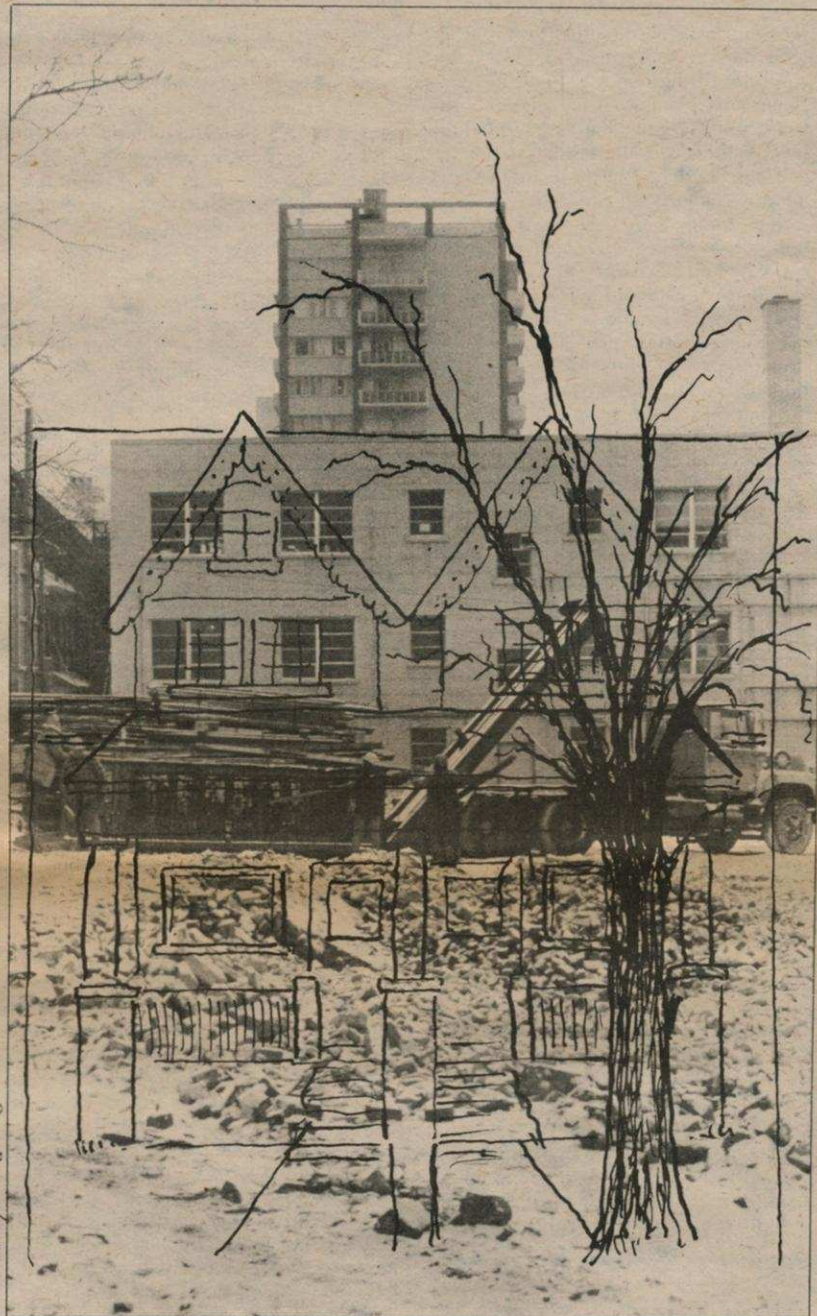
Richard Fink, a lawyer representing the tenants at 790-800-840 Eglinton Avenue West, says this group of buildings have been sold and re-sold three times in the last two years. The increased carrying costs of these sales have been passed on to the tenants in the form of dramatically increased rents. According to Fink, more than 50 per cent of the original tenants were over 65 years of age and mostly of lower to middle income background. No longer. They have been replaced with a much younger, more affluent and transient population.

The 26 tenant households at 118 Eglinton West consist of four families, four seniors, three students and 15 low income working singles and couples. Melanie Ward, a student in the building who has been organizing the tenants, hopes 118 Eglinton West can be saved from demolition. The tenants have contributed to a fund to hire a lawyer and take care of organizing expenses. As a journalism student, Ward has also been successful in gaining the media's attention.

Ward and the tenants are trying to persuade Kline to sell the property to the Canada Mortgage and Housing Corporation for conversion to a tenant-run cooperative. They are also working closely with the People's Housing Coalition, a group which is organizing a coalition of tenants' organizations and agencies concerned with the housing crisis as it affects low to moderate income households.

Tenant groups blame officials and politicians at all levels of government for

the city of Toronto is intimidated by developers whenever an attempt is made to protect tenants against property rights.



Oscar Rogers/Todd Harris

following a policy of "housing for profits, not for people." They say governments over-co-operate with developers and buckle under legal threats from corporations.

At the provincial government level, they point to a summary of corporate campaign contributions prepared by the Ontario NDP research office. The summary indicates that Minister of Housing and Municipal Affairs, Claude Bennett, who is responsible for administering the Planning Act and controlling land use across Ontario, was the most frequent recipient of campaign contributions from the development industry in the last provincial election. Some of the contributors were: the Campeau Corporation, First City Developments, Markborough Properties, York-Hanover and Nu-West Developments.

At the municipal level, the city of Toronto is intimidated by developers through threats of corporate law suits whenever an attempt is made to protect tenants against property rights. Rashmi Nathwani, director of building permits for the city, claims that owners and developers successfully sue the city in the majority of cases where the city attempts to delay "unreasonably" the issuance of a demolition permit following the issuance of a building permit — even if the delay

is meant to give tenants sufficient time to relocate.

At the federal level, Ottawa's attempts to deal with the housing crisis are considered woefully inadequate. Under the recent revised federal budget, Metro

Toronto will get about 600 units of rent-gated-to-income housing, while over 32,000 people remain on Metro's assisted housing agencies' waiting lists.

Conditions appear to be ripe for larger, more cohesive and determined tenants organizations than have ever existed before. Not only is there less rental accommodation available in Toronto — there are more tenants. According to Metro Planning Department figures for 1980, there were 316,713 renters and 248,183 owners in that year. This was an increase of 8,297 renters over the previous year, and a decrease in owners of 387. While these changes are not dramatic, they do indicate a trend as homeowners are impoverished by interest rates and give up their homes to join the ranks of tenants.

The assault on tenants comes in many forms: large rent increases, declines in maintenance and repairs, eviction notices for conversion or demolition, unwarranted increases in property taxes, and so on.

Strategies for increasing the clout of tenants groups are numerous. Wey Robinson, a long-time tenant organizer and founder of the first tenants union in Toronto, Kendall Park, suggests that tenant organizations should fight for a Tenant Relations Act, similar to trade union legislation, giving tenants the right to negotiate rents and living conditions with landlords.

The tenants organizations springing up in the U.S. are also giving Toronto groups new ideas. In California, the Oakland Rent Control Coalition, founded in October 1981, has brought together activists from the district's community and labour organizations. American tenants are engaging in rent strikes, court suits, lobbying, mass rallies, picketing and sit-ins to force landlords, banks and government to act on tenant grievances. In 22 states across the U.S. coalitions of tenants have forced politicians to enact legislation ensuring fairer treatment for tenants, and have elected tenant advocate to a wide range of offices.

The Toronto People's Housing Coalition will be meeting at City Hall in Committee Room 4 on January 24 to work on priorities for action. If you want to get involved with the coalition, call 654-0345 or write People's Housing Coalition, P.O. Box 54, Station F, Toronto M4Y 2L4.

Paraguay's military

From page 7

de-emphasis of human rights saying the military has interpreted this as a green light to return to their old ways.

Second, now that Paraguay has the fastest growing economy in Latin America, principally from multi-billion dollar hydroelectric projects with Brazil and Argentina, Stroessner has more to protect. (His personal fortune has grown to an estimated \$500-\$700 million.)

Third, the general is known to suffer from arthritis and is rumoured to have heart trouble. Despite his oft-quoted assertion, "I don't plan on dying," his interest in daily affairs of state is declining. Since no one is clearly second in command, people with vested interests are increasingly concerned that the opposition might exploit his death.

Which they would do in an instant if

offered the chance. "If we had the opportunity," said one man during the Acuerdo Nacional conference, "we could organize the people in 24 hours. If we could only organize, we could do something."

While that might be more a statement of will than capability, the leaders of the various opposition factions have little choice but to wait for their moment, which made the meeting frustrating.

As for Miguel, though his 27 years of fighting Stroessner have made him a realist, they have not dampened his fire. "If we arm ourselves," he said, "then we have to have a refuge. But we don't have any place to escape to because we're surrounded by dictatorships. We can't do anything surrounded by dictators. They all work together. It's a hemispheric problem, and only the United States can do something to cure that."

From guns to Brazilian culture

by J.H. Evans and Jack Epstein

RIO DE JANEIRO, BRAZIL — One painting showed Jesus being crucified, with the face of Che Guevara. Another depicted St. George and the dragon as Mao Tse-Tung and the United States, respectively.

Sergeant Jehovah took one look at them and announced, "This show is closed. The art is subversive."

Thus ended Valença's first display of local artists. That was in 1968.

In 1978, Chico Buarque, one of Brazil's most respected singer/composers saw his Rio stage musical banned the day before its opening because Buarque refused to make last minute deletions ordered by the Censor Board. Investors suffered near total losses.

Isolated events? No. The former, a forgotten moment in a small town in the northern state of Bahia, and the latter, one of the most famous censorship episodes here since the military seized power in 1964, are merely two examples of a consistent government policy.

In any aspect of the arts, but especially live theatre, cinema and music, the them in Brazil is the same; during 15 years of the regime's hardline rule, artistic expression was bound and gagged.

Over 500 plays were banned, including those of the first several winners in the annual national playwrights competition, and scores of movies, records, books and periodicals were prohibited from reaching the public.

"It was impossible to know what was allowed, and what wasn't," recalled Yan Michalski, drama critic for the Rio daily *Jornal do Brasil*. "Some plays were banned for moral reasons (homosexuality, nudity), and some were banned for no apparent reason at all."

"That vagueness affected playwrights, directors, producers, and actors by forcing them to adjust their style to what they thought government censors would accept. But there was simply no way of knowing."

"They looked for anything," explained Sergio Brito, one of the nation's most

recognized actor/directors. "Starting in 1964 the censors examined plays very carefully for hidden messages, for profound lines, dangerous meanings. Theatre people were even arrested to intimidate them. It was all so foolish."

For the Federal Censor Board in Brasilia, the nation's capitol, it was very serious business. All proposed productions first had to have their scripts reviewed and accepted by the board, which usually recommended deletions and changes. That was just the beginning, however. Censors also viewed a dress rehearsal before giving final permission to stage the show.

Financial support understandably grew scarce in such conditions, as investors became frightened of escalating costs due to postponements, or complete losses due to the whim of censors.

"For film the situation was even worse," said Maria Pompeu, president of the Stage and Cinema Actors Union. "In theatre at least you had an idea of what the censors were thinking, but in cinema the script wasn't reviewed. When the film was finished, the board passed judgement. Lots of money was lost."

Having less control over foreign movies, censors simply forbade objectionable films from entering the country by labeling them "subversive". *Clockwork Orange*, *State of Siege*, and *Last Tango in Paris* (nudity) were among prohibited prints. Occasionally, however, a controversial work would slip by the board, drawing long lines of people at theatres until the film was banned, usually within several days.

Music suffered equally. Prior to 1973, only lyrics were scrutinized for subversive, sexual or drug references, but after that year even the musical score was examined. Record companies were pressured by the government to stop producing selected musicians or songs.

