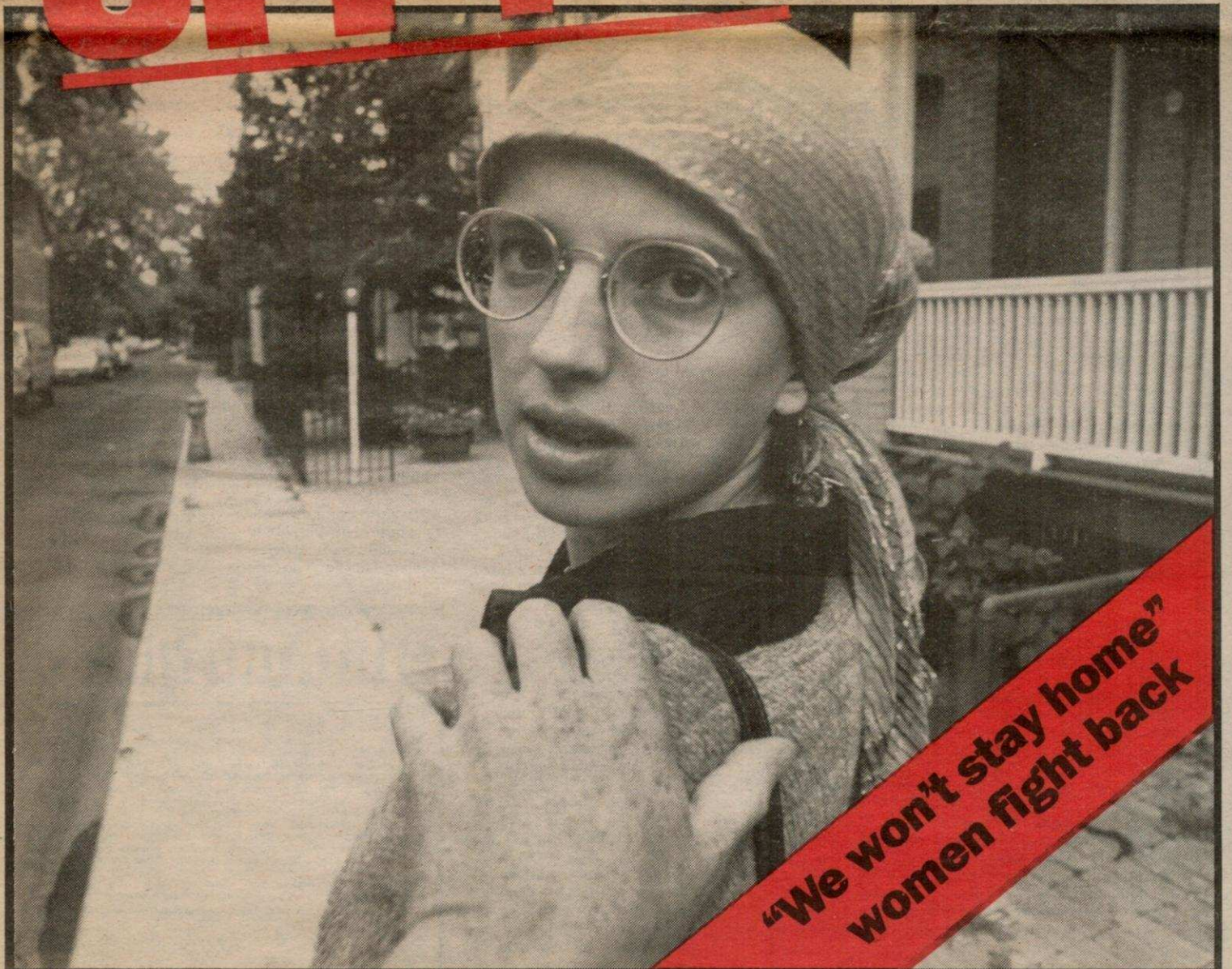


# Toronto Clarion

**HANDS  
OFF!**

• **Black eyes  
white lies &  
boys in blue**/7

• **Native people's  
festival— theatre  
of the spirit**/12



**"We won't stay home"  
women fight back**

# Editorial

What is reality and what is fantasy is always determined by those in power.

Satu Repo, social critic

The *Toronto Star* recently reported that a Toronto man was in custody after "two Metro policemen foiled an attempted rape in the St. Clair Ave. W. subway." What had happened was this:

At about 9:30 one Saturday evening, a woman standing inside the station fought alone with a man who pushed her down the steps, banged her head on them and tried to drag her into a secluded area of the station. After she broke free and ran for help, two police constables "heard the woman's screams while cruising the area" and got out of their passing car to make the arrest.

The moral? "A 13 Division spokesman said the station is often quiet late at night and is a dangerous place for women to walk unescorted," said the *Star* story.

Over the past summer, the media has been saturating Torontonians with tales of women's apparent fear and helplessness in the face of vicious attacks by men on the street. Bravery such as the woman above showed has been ignored in favour of tales of cop heroes who dare to get out of their cruisers. Old "cheerleader" pictures of a grown woman who died are dredged up for sexual display, while "crime prevention officers" piously mumble sermons about how women should never go out alone after dark.

"It is 'don't do this, don't do that'. It is all passive," Stacey Mitchener-Fader of the Toronto Rape Crisis Centre recently said.

In the past six months, two women in the *Clarion* collective have fought off attacks by unarmed men. (One woman's story appears on page 8.) Both say the knowledge that they could fight kept them from dissolving into paralysis and despair after the attack. In spite of the media black-out on feminine courage, women are challenging the received wisdom of "Lie back and enjoy it."

Mary Capps, a New Orleans sociologist and filmmaker who has been studying rape crisis centre statistics from all over the U.S., says they show that women who resist their attackers have a better chance of surviving. Why haven't police observed this? Because police only look at actual rapes, not attempted ones, (where women succeeded in fighting off their attacker), argues Capps.

"When you are in an attack situation, you have to think very fast to know what to do to survive," one Toronto woman said. "If you know that women who fight have a better chance this knowledge becomes ammunition."

Are men waging an escalating war against women on the streets? We don't know. What we do know is this: all rape increased 177 per cent between 1962 and 1978, according to *Impact*, a journal of the Solicitor General of Canada. The journal, and women who work in rape crisis centres, tend to attribute the growing violence to an increase in reported assaults.

"It is not unlikely that the increase ... was in part determined by a greater degree of support in the community for rape victims who report their experiences to the police or rape crisis centres, or indeed to the very existence of the recently established rape crisis centres themselves," said the journal.

Whether or not rape is actually increasing, we believe that male anger and frustration is. Their economic situation is worsening and their male power is being challenged.

The automatic acquiescence men have been taught to expect of women is becoming a thing of the past. Men have generally grown up in homes where their mothers were dependent, captive to the demands of their husbands. From childhood, males are inundated with images of women to be used and discarded like crumpled pieces of kleenex. Violence against women has become widespread in advertising, film and other media.

But at the same time, men are running into more and more women who reject these stereotypes—women who decide for themselves whether, when and how to have sex.

And while women are far from being economically independent of men, the number of women entering the workforce is making these options possible for them. The battle of the bedroom is being played out on the street, by men who don't want to believe their male prerogative is on the wane.

But what can we do about violence against women?

An article which examines violent crime statistics in American cities in the August 1982 issue of *Mother Jones* magazine, says our hopes lie in organizing. "The members of the community must be recruited, trained and organized into a disciplined, non-violent army. Networks of communications and transportation must be arranged, for large numbers of people must be united behind a single effort. It is the pooling of resources, the setting up and certifying of goals, priorities and methods in a community effort to produce social change that draws neighbors together in an organization whose very existence would tend to discourage crime ... a spirit of common concern pervades the community and serves to discourage crime."

We can expect to see an upsurge of feminist organizing and educational work as a result of this crisis. We especially hope to see it in the outlying boroughs and the suburbs. But women will need money—to pay for self-defense training, transportation and the neighbourhood organizing that must be done. Will local governments provide it, or will they bog down at the "task force" level?

Women have a different presence on the streets these days. They are tougher, more bitter, highly distrustful.

"Women aren't relaxed on the streets in the summer anymore," one *Clarion* staff member remarked.

It's the end of an illusion.



Lissen ... uh ... since Eaton's boys won't handle the operation this year, I'd like our whole family to ... uh ... pull together. Godfrey, my son, come here ...

## No unity

To the *Clarion*:

We wish to express our disappointment in the *Clarion's* decision to run the article "Unity Edges Closer for Africans" by George Elliot Clarke in its June issue. The article is full of factual errors, not the least of which is that African Liberation Day is celebrated on May 25, not May 29. It should be mentioned that a very successful event was held on that day by Canadians Concerned About Southern Africa (Toronto), which has sponsored African Liberation Day celebrations for the last five years.

It is evident that the article is in no way an attempt to promote unity among supporters of the liberation struggles in South Africa. Far from it—the article is an attempt to sow the seeds of disunity among those supporters, to promote sentiments in opposition to the African National Congress, and to promote the author's political position on the basis of hearsay and personal opinion.

It is particularly disturbing that such an article appeared in your June issue, while the Canadian Conference in Solidarity with the Liberation Struggles of the Peoples of Southern Africa, held in Ottawa on May 7-9 in support of the ANC and SWAPO, did not even merit mention—

## Letters

this in spite of the fact that it was sponsored by over 100 organizations, and was the largest event of its kind ever held in Canada. Most people involved in southern Africa solidarity activities know that at present the ANC (S.A.) is leading the liberation struggle in South Africa, and that most black South Africans consider imprisoned ANC freedom-fighter Nelson Mandela to be their leader. Since the *Clarion* is so often short of funds, we suggest that in future, should you decide to run articles such as Clarke's you charge

advertising rates.

Joanne Naiman  
Chairperson  
Canadians Concerned About  
Southern Africa

## Women's program

To the *Clarion*:

I want to respond to the article "Government axes women's training" which appeared in the June issue of the *Clarion*.

The West End Machining (Women Entering Machining) project is a community-based training program initiated with assistance from Opportunity for Advancement but presently

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 Western Gap Communications Co-operative Limited, a non-profit co-operative.

Individual mail subscriptions are \$15 per year; institutional \$30 per year.

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

The *Clarion* also operates a worker-controlled typesetting, and graphics service. Rates available on request from *Clarion* Typesetting, 363-4405.

The following people contributed to this issue: Finn Lovsted, Lynn Goldblatt, Anne Mason-Apps, Oscar Rogers, Robert MacDonald, Francie Wyland, Todd Harris, Richard Peachey, Bart Kreps, Topo Davis, Kevin Finnegan, John Humphrey, Brian Thompson, Sidney Australia, Nigel Allen, Brian Davis, Charlotte Davis, Gerry Dunn, Mike Edwards, W.M. Pipher, Sally McBeth, Alan Meisner, Marg Anne Morrison, Norman Rogers, David Smiley, Cathy Smith, Jew Mayseung, Jeffrey Ross and many others.

Cover photo by David Smiley, cover design by Richard Peachey.

Postage paid at Toronto, Canada. Second class Registration Number 4224.





# Letters

From page 2  
operating as a separate, incorporated business. We did receive funding from the LEAP program but that was for the feasibility study which cost \$70,000, not \$100,000 as reported.

The activities during this development phase were crucial to the creation of a well thought out, community-based program.

The article pits one program against another and leaves the impression that Women Entering Machining is being funded at the expense of other community programs. This plays into the hands of the powers that be who are only too glad to see alternative programs fight each other for pennies.

We must have accurate information and use our energy to pressure the appropriate bodies. In fact many of the groups mentioned have been and continue to be involved in our project by participating on the Community Advisory Board.

The other issue that the article alludes to is the use of government funding. We all know the dire lack of resources and dollars available for women's training and educational programs.

The challenge of any community-based project is to use available government money yet create as autonomous a program as possible.

At the same time we must attempt to make changes by pressuring government and private industry to 1) provide more adequate training programs and opportunities, 2) to realign priorities, 3) to establish a comprehensive plan for the development of our human resources.

It is important that we

work together to make use of what limited resources exist and to strategize and push for change through the strength of a unified group.

Vivien Green  
Toronto

## Ron's bombs

To the *Clarion*:

I am enclosing for your information a letter I have sent to Ronald Reagan: Dear Ronald Reagan,

I read in the paper that the United States and the Soviet Union possess an amount of bombs that equals four tons of TNT for every person in the world. I am an American citizen, and I believe in the supreme importance of individual freedom. Therefore I am asking you to send me my share of the American bombs so that I can decide what to do with it according to my own conscience.

I understand there is a slight disagreement as to which side has more bombs. It doesn't matter to me — two tons, more or less, is fine for my share.

Phyllis Waugh  
Toronto

## Uruguay

To the *Clarion*:

According to recent information, the Parliamentary Sub-Committee on Canada's Relations with Latin America and the Caribbean will visit South America. The Sub-Committee has already decided to visit Argentina, but despite the geographic proximity and the serious violations to human rights that continuously happen in the political jails and in the society in general, the visit to Uruguay is still uncertain.

As you know, our committee has been denouncing the critical situation of political prisoners and the censorship of the press, which prove that

in Uruguay, there is not a transition to democracy; there is a dictatorship.

We ask your readers to write letters, telegrams, or phone the Members of Parliament mentioned below, demanding from the sub-committee:

- That a delegation visit the Uruguayan political jails, interview prisoners, paying special attention to the grave situation of those who are sick and of those who having completed their sentences, are being arbitrarily retained, and produce a report with their findings.

- That the delegation attempt interviewing people representative of the different sectors of Uruguayan society, like the Church, Unions, politicians, etc.

PLEASE WRITE TO:  
David Collette M.P., Maurice Dupras M.P., Sinclair Stevens M.P., Flora MacDonald M.P., Robert Ogle M.P.  
Thank you in the name of the people of Uruguay.

Comite de Defensa de los  
Derechos Humanos en  
Uruguay  
Toronto

## Tories

To the *Clarion*:

I was very surprised and upset to find myself a paid-up P.C. member because I had already joined another political party some years ago after much thoughtful deliberation. It was a conscious choice.

But now the Tories are putting me and hundreds of other people in Broadview-Greenwood on their rolls without our written or verbal consent when they have supposedly committed themselves to rectifying the wrongs perpetrated against an abused electorate. Aren't they belying their own avowed aims?

I find this indiscriminate sending of memberships (like some cheap mail-order gimmick) to be a morally dishonest and cynical act which only demonstrates contempt of the electorate the P.C.'s are hoping to represent.

Intelligent, active participation in the political process is one of the few ways to gain control over our lives. And it is imperative that we work together within the party of 'our choice' if we are to solve the massive problems con-

fronting us. To that end all political parties should commit themselves to educating the electorate about their (the party's) goals. A true democracy requires informed citizens making reasoned decisions.

Many of our neighbours here, lately arrived from totalitarian governments are puzzled and disturbed by the conduct of the Tory Party. No wonder! One P.C. canvasser told a Greek woman not to worry ... "it isn't a membership, it's just a ticket to a meeting." This is not a reasonable way to educate new citizens about Canadian political processes.

The P.C.'s must be conducting a campaign of desperation. Or is an unenlightened constituency just exactly what they need in order to win?

What will be next? Perhaps a one-party system in which we won't have to worry about making informed choices. They'll be made for us.

Dagmar Baur  
Broadview-Greenwood  
Toronto

## How dare they?

To the *Clarion*:

How dare Mr. MacEachen and his friends summon the Canadian working class to take up his call for "solidarity" during this dismal time in our country's economic history? The government's debacle cannot be explained away by one or two, or even several, unfortunate errors in political judgment. Rather, by ineptitude and irresponsibility the federal government has embroiled itself and Canadian working people in a malaise outdone only by the Great Depression.

Mr. MacEachen's idea of "solidarity" is firmly based on a continuing ideology of inequality and unjustifiable retaliation against low income working Canadians. 6% ceilings on wage increases for the working man and woman will effect a very different economic impact than 6% income restraints on the administrative and professional classes. The "heroic" sacrifice to be made by Canada's privileged citizens pales

when juxtaposed to the much greater sacrifice demanded from the low income industrial and service sector hourly wage earners. The politically calculated use of the word "solidarity" conjures up association with the noble Polish Solidarnosc workers. Are we to have forgotten this quickly Mr. Trudeau's reluctance to condemn the oppressive response of Mr. Jaruzelski's government to the Solidarity trade unionist?

Some thoughtful Canadians will ask, "how dare they?"

Denise Thibeault,  
Toronto

## T.V.'s child

To the *Clarion*:

Some time ago I was reading a column in the *Toronto Star* called Today's Child. The child described is named Julie and she is five months old. Among the qualities that, supposedly, make her endearing are the fact that she "chatters away in her own language at the pictures on the television" and that she "gets very absorbed by

Continued on page 6

## Ron Rosenthal

Over 200 people came to Bathurst Street United Church on July 19 to commemorate the life of Ron Rosenthal, who died recently at the age of 32.

Tributes to his life were given by family members and by members of the gay, union and socialist movements to which he belonged.

He was diagnosed as a hemophiliac while still a child. His mother, Joyce Rosenthal founded the Canadian Hemophiliac Society in 1957.

Despite painful and disabling bleeding episodes, he kept up a level of political activity which was often bewildering to those less energetic than he.

After graduating from York University in the early 1970s, he went to work at Toronto General Hospital where he was active in his union local (CUPE 2001) as shop steward, Chief Steward and member of the negotiating committee. He played a very important role in his local during the 1981 hospital strike and was subsequently fired for his activities.

In 1975 he joined the International Socialists, an organization he remained in until his death.

He was also very active in the gay liberation movement, and was known as a person to be relied upon to take part in the often tedious task of day-to-day organizing.

His death from a brain hemorrhage on July 14 robbed the progressive movement of one of its most energetic members, who often overcame great physical pain to do what he did. He will be missed.

### Attention advertisers

The deadline for advertising in the next issue of the *Clarion* is Wednesday, September 29.

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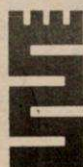


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BOSTON THANKSGIVING

# Tories dump equal pay in freezer

by Caroline Walker

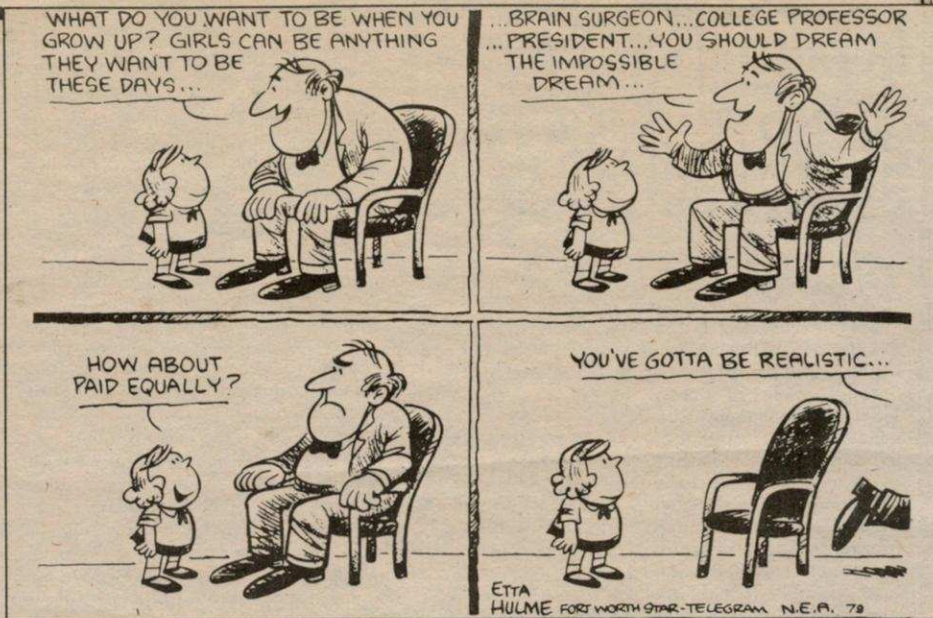
A group fighting for higher wages for women is deeply disturbed by Ontario's proposed support of the federal government's "6 & 5" wage control program.

Since most women work in "female job ghettos" which are traditionally underpaid, they would be hardest hit by wage controls, says the Equal Pay Coalition.

In a brief to the Ontario Minister of Labour Russell Ramsay August 27, the coalition said that mandatory wage controls and a "composite test" amendment to the present equal pay legislation would be a "step backwards." It criticized the government for resting the burden of the economic times on the shoulders of working women.

The coalition, which is supported by various women's

and labour groups, maintains the wage control program is a form of sexual discrimination against working women. Mary Cornish, coalition spokesperson, said wage controls "will freeze women's wages at their present level and will widen the gap" between men's and women's wages. She says the government is "requiring women to share the economic burden in a disproportionate way."