One example was the treatment in 1967 of Geraldo Vandré, a young singer from the northeast state of Paraíba. When his anti-government ballad

Caminhando became an overnight sensation after winning a song festival, the censors stepped in and banned it. Vandré was arrested and forced into exile, effectively terminating his career. But the song quickly became a rallying anthem for a disgruntled populace, provoking authorities to confiscate records from stores and individuals.

Another notorious case is that of Gilberto Gil and Caetano Veloso, two of the most popular singer/composers in the country, who were arrested in 1968 and held for two months, then unofficially expelled from the country. They spent three years in England.

"The government never actually stopped us from writing specific words," explained Gil before a recent concert in Salvador, Bahia. "Their anger was more aimed at our stage style. We represented a movement that they believed was detrimental to youth."

For the reading public, critical books and periodicals became hard to find, especially if they discussed Marxism, communism or socialism, or questioned any aspect of the military's activities.

Newspaper publishers, complaining about the financial strain caused by prior censorship, were eventually allowed to publish without that hindrance, yet with the firm understanding that the bureaucratic scissors would return if editors stepped out of line. Censored articles were obvious by a poem or an innocuous song printed in their place on the front page.

All this is written in the past tense because by the beginning of 1979 Brazil's *abertura* was in force. Meaning 'opening' in Portuguese, and initiated in 1977 under former President Ernesto Geisel, the "slow and gradual" *abertura* was billed as the regime's gift to the nation, a symbol of regained confidence and stability.

The prevailing story is that actually General Golbery do Couto e Silva, now retired but for years considered the "power behind the throne" as president of the cabinet, ordered a liberalization policy as a result of public outcry over the much-publicized torture death of journalist Vladimir Herzog. Few people accept the "gift" version, especially those involved in the arts.

"The *abertura* was caused by artists fighting for it, and by the natural result of the government having nothing left to ban," argued Brito. "Certainly nothing was given to us."

"Anyway," he continued, "it's really an illusion of freedom. The plays and movies we can see now have lost their moment. They're passe. Audiences are no longer interested. Also, you have to keep in mind that the *abertura* can be closed at any time."

Brito's words sum up the frustration and confusion that is expressed by almost every artist in the wake of eased regulations; that of having anticipated so much and yet received so little. "We're passing through a moment of intense disillusionment," he lamented.

"The *abertura* is genuine," observed

"T.V. is the worst cultural product Brazil today"

Michalski, "but we all expected the arts to blossom, and they haven't." He uses theatre as an example, saying that two years ago 75 per cent of all productions were Brazilian, while now they're predominately American and European comedies and dramas, a situation reminiscent of 20 years ago. "There's simply not enough good national material."

"Playwrights used to have discipline because they were forced to write in metaphor to elude the censors. But now that they can write almost without restriction, they've become sloppy. Too often authors opt for direct discussions of politics, without considering the element of drama or the requirements of stage, or the fact that audience taste has changed."

"Before *abertura* political themes had a strong appeal, mainly because people shared a common sense of resistance, of community. Now they want two hours of fantasy to forget about daily life rather than hear it discussed on stage. There's no government financial support, so producers have to go with what's commercially viable. It's a matter of survival."

Economic survival is an often repeated theme here, one said to be a strong undercurrent in the regime's decision to offer an *abertura*. Suffering a recession-paced four per cent growth

"The censors examined plays very carefully for hidden messages, for profound lines, dangerous meanings."

FORD

HPS

Scenes from *Eles Não Usam Black Tie* (They Don't Wear Black Tie), winner of five awards at the 1981 Venice Film Festival: Left, actor Gianfrancesco Guarnieri, upon whose play the film is based; centre, Bete Mendes plays a factory worker who is kicked by Nelson Xavier, a police agent sent to intimidate the strikers; right, a funeral procession for a worker slain during a demonstration. The film was directed by Leon Hirszman.



29

29A

30

30A

31

31

ns to apathy e fights for its life

rate, combined with debilitating 110 per cent inflation, the military, according to critics, reasoned that a sluggish economy creates a conservative populace and therefore would allow them to safely loosen controls on public expression, thereby easing the public pressure aimed at themselves. Critics accuse the generals of halting the flow of government monies to the arts, thus placing them at the mercy of the financially worried citizenry.

Although a convincing case can be made for this theory, there is scant proof. That does little to blunt the rampant speculation here, born of the intense suspicious towards the regime's leaders. Regardless of possible conspiracies, however, there's no doubt that the arts have been devastated since the *abertura*.

Cultural problem facing

"The public who can afford theatre is no longer interested in reality," complained Sergio Brito. "All they want to do is watch television, eat, dance and fuck. They support the worst tendencies on the stage."

The same is said about cinema. Leon Hirszman, director of the recently released *Eles Nao Usam Black Tie*, a film about a family's efforts to remain unified under the pressure of a labour strike and winner of five awards at the 1981 Venice Film Festival, struggled for three years to raise the necessary production funds.

Brazil's government/private operated cinema industry, Embrafilme, has ceased distributing funds, leaving producers, and directors to fend for themselves. "That's the reason we have so many *porno-chanchadas* (soft core sex comedies which now dominate the movie market)," explained Hirszman. "Eighty per cent make money and everyone wants to make sure they get a return on their investment."

"In 1978 Brazil was third or fourth in the world in film production," said Pompeu, "and now, because of lack of funds, it's much lower, and getting worse."

Why? "Because of the general economic problems, and television," she

stated. "As a matter of fact, television is one of the main causes of economic problems for theatre and cinema. It offers escape, a sense that some magic is still possible, and it offers it for free."

Ironically, television, which also suffered during the worst days of censorship, is now cited on an equal footing with the government as an enemy of the arts, specifically the huge TV Globo complex.

Television is so pervasive that homes in slums without running water, sewer systems or paved streets will have colour sets that remain on from morning till night, offering a steady diet of soap opera and slapstick situation comedies.

"TV is the worst cultural problem facing Brazil today," commented Geraldo Machado, Director of the Bahian Cultural Foundation. "All we get is a straight dose of Ipanema's (Rio's) middle class way of life and their problems."

"TV Globo alone commands 70 per cent of the national audience on any given night," said Hirszman, "and definitely has a lot to do with what people think and see, and what they want to see."

Michalski, who agrees with that assessment and criticizes TV Globo for stealing the best actors and directors for their popular soap operas, also criticizes artists for not realizing their own potential. "We fought for an *abertura*, but now that we have it, we haven't taken advantage of it."

None of this is meant to suggest, as everyone is quick to point out, that the censorship apparatus no longer exists. On the contrary, works are still sanctioned according to age categories, or banned outright, although most are eventually cleared by the more liberal Superior Censorship Council, which has the authority to overrule the Censorship Board.

The council, created in 1968 but not allowed to function until 1979, is composed of representatives of all factions of the arts, and officials from the Ministry of Justice and Foreign Relations.

"The people who sit on the Censorship Board are scared public functionaries who don't want to lose their jobs," explained Orlando Miranda, director of the National Theatre Service and a member of the council. "I hope that in a few years," he continued, "the board will become more comfortable with *abertura*

"We represented a movement that the government believed was detrimental to youth."

and will realize that to approve a play or film will not jeopardize their jobs or mean a transfer to the Amazon."

Actually, until recently, such fears were a genuine concern. Not only were board members responsible for what they accepted, but they had to pass occasional competence tests. In 1976, 21 of 90 movie censors created a scandal by failing an official psychological screening test. Questions included: "Could you live in a pigsty? Are you happy? Are you afraid of spiders?" Those who failed were replaced.

Today these worries have little foundation, as the board is able to sit back and watch the public do the work for them. Recently outraged citizen groups have organized to combat the new permissiveness endorsed by the council, and have been successful in restricting or stopping occasional plays, movies and television shows.

"Now the people are the censors," observed Brito, "the same people who objected to censorship. They were raised on the restrictions and are used to labeling things as immoral or communist, and feel that the *abertura* has gone too far."

They aren't the only ones. A very strong right wing faction within the military leadership is known to oppose continued liberalization prompting political analysts to openly wonder if President Joao Figueiredo, himself an army general, will be able to control the coming battle for dominance within his own establishment.

The abrupt resignation last summer of General Golbery, and his replacement by a man with a reputation as a hardline restrictionist, combined with a series of recent bombings of newstands carrying leftist periodicals (for which no arrests have been made), suggests to many people that the *abertura* is in jeopardy.

"It's a shaky beginning and could end tomorrow," said Pompeu. "I was initially afraid to become president of the union," she admitted, "because I could go to jail tomorrow."

At the moment nobody is going to jail,

although government interference steadily surfaces on a small scale. Experimental and street theatre groups complain of harassment, as do unknown actors involved in controversial plays.

"They won't touch you if you have a national reputation," said Brito, "but they still go after artists who are unrecognized."

"Nobody bothers me now," said Gil. "I'm famous, and that sets me apart. The government is not going to do anything to me because it would cause them more trouble than it would be worth."

Sometimes, however, they do go after the big names, revealing the depth and strength of anti-*abertura* sentiment here. In August certain powerful government authorities almost stopped the unveiling of a monument of Brasilia's creator, the late President Juscelino Kubitschek, by attacking the monument's (and the capitol's) architect Oscar Niemeyer.

Niemeyer was requested to make appropriate alterations in his abstract sculpture to reduce its similarity to "the communist symbol of the hammer and the sickle."

The architect refused to comply, and instead accused the men involved of creating a "Kafkian environment." For a while it appeared that the unveiling would be stalled, but after a quickly arranged meeting between several high-ranking officers, Niemeyer and the former president's family, the festivities were held without incident in September.

Marcia Kubitschek, the late president's daughter and co-founder of a ballet support foundation, called the objections laughable, yet said they point to the instability of *abertura's* future.

"We're in a crucial moment of transition," she reflected. "People with good sense should not provoke such a radical movement that it would give the government an excuse to prevent *abertura* from growing."

"It's a very fragile flower," she continued, articulating the concern of most artists here, "and we have to be careful that it doesn't die."



by John Morrissey

"You want negotiation? This isn't Mexico, you know", said the impeccably hip doorman upon being asked by a trio of latecomers to reduce the \$10 admission to "Wholly Communion", a so-called "gathering of poets" at the Cactus restaurant. The doorman's sense of social geography was as correct as his oh-so-hip scarf and blazer ensemble. This was definitely not Mexico, this was downtown Toronto in winter. In our innocence we had come to hear some admired contemporary poets, perhaps even to warm ourselves in a gorgeous blaze of impassioned word-spinning. What we witnessed was a bizarre media non-event which had nothing to do with poetry and a lot to do with unholy commerce.



After paying a slightly reduced "standing room" tariff we found ourselves squeezed into a corner between the stage and the bar, pressed against a railing bearing a sign that read POETS & FILM CREW ONLY. On the far side of the railing was a mob of photographers, film workers, hangers-on and presumably a few poets.

You will seldom see such tightly maintained relaxation as the studied casualness with which people can crowd three deep around a bar whilst a fully equipped film unit grinds past within six inches of the drinkers' elbows, documenting for future paying audiences a visiting poet's Casual Moment.

Ah, but what of the promised "communion"? To conjure up the spirit of the evening imagine yourself being elbowed and abused by crowds of self-important technicians and wondering where the poetry went. In the final two-thirds of the program the poets themselves failed to provide much relief, even if

Restaurant packed as locals flock to hear unholy communion

you take into account the distractions of the venue. With two exceptions (one lamentable and one praiseworthy) the poets limited themselves to stiff lecture-circuit routines that would have disappointed even a properly attentive audience.

Anne Waldman's brassy, affected delivery detracted from what little grace could be found in her verse. She swayed in a stiff-legged dip, a movement totally unconnected with her words. Her words were often clever, but her tendency to construct lists rather than lines was tiresome. Her reading was punctuated by an onomatopoeic running gag on the word "moaning", which she would draw out ever longer with each repetition. Though each exaggerated moan was accompanied by a smirk that said "take that all you bad English teachers and literal minded readers", the joke was on her as she became just as pompous as the people she was presumably mocking.