The coalition supports "equal pay for work of equal value," saying that the present equal pay legislation only ensures equal pay for men and women doing the same work. They want to see a re-evaluation of the work women do.

Cornish said the coalition's meeting with Ramsay was "very unsatisfactory. He is choosing the business community over working women."

Ramsay had told the press

he has "very serious reservations about the implementation [of equal value legislation] and about the costs of such legislation."

Cornish's response to this attitude is "Cost to who?" In the brief, the coalition says "inequality is expensive — for women. They are charged no less for a loaf of bread though they earn 60 per cent of men's salaries."

Cornish does not deny that eliminating the inequalities in men's and women's wages

will require employers to spend more on wages. But she says "The burden has to be shifted to Ontario employers. In a poor economy women need to be protected. Equal value legislation is more important now than in the past."

The coalition also points out that workers' wages are not the source of inflation, and that if the government is truly concerned about finding remedies for unemployment and inflation it will pursue a more fair approach than wage controls.

The coalition is concerned about what seems like an about-face in the Minister's attitude toward equal value legislation. Shortly after he was appointed labour minister, Ramsay said he would "take a closer look at the issue of equal pay for work of equal value on the provincial level," and said it should be a "higher priority." His statement was a response to the \$17 million settlement under the federal equal value legislation for 3,300 general service workers in the federal government, earlier this year.

But in a more recent newspaper interview, Ramsay said that the "composite test" amendment is a "number one priority to the government." Under this amendment to the equal pay legislation, a woman would still have to compare her work with a man doing "substantially the same work." This type of comparison would not help women working in "female job ghettos," says the coalition.

Ramsay said his major concerns are plant closings and layoffs of workers, and says of equal value legislation that "in some cases where plants are on the verge, it could be another straw that would break the camel's back."

"The same argument was used around minimum wage," says Cornish. She says there was a similar fear that minimum wage legislation would cause the collapse of the economy, and "we didn't see that occurring."

She says that if this cabinet will not discuss equal value legislation, women will have to use political pressure to ensure a cabinet is elected that will discuss the issue. In the meantime, she says, "The battle lines are being drawn between the business community and working women."

# Cops swoop on dirty sheets

by Alexandra Devon

A Toronto woman is facing three obscenity charges over photocopied invitations she sent out last January for a showing of the National Film Board's "Not a Love Story", a controversial film about pornography.

Lily Chiro, an artist and member of the legal profession, goes to trial September 15 on charges of making obscene pictures, possession of obscene pictures for distribution and distributing obscene materials. The charges carry a fine or possible jail term of

up to two years.

In choosing the design for the invitation Chiro says she tried to "pick something inherently congruent with what the film is about." The invitation was hand-distributed to a small number of Chiro's friends, including doctors, lawyers, artists and police.

The group was an intentionally broad cross-section, since Chiro felt many people would benefit from seeing the highly acclaimed documentary, which critically explores the role of pornography in the exploitation and degradation of women.

On the night of the screening an inspector from the Liquor Control Board and several policemen were in the audience. They ordered that the film be stopped and seized it and the projector. The next night two policemen arrested Chiro at a restaurant and produced a warrant to search her apartment. Not a stone was left unturned — from her bed to her artwork to her dirty laundry.

Within two weeks, Chiro was fired from her job with the Bail Project where she had been working alongside the police at 14 and 52 Divisions for a year and a half. She was told that since she had been charged with a criminal offence she could no longer occupy a security position.

Obscenity is defined as material in which the "dominant aspect" is the "undue exploitation of sex." At issue in this case will be whether the dominant aspect of materials criticizing pornography is the "undue exploitation of sex."

Lily Chiro (Photo: John Bentley)

# Profs grab headlines, but students claim victory

by Cathy Smith

Three Carleton University graduates, sued for libel and slander when they publicized sexual harassment by professors, have settled out of court.

As a result of the controversy, formal procedures for filing complaints about sexual harassment have been established at Carleton.

Maureen McEvoy, Debbie Woolway and Susan Dusel held a press conference in March, 1981, saying sexual harassment was a serious problem in the journalism faculty and grievance procedures should be established. The three students said they were speaking on behalf of 25 women.

Professors Roger Bird, Brian Nolan and Bob Rupert subsequently filed suit. They claimed their reputations had been damaged because the harassment charges implicated all male journalism professors.

In the settlement, the women said they regretted if anyone thought the three professors were guilty of harassment.

Michael Janigan, lawyer for the three defendants, said no money was paid to the plaintiffs and no apology given, despite reports in the *Globe and Mail* and the *Ottawa Citizen*. The professors had asked for \$187,000 plus legal fees.

Janigan said the professors took the minutes of the settlement to the press, although they were asked by the defendants not to do so. "The boys did a good job in stage managing the media coverage," he complained.

A spokesperson for a defense fund established to raise money for the three former students said August 21 enough money had been raised to cover all legal expenses.

Janigan felt the case had "more to do with freedom of the press" than sexual harassment and it would have been very embarrassing for the university if the case had gone to court.

# CINDY FORTUNATA

Our advertising manager was overjoyed the other day when he opened the mail to find an offer to buy ad space in the *Clarion*. Whoopee, cash!

But there was a catch. The letter, written by one David Mogul of the Purification Centre, offered to buy the ad space "should you decide to publish the enclosed article by Dr. Zolton Rona."

Those of you familiar with the ethics of journalism will realize how incredibly tacky it is to blatantly offer to buy up the editorial content of a newspaper. Not that it isn't done all the time, of course. (You know what I mean: "Gosh, Edith, this article says Bermuda is the most beautiful spot in the world." "Look, honey, this ad says there's a big discount on Bermuda flights right now!" That kind of thing.)

But actually admitting in a letter that's what you're trying to do is so gauche that I felt I simply must find out more about Dr. Rona and the Purification Centre.

Dr. Rona's article starts out plausibly enough. Our bodies are being polluted by "thousands of drugs, preservatives, pesticides and other environmental pollutants" he says.

True enough. Then Rona goes on to discuss a whackey catalogue of "detoxification programs"

which propose such bizarre solutions to the problem as fasting in conjunction with a daily enema, herbal bowel cleansers and something called "colonic irrigation" which I don't think you really want to hear about.

But Dr. Rona's preferred method is the Purification Program, a regime developed by "multi-talented scientist" L. Ron Hubbard "after nearly 30 years of exhaustive research." Does that name ring a bell? That's right, its good old L. Ron, founder of the Church of Scientology, simply the religion for people with money to dump.

The program entails frequent spoonfuls of something called "All Blend" oil, running, spending two-and-a-half to 5 hours per day in a sauna, and ingesting up to 5,000 milligrams per day of the B-complex vitamin Niacin. There is also a special diet which the good doctor doesn't tell us about, because, he says, he doesn't want us to go trying out the program without medical supervision (God forbid).

Some of Dr. Rona's claims for the Purification Program are frankly preposterous. "The crux of the Purification Program" is Niacin, he says. "Niacin even runs out (erases or cancels the effects of) radiation."

Isn't that marvellous? All you video display terminal operators can stop worrying. Goodness, with the Purification Program around, we can even stop worrying about nuclear war!

But, enough said. Now how about giving us that big fat ad, Mr. Mogul?

\*\*\*\*

While leafing listlessly through the *Star* want ads in

July I came across something that propelled me toward the telephone in a flurry of wild hope:

1100-1105 route 217 Dundas St. E.  
**ONTARIO CENSOR BOARD**  
 FULL time consultation Humanitarian Feminist to serve on the Ontario Censor Board. Qualifications: University education and social activist background. Send applications to the Acting Administrator, Personnel Services Branch, Queens Park.  
 COOK (counter) for --

The job for moi!

I hastily dialled the employment office of the Ministry of Consumer and Commercial relations and offered my services.

"Oh, right, that —" said the receptionist rather uncomfortably. She connected me with a personnel official who told me firmly, "That position was not advertised by the Ontario government."

"It wasn't?" I was downcast. The most promising job opportunity of the year was a fake!

"We don't know who put it in," she told me, trying to control her irritation. "We tried to trace it through the *Star* but didn't come up with anything. We have received a number of applications for it and a number of phone calls."

I'll bet. There must be a lot of feminists out there who would just love to see the censor board do something better with its budget than suppress *Not a Love Story* or *The Tin Drum*.

And rumour has it there are a few feminists in town who are holding their sides at the embarrassment the fraudulent ad has caused the censor board.

## Letters

From page 4 reading "The column brought back the despair I feel whenever I am made aware of another child becoming "absorbed by tele-

vision." I am sure that Julie's parents are tender, caring people who would be horrified at the idea of exposing her to the effects of opium or putting gin in her baby bottle. Yet, they set her down in front of a T.V. like they would in front of a candle and then not watch to see that she isn't burned. They don't see or smell the scorching away of

mental processes or imagination. There are no screams of agony from a child lured by the flicker of a T.V. set. For modern parents television has become a babysitter and a method of regulating the activities of a child. Children are naturally imaginative, curious, and explorative. Adults in our TV. oriented society find trying to cope with these behaviour patterns difficult, and dangerous. In order to avoid interacting with children on their own level, parents drag children down to the level of television. I am afraid that Julie and her peers are engaged in a battle that they don't even know they have to fight. In a few years the TV. society will

be guaranteed its continuity as Julie grows into a child, adolescent, and adult whose sole framework for dealing with the world will be the one provided by television. Big Brother won't have to watch Julie; Julie will be watching Big Brother.

Brian Eng  
 Toronto, Ontario

## Unpublished

To the *Clarion*

We've been writing letters to the *Globe* for 10 years and they still haven't printed one — so I thought this one might amuse you:

In recent weeks, more often than usual, I've felt prompted to write; a comment here, a

question there. The thoughts have accumulated, unwritten, unexpressed. The follow is a summary.

1. Report on British Columbia. Surely this feature should be retitled to reflect its contents more accurately; how about, Report On Selling Off All Our Resources? I was reminded of the old Science Council report on the Conservative Society which asked the question: "How can we maintain a balance of trade based on selling off our fixed assets?"

2. Just when one is at their wits end with Captain Pierre and his weary crew and fantasizing mutinies, one remembers what Big Jim Gillies said during the Conservative short sojourn at the helm: "So what's wrong with being drawers of water and hewers of wood?" Now there's an alternative eh? There's an economic strategy!