To her credit, Anne was responsible for two of the even-



ing's inadvertent epiphanies. In her first poem she spoke of "putting make-up on empty space", and that phrase rang true as an image of the hype and hollowness of the "Wholly Communion". She drew her strongest audience reaction with a line from the poem "Baby Pantoum", a first-person description of an infant's developing consciousness. The line was "I don't know what I look like", and it raised rueful laughter from an audience of people who most emphatically knew what they looked like, an audience composed mostly of the pale and preening culture vultures a friend from out of town calls "city finks".

Michael McClure's performance, ranging from a fragment of the Prologue to the Canterbury Tales, to a West Coast cosmic haiku to a dollop of his own Beast language, was nothing if not smooth. Too smooth. It seemed he had done the same routine far too many times. As he said in his West Coast poem, "Nature loves the absence of mistakes". But Michael's reading indicated he had reached this enviable state at some cost. Mistakes were absent, and so were any manifestations of passion or joyful risk-taking.

In his final poem, Michael spoke of a newcomer's naive delight in New York City: "It stinks here and you can't smell it". This was fit warning concerning the next two poets, a couple of professional New Yorkers named John Giorno and Jim Carroll. Though differing in age and affectations, both men are American cousins of the sort of stage Irishmen James Joyce called "buck lepers". Neither man is actually Irish, but their performances illustrate the unwarranted survival of the same old dreadfully chauvinistic and self-serving "literary" persona, be it "buck leper", "poet maudit" or "tough old fag".

The reception accorded John Giorno and his Travis Bickle

impression showed just how desperately the Toronto audience wanted to be in NYC. Not the actual city, but the "you wantit? you gotit!" world of Giorno's



manic monologues, a world defined by the questions "What is your sexual preference and how much money do you have?" It's a dreary world indeed that is composed of cash and sex, and one suspects that Giorno is sending up the very marketplace that dominates Toronto as much as New York. But his lack of a clear analysis, especially regarding sexual exploitation, subverts even his own highly developed sense of irony. Giorno's performance becomes a part of the very hustler's world he deplors.

Giorno at least showed flashes of wit amongst the bluster and some awareness of what he was doing. Jim Carroll, however, showed no such control over his material. One could see no manipulation of self and persona, nor could one trust that his outpourings were any more than straight purging. Carroll plays the street kid and tortured Catholic poet, overlaid with great bleeding hunks of pseudo-Symbolist dreck. He came across as a

demented and narcissistic rapist wimp, spouting odious misogynistic claptrap. That most of the women in the audience listened without comment to his hateful pratings about "faceless girls" with "breasts like bleeding lemons" shows how effectively violence against women has been sold to the young under the guise of "punk" style.

After Carroll's alienated moaning, Jayne Cortez and her band were a fine infusion of passionate life. Backed up by Bern Nix on guitar, Jamaaldeen Tacuma on bass and Denardo Coleman on drums, Jayne chanted aggressively a series of poems that were far more interesting than all that had gone before. Her sexual imagery, though dark and full of anger, was a relief after the frigid phallic death-lust of Giorno and Carroll. Her "nipples like dark knives" were a far cry from Carroll's "bleeding lemons". Cortez undercut Carroll's "sensitive murderer" pose by refusing to be a victim.

Cortez was the only poet to forgo the innocuous word games beloved of complacent audiences. Michael McClure's dutiful leaps through the hoop had raised the question "What is poetry for?" Jayne's lyrics were proof that poetry is subversive, that poets can alter the shape of the world by challenging our understanding of it through words. That her brand of consciousness-raising was lost on the Cactus audience was indicated by the self-conscious "right on's" that drifted up from the crowd. The loss was theirs. In the poem "There It Is", she spoke of maintaining individual awareness in the face of repressive consumerism: "They don't care if you're an individualist, a leftist, a rightist, a shit-head or a snake". If you don't wake up and think for yourself, you'll wind up wearing "the stylized look of submission, the bizarre look of suicide, the decomposed look of repression". That warning applies to all of us consumers of popular culture. The stylized and stylishly pallid look of the audience and the studiously "apolitical" stance of the preceding poets emphasized her point.



To argue that urging the powerless to fight for their rights is not "poetical" is to ignore one of poetry's most basic functions. Poetry is the treasure and weapon of the oppressed, the means by which the powerless define and defend themselves. As times get tougher more people who would never have considered themselves "oppressed" will discover that they too are expendable. This is what makes poetry more important than ever, and contrived events like "Wholly Communion" even more of an affront.

The Live Production Of

★ UNION MADE ★

a unique look at the history of the Canadian labour movement

on stage at Harbourfront

Jan. 21-24
8:30 p.m.

The Theatre
235 Queen's Quay W

\$4 regular
\$3 students & seniors

by The **MIME COMPANY** Ltd.

come to

Bookworld's

February stock clearance
SALE

All prices reduced 20% - 80% off on books, records & handicrafts
Sale starts Saturday Jan. 30 to Feb. 28

118 Avenue Road
925-5657



Stephen Ralstan

Peter (Chris Owens) serves his punishment for breaking the arm of a black woman (Carol Keeley)

by Chris Hallgren

A long time ago (objectively less than a decade, subjectively more than a century) Stephen Ralstan began "Notes Toward a Working Theatre" in a rather obscure journal that appeared twice and then disappeared. The first and only other issue of this column consisted of the death knell for capitalism, complete with the appropriate fanfare and rhetoric, and proceeded on short notice to outline the basis for a "people's aesthetic", using the history of theatre in the twentieth century.

Well, the corpse of capitalism is still shopping at Creeds and several necrophiliacs, otherwise known as theatre critics, are still drawing paychecks from the major dailies for sowing confusion among Toronto culture vultures. I am bored enough of the drivel to start over with my notes on slightly more modest terms.

Basic questions about the present need to be answered. What are the alternatives to staging live television? Who goes to theatre and why? What is acting, as opposed to living, as opposed to doing?

* * *

In the typically professorial manner of columns like this, we are going to focus on a local playwright, Stephen Ralstan, and a recent production of one of his plays, *Homeland*, to provide a basis in fact for these theoretical ramblings.

Who went to *Homeland*? "A lot of people who don't ordinarily go to theatre," answered Ralstan. Unlikely people. Black women would arrive alone in taxis. Jewish South Africans from Willowdale, came as well: one of whom told Ralstan, "I'm so glad the lights were out; I was blushing with guilt."

Despite the absence of paid ads or reviews in the major dailies until late in the run, the basement theatre of the Palmerston Library used by the New Drama Centre had standing room only during many performances. A tremendous amount of free publicity was

directed at specific audiences, using public service announcements on community radio. Contact was also made with community and political groups who would have an interest in a play dealing with Apartheid, immigrant alienation, and the social divisions caused by racism in Canada.

People who expect a "night at the theatre" often have totally inappropriate responses to the kind of experiences Ralstan is trying to create. A well-known theatre critic attended one of the performances at Ralstan's request, and left the theatre after exchanging pleasantries in the lobby with the author during intermission. Such responses bewilder him. He fumed at the label of "dewey eyed sentimentality," that appeared in the *Star* the day before we talked. He claimed such theatre goes against real responses, but if people are able to identify characters, the label of sentimental is irrelevant. "Canadians try to be the most emotionless people in the world," said Ralstan.

The performance of *Homeland* did have its problems, both in terms of production values and script. For one thing, the run time was far too long to maintain concentration. Community productions usually suffer from an unevenness of quality in the acting, and this was no exception, though special mention should be made of the sensitive performances by Carol Keeley as Mayo Madden, and Chris Owens as Peter Newton. The direction and staging, though competent, did not provide much excitement.

However, one sub-plot in the play managed to succeed on all levels of artistry. That was the story woven through the whole piece about a unique growing-together of an older, South African black woman, Mayo, and an alienated white youth, Peter. The youth is sentenced by a "street judge" to serve Mayo by doing errands as punishment for injuring her when he pushed her on the ice one day.

Though it is an extremely unlikely circumstance, we see the youth grow to

Stephen Ralstan's Homeland:

"Notes Toward a Working Theatre"



theatre



Arienne Blackman

Stephen Ralstan

understand his own alienation and he is finally able to be both honest and affectionate toward Mayo as his sentence reaches an end. Throughout the whole course of this drama within a drama there is not a trace of emotional compromise. Peter does not break down; he actually grows toward self-realization. If developed further this sub-plot could stand on its own as a full play of immense value.

So much for the Bourgeois aesthetic based on an evening's entertainment. *Homeland* made no bones about being raw. After all, it appeared at the New Drama Centre. The publicity sought out the audiences who could relate to the subject matter. They came in droves, and talked about what they saw. For that accomplishment, applause is due. A path around the local critics has long been sought after. "Professionals" cannot define a culture. Real people have to participate by attending and yawning or blushing or laughing or cursing or applauding, or, most of all, criticising.

By "criticism" we do not imply complaining. Demanding one's money back or claiming to be ripped-off for not being

entertained enough, has nothing to do with sharing a time with people who are working to show you something. Video and film have jaded people to the extent that they take the flat visual surface of a performance for granted, even in a medium where the players are as alive and present as we are. Criticism is the audience's response to the ongoing creation of their own culture.

Stephen Ralstan prefers this style of doing theatre. He is tempted to go professional, but does not feel he has it in him to be "nasty" enough to survive. So he works at another job, and hangs out at the back of theatres, studying audiences. Among his current projects is a play about a collective that publishes a gay newspaper during a police raid on a steam bath establishment. Sound familiar?



Stephen Ralstan

Gene A. Mack plays Walter, the street judge who avenges Mayo.

History of labour Mime Company's art

culture notes

by Peter Birt

The Mime Company Unlimited's *Union Made* show which opens this month in Toronto will be one of those rare occasions when politics and culture meet. Mime and Canadian trade unionism don't often mix, but in *Union Made* director Ron East has tried to construct a popular mime presentation, as an introduction to the union movement in Canada.

While mime is not mainstream entertainment to most, it is far from a lost art. There are more than twenty small mime and puppet theatre groups in Toronto alone; most major Canadian cities have at least a couple.

The Mime Company Unlimited has been around since 1975 and operates the only full-time professional mime school in Canada. A number of their recent productions have toured Canada and *Union Made* is already booked into a few Ontario cities.

"Not a simple show in silence" was how the Mime Company Unlimited's Phil Shaw described *Union Made*. This production, he said, uses every theatrical trick in the book — full set, costumes, slides, banners, sound effects and music.

The hour-long show begins with the development of trade unions in the mid-1800's and ends with the founding of the Canadian Labour Congress. Cre-

ating a quick, popular and entertaining history-show of the struggles of trade unionism in Canada has clearly taken its toll in terms of historical completeness. Reaching a school-age audience, as the company is doing, has been worth that trade-off, they believe.

Some labour groups have been co-sponsors of the show. In Winnipeg the Labour Council was involved, as was the Sault Ste. Marie Labour Council. Ironically, none of the large labour towns — Oshawa, Hamilton, or Windsor have been able to sponsor shows. Various reasons, various excuses, various problems.

Even the Canadian Labour Congress, celebrating its 25th anniversary, would not help underwrite any of the show's costs. The four-day run in Toronto may indicate just how far the show can go without any substantial help from organized labour.

Union Made opens in Toronto on Thursday, January 21 and runs until the 24th in the theatre at Harbourfront, 235 Queen's Quay West. Showtime is 8:30 pm and tickets are \$4 adults, \$3 students and seniors. Tickets are available at the Harbourfront Box office or at BASS.

Hum... "I believe that Toronto needs a professional theatre that is openly political". So says the latest membership information from Open Circle Theatre. It's part of the Theatre's campaign to sign up new members ("The culture you support is an expression of your voice. Take a stand...") and present their Mutual Benefit Nights programme. For the latter they are offering community groups the opportunity to buy all the tickets for a particular show, paying Open Circle a certain amount, and then selling the tickets at a rate they want to set. Depending on how many tickets the group sells, and how much they charge,

a group could make between \$500 and \$2500. Open Circle's Brian Pronger described the programme as one intended to facilitate co-operation with community groups through fund-raising.

Open Circle (on Adelaide St. East) also listed three of their '82 offerings including a new Dario Fo play, "Mother's Marijuana is the Best!" Open Circle's own production of *Nervous Laughter* will satirically examine, it says, the new right and "our ability to deal with them." A fast action and New Wave music production *Life on the Line* is also promised.

To join you should contribute between \$7 (unemployed, students and retired) and \$1,000,000. An Open Circle membership party/bash is planned for February 13 at the Toronto Dance Theatre at 80 Winchester St.

Tired of all those silly anti-smoking ads everywhere? Well get ready, we're soon to have the same for marijuana. The federal department of Health and Welfare announced that \$1 million will be spent on a "public information campaign" to show the health risks of using cannabis. The campaign will steer away from political or moral messages, one of the government's



Two of Mime Company Unlimited's four actors

officials was quoted as saying, just the facts mind you, just the facts.

NOTES FROM HERE AND THERE *The Body Politic* celebrated its 10th anniversary this month with the biggest edition of the magazine to date. About its survival as a gay, 10 year labour of love collective the editorial says, in part, "The struggle for collectivity is never won; the tattered fabric just

barely holds together from issue to issue. But that's enough." As an outside fan and faithful reader, I say that's plenty

This Magazine's (not this one, but that one called *This Magazine*) culture culture, Rick Salutin has a long piece in the new *Saturday Night Magazine* (The Conversion of the Jews) that is likely to raise a few discreet complaints about his theories of the bourgeoisification of the Canadian Jews....

more letters

From page 4 as 'celebrity; to rejoin her friend; Bisset has recognized her own motivation as a desire to compete with men on their terms. They are left tentatively but touchingly celebrating what they have not lost, their commitment to each other, which has survived all the obstacles patriarchy has placed in its way. 5) Ms. Nannarone ends by saying that the review is 'an exception to the *Clarion's* usual fine reporting on "women's" issues and events. I don't understand her quotation marks, but what does need to be said is that *Rich and Famous* is not a 'woman's

event' in the sense in which that term is generally understood, but a commercial movie made for general audiences. Its meaning must be read, that is, through a complex set of generic conventions and assumptions, which it both uses and overturns. No one (as far as we know) has claimed that it is a radical feminist movie; it seems, however, a highly intelligent intervention within the dominant Hollywood narrative codes. The *real* insult to women is not *Rich and Famous* but (as Richard suggested) the bourgeois journalists' dismissal of it as 'trash'.

Robin Wood
Toronto

Clarion Censors

To the *Clarion*:

Since the classified ads in the *Clarion* are printed without charge, the *Clarion* has an unchallenged right to reject or accept them on any grounds whatever, no matter how arbitrary or frivolous. Nevertheless, the *Clarion* collective couldn't

have been thinking very clearly when it decided to ban ads from people seeking companions or sexual partners, on the grounds that such ads unfairly discriminate on the basis of age, personal appearance or race. Discrimination only becomes unfair when it seeks to bar certain groups or individuals from the exercise of public rights on such irrelevant grounds as age, personal appearance, religion, race, sex or sexual orientation. Since no one has a right to demand my companionship or sexual services, I am doing no one an injustice if I specify my own personal criteria for what turns me on. (In fact, by so doing, I am saving both myself and others time and disappointment.) To deny me the right to discriminate in private and personal taste is to assert that I am a slave or some kind of mindless public convenience. *That's* really reducing human relationships to a commodity!

If you want to promote the charms of some group you think has been overlooked, you are free to do so in your editorial columns and opinion features. But it is arrogant self-righteousness to use censorship to impose your personal standards of taste or morality on your dissenting readership. For such patronizing crap, who needs an alternative press? We can already subscribe to the fundamentalist propaganda of such peddlars of Holy Fascism as Jerry Falwell and Ken Campbell!

Stewart MacArthur
Toronto

**DEC
BOOKROOM
10 - 50% OFF
Sale —**

Sat., Jan. 23 thru Sat., Jan. 30



DEC now carries records by:

- Holly Near
- Meg Christian
- Chris Williamson
- Tony Bird
- Connie Kaldor
- and others ...

10% Off



427 Bloor St. W. 964-6560
MON—SAT 10 to 5, THURS TIL 9

**ETONA REID IN
TOM STOPPARD'S**

**NIGHT
AND
DAY**

Toronto
Free
Theatre
368-2856

Historical gaps cited

Debate sparked by South Africa article

review

The Crisis in South Africa
Monthly Review
July-August 1981

by Norm Mohamid

A lengthy article called "The Crisis in South Africa" which appeared in the independent socialist magazine, *Monthly Review* over the summer, has created controversy in South African political groups.

During two weekend meetings in October the article was fiercely attacked by exiled members of two of the three progressive political liberation organizations in South Africa, the Pan Africanist Congress (PAC) and the Black Consciousness Movement (BCM). The third organization, the African Nation Congress (ANC) generally supported the article.

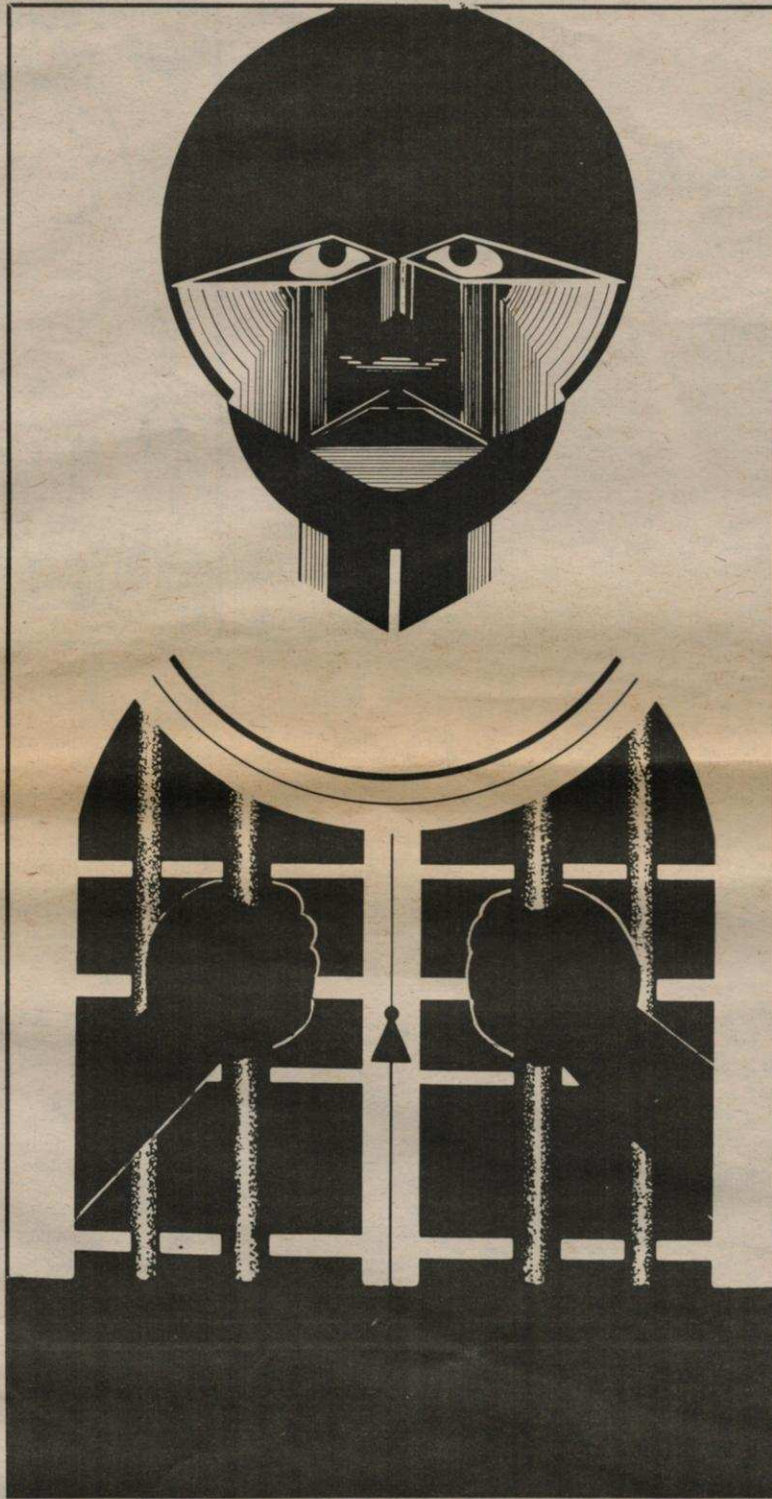
The controversy was heightened because the authors John Saul and Stephen Gelb have been closely associated with the Toronto Committee for the Liberation of Southern Africa (TCLSAC), a Canadian organization which has supported liberation struggles in Africa for many years.

PAC had good reason to be upset with the article. Although it is written in a very difficult-to-read academic style, Saul and Gelb had developed their presentation of South African state oppression with great care. However, the section of the article that outraged PAC is curiously short on substantiation. Discussion of South Africa's reasoning and methods of black suppression takes almost 100 pages of the 149 page article. Their analysis and dismissal of the PAC as opportunist takes up no more than 3 paragraphs. They conclude that the ANC is the authentic vehicle for liberation.

'Don't quote me'

This writer's attempts to get at the history behind this controversy were only partly successful. Third parties were willing to comment on the PAC-ANC differences, but only on the condition that they remained anonymous. This situation is probably due to the error many solidarity organizations made during the struggle for national liberation in Zimbabwe. Because of Soviet bloc support and western Communist Parties' networks, Joshua Nkomo's Zimbabwe African People's Union (ZAPU) received most of the ink in progressive western newspapers and a great deal of support. The election victory of Robert Mugabe's Zimbabwe African National Union (ZANU), also marxist but not Soviet backed, left a lot of egg-covered faces in left-wing support groups.

Unfortunately this 'third party' caution has made it very hard to tell what the



truth is when their comments contradict one another.

All parties and organizations agreed that the ANC and the PAC were one organization—the ANC—until the late fifties. PAC was formed by a group of ANC members who disagreed with the ANC's majority decision to allow white South African Party members into the organization. PAC was willing to have white activists work in solidarity, but not in their organization.

After 1959, the year of the split, the story becomes fuzzy. PAC says it was the major force behind the demonstrations that led to the Sharpsville massacre of blacks by the police in 1960. Proof of this lies, they say, in the fact that large scale arrests of the PAC leadership were made

after the shootings. Saul and Gelb do not deal with this event to any extent and ANC sympathizers dismiss PAC's claims as "nonsense."

Both ANC and PAC were declared illegal, or 'banned' in the sixties. Members of both organizations suffered death, imprisonment or exile. However, because of their international links through the South African Communist Party (SACP), the ANC had easy access to eastern European and Cuban support. Knowledgeable persons who asked not to be identified say the SACP blocked PAC's efforts to find support through the same networks. At this point some of the commentators claim PAC was caught up in the ideological war between the Soviet Union and China. Since PAC was pre-

vented from obtaining Soviet bloc support, it turned to China.

An African who has friends in both the ANC and PAC said the "elite" group of exiles in both camps then spent a great deal of time sharpening their differences.

BCM's anger with the Saul and Gelb article is, on the surface, more puzzling. They did receive favourable treatment in the article. BCM was recognized as having played an important role in the students' uprising in Soweto in 1976 against a racist and oppressive school system. But the anger can be explained with a bit more 'history'.