3. Dome Pete. Rumours of a rescue bid by the federal government. Our flagship oil company? Surely not the same Dome Pete we learned so recently was writing off \$200 for every \$100 of investors' money for its efforts in the Beaufort even before it had drilled a hole? Why is it that we have so little sense of ownership of our flagships until it's time to start bailing; until they are about to sink?

4. The so-called Canadian dollar. Why not the New York dollar? When "investors" lose confidence in our economy and move their money over the border to the safe harbour of New York, I always wish I could see them do it. I long to know who they are and how many of them there are. How many pension fund managers does a movement make? How many New York bankers? Dropping the rhetoric about millions of individual consumer decisions, who is left? Surely not our own prestigious banks? Our bank is their bank?

Bob McArthur  
 Toronto

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# Black eyes white lies & boys in blue

by Don Chiasson

*Don Chiasson is a criminal lawyer practicing in Toronto who worked as a Legal Aid Duty Counsel during 1980 and 1981.*

A young man in his twenties stepped up to the glass partition separating us, his nose and lips swollen and blue, a cut over his eye, a broken finger, one pant leg ripped to his thigh, a severely swollen ankle, a leg which he thought was broken and bruises over his back and arms.

He explained to me that while drunk the previous night he had shouted an obscenity at a passing police cruiser. While admitting he had initially resisted attempts to put him in the squad car, he insisted most of his injuries had occurred some time later in an interrogation room at the police station.

For close to two years I saw a procession of prisoners with similar stories who said they had been mistreated by members of the Metropolitan Toronto Police. They were usually people who had been arrested and investigated the night before. They had been detained and held in custody awaiting their first appearance in court.

As a Duty Counsel lawyer, I was employed by the Ontario Legal Aid Plan to assist people in their first court appearance. Part of my job was to interview and assist prisoners scheduled for bail hearings who didn't have their own lawyers.

In most cases I was the first contact these people had with anyone but the police since their arrest. I was in a unique position to observe their physical condition and to hear their complaints of police abuse.

The situation was shocking to say the least. In my practice I'd received the odd complaint from a client, or overheard gossip in the lawyers' lounge but I still wasn't prepared for what I saw. At least two people per week complained of police mistreatment.

I no longer believe mistreatment of prisoners is "isolated" or only the product of the overzealousness of a few individual officers. The violence seemed so widespread that I became convinced that it must be somehow covertly institutionalized. And I was at only one of the five provincial courts. The story must be the same in each one.



David Smiley

**"The situation was shocking to say the least ... At least two people per week complained of police mistreatment."**

On one occasion I actually witnessed an accused person being hit by a police officer while being brought into the holding cells at Old City Hall. The prisoner was a young man in handcuffs. He was mouthing off to the officer, who took a poke at him.

The incident wasn't all that brutal but it was significant because in a relatively open setting, before other police and many prisoners — I don't think the officer saw me — this policeman felt free to do as he did.

Most of the complaints were of this kind, involving random slaps, punches or kicks. A typical situation was the young man charged with sev-

eral "breaks and enters" who chose not to confess.

In this situation the alleged offender approached me in the morning sporting a black eye and bruises over various parts of his body. Most of the prisoners regarded such treatment as commonplace and thought such violence by the police was just part of the game of cops and robbers.

A common statement I heard was "they just wound up and smashed me, now I'm charged with assaulting a police officer."

Those who showed disrespect to the police or actually got drawn into a

fight with them often fared poorly. Their physical condition the morning after their arrest was often pitiable.

In these cases the police might admit to having used some force on the accused but denied that it was anything more than necessary to "subdue him." I think the police often used much more force than was necessary. The accused's "aggressiveness" or "poor attitude" seemed to be regarded by the police as an opportunity to "educate" people on the nature of the power relationship between the parties. A rather brutal education!

Of course some of the people I dealt with were probably lying to me, but if only a small fraction of them were truthful about their treatment, police misconduct is more serious and widespread than is generally known.

As Duty Counsel, the assistance I could give people was limited. I regarded it as my job to point out to the court what injuries an accused person had. This was both for the purpose of putting the evidence on record and airing the matter in public court. There are judges who simply refuse to entertain such evidence at first appearance, though most will listen. The defendant often finds the situation difficult. On the one hand, he or she wants to denounce the police publicly for their actions, or raise the matter at trial. However, few judges will believe the stories because of evidence from several police witnesses who inevitably appear. This blows the defendants' credibility and puts him in the position of not being believed on other points by the judge.

Often people in custody would describe their injuries to me in detail but forbid me to say anything in court. They feared further mistreatment and "anyway, they'll never believe me."

The regularity of the cases of abuse demoralized me. I felt powerless to help many of these people and began to see them as victims of the criminal justice system. I eventually became numb to their stories and their injuries and realized it had taken its toll on my emotions. Many people have just given up hope of being treated fairly at all. □

*If you have a complaint against the police why not contact the Citizens Independent Review of Police Activities at 960-6318.*



# "We won't stay

By Allison Bray

The well-publicized rape/murders of Jenny Isford and Christine Prince this summer have made rape an issue no woman can ignore.

While in the past a rape commanded little more than a few lines in the back

Take Back the Night march was held on Aug 2 this year instead of in September as usual, to help focus public concern about the attacks on women that have occurred in Toronto this summer. More than a thousand women marched. This march and the High Park vigil were reported in the media across Canada.

(Photo by Rhonda Sussman.)

A member of the Clarion collective tells her story

## Facing the threat

My street is pleasant, tree-lined and well-lit. It was late at night last spring. A light, cold rain was falling. I was walking home from the streetcar stop.

I've always had a reflex to walk on the side away from the parked cars, to be aware of noises behind me, not to dawdle. I was wearing a bulky parka, heavy, rubber-soled shoes, no hat. I first heard his steps as he started out from behind the parked cars and rapidly crossed the street to me.

"Hello," he said pleasantly as he threw an arm around my throat and pulled me down on my back. We were on someone's muddy lawn, a block-and-a-half from my place.

I had a thought without words; the thought meant: This is it. Now it's happening to me.

I screamed. He put a hand over my mouth. I bit his fingers hard. He punched me in the head. I had one free hand. The other arm and my purse were pinned under his body. (I've often made jokes about women asking rapists to please wait a second while they fumble in their purses for hat pins and mace cans. Now I think it's not a bad joke after all.)

I put my free hand between his legs and felt, perhaps over-carefully, for his balls. "That's right, I'm going to fuck you," he said. I screamed again and he punched me again; I bit his hand again and kept trying to squeeze his balls.

How artificial screaming is: It is not a "natural" feminine reaction to danger, like in the movies. It's an act of will.

He punched me repeatedly in the head, nose, mouth and throat. But finally he disentangled himself and ran away. I ran bloodily in the other direction and pounded on the door of a house where the lights were on.

A man answered at once and did what I told him to — called the cops. Then I called my husband. While we were waiting, the man kept saying "Here's the tap, don't you want to wash off the blood?" I said "No, I want them to see me just like this." When we left, my husband stooped quickly to wipe up some blood on the man's doorstep with a kleenex.

I went to work the next day. I was afraid that if I stayed in my apartment, I'd be afraid to ever come out again, even at high noon to buy a quart of milk at Beckers. So many women who looked at my face that week told me similar stories, or worse. It made me nauseous. There wasn't a woman who didn't recognize in me an experience of her own or someone close to her. I learned that my "incident" was utterly commonplace.

I called the rape crisis centre. "Look, I work for a newspaper," I said. "Isn't there something we could do about this? Couldn't we run a column every month, warning people of dangerous neighbourhoods?"

"You might as well take a map of Toronto and print it every issue," she said. She sounded tired.

My landlord said his wife couldn't sleep when she found out about it. He said I should have been wearing my glasses; and I said, yes, I would certainly be wearing them more often from now on. It wasn't until much later that I realized how ridiculous that conversation was. I suppose he needed someone to blame because his wife couldn't sleep.

Later that week two detectives came to visit me. Did I think he intended to sexually assault me, they asked. "Yes, but I think this kind of man just wants to hurt a woman, and raping her is just another way of hurting her," I said. The detectives didn't seem to think this was such an out-to-lunch idea.

The presence of these large, solicitous, crew-cut men comforted me at the time. We talked about whether I could identify my attacker, and about not going out alone at night. I gave them a cup of coffee. They were efficient and kind, and didn't question my credibility.

But they never did make an arrest associated with my case, and I wonder now whether it really would have made a difference if they had. It's so

common. There might always be another attacker out there. And if my attacker went to jail, would he come out any different?

"Why did you fight?" the detectives asked me. I said something about our relative height and weight, no weapon, that I figured I "had a chance."

"That was all bullshit, what I told the detectives," I said to my husband later. "I didn't know whether I had a chance or not. There just wasn't anything else to do."

A lot of people said afterwards, "You must feel good that you didn't freeze up; you should be proud that you fought." I do feel proud, and that pride is what has helped me the most. But I discovered that women agonize over this question: would I freeze or would I fight? Are we being encouraged to believe that being unable to react to an attack is normal for women?

The detectives suggested I scrutinize the face of every man I saw on the street, just in case I saw my attacker again. I never did, but I did see all the faces from which I had been averting my eyes like a harem girl ever since I learned the "etiquette" of this city. I saw them avert their eyes. I never look down now.

One night I couldn't sleep, because of the rage. I went out to the kitchen where my husband was watching TV. I was crying. "I pay taxes on that fucking street, but I don't have the right to walk on it when I please. I can't live like this, always taking taxis I can't afford, asking people to take me home at night. I want my freedom back."

He said, "You were never free. Now you know it."

People ask me if I have any 'emotional scars.' Emotional scars is the wrong way to describe a newly-learned truth. At the time, I said all kinds of things I didn't really believe — that we should bring back capital punishment, that men were genetically defective. I do believe that women must have some kind of direct justice. The night is a battleground, and we must win.

When I walk on my street now, I still go through it all over again. I imagine what I would do if he had a knife, a gun, or a rock. But I don't call it imagining any more. I call it planning.

## Obscene calls

by Norman Mohamid

A Toronto woman, distraught by an obscene phone call, received only "smirks" and demeaning comments from police when she reported it.

Dayle Floyd, a hospital worker, says she started to worry about the June phone call when she realized the caller knew both her home address and where she worked.

"He said OHIP was thinking of sponsoring educational in sex, and since I was affiliated with a large hospital I might help by responding to a survey," Floyd said. She hung up when the call became obscene.

Floyd was worried because she does a lot of shift work and comes home late at night. She lives across from a park and "this gives me a long walk at all hours."