By the late seventies, after the Soweto uprising, PAC exiles were being given support by countries in the eastern bloc. The fact that support was forthcoming after Soweto is important. Steve Biko, an important leader of BCM, was also heavily influenced by PAC leaders who had gone underground in South Africa. Here again Saul and Gelb fall short. Although Biko's murder by the South African police outraged black South Africans

Biko's vision

and raised an international outcry, he gets no mention at all in their article.

The real contradiction in the article is John Saul's fall from his own scholarly standards. Articles he wrote for *TCLSAC Reports* in the mid-1970s contain careful even-handed analysis of the differences between ZANU and ZAPU during the war of liberation in Zimbabwe. Saul attempted to document, neutrally, the histories, weaknesses and strengths of the two parties in clear, easy to understand language. By contrast, Saul and Gelb describe the origins of the BCM in a very abstract way and introduce an inadequately supported theory on how a 'feminization of agriculture' was a significant factor in the rise of black consciousness. This theory was dismissed as not worth consideration by both PAC and ANC supporters who had read the article.

Saul and Gelb also go on to relate the growth of the BCM to young black militants raging against an unjust system. When Toronto ANC spokesperson Joe Saloojee was asked about the historical links between PAC and BCM, he replied with a stony "No comment."

In fairness to the ANC, the organization does seem to command wide support within South Africa. Their trade union support is generally recognized and most of the guerilla actions against the South African state are at present carried out by the ANC. In addition, Saloojee, unlike Saul and Gelb, did credit Biko with the vision necessary to promote unity in the struggle against South African suppression and segregation-apartheid. Saloojee also claimed the BCM inside South Africa is not publicly critical of the ANC.

Interestingly, he was supported on this by the PAC spokesperson in Toronto, Dan Mdluli. "Within South Africa, people do not focus on the split... (because) we want to avoid a fratricidal war." Mdluli's reasons, and no doubt Saloojee's, are clear. "We don't want what happened in Angola... we want what happened in Zimbabwe." In short, a unified front during the struggle and relatively peaceful co-existence after the victory.

If this is the advice the ANC, BCM and PAC have to offer from within South Africa, perhaps Saul and Gelb should listen.

WOSH book emphasizes action around workplace

Workers Guide to Health and Safety
by Windsor Occupational Safety and Health Council
78 pages

Reviewed by Karen Weisberg

"People have always had to risk their lives to earn a living. Each major change in the type of work process has brought new threats to the health of workers." This reminder introduces the *Workers Guide to Health and Safety* produced by the Windsor Occupational Safety and Health Council (WOSH).

WOSH is an organization composed of rank and file trade unionists from a variety of industries who have come together to fight for a safe workplace. WOSH members have educated themselves about hazards and how to fight them. They have organized around problems

books

need to build coalitions with other social segments who understand that the goal of an improved workplace is directly related to the goal of a better society. Progressive church people, interested health care professionals, university and college students and local environmental groups are all likely supporters."

In addition the handbook makes the link between environmental and occupational health issues. The closing statement urges government legislation to give workers "a legal right to refuse to do a job which could result in unnecessary pollution of the general environment."

A special section on clerical workers is included. This section describes hazards found in offices — noise, lighting, air quality, toxic substances and radiation. Stress is also cited as a consequence of oppressive working conditions.

Throughout the handbook examples of actual workplace struggles and victories are high-

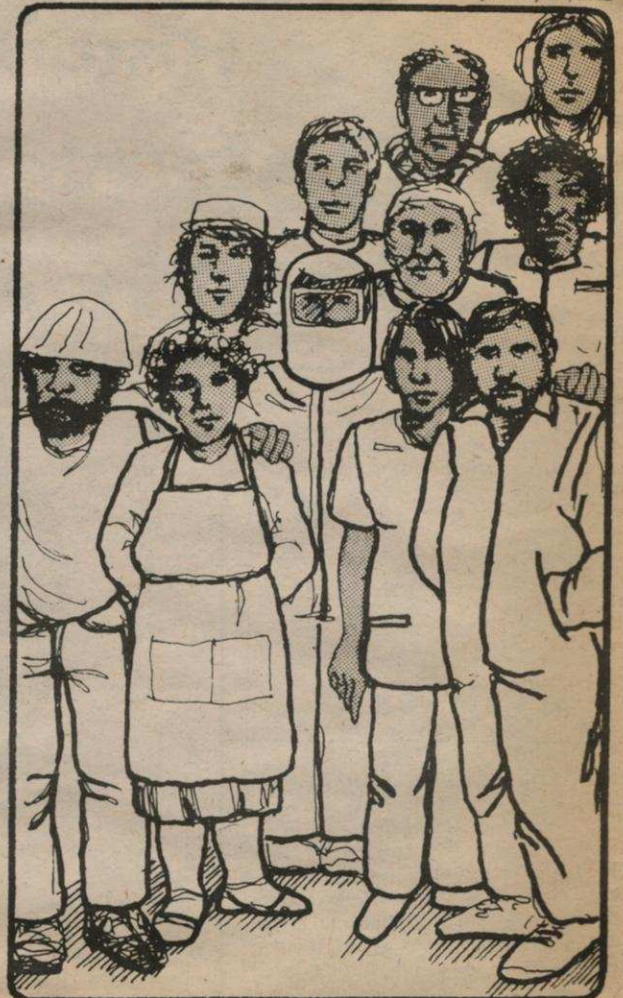
lighted (such as the fight to clean up asbestos in the schools). Unfortunately, there were no examples of health and safety struggles waged by office workers that would challenge the illusion of the "safe, easy" office workplace.

One of the strengths of this handbook is that it reflects the practical and realistic problems facing workers who are trying to fight occupational health issues. For instance the discussion of Bill 70 and government procedures provides more than the basic information on the legislation. It warns of the limitations of the law and of the problems that may occur during an inspection.

When a government inspector examines a workplace, the handbook asks, "Has any equipment which is usually running been shut down? Has production been slowed down for inspection?"

The section on the correction of hazards is a good how-to guide for researching and organizing information. There are reminders that many government standards for exposure to hazardous substances are inadequate. In these cases it is important to document evidence about existing health problems that may be related to working conditions in order to fight for more adequate government regulation.

The section of Worker's Compensation in Ontario emphasizes the link between ongoing health and safety struggles and the



fight for justice for injured and disabled workers. It also includes practical information on coverage and establishing claims.

So far the response to the handbook has been enthusiastic. The first run has been distributed to workers throughout Ontario, particularly by the public sector unions. The handbook has filled the gap in easy to read, accessible information needed on occu-

pational health. The second printing of the handbook will include a new section on federal legislation and several other additions.

Copies of the handbook are available in local bookstores or can be ordered in bulk directly from WOSH, 824 Tecumseh Road, Windsor Ontario (519) 254-4192.



in the plastics industries and in the mines. Recently they have joined the fight to clean up asbestos in Windsor schools. WOSH has also succeeded in making changes in several workplaces and brought public attention to health and safety problems.

The pocket size handbook is designed as a handy reference and includes brief descriptions of twenty different workplace hazards. Noise, vibration, heat stress and toxic substances are some of them. The handbook also looks at how to determine if there is a problem in the workplace and how to follow it up. The format and indexing make it easy to use, though the actual print is very small for a quick glance. Lots of graphics and well designed charts break up the text in each section.

The WOSH organizing perspective is clear throughout. They have learned that workers must educate themselves about their workplace problems rather than rely on experts. Through their experience they have learned not only to organize but to do basic research and to familiarize themselves with all available resources.

Basic information on hazards and how to fight them is presented in a way that reminds us that it is the workplace and not the worker that must be altered. Throughout the handbook, references are made to the need for collective action and strength on health and safety issues among organized and unorganized workers.

The handbook also makes a strong statement that "workers

Political Palate — pages of pleasure



The Bloodroot Collective

The Political Palate
The Bloodroot Collective
Sanguinaria Publishing
325 pages, \$10.75

by Marty Crowder

Those of us who are cookbook connoisseurs are constantly reading, comparing and talking about recipes, format, design and ingredients. Recently I was given a cookbook that has taken the place of nearly all my old favourites.

The *Political Palate* shares many of the values I have. As it says on the back page, "The *Political Palate* is vegetarian for ethical and political reasons, seasonal and well seasoned, respect-

ful of the heritage of many people." That philosophy is evident in the description of every recipe and in the way the book is organized.

The book is divided into seasons, so local fresh produce can be used. This is especially good if you have access to a garden or a farmers' market.

The authors are members of the Bloodroot Collective who own a restaurant in New Jersey. One night a week the restaurant is used by a group called the G. Knapp Historical Society. It is explained at the beginning of the book that Goody Knapp was a woman of Salem who was killed for being a witch. (Nine million

women were killed for supposedly being witches.) It was impressive to read about it in a cookbook, the traditional women's book.

The book is full of women's quotes, one per page, similar to the *Women's Almanac*. And the bibliography at the back will keep me reading for years, because not only do they include the quote, they then tell you what book, song or record it is from.

It is not fair that I've been given this thorough, comprehensive education in how to acquire a man and keep him, and not a clue as to how to leave him.

Give Me Your Good Ear
Maureen Brady; *Spinsters, Ink*

This quote shares a page with a *Clarion* favourite; pecan pie. I made it the other night and I can say it was the best I'd ever made (even better than the one out of *Bon Appetit* we had for Thanksgiving at the farm.)

Pecan Pie

- 1) Preheat oven to 425°F. Roll out pie crust to fit one large pie plate. Prick at bottom rim, line with foil and weight with dried beans. Bake 5-8 minutes until lightly browned.
- 2) In mixer, cream 3 tbsps of sweet butter. Add 3/4c. sugar and beat well. Add 3 eggs and mix

again, scraping sides of bowl. Add 1 tsp vanilla extract, pinch salt, and 1 c. dark corn syrup. Be sure mixture is well blended.

3) Pour mixture into partially baked pie crust and top with pecans, closely placed. You will need 1-2 c. of them. Lower oven temperature to 325°F and bake until pie has puffed and is barely set.

4) Serve with vanilla ice cream.

The Bloodroot Collective's experience shows in the way the individual recipes are organized. They don't have a list of ingredients but include them in the directions, in bold type so it isn't necessary to jump from instructions to ingredients. I have never skipped an ingredient while using this cookbook.

Some of the recipes are very similar to other vegetarian cookbooks I have; all the basic necessities are included and enough exotic dishes are there to keep me cooking for years. This cookbook will serve all your needs.

The one minor criticism I have is that certain ingredients are difficult to find. However, I have been assured that hot pickled turnip is available in any Chinese grocery.

The *Political Palate* is available at the DEC Bookstore and the Women's Bookstore.

Doctor exposes medical establishment: 'Women are super guinea pigs, less costly than lab animals'

MAL(E)PRACTICE—How Doctors Manipulate Women
by Robert S. Mendelsohn, M.D.
Published by Contemporary Books Inc.
205 pages, \$13.95

Reviewed by Cathy Dean

This book quickly shatters any lingering benign feelings we may entertain about the medical profession. Mendelsohn believes women are the primary victims of doctors. They visit doctors seven times as frequently as men, and consequently receive much more medical intervention in the form of surgery, x-rays, and prescribed drugs. These things are more often detrimental than beneficial to their health.