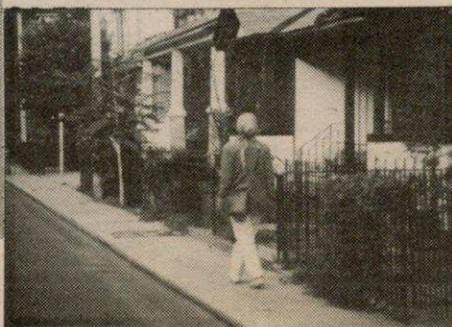
Floyd phoned the 911 emergency number. "Fortunately a woman answered. She was concerned about it and said she would send someone around to take a report."

Two police constables came to see her at work. She says she was upset with the police from the moment they arrived.

"They asked if I was Dayle Floyd and started smirking. I said that I consider it important that they take a report, this caller knows where I live and work and that they should take it seriously."

She said at that point one of the constables took out his notebook, but when Floyd told him that the caller had asked about OHIP and sex, he put his book away.

"They began with 'You're an attractive woman', as if I had





# home nights or take taxis"

pages, over the past few months Toronto dailies have been giving the subject front page headlines and feature stories.

"The media picked up on the recent attacks because they all fit the stereotypical rape, and the women are

invited this. (One constable) said he didn't think it was very important and that it was probably someone at work who was infatuated with me. I said that a person who is infatuated with me is probably a little demented if he has to make an obscene phone call. I have to worry whether he works with me or not."

According to Floyd, the police said they could do nothing but that if something did happen, they would at least have a report. "I was furious. In essence he was saying, when we get a body we'll do something ... this in the middle of the violent rape problem this summer."

Floyd sees working conditions at the hospital as another part of the problem. "It used to be mandatory that women working shifts in hospitals were automatically given transportation home after midnight, but the hospitals changed the shifts (to end) at 11 p.m." A push to get the regulation reinstated so that hospitals can't get around it would help, she feels.

Floyd also wants the hospital to end a practice that makes women more vulnerable to male harassment. "Women hospital workers must wear name tags; men are exempt. I mentioned this to a few women (at the hospital) and down came the name tags — I carry mine in my purse."

Floyd thinks this incident forced her to take a step backward. "I had to ask men friends to escort me home for a month because I was on evenings and weekends."

As for the police, "If one of the constables had been a woman, I would have gotten further," she said. "If there were more education of police generally it would help. They are not educated for concerns. They're taught to bring people to court."

tragic, innocent victims of a crazy man on the street," said Stacey Michener-Fader of the Toronto Rape Crisis Centre.

"Because there have been a series of rapes in a very short time it has commanded a lot more attention than incidents in the past," said Carol Zelniker of the Metro YWCA. "It has caught a lot of women off guard."

According to Constable Frank Dooley of the Metro Police Crime Prevention Unit, "The incidents of rape have not altered that much in the last few years. Since 1978 there have been 270 reported rapes, with 174 reported rapes in 1981." However, he said "there have been four incidents of rape involving murder, whereas last year there was only one."

It is hard to determine if the actual number of rapes has increased or if women are simply more willing to report rape than they were in the past. Yet, if one considers that of 800 calls the rape crisis centre received last year, only 174 cases were reported to the police, it appears that women are still reluctant to go to the police after they have been raped. There is still only a two per cent conviction rate for offenders.

"The main thing to do is not to put yourself in a situation where something can happen," said Dooley. But many women think police advice to stay at home at night or to take taxis is not realistic and won't help solve the problem.

"We've got to stop turning our backs on people and stop locking ourselves away in our apartments," said Mary Kerson, an organizer of the Pink Ribbon vigil held in High Park this summer after a brutal rape there.

Hacker stressed the police have got to change their attitude by becoming more aware of the community "because they have a limited view and single perspective on life. They should change their attitude by reaching out and collaborating more with non-police experts."

She maintained that "It is absolutely essential for the police to be honest with the community on the issue of rape, to build trust through honest and open representation."

The Pink Ribbon Committee has

been trying to get Metro to establish an all-woman task force to deal with rape and violence on the street. They are not satisfied with the structure of the Metro task force on violence against women and children recently set up under police commissioner Jane Pepino.

"It makes perfect sense to have an all-women investigation," said Hacker, "because a man can't really understand what it is like to walk down the street at dusk and know he's a moving target."

The committee also wanted the task force to come under municipal jurisdiction and be answerable to the public, rather than the police commission. However, metro chairperson Paul Godfrey called their proposals "inappropriate and restrictive." The Pink Ribbon Committee intends to keep trying to get its point of view across to the new task force.

Zelniker of the YWCA agrees. "Women have to do something to live day-to-day without fear, to deal with the situation now without living in a constant state of paranoia. Something must be done now to help women in the street, to make them aware, and to point out the alternatives."

The response to this year's Take Back the Night March and the support shown during Pink Ribbon Week seem to indicate many women are participating in protests because they do not see passive resistance as the answer. "Women should feel the strength and power they have and be able to use it," said Michener-Fader. "By being scared and vulnerable, women are more likely to stay back and become victims, yet if they show their strength and solidarity it gives them a sense of power."

While Michener-Fader doesn't think marches will stop rape, she says they do give women a place to vent their anger, and a chance to be heard.

As a long-term solution to the problem, the rape crisis centre is advocating community involvement. They will be sponsoring community forums all over Metro in September to "get women together to talk about rape and violence openly, since they certainly won't get the truth through the media or from the police."

The rape crisis centre lists these methods of combatting rape:

- **Street patrols** could be formed, in which groups of women would keep watch on the street and escort women to and from bus stops.

- **A block sister program**, similar to the block parent program could be set up. Several houses in each neighbourhood would be designated as "safe houses" for women to go to if they are in danger.

- **Consciousness-raising programs** in which women can get together and discuss the problem and possible solutions, while gaining a sense of strength and unity.

- **Self-defence courses** to give women the option of fighting back in an attack situation.

Pat Hacker, spokesperson for the Pink Ribbon Committee, thinks community efforts to deal with the problem have vast potential. She also thinks the government should provide education and re-education programs for sex-offenders, as well as better support of rape crisis centres. Public awareness and community involvement programs in cooperation with the police should also be made available, she said, and special services for women including bus and taxi services should be provided.

Before any long-term solution can come about, the attitude of men toward women has got to change, says Michener-Fader. "They have got to realize that we are not seductresses, and that we are not weak. Nor can men have access to our bodies whenever they want."

"When men know that women are not weak and vulnerable and will not be dominated, then the number of rapes and assaults against women might go down."

The YWCA hopes to help women to start dealing with the issue of rape with a three-part series to be aired on Rogers Cable T.V. this month. The programs are titled "Living with Fear", "If it Happens to You", and "Fighting Back".

For information on YWCA self defence and other education programs about rape, women should call 487-7151.

For information on programs organized by the Toronto Rape Crisis Centre, women should call 964-7477 during regular business hours.

'Attack' sequence acted by Barb Walsh and photographed by David Smiley



# strikes and lockouts

The following is a 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 advising of press conferences or releases, or calling us about any strike or lockout you know of in the Toronto area. Send information to 73 Bathurst Street, Toronto, Ont. M5V 2P6 or phone 363-4404.

An injury to one is an injury to all.

### J.T. Hepburn Ltd.

The strike by Local 3335 of the **United Steelworkers of America** is in its fourth month. Issues include wages, job reclassification and seniority.

The company is offering 11 per cent and six per cent in a two-year contract. The union wants a full cost of living allowance which was already won in the last contract.

Workers on the picket line say job reclassification is essential. "We know the company intends on increasing the time spent as a learner even though he has a ticket as a machinist," said one picketer. According to the union, the company wants

to extend the learner period another two years before placing an employee in a journeyman position.

The union also charges that Hepburn is not laying off workers in order of seniority and that union representatives have been laid off. "This last move by the company is against the law," said a picketer.

Thirteen picketers were arrested by police during a solidarity picket August 20 at Hepburn's Malton plant. The solidarity picket was called when the union charged that the company was using 14 scabs, some of whom they believe to be professional strike breakers. The union says the scabs are being driven through the pickets in an enclosed van escorted by Peel regional police.

Picketing continues at the Hepburn plants at the corner of St. Clair Ave. W, and Old Weston Rd, and at 7496 Torbrun Rd. in Malton.

### Ontario Nurses Association

The staff union of the Ontario Nurses Association (ONA) has been on strike against the association since July 5.

The major issue is money. The association is offering 12 per cent in the first year and nine per cent in the second year. The staff union has been asking for a one-year contract with 15 per cent increase retroactive to January, 1982 and another five per cent in April, 1983. The union argues the increases would give them par-

ity with their British Columbia counterparts.

The union is also concerned about the association's proposal to change the language in the "recognition clause". The union says the alteration would "make it unclear as to who is actually in the bargaining unit" and that this "could lead to the exclusion of further job classifications and would result in a constant barrage of challenges regarding coverage for the staff union."

### Industrial, Commercial and Institutional Contractors Association

Ontario members of the **Plumbers and Steamfitters Union** voted to end their 13-week strike August 25.

The new two-year contract includes an increase in wages and benefits totalling four dollars per hour, with \$2.50 per hour back-dated to July 16, 1982. Back-dating is unusual in the construction industry.

The union will also go into arbitration over a "remaining monetary issue of 50 cents," said Tom Barry, Executive Secretary of the Ontario Pipe Trades Council. This is again an unusual step for an Ontario union in the construction trades.

### Sewer and Water Main Contractors Association

The strike by members of the Labourers' Union local 183 (sewer and roads) ended July 19.

The settlement gave workers an increase of \$3.40 over two years, which is what they originally asked for.

### Regal Spring Co., Kelson Spring Products and Globe Spring and Cushion

A two-month strike by local 7291 of the **United Steelworkers of America** against these three companies ended July 29.

"We obtained the seniority we wanted, sick benefits equal to UIC benefits and a first time dental plan. These three issues



A scab truck drives through the picket line at J.T. Hepburn after waiting for a police escort (Photo: Todd Harris).

were the three hot potatoes for the union," said local president Fortunato Rao.

However, the Steelworkers have laid charges of unfair labour practice against Kelson Spring Products and Globe Spring and Cushion. Kelson is being charged with racially motivated physical attacks on union officials and Globe Spring with attempting to bargain with workers behind the union's back.

### General Aviation

The ten-month strike by the **International Association of Machinists and Aerospace Workers (IAMAW)** is "virtually over," according to union representative Les Cole.