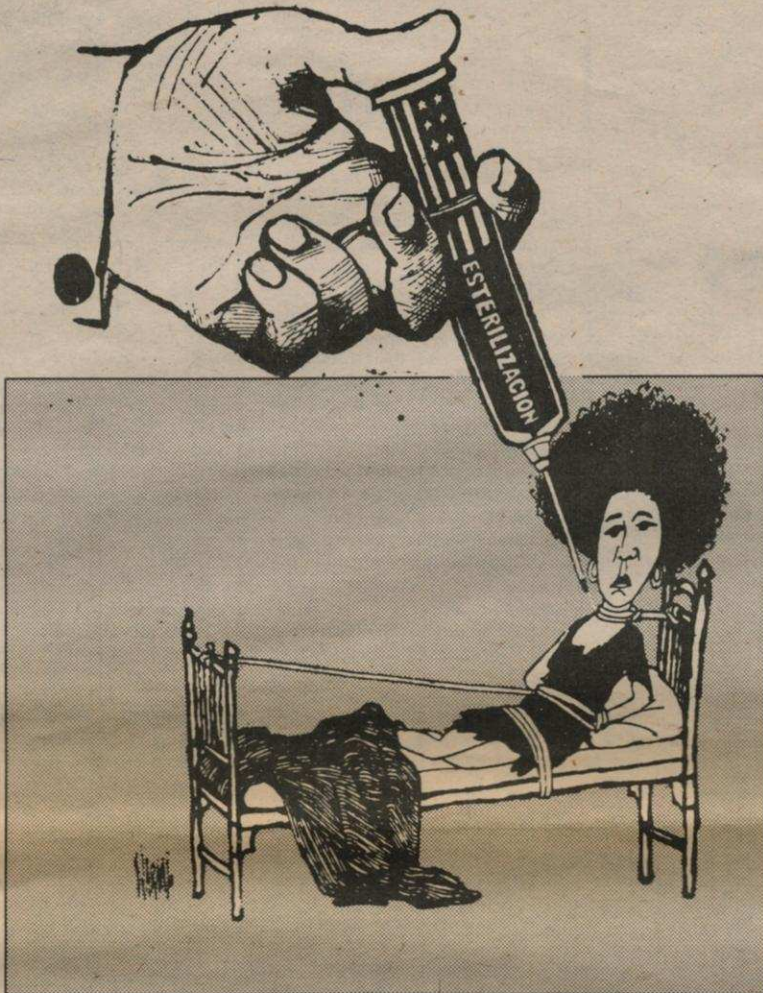
Mendelsohn has a tendency to state his case in the most dramatic as well as the most negative way possible. Occasionally, this leads to exaggeration, as in the case where he claims any woman is lucky to bring the right baby home from the hospital.

In other cases, it leads to bad advice, such as advising women to forgo the yearly pap smear because the results are so often inaccurate. It seems to make more sense to have the results double or triple checked before submitting to an operation than not to have the smear at all. These comments will be used to discredit his book, which is unfortunate because most of what Mendelsohn has to say is true, although it's not too flattering to the medical profession.

Robert Mendelsohn, a doctor himself, feels doctors are victims of the system perpetuated by the medical schools. They are not taught preventive medicine and have been trained to see their patients as being 'sick'. Consequently, they overtreat even minor ailments or perfectly healthy people. They are reluctant to see a patient leave the office without the reassurance of a prescription slip in her hand.

Mendelsohn talks about the present surfeit of doctors and claims that "The patient has become an object on the assembly line of a huge overstuffed well-oiled impersonal machine. More often than not, it is women who get caught in the cogs."

Mendelsohn claims American surgeons operate twice as often as those in England and Wales without any real difference in therapeutic results. "In 1974 knives were the instrument of 15,000 absolutely senseless deaths in the United States. Three thousand of them were



used by murderers. In the other 12,000 cases, a surgeon held the knife!"

Apparently a surgeon in Dayton, Ohio, has invented a truly imaginative operation. He believes the female clitoris is in the wrong place. However, we should not lose heart, because for only \$1,500, the surgeon will help us achieve orgasmic bliss by creating what some call the "Mark II" vagina, with a snugly relocated clitoris.

In a chapter on birth control Mendelsohn says the pill mortality rate is infinitely greater than the risk of pregnancy. The pill has never been adequately tested and women who use it have been

shown to have a higher incidence of cancer of the cervix, uterus, breast and liver. The pill has also been linked with heart attacks, strokes, diabetes, gall bladder disease, pulmonary embolism, hypertension and mental depression—a virtual buffet of diseases from which to choose. It has occasionally also caused permanent sterility.

Dr. Herbert Ratner, the former director of public health in Oak Park, Illinois, once claimed, with scathing sarcasm, that women are the best guinea pigs that medicine ever had. They take the pill without asking any questions, pay for the privilege of taking it and are the only experimental animals known who feed themselves and keeps their own cages clean.

One bizarre case is not untypical of the letters Dr. Mendelsohn receives:

"A friend of mine who is a nurse suffered considerable water retention while she was on the pill so her gynecologist gave her a diuretic. After awhile, the combination of the contraceptive pill and the diuretic began to produce symptoms of diabetes. The doctor then wanted to prescribe a third medication, to control the diabetes. When my friend refused, the doctor suggested a hysterectomy as an alternative."

Diuretics are among the most beloved of prescriptions in the eyes of doctors. Up until the past ten years, toxemia (a disease associated with advanced pregnancy) was treated with diuretics in an attempt to reduce the high blood pressure symptomatic of this illness. However, with a severe case of toxemia, although blood pressure is high, blood volume is critically low and the diuretic would have the effect of putting the

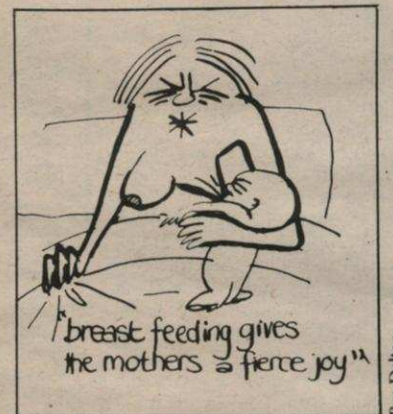
Mendelsohn hopes the reader will get angry and take her health into her own hands.

woman into shock, sometimes causing death. An obstetrician with the Wellesley Hospital told me that diuretics were no longer used to treat toxemia. However, he qualified that statement by saying he wasn't sure about rural areas.

The "disease" of pregnancy offers almost endless scope for doctors. Lately there has been a great deal of publicity about the increase in Caesarian sections which have not significantly lowered either infant or maternal fatalities. A study done by Dr. Lewis Mehl of the University of Wisconsin of 2,000 births, nearly half of them at home, suggests it may be safer to have your baby at home.

- There were 30 birth injuries among the hospital-born babies and none among those born at home.
- 52 of the babies born in the hospital needed resuscitation against only 14 of those born at home.
- 6 hospital babies suffered neurological damage, compared to one born at home.
- None of the home-born babies died after birth, although the national infant mortality rate is more than 22 per 1,000 births.

These are impressive statistics but difficult to evaluate without more information. It's quite likely that the women who chose to have their babies at home were



young, healthy women and this would affect the state of their baby's health at birth.

Mendelsohn says in his last chapter that he hopes he has made the reader very, very angry, so angry that she will begin to take her health in her own hands, ask her doctors questions and insist on second opinions before submitting to a hysterectomy, masectomy or Caesarian section.

The book is a frightening one. If we can become aware that responsibility for our health lies with us and that we have to become knowledgeable about our own bodies and insist on proper medical treatment when necessary, then the book has served its purpose.



Fanny Tribble

Fen Dalton

Brown's art show possesses gentility and character

Reviewed by **Connie Eckhart**
Lynn Hutchinson Brown
Gadatsy Gallery
112 Yorkville Avenue
January 30 - February 12



Artists are nurtured within cultures, and the art they produce has cultural context. In the case of Lynn Hutchinson Brown the nurture was of a specifically Canadian political character and the present work has much to tell us about our particular Canadian context.

Hutchinson Brown comes from a family of artists and writers. Her late father was Leonard Hutchinson, the famous Canadian printmaker and painter. Her husband is Jim Brown, the writer, political activist, and editor.

In the early 70s, Lynn and Jim were part of the Canadian Nationalist movement. Through their involvement in Canadian Artists

Representation and the Canadian artists' right of access to Canadian institutions and audiences.

In 1973, Lynn, along with artists Shelley Graves Shaw and Margo Blackell, formed WOM-PA (Women Patriots). This group brought a nationalist-feminist perspective to public attention through exhibitions and a series of seminar-workshops.

Between 1975 and 1976 Lynn

and Jim moved to the Ottawa Valley where they published the *Renfrew County Patriot*, a community oriented journal which exposed Conservative Party corruption in the Valley.

In all these activities their commitment was serious. The politics were indigenous and authentic, a matter of personal dignity and survival.

Hutchinson Brown's gentle art poses itself to us as self-preservation and cultural preservation, as bits and snatches of interwoven tradition (women's, Native, Canadian historical), and as the fabric of almost extinct cultural memory.

The associative/contextual aspect of this part is apparent in the work "fabric". Various images are connected by threads to a piece of disintegrating cloth. There is Becky Buhay, a political organizer and family friend, a Native shield with bird's head, a



'Blood Woman with Headress', pencil drawing by Lynn Hutchinson Brown.

building used by the Métis in the Riel Rebellion, a Native stone disc with a cross within a circle, symbol for the world, etc.

In the quilted work, "Child with Quilt and Birds", a portrait of her daughter Riel becomes the centre of a traditional cabin quilt design, which is drawn into the quilt as a tiny background pattern and then quilted into the work as the organizing pattern of the whole.

The various works become integral with a pattern of life — mothering, kitchen work, drawing in the kitchen, and a work of

art based on the kitchen sink. That work, "The Beautiful Kitchen", proclaims the integrity of a way of life, and a particular way of being an artist, i.e. in balance, in process with the other aspects of experience ... and implicitly as part of a Canadian struggle.

It would seem that Hutchinson Brown's whole life has reflected the recurring Canadian struggles and motifs, and that she is, in her person and in her art embodiment of some essential aspect of this culture. From 1977 to 1979, the Browns — Lynn, Jim, and daughters Riel and Zoe — lived in the bush country of Fort Coulonge. Here they built a log house and lived the life of a pioneer family.

Lynn is truly a latter day Catherine Parr Traill, an alert naturalist, who never fails a friend in need of a home-spun herbal remedy, and always has a home-baked loaf of bread and steaming soup to warm eager guests. And like her famous Canadian sisters Traill and Susanna Moody she makes a soft-spoken, generous and kindly art.

Unfortunately, like all things soft-spoken and non-aggressive, this art is too apt to be overlooked or disparaged in the high-tech world of hard-hearts and slick pinball machine dreams. The marauding, swastika rhythm to which we dangle is generally not of our own making, but rather is part of the international-imperial muzak which deprives us of our minority rhythms.

Hutchinson Brown's art participates in the natural rhythms and symbolic material of our nation. This show is important and should not be missed.



'Coverings'

Exhibition Schedule, 1982
 Mississauga Public Library, Central Branch, March 2 - 30.
 Thornhill Public Library, April 5 - 30.
 Lindsay Gallery, Lindsay, June 4 - July 30.
 City of Brampton Public Library and Art Gallery, Chinguacousy Branch, August

Education — mass or marxist?

by Rick DeGrass

"Theorists, intellectuals, academics—that's who's in the Marxist Institute. Their course are all so heavy. How to be a good marxist according to the experts—What hogwash!" (Overheard at a party).

Contrary to that opinion, the Toronto Marxist Institute is not an elitist, patriarchal club of old lefties who sit around debating the number of bourgeoisies that can sit on the head of a pin. Some of the present membership are indeed university professors, but most are not. Almost all are activists around various Toronto issues, and new members are welcomed.

The Marxist Institute offers courses, ranging from basic seminars on current topics to the really heavy intellectual material criticized above. Institute members defend the heavy stuff, saying the institute is the only place in Toronto where advanced theorists can bounce their ideas off a left-wing audience without fear of academic or political reprisal.

At the same time, someone who knows little of Marx can benefit from courses on feminism, gay liberation, third world support movements, technological change, history, culture, and economics from a marxist perspective.

How did the Marxist Institute come about? "With difficulty," respond the early members. As early as 1971, a variety of Toronto leftists were discussing the need for an educational collective with a library, courses, forums and so on. These early meetings resulted in the creation of the Development Education Centre (DEC).