As a result of a decision by the Canada Labour Relations Board, General Aviation is rehiring striking workers and laying off scabs who replaced them. However, the collective agreement has yet to be finalized. "Both parties are not all that far apart," Cole said. Although the labour board found General Aviation guilty of bad faith bargaining, it has decided not to interfere in the negotiations for a new agreement.

### Canada Cycle and Motor Co. Ltd. (CCM)

Members of **United Auto Workers** local 28 voted by an 89 per cent majority to end their ten-week strike against CCM. They returned to work August 10.

The new three-year contract includes a bitterly contested full cost of living clause, a further three per cent increase in wages for production workers in their third year, and 25 cents an hour for skilled tradespeople in their second year. The union also gained better pension, dental and optical plans and a first-time protection for employees working on video display terminals who want to transfer to another area of work dur to illness or pregnancy.

"There were no concessions in this contract, except for probationary employees who lost out on benefits, but even here, benefits would kick in after 90 days," said union spokesperson Jim Kelly.

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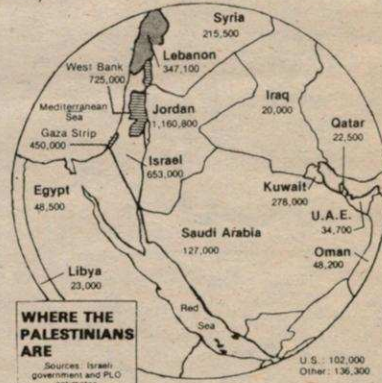
The fee for each course is \$10

The Toronto Marxist Institute is a collective united around a practice of Marxist educational work. We are independent of any political organization and seek to promote a non-sectarian atmosphere for discussion and debate.

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## WHERE DO THE PALESTINIANS GO FROM HERE?

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# The House the Racketeers Built

*Sweethearts: The Builders, The Mob and the Men*  
by Catherine Wismer  
James Lorimer and Co. (1980) 196 pages

Reviewed by John Bacher

Morton Shulman blew the cover on organized crime in Ontario's construction industry in the early 1970s when he told the Ontario legislature building contractors had attempted to fix prices and form fraudulent unions through ties to organized crime and the provincial government.

Shulman's allegations finally forced the Tory government to admit "organized crime" existed in Ontario.

In December, 1972, he focused on three bombings at Acme Lathing, a company in the lathing, plastering and drywall business. The high-grade dynamite explosions that occurred over the summer of 1972, were the work of Acme's competitor, Northtown Drywall, according to Shulman.

Northtown was owned by Anthony and Sam Cesaroni and a company called C. Romanelli Lathing. Shulman added that the vice-president and 30 per cent owner was millionaire-land-developer Elvio Del Zotto, a former provincial Liberal party candidate.

In addition, the Continental, Guardian, Royal Exchange and Aetna insurance companies all "co-operated beautifully with the Mafia" by removing insurance coverage from Acme Lathing after the bombing, Shulman said.

Far more sensational was the description of a Conservative fund-raising party organized by the Cesaroni brothers and attended by prominent Tories.

Labour organizer Bruno Zanini was also raked over the coals as a "sweetheart organizer" for his attempts to form concrete workers into one union. Zanini was once an international representative of the International Labourers' Union but had been dismissed by them because of a criminal record.

The sensation created by these and other charges resulted in a "Royal Commission to inquire into the possibility of criminal activities within the plastering, lathing and drywalling sectors of the building industry in Metropolitan Toronto" in March 1973.

Until the publication of *Sweethearts: The Builders, The Mob and The Men* in 1980, the Royal Commission held by Judge Harry Waisberg was the only accessible reading about the exploitation of immigrant workers in Toronto's incredible housing boom.

Catherine Wismer's book is impor-

tant for that reason, but it is also seriously flawed. In fairness to Wismer, the flaws are more a reflection on the sorry state of Canadian journalism and its academic communities than on the quality of her writing. As the first Canadian book on this complex subject she was forced to write in isolation.

Wismer tells a colourful tale of high level intrigue that would make an accomplished novelist envious. However this format has serious limitations when trying to establish the involvement of organized crime in the property industry.

Wismer's trinity of developers, exploited workers and mobsters is an interesting device on which to organize the book, but there are too many dubious anecdotes instead of less glamorous, but well-documented connections between the world of "legitimate business" and the underworld of organized crime.

Her first error on the side of drama over substance occurs when she focuses on the handful of men who went to school together in the 1930s at Toronto's Harbord Collegiate. This degrades the subject to the level of an old boys' network — a sort of poor man's Upper Canada College.

The net is both too wide and too narrow. Former Bank of Canada Chairman Louis Rasminsky, high level Tory lawyer Eddie Goodman, Police Commissioner Phil Givens and developers Philip Roth and Herb Stricker all went to Harbord and certainly have influence in the land development business, but this device leaves out important industry figures like the Tannenbaum and Del Zotto families who were the focus of attention in the Waisberg Report.

Wismer devotes a lot of space to organizer Zanini's early influences, including a fascinating chapter on growing up poor in 1930s Toronto. Shulman's charges of "sweetheart organizing" were never substantiated. And Wismer's description of Zanini's struggles for the rights of ruthlessly exploited workers makes exciting reading and is a worthy contribution to a neglected and unflattering aspect of Canadian history.

However Wismer dismisses Shulman's other statements too lightly and writes off the Waisberg report in six pages. She says the Waisberg report "offered no conclusive findings...and provided little hard information on the role of criminal elements" in the construction industry.

She also downplays the role of Del Zotto partner Cesido Romanelli, who did all the lathing for Del Zotto Enterprises from 1957 on. In May 1971 Romanelli hired Hamiltonian Natale Luppino as a bodyguard. Luppino's criminal record included convictions for fraud, assaults, conspiracy and possession of an offensive weapon.

"His only duty was to escort Romanelli," writes Waisberg.

Another Romanelli escort, Paul Volpe, was the godfather of Luppino's son. RCMP testimony identified Volpe as a leader of the "Magaddino Empire of Organized Crime...which specializes in narcotics, extortion and gambling."

Another important incident (also documented in the first CBC Connections program on organized crime) is ignored. Del Zotto Enterprises was constructing an apartment building for the Ontario Housing Corporation in Ottawa in 1971. As usual Romanelli did the related lathing and drywall work. He attempted to impose piecework on Local 124 of the Lathers and Plasterers Union by intimidating the local's business agent, Jean Guy Dennis.

Both Luppino and Joseph Zappia (an associate of Montreal's former crime czar Paul Violi) threatened Dennis. His car was damaged, his mother received death threats and his son was beaten unconscious at home.

Given the cloak-and-dagger nature of the subject, Shulman and Waisberg's conclusions are certainly not the last word. The most glaring weakness of the Waisberg Report is its failure to examine the business corporation as rigorously as it examined the records of the trade unions.

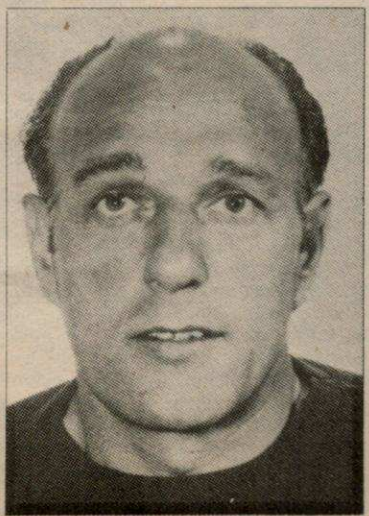
Such class-coloured workings of legal process emerged in the only prosecution to come out of the Waisberg Report, which involved the conviction of a former Ontario Housing official for accepting "a benefit of more than \$500 from Angelo Del Zotto." No action was taken against the payer of the bribe.

Wismer's book isn't the last word either. The book lacks force because of her neglect of critical detail — the worst being the failure to mention Luppino or Zappia other than as "the two men hired by Romanelli while trying to expand his operations."

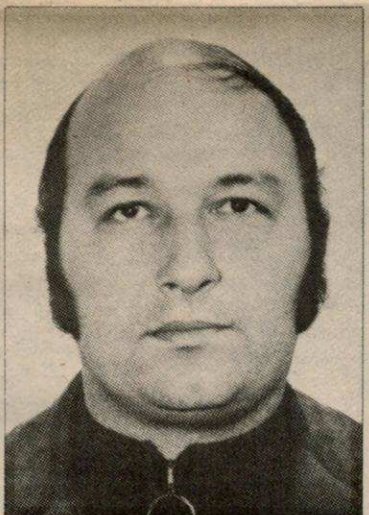
*Sweethearts'* most serious flaw is that it avoids controversy while appearing to seek it, and fails to examine the underlying values and economic interests at play.



Acme Lathing's office at 73 Alness St. after the high order dynamite bombing on September 2, 1972.



Paul Volpe



Joseph Zappia



Organizer Bruno Zanini's interest in the labour movement began in 1955 in the residential sector of the building industry.

by Alex Smith

Indigenous peoples from the four corners of the world converged on Peterborough, Ontario, July 31st to August 8th, for a massive theatre festival.

"Celebration '82" was the second event of its kind organized and sponsored by the Indigenous People's Theatre Association (IPTA).

IPTA was formed in 1980 to support and share indigenous peoples' theatre, to foster goodwill and to provide interested audiences access to a unique form of theatre.

Among the highlights of the Celebration were open workshops which were organized to take the place of the original morning conferences and the intracultural sessions. This offered everyone the opportunity to jump in and learn new songs, dances, traditions and games.

A workshop that left a lasting impression was the one organized by the Shuar people from Ecuador. The word "workshop" however was a misnomer. It was much more, as we were all extended a warm invitation to participate in a healing ceremony for one of their people.

Just prior to their departure, one of the Shuar people was bitten by a venomous snake and as a result was not able to come to the Celebration. The ceremony in which we participated was planned to coincide with a similar one underway in Ecuador. With our combined efforts the healing powers were hoped to be more potent.

One workshop, however, that seemed out of place was the one organized by the Maharashtra Matya Sangh group from India. This group presented a series of dances representative of the various regions of their country.

The alarming aspect of the group's presentation was the commentary provided by the group's director,

**Carib from Dominica: "If you can do the war cry, wear the paint, beads and loincloth, you have kept the culture."**

## Festival provides stage for

# Original people's struggle

Colonel V.N. Samarth. He introduced the group with the following words: "We in India always like to look at both the positive and the negative aspects of an issue and from this perspective we feel that it was not entirely such a bad thing to be colonized by the British."