But some felt there was still something missing. In 1973, Uli Diemer, Tom McLaughlin, Steve Moore and a few others formed

the Committee for a Marxist Institute. That fall, the first series of lectures were presented under the title Views from the Left. The first posters advertising that series outlined the political position of the young institute.

"The institute is conceived of as being rigorously independent of any political organization or tendency. Although its orientation will be marxist, and will not pretend to be anything else, it must nevertheless encourage the active participation of radicals of whatever affiliation."

Late in the fall of 1974, political differences arose among the members about what the purpose of marxist education should be. More precisely, the question was "education for whom?" While one group wanted to provide "education for the people

or popular education" the other group thought the institute should focus on "marxist education for the Toronto left."

"The division was pretty acrimonious," says former institute member Tim McCaskell. In February 1975, the institute split into two groups. The majority of members went on to form the Toronto Liberation School (TLS). The school ran courses for a year and a half and organized a 1976 Conference on Popular Education. They also began publication of *Red Menace*, an anarchist periodical.

The group which retained the name 'Marxist Institute' had shrunk by 1978, to about five members. But there were still a great number of Toronto leftists willing to teach courses. The course organizers, John Fox, Bill

Johnson, Judy Oleniuk, Mike Ornstein and Bonnie Fox are credited with the survival of the institute.

The style of today's Marxist Institute is marxist eclecticism. Almost every brand of marxist has taught or become involved with the institute. There have been study groups on labour, Canadian political economy, value theory, and most recently, marxist feminism.

The latter was an important development. Until two years ago, there were few women involved with the institute. Since then, women's participation has grown considerably.

In the last year and a half, the institute's women's committee has organized the Roberta Hamilton Lecture in co-operation with the International Women's Day Committee, recruited several women teachers and created two levels of courses on feminist topics. In the spring of 1981 they initiated the institute's sponsorship of the Strange Bedfellows lecture on Gays, Lesbians and the Left. And in the summer of 1981 the women's committee led discussions within the institute on the women's movement and its relationship to left groups and activities.

The institute has also recently become an editorial sub-collective of the journal *Insurgent Sociologist*, along with collectives in Binghamton, New York and Eugene, Oregon.

The future of the Marxist Institute seems bright. There are between 15 and 20 active members, and a large number of people who are called upon to offer courses and lectures. New ideas for forums and other activities are in the works. Marxist adult education is alive and well in Toronto.

Rick DeGrass is a member of the Marxist Institute.

Reds

Film's intervention outweighs flaws

Reviewed by Andrew Britton

The very existence of *Reds* is so astonishing that one feels ungrateful for criticising it at all. Consider a Hollywood movie, funded (to the tune of forty million dollars) by a subsidiary of Gulf Oil, which attributes heroic status to the life and struggles of a revolutionary socialist, affirms the Bolshevik insurrection and insists on the vital interrelation between the achievement of the real equality of the sexes and socialism.

It should not detract from one's admiration of, and gratitude to, Warren Beatty, the film's producer, director and co-author (with Trevor Griffiths), that such a project is inevitably contradictory. Some of these contradictions are implicit in the film's conception; others are generated by the force of mainstream film techniques which, though challenged by the movie, keep a tendency of their own. But if we must avoid naive, uncritical praises of Beatty's 'radicalism' (nothing in *Reds* is unambiguous), we must also avoid ultra-leftist denunciations of the film's 'impurities', compromises and confusions.

Reds must be seen as an unprecedented *intervention* in the popular cinema which shows the influences of a language it both uses and challenges. This creates two problems: 1) The film uses a personal relationship to dramatize impersonal forces, and 2) Socialists are forced to ask, 'Can an artistic political film appeal to a mass audience?'

Reds contradictions are creative, and I will briefly indicate the major ones.

(1) The film's central identification-figure is not John Reed (Beatty) but Louise Bryant (Diane Keaton). The logic of this strategy is clear enough: *Reds* needs to introduce the spectator to the world of political activism through a person who is not an activist. As realized, however, this device is inseparable from the blocking of the discussion of ideas, which is filtered through Bryant's experience of confusion and alienation. In her first interview with 'cute' comedy more appropriate to Woody Allen's Greenwich Village than Emma Goldman's. It hopes to convince us that the protagonists, though socialists, are also lovable. The political debates within the American C.P. are seen through the reactions of Bryant looking pained and disillusioned, telling us what our feelings are to be. This use of identification clearly bolsters reflex convictions about the sterile, incestuous bickering of the left. Elsewhere, however, particularly in the marvellous scenes with playwright Eugene O'Neill (Jack Nicholson), the use of Bryant to define O'Neill's jaded, complacent bourgeois cynicism about political/sexual radicalism derives its force from Bryant's status as an identification-figure.

(2) While *Reds* explicitly endorses the October Revolution

film

itself, it is very unclear about the revolution's degeneration. Reed is allowed, in conversation with Goldman (Maureen Stapleton) to describe the basis of Trotsky's social and political analysis of Stalinism. This is done in terms of the isolation of the Soviets within world capitalism, and much is made of imperialism's attempt, during the Civil War, to crush the regime which the film has supported. On the other hand, there is an emphasis on Reed's obsessive fervour and his *personal* need to reject the suspicion that his life's work has been wasted. Added to this is Goldman's flat assertion that "the system doesn't work" which is a familiar bourgeois muttering about the unrealizability of socialism, or its inevitable tendency to become Stalinism. The negative meaning is amplified by the film's failure even to hint at the existence of a left opposition to Stalinization *within* the Bolshevik party. The only Bolshevik leaders who are given substantial dramatic life are Zinoviev and Radek — Stalin's 'aparatchiks' (political bureaucrats), *par excellence*. The suppression of the resistance to the bureaucracy (in particular, of Trotsky) naturally confirms a feeling that the revolution *had* to go wrong. The ideological context of the film guarantees this. The film also tends to define Reed's own resistance as heroic individualism, even though that is *not* the conclusion which Reed's final encounter with Zinoviev actually reaches.

(3) *Reds* is also ambiguous about the possibility, or appropriateness, of a socialist revolution in the West. It is easy to see



how this relates to the omission of the struggle between Stalinism ('socialism in one country') and internationalism. Reed's speech to the striking workers just before intermission is explicitly internationalist, and is given great weight. A similar thing happens in the film during an amazing moment when Reed affirms the concept of *class* struggle in a speech to Muslims in Southern Russia. (This occurs in spite of Zinoviev's opportunistic deliberate *mistranslation* of Reed's speech. Zinoviev tells the Muslims that Reed is speaking about the need for a holy war.) At the same time Bryant is continually used to imply that the role of western revolutionaries is to propagandize for the Soviets rather than build permanent revolution. While the audience

might agree with the film's critical assessment, through Bryant, of the party as a vanguard, which dispenses orders to the lower class (*"de haut en bas"*), (from the elite to the masses), she can obviously be read as rejecting the need for revolutionary parties in the West at all.

(4) The film's use, in bits and pieces, of interviews with Reed's contemporaries ('witnesses'), as a narrative, raises enormous problems. The witnesses have a variety of attitudes towards Reed and different political leanings. The interviews might seem to play a progressive role by not imposing a single point of view on the spectator. This leaves him or her the room to think about general political issues. But in fact, the interviews tend to de-politicize the film

because we focus our attention on Bryant and Reed. We concentrate on them as individuals who may or may not be great historical figures, or socialists, or ... The interview/narrative actually confirms the following 'realist' illusion — the film is an unvarnished account of people and events in the *past*. It isn't raising important, historical questions about the *present*.

(5) Mainstream journalists have searched for a way to think about the film without damaging their liberal ideas. They have dredged up *Lawrence of Arabia* and *Dr. Zhivago* as appropriate models. Their decision can't be explained *simply* in terms of a natural desire to make *Reds* less indigestible. It is *just* possible to read the film, in Vincent Canby's phrase, as a "big romantic adventure movie" which is left, at the end, with "the one great love" (and female self-denial) as the only antidote for political despair. I wish to deny, not that this meaning is unavailable, but that it is exhaustive. Early in the film, Bryant is frustrated by the way in which Reed's friends treat her as an adjunct to her lover. She responds to Reed's request that she accompany him to New York with the demand — "As what? Your mistress, lover, concubine?" At the end, just before Reed dies, Bryant asks him to return with her to America: he responds with the same question — "As what?" — and she replies — "Comrade". *Reds* leaves us with a couple whose relationship is achieved, after long and painful struggle, through an unequivocal commitment to socialism. For all the film's limitations, the value of audacities such as this can hardly be underestimated.



Jack (Warren Beatty) visits Emma (Maureen Stapleton) in prison

Friday, Jan. 15

Half Human, Half Heartache. Theatre Passe Muraille presents the Clichettes at Old Angelo's, 45 Elm St. Mon to Fri at 8:30 pm, Sat 8 pm and 10:30 pm. Tickets weeknights \$8., weekends \$10. For info and reservations phone 592-0155.

The Funnel Experimental Theatre presents Pierre Rovere, a native of Paris France, who is currently living and working in Quebec. Rovere will be on hand to show and discuss a presentation of his film and video pieces. At 8pm, 507 King St. E. Admission \$3.

Home, a play by Sam-Art Williams is presented by Black Theatre Canada at the Palmerston Library Theatre, 560 Palmerston Ave. Tickets \$7 on weekdays and \$8 on weekends, students and seniors \$6. For info and reservations phone 656-2715.

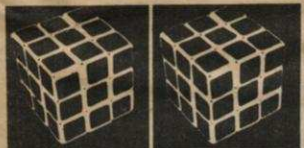
Focus on Handwoven Fabric, an exhibition of Ontario Handweavers and Spinners at The Craft Gallery, 346 Dundas St. W. Gallery. Hours Tues-Sat 10:00 am-5 pm and Sun 2-5 pm. Show ends 31 Jan.

Celebration of Native Arts. A concert in support of Dene Nation featuring poetry, storytelling, fiddling, drumming and the music of David Campbell. At the Great Hall of Hart House University of Toronto. For further info phone 979-2443 (day) or 463-9705 (evening).

Saturday, Jan. 16

For Both Eyes Only works by Michael Kupka from the Stereoil Process featuring stereoview (3-D) and stereo paintings, drawings, photography and slides. At the Partisan Gallery, 2388 Dundas St. W. Gallery hours Mon to Fri 6-9 pm and Sat and Sun 12-6 pm. Opening night 16 Jan, 5-10 pm. Show ends 7 Feb.

For Both Eyes Only



Spindrift Dance Company. Kingston's acclaimed dance troupe performs at Harbourfront, York Quay Centre at 8 pm. Admission adults \$6, students and seniors \$5. Repeat on 17 Jan.

Family Matinee Series presents Froggy Went A-Courtin' by the Frog Print Theatre at 2:30 pm, at Harbourfront, York Quay Centre. Admission adults \$3, children and seniors \$2. Repeat on 17 Jan at 2:30 and 4:30 pm.

Kaleidoscope. Bring a pair of old shoes and make the "Old Woman's House" during Nursery Rhyme Time. From 11:30 am to 5 pm at Harbourfront, York Quay Centre. Admission free.

After Liverpool, in a series of short, incisive scenes, tracing the relationship between a man and a woman over an eight year period. Directed by Mary Martin. At 8 pm at the Glen Morris Studio Theatre, 4 Glen Morris Street. Tickets \$1. For info and reservations phone 978-8668.

Sunday, Jan. 17

Los Canasteros of Theatre Flame-nco, perform Spanish music and dance at 2 pm at Harbourfront, York Quay Centre. Admission free.

Kaleidoscope. Have fun with Humpy Dumpty and other nursery rhyme friends from 11:30 am to 5 pm, at Harbourfront, York Quay Centre. Admission free.

A Musical Portrait of Vienna. CBC Festival Toronto presents an all Schubert program at the Great Hall of Hart House, University of Toronto. Concert begins at 3:00 pm. Tickets \$4. For further info phone 925-3311 ext 4835, during office hours.

calendar

Monday, Jan. 18

YWCA offers courses on balancing budgets, filing income tax and personal financial planning. Courses begin 18 Jan. For further info phone 487-7151.

YWCA offers pottery courses from Beginners to Glaze Chemistry, Drawing and Painting, Crochet, Knitting, Needlepoint and Quilting. Register now at the North Program Centre 2532 Yonge St. Childcare is available. For more info phone 487-7151.

Tuesday, Jan. 19

Clarion Labour Workshop for working people, writers, researchers and organizers interested in improving the Clarion's coverage of labour news and issues. Clarion offices, 73 Bathurst St. (at King) from 7 to 9 pm. Call 363-4404.

Reading Series. Fiction writer Doug Clover and Hamilton poet Bruce Whiteman are featured at 8:30 pm at Harbourfront, York Quay Centre. Admission free.

The Theatre du P'lit Bonheur presents L'Impromptu D'Outremont by Michel Tremblay. Previews 19 & 20 Jan at 8:30 pm and admission \$4. Opening 21 Jan. Admission, Tues, Wed, Thurs, \$7.50, students \$6.50, Fri and Sat, \$9.50 and students \$8.50. For reservations phone 363-6401.

Wednesday Jan. 20

Mariposa Mainland: Guitarists Stefan Grossman and John Renbourn do some fancy picking at Harbourfront, York Quay Centre. Admission \$6.50.

Cultural Preparation for the Information Society, a discussion by Richard Hill, historian of art and culture, Chairman of the Photo/Electric Arts Dept. at the Ontario College of Art in Toronto and Director and founder of the Photo/Electric Arts Foundation. At Humber College, North Campus, Highway 27. Event starts with a cash bar at 7 pm, presentation at 7:30 pm and coffee at 9 pm. For further info phone 675-3111 ext 361.

International Women's Day 1982. Anyone interested in helping to organize and plan this year's IWD is invited to attend a meeting at 7:30 pm at University Settlement House, 23 Grange Rd.

Cold Comfort, a play by Jim Garrard at the Theatre Passe Muraille, 16 Ryerson Ave. Tues to Sat 8:30 pm, and Sun at 2:30 pm. For tickets and reservations phone 363-2416.

Our Children Are Our Future. A cinematic look at the crisis facing Canada's native children screens at 9 pm. Panel discussion follows. At Harbourfront, York Quay Centre. Admission free.

Self-Confidence for Re-entering the Work Force. A course offered by the YWCA on goal-setting, time management, dress and preparing the family to adjust. A three week course from 9:30 to 11:30 am. Cost \$35. Childcare is available. At Woodlawn Residence, 80 Woodlawn Ave East (north of Summerhill subway). For more info phone 961-8100.

Thursday, Jan. 21

The Spoons in concert at 8 pm at the Ryerson Hub, Ryerson's Jorgenson's Hall, 380 Victoria St/ at Gerrard. Admission \$5, proceeds in support of the Greenpeace Foundation.

Union Made: The Mime Company Unlimited begins a four-day dramatization of Canadian labour history at 8:30 pm. At Harbourfront, York Quay Centre. Admission adults \$4, students and seniors \$3. Show ends 24 Jan.

Saturday, Jan. 23

Gershon Iskowitz: A Forty-Year Retrospective. An exhibition of 108 paintings, watercolours and drawings from 1941 to 1981. At the Art Gallery of Ontario, 317 Dundas St. Show ends 7 March.

Friendly Spies on the Northern Tour, 1815-1837: The Sketches of Henry Byam Martin. An Exhibition on loan from the Public Archives of Canada, of 52 original drawings done by Martin while touring Upper and Lower Canada and the United States in the early 1830's. At The Market Gallery, 95 Front St East, gallery hours Wed-Fri 10am to 5pm, Sat 9 am to 5 pm, Sun 2 to 5 pm. Admission free. Show ends 21 March.

Brian Rainey in concert at Le Centre Francophone at 8:30 pm at 435 Queen's Quay West. Admission \$3.

Sunday, Jan. 24

Three Artists: One Idea. Last day to see abstract paintings by Barry Andrews, Robert Morgshy, and Robert Belton in the Community Gallery at Harbourfront, York Quay Centre. Gallery hours 9 am to 9 pm. Admission free.



CBC Festival Toronto presents Beethoven's well-known 'Archduke' Trio and Webern's Little Pieces Op. 7 and 11 for instrumental duo, and Beethoven's 'Kakadu' Variations for piano trio and his Bagatelles, Op. 126 for solo piano. At 3 pm at the Great Hall of Hart House, University of Toronto. Tickets \$4. For further info phone 925-3311 ext 4835 during office hours.

Traditional Tastes. Hear the winning sounds of Jack Grunsky and friends at 2 pm at Harbourfront, York Quay Centre. Admission free.

Youth and Music Cushion Concerts. Hear classical guitarists Wilson and McAllister discuss and perform their music at 3 pm, at Harbourfront, York Quay Centre. Admission adults \$3.50, children and seniors \$2.50.

Tuesday, Jan. 26

Perpetuating Poverty: Canadian Aid and the North-South Dialogue. A discussion on the conflict, the connections and the challenge presented by the Latin American Working Group. At 7:30 pm at 1901 Yonge St. (at Davisville), OPSEU Head Office, 8th Floor. Admission free, for more info phone 533-4221.

Reading Series. West Coast poet Maxine Gadd shares the podium with Lionel Kerns tonight at 8:30 pm at Harbourfront, York Quay Centre. Admission free.

Wednesday, Jan. 27

Dancework 25 presents a Gala Silver Anniversary Performance/Celebration at 8 pm at St. Lawrence Hall, 157 King St. E. (at Jarvis). Tickets \$5. For reservations phone 367-1416.



Women and Politics, a lecture by Margaret Campbell at 4 pm at Founders College Senior Common Room, York Campus, 4700 Keele St. Admission free. For more info phone 667-3561.

Mariposa Mainland. Celtic Harpist Alan Stiwell entertains at 8:30 pm at Harbourfront, York Quay Centre. Admission \$7.

Portrait of An Artist: Marcel Janko. Dada artist Marcel Janko is the subject of this award-winning film featured in a special screening at Harbourfront, York Quay Centre. Admission free.

Thursday, Jan. 28

City Ballet Company of Toronto. Classical and contemporary dance is featured as City Ballet opens a four-day run in the Dance Canada Dance series at Harbourfront, York Quay Centre, at 8:30 pm. Adults \$6, students/seniors \$5.

Friday, Jan. 29

Folk Art: An exhibition of sculpture, paintings and drawings from Quebec and Ontario folk artists opens today at Harbourfront, Community Gallery at 5 pm. Admission free.

LeCentre Francophone. Spend an evening at Les Veillees where Le Trio Bazar entertains with a variety of music from the Middle Ages to the jazz era. At 8:30 pm at Harbourfront, 435 Queen's Quay West. Admission \$3.

Saturday, Jan 30

Lynn Hutchinson Brown. An exhibition of recent work at the Gadatsky Gallery 112 Yorkville Ave from Jan. 30 to Feb. 12. Gallery hours: Tues-Sat, 10 am to 6 pm.

Unity Wears Many Colours. Bash against Racism at 8 pm at 519 Church St. sponsored by Racial Equality and Canadians Concerned About Southern Africa. Music by Danger — High Voltage. Tickets \$6, students and unemployed \$5., at SCM Bookroom.

Bloody Sunday Commemoration of the deaths of 14 Irish civil rights marchers in Derry, N. Ireland. 7 pm O.I.S.E. auditorium, 252 Bloor St. W. Speaker, Irish music. Call aidan Buckley 924-4523.

The Enchanted Flute: Les Marionnettes comes to Harbourfront, York Quay Centre, with hand carved, two foot high marionettes at 2:30 pm. Admission adults \$3, children and seniors \$2.

Modern Romantics Concert. CBC Festival Toronto presents five waltzes by Johann Strauss; the Canadian premiere of Webern's Piano Quintet; Hugo Wolf's Italian Sere-nade for string quartet; and a collection of early romantic songs by Schoenberg and Berg. At 3 pm at the Great Hall of Hart House, University of Toronto. Tickets \$5. For further info phone 925-3311 ext 4835 during office hours.

Mariposa Folk Foundation presents stories from around the world with Dan Yashinsky, Sandy Byer, and Rita Cox, for children and adults. At Innis College Town Hall, St George St at Sussex Ave. For times and tickets phone 363-4009.

Sunday, Feb. 7

Viennese Night Music concert sponsored by CBC Festival Toronto. Tonight Schoenberg's great chamber work, Pierrot Lunaire; along with a Divertimento by Mozart. At 3 pm at the Great Hall of Hart House, University of Toronto. Tickets \$4. For further info phone 925-3311 ext 4835 during office hours.

Music from the Jewish Tradition, guest artists — York University Community Orchestra, James R. McKay, guest conductor. At 8 pm at the Church of the Holy Trinity, Eaton Centre.

Tuesday, Feb. 9

The Corporate Connection: Canada's Multi-nationals in Latin America. A presentation and discussion sponsored by the Latin American Working Group. At 7:30 pm at OPSEU Head Office, 1901 Yonge St. (at Davisville), 8th floor. Admission free.

Thursday, Feb. 11

Networking for Social Change. A discussion about building a cohesive response for social change among community groups. Discussion leader is Sr. Mary Jo Leddy, editor of New Times. At 7:30 pm at 252 Bloor St. West (near St. George).

Friday, Feb. 12

The Clarion Cultural Workshop for anyone interested in helping to develop and improve the paper's coverage of cultural events and issues. Meeting at 8 pm at the Clarion offices, 73 Bathurst St, 3rd floor. For more info call 363-4404.

Saturday, Feb. 13

Community Bash. Open Circle Theatre is having a fundraising benefit at 8 pm at 80 Winchester St. Food, dancing, Companeros, cash bar. Admission 81/82 Open Circle Theatre Membership Card or \$10 at door.



Monday, Feb. 15

CIRPA Inaugural Meeting. CIRPA supporters are urged to attend and participate at inaugural meeting at 7:30 pm at Council Chambers, Toronto City Hall.

ACTOR'S LAB.

presents

Faces of the Moon

A modern Samurai story
by Dawn Obokata
January 13 — January 31



Wednesday through Saturday
Tickets: \$5.00 & \$6.50
Sunday Matinee: 2:30, P.W.Y.C.
366 Adelaide East at Sherbourne
Reservations: 363-2853

January 13 — January 31



REEL TO REAL

FILM FESTIVAL

Returns!

February 14 - April 4 2 p.m.
at the Bloor Cinema

Sponsoring Groups:

- Committee of Solidarity with the People of El Salvador (COSPES)
- Canadian Farmworkers Union (CFU)
- Canadian Action for Nicaragua (CAN)
- Parkdale Action Committee Against Racism (PACAR) and
- Riverdale Action Committee Against Racism (RACAR) Broadside
- Action Daycare
- Lesbians Against the Right (LAR) and
- Gay Liberation Against the Right Everywhere (GLARE)
- Cross Cultural Communication Centre (CCCC)
- Citizens Independent Review of Police Activities (CIRPA)

Look for full listing of events in the next issue of the Clarion



If you're a Clarion supporter, why not become a Clarion sustainer?

A Clarion sustainer is someone who gives at least ten dollars a month for a year to help keep the newspaper going — and growing.

Without the people who became sustainers last year, the Clarion wouldn't have made it. This year, we are again setting a goal of 100 sustainers. Each will receive a free subscription to the newspaper, two gift subscriptions for friends, and invitations to Clarion parties and benefits.

Be one in 100. Be a Clarion sustainer.

Yes, I'll be a Clarion sustainer for 1982. Enclosed are my post-dated cheques for \$_____ per month.

Name _____

Address _____

Please send a gift subscription to:

Name _____

Address _____

and

Name _____

Address _____

May we publish your name in the Clarion as a sustainer?

Yes

No