What was evident at the Celebration was a lack of a unified or cohesive political perspective among the participating groups. At one extreme India presented a theatre for theatre's sake with no analysis of the problems of the people.

Nicaragua at the other extreme presented a didactic piece extolling the virtues of the Sandinista revolution. This political smorgasbord engendered a recurrent tension between advocates of popular theatre and advocates of a theatre of professionalism.

Another issue of contention at the festival was the format of the Celebration itself. From the outset it was understood that this was to be tentative and open to change.

The original format consisted of performances held at the Peterborough Collegiate Vocational School, morning conferences where the previous evening's performances would be discussed, and intra-cultural workshops where participants could explore various issues in a more informal setting.

After two morning conferences and one afternoon intra-cultural session several participants voiced their dissatisfaction. The main criticisms of the morning sessions were that the structure was too academic and some of the comments were judgmental. The intracultural workshops were seen as being too structured and not informal enough.

This tension was exacerbated because Dr. Jerry Thurston and Dr. Anatol Schlosser, two of the facilitators for the morning conferences, were both non-indigenous people. In response to this, one of the Shuar people from Ecuador addressed the assembly stating that "the Celebration was organized for indigenous peoples and...we should have more say in its direction."

The format was changed after a special meeting where one representative from each group aired concerns and opinions. This alternate format called for less rigidity and more hands-on participation.

The feeling was their time together was too short to be spent sequestered in formal meetings and the accent had to be placed on the sharing of skills and active participation.

This spirit of participation and sharing was in evidence from the outset of the Celebration. Our first day together was spent at the Curve Lake Reserve where we had been invited to take part in the community's pow-wow.

The fact that there were people present who spoke at least 15 different languages between them did not seem to present a barrier to communication which was spontaneous and high-spirited. After a delicious traditional meal, the festivities went on well into the night, interspersed by impromptu performances staged by the participating groups.

The feeling of being part of a special gathering was recreated each evening at the truly "informal" get-togethers in the Trent pub. These late night sessions of drumming, dancing and singing mirrored the essence of the festival, a celebration of life.

by Norm Mohamid

*"For the liberation of the people,  
... there will be liberated theatre."*

These words describe the theatre Mamonur Rashid thinks is necessary for the people of a third world country like Bangladesh, "where life for the over-

whelming majority can best be described as an endless nightmare." Doing theatre in the cities for the middle class holds no attraction for actors like Rashid, who believes in *Aranyak* (up to the roots) "where the reality of life remains."

Rashid's thinking put him at odds with some of the most professional theatre groups attending the Indigenous People's Festival. Reidar Nilsson, director of the Tukak Teatret, a company of Greenland Inuit, was openly contemptuous of theatre that wasn't fully "professional". Members of the Soft Sands music group from Australia were concerned that the Indigenous Peoples Theatre Association might become too involved directly with openly "political" groups of indigenous people. Members of the Maharashtra Natya Sangh theatre group from Pune, India, headed by Colonel V.N. Samarth, seemed to think most of India's problems were solved.

Rashid has been with Liberation Theatre since its founding 10 years ago immediately after Bangladesh's liberation. As a playwright, actor and director, his concern has been to involve the agrarian worker in a theatre that does not serve as "entertainment" but instead helps the people reflect on their "social conditions."

In contrast to some of the slick presentations of other groups at the festival, Rashid showed a grainy, at times under or over-exposed film of Liberation Theatre's techniques.

"A team of theatre workers go to villages in a remote area. They get shelter with the help of the village people and start to work to present a play."

**Beatings and imprisonment have not stopped Ramunur Rashid and Liberation theatre from doing theatre for the oppressed of Bangladesh.**





## to survive

The film shows us actors, standing with villagers in calf-deep mud, listening to their problems. As a peasant demonstrates his or her story with gestures, an actor takes up the thread of the story and begins to show the villager how they might tell the story more "theatrically".

The scene moves to the inside of a large hut with a beaten earth floor. The lighting is very dim and seems to be provided by flashlights and oil lamps. This is in keeping with the theatre's philosophy of liberating its plays from the "expenses of stage making, lighting and other equipment." There is no script, but the story is obvious and powerful. A peasant (villager) pleads with a white-shirted bureaucrat (actor). The bureaucrat responds by shaking a handful of documents in his face as if he were stabbing the villager with a knife.

With this sort of theatre in mind, the *Clarion* asked Rashid what he thought of the politics and the professional theatre problems raised by other delegates.

"There are politics everywhere ... those who speak against politics are speaking politic. By making theatre (solely) entertainment, they further the politic of the establishment" he said.

For the 30 members of the theatre company, "Professionalism in terms of skill is very important. Professionalism in terms of money is not." Rashid thought that "in places like Bolivia, Nicaragua and Bangladesh, theatre companies must make things as free as possible. That is a practice you can't avoid in our country."

The success of Liberation Theatre has not gone unnoticed by the author-

ities in a country with strict censorship laws brought in by the British in the 1700s. Rashid spoke of the "many occasions ... our people have been arrested by the police." But Rashid finds this "quite natural. When you do anything against the power structure, it will not sit idle."

Rashid appealed to the Indigenous People's Theatre Association (IPTA) to assist groups like his with expertise, economic assistance, equipment and by "creating opinion in favour of such movements in international forums."

To the reluctance some of the groups showed at having the association closely joined with such "political" groups, Rashid responded, "IPTA cannot be self-financed. It depends on (other) organizations. If IPTA is kept autonomous, I think it will be difficult to carry on ... to keep the work going. This will involve political questions (that) IPTA will have to deal with."

Liberation theatre is the one theatre company you probably will not see tour Canada. But although Rashid was the only representative of his company at the festival, Liberation theatre gave one of the strongest performances.

"E t-Ski-Ta" is Blackfoot for "standing alone". This play was thematic of this summer's Native Theatre School held at Kimbercote farm in Heathcote Ontario south of Owen Sound.

The play, developed collectively by native performers at this summer's Native Theatre School, told a story of a native couple who were auctioning

off sacred objects and performing fake Sun Dance rituals — sort of like your local church layperson performing holy communion at a side-show for a buck-a-head.

The couple, played by Cathy Menard, a Metis, and Norm Charles, an Oneida indian, are caught selling the sacred staff by Cathy's Shaman grandfather, Peter Oka, a Blood indian from Alberta. Norm and Cathy are cast into the spirit world by her grandfather where various Native mythical figures play a part in teaching them hard lessons on the value of the heritage Cathy and Norm were willing to sell so cheaply.

The native myths and stories used in the play showed great political/personal sophistication. An example was the mythological figure Windigo. As Jacqueline Bouvier, a Metis from northern Saskatchewan relates, this monster would devour you and anything else she could get her hands on, including herself — chewing off lips and flesh from her body because of her all-consuming greed.

For Bouvier, coming to the summer school meant she could gain practical experience in how to set up a community theatre and obtain grants experience that would let her use her University of Saskatchewan degree to teach young people. "I didn't know about Shamans either," she said. "We're not handed books, (we) talk things out."

For Darrell Wildcat, apprentice director, his second summer at the school has given him a greater perspective on native life. The previous year the school had concentrated on the relationship of native people to the dominant 'white' society. "It's not just a phrase, it's a reality we deal with ... we always had to adapt, not the other way around."

"I think what Indians are looking for is to exist as native people in society. You're going to be different, but that's not a negative thing. We're trying to

be positive (and) that's the good thing about this year ... (to) make a positive statement (is) really gratifying."

Part of the positive statement of the play was the staging itself. The play was performed outside in a park, and a beautiful structure of raw wood was used instead of a stage.

The play takes a break here and there as the actors come off 'stage' to tell an old joke to the audience or to involve them in a short story; stories which always reveal something about human nature.

The high point of the play was the erotic wild dance of Owl Woman played by Debbie Piapot from the Piapot Cree reserve in Saskatchewan. The dance led up to the seduction of Norman, to his remorse and to his wife's shame.

Piapot drew strength from the collective experience but felt that individual striving was the most important component of her career. "It's a discrimination being a woman, it's a further step back for an Indian woman ... if I wanted to do something, I knew it was up to me, nobody was going to help me."

Piapot recognized the uniqueness of her position since at the same time her grandparents kept the Cree values alive for her and her family has supported her acting, "but I wish I had that Cree language, it's important to have that, it's a large part of culture."

The play ended with a traditional dance with the audience participating — the traditional way to do Native dance — and finished with the audience standing in a large, hands-linked circle shouting and cheering the actors in the middle.

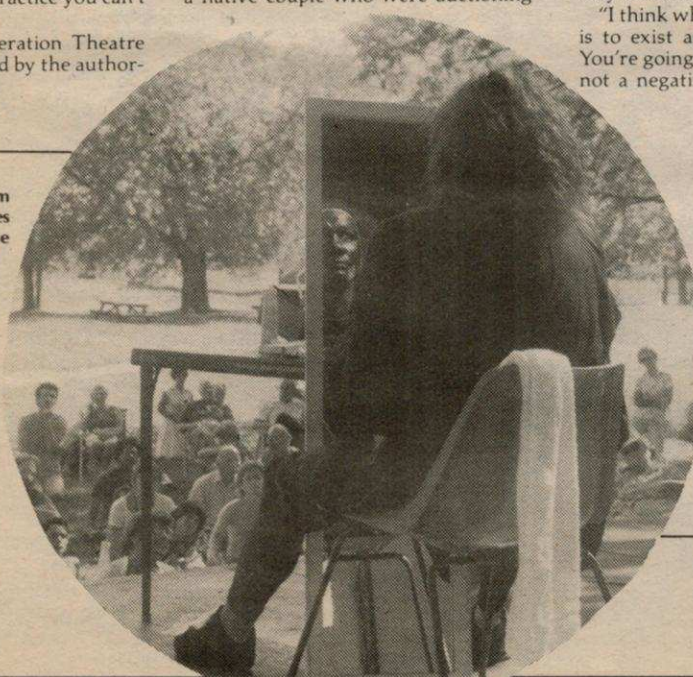
It should be mentioned the director, Thom Sokoloski and the technical director Patsy Lang were held in high esteem and love by the native performers; this is noteworthy considering the closeness with which all of them lived for seven weeks. The school will run again next summer, supported by the Association for the Native Development in the Performing and Visual Arts. If it comes by Toronto, catch it if you can.

In the middle of the week, an innocent field trip traumatized the diverse factions attending the festival into unity. The various groups put on their national dress to visit and perform rites before some ancient rock carvings and paintings of native peoples, north of Peterborough.

When the 3 busloads of people reached the site of the petroglyphs, a guide was waiting to meet them. In his introductory talk, the guide mentioned the powerful position in native society of their "shamans or witches". This statement was greeted with cries of outrage. Max Ireland, an actor, a director of the Canadian board of IPTA and a shaman, sharply told the guide that it was an insult to call shamans, witches. At the same time, members of the group shouted, "why are you telling us about our culture?"

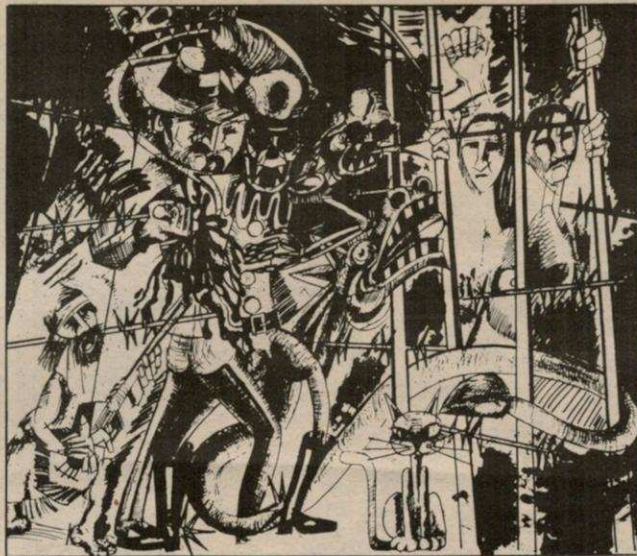
After the guide agreed to have native people talk about the symbolism of the petroglyphs, the group followed him over a hill to the site. They were confronted with a high steel-mesh fence topped with barbed wire which totally surrounded the rock paintings. The guide refused to allow any representatives of the group to enter through a locked gate to perform sacred rites before the petroglyphs, and as the group stood in shock, he slipped away.

After standing for a few moments in front of the fence, with some of the people openly crying, they walked together back down to the parking lot and stood in a large circle with their hands linked together. For Tish Carnat, one of the organizers of the festival, this "shared pain" was one of the "most political events" the native peoples had to deal with during the festival. □



A Tukak Teatret actor from Greenland prepares the audience

Photos by Norm Mohamid and Alex Smith



## Macho's an Evita antidote

*Tango Macho*  
Conceived and directed by  
Arturo Fresolone  
Presented by Theatre of Change  
at Theatre Passe Muraille  
August 17-29



**Reviewed by John Morrissey**

There's much more to South America than *Evita* and bananas. While the latest manifestation of the Eva Peron personality cult has been packing them in at the O'Keefe Centre, the Theatre of Change group has offered Toronto a glimpse of the dark side of South American, and specifically Argentine, experience.

*Tango Macho* is not so much a play as a bizarre collage of performance, film and music animated by virulent anti-fascist passion. Subtitled "the rise and fall of Juan Peron", the show is a re-enactment of Juan and Eva Peron's reign over Argentina as seen by a pair of Buenos Aires street people. Author and director Arturo Fresolone plays a thug named Pocho; Jamie MacMillan plays Malena, his transvestite lover. Malena plays *Evita* to Pocho's Juan Peron.

Much of Pocho and Malena's story is deliberately repulsive. Starting with sado-masochistic sex of the slap-and-spit variety, the cruelty of their actions intensifies, through poses and practices reminiscent of pornography, to necrophilia and cannibalism.

This escalation of perversity is

intended to express both the Perons' progress in corruption and the evil of the "military-industrial complex" that supports similar dictators the world over.

That's an enormous subject to tackle in what is essentially a two-man show. Fresolone focuses his theatre offensive on the phallogocentric (and therefore sadistic and necrophilic) nature of the authoritarian personality. The Theatre of Change people show real courage in their unflinching presentation of Fresolone's spectacle of out-

rages. They are obviously dedicated people hoping to arouse indignation against the obscenities embodied in tyrants.

However, when nuclear warfare strategists refer to the battle that could end the world as the "wargasm", can anyone really be shocked by the observation that the power-mongers who got us into the present mess are phallogocrats? The all-male cast present this monstrous commonplace of modern experience as if it were a fresh revelation, and perhaps to them it is.

But it doesn't matter how

good your intentions are. Quoting Paulo Freire in your program notes does not change the fact that screaming and humping are still screaming and humping. A lot of *Tango Macho* doesn't work. Simultaneous speechmaking and simulated sodomy do not a consciousness-raising satire make.

And yet there are flashes of theatrical brilliance that almost make up for the dreadful parts. Fresolone shows a highly developed sense of mis-en-scène, and the company has made

Continued on page 18

## MadDog a dog



*The Mad Dog Blues*  
By Sam Sheppard, directed by  
Simon Malbogat  
Presented by Conspiracy Theatre  
at The Theatre Centre, 666 King  
St West, August 19—Sept. 5

**Reviewed by John Morrissey**

There's not much that can be charitably said about this mal-begotten production of one of

Sam Shepard's poorer plays. It's a true case of doing badly something that needn't have been done at all, and the sooner it ends the better for all concerned. The whole exercise would be beneath notice if not for the fact that Conspiracy Theatre perpetrates certain disgusting practices that must not pass unremarked.

*The Mad Dog Blues* is a very slight entertainment in which Sam Shepard plays with the images of some movie stars and folk heroes: Mae West, Marlene Dietrich, Paul Bunyan, Jesse James, Jimmy Rogers and Captain Kidd are among the figures who take part in what is little more than a celebrity treasure hunt.

In order to be even momentarily diverting, such fluff

requires an extremely skillful company, under no illusions about the "significance" of their material, wringing every ounce of magic out of the star's images.

The Conspiracy troupe shows none of the required skills, and what's worse, absolutely no sense of irony. It's bad enough they seem to think swanning about in fancy costumes is acting; it's intolerable that they take themselves seriously while doing so. The performances are so uniformly execrable that it would be misleading to single out particular offenders. The total effect is like being cornered at a dull party by a loquacious drunk bent on convincing you he is really W.C. Fields.

There's an even more offensive angle to all this: In showing so little understanding of their roles, the young clothes horses of Conspiracy Theatre commit an abominable transgression—they lend themselves to the perpetuation of regressive sexual stereotypes. The travesties of Mae West and Marlene Dietrich are particularly loathsome in this regard.

The most blatant outrage is a gratuitous "catfight" scene in which two snarling women rip at each others' clothing, exposing plenty of heaving woman-flesh for voyeuristic delectation. It's on the same artistic level as mudwrestling, and many people in the audience were amazed and angered that the performers actually went through with it. I'm amazed that Conspiracy Theatre got Ontario Arts Council support to do this. Both the troupe and the Council should be thoroughly ashamed of themselves.

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# Jello Biafra's Resistance to Stale Suburbia Rings Out Punk Rebellion

by Bruce Baugh



**F**orget what you saw tonight, or you'll pay dearly." The warning came from Jello Biafra, lead singer of the Dead Kennedys, a punk rock group from San Francisco noted for its explicitly anarchist stance.

It seemed just one more dramatic element quickly absorbed by the nearly riotous crowd of punks and fellow-travellers at Toronto's Concert Hall July 28 for a sweltering midsummer-night's performance. The DKs had generated more heat than anything the weatherman could offer, and I'd never seen so many punks in one place, careening madly off each other ("slam-dancing"), jumping up on stage and back into the surge of bodies below, and even diving from the second floor bleachers.

In the back seat of a limousine on the morning of the concert, Biafra played Clark Kent to his onstage Superman — mild-mannered, forthright and sincere. But above all articulate and committed to punk as music and as life-style, and to the anarchism he thinks the punk movement expresses.

"The punk attitude is getting under the skin of those who you feel is oppressing you via trying to enforce their rules of normality upon you" Biafra said. "You take these people and attack them, through culture. It scares the hell out of them!"

Biafra is convinced that punk is more dangerous now than it's ever been. "One way to measure that is they way the normaloids are fighting it."

Asked what kind of resistance punks meet with, he said "Resistance in the form of police harrassment at punk shows and punk venues, especially in San Francisco and Los Angeles, inability to get halls large enough to accommodate our audience in a lot of east coast American cities like New York and Boston, where the cut-throat promoters have more or less a stranglehold on the local scene, these being the kind of people who hire bouncers to beat up kids and run shows like a Roman gladiator spectacle or something."

(When the bouncers got rough throwing dancers off the stage at the Dead Kennedys concert, Biafra told them to cool it.)

Biafra continues, "One of the ugliest forms resistance to punk has taken is in Orange County, outside Los Angeles, where the local police depart-

ment, if they stop somebody dressed like their definition of a so-called punk should dress, if nobody's looking, they'll get out and kick the shit out of them; at the very least they'll take their picture, get their name and put it in their so-called "Punk File." And then when anybody is robbed, or raped or beaten, the first file they go to or the first lineup they get to pick from is the "Punk File."

It is this resistance that Biafra thinks makes punk more than a fashion. "If you adopt a stereotyped punk look as fashion, you're going to get into a lot of trouble from your local jocks and rednecks, meaning it takes a certain amount of commitment, and once you've committed yourself it's very hard to go back. Not only that, but once you've committed yourself you also find it fairly easy to

And if they just get turned off? "Some of them do, but if they do then maybe they really do deserve a life-sentence in some plastic suburb". Biafra smiled and reflected, "I'd like to think not though".

Even though the harshness of the music often makes the lyrics unintelligible, Biafra regards it as a necessity. "The days of polite folk-singers being noble and singing out their convictions to a polite hand-clapping audience in coffee-houses...are over. People have much more inner rage now because they haven't been given much of an outlet for it. I think it's a sign that things have got more polarized and more extreme, that people would wait for something as gut level and as body level as this to reach their minds."

One criticism of punk is that gut-level rage by itself could lead as easily to fascism as to genuine rebellion. Bia-

**... some people write an A with a circle on it and then they go out thinking it gives them the right to do anything they want ...**

meet other punks, or other people who share similar viewpoints who also have fairly strong opinions, meaning you get to learn a lot fairly quickly. So there isn't really, ideally, a conformist thrill attitude that's only superficial. There are people who shave their heads and want to force their rules upon everybody else, rather than moving beyond the need for rules entirely. But the whole movement should not be judged on the basis of those who misunderstand it."

Biafra sees punk music as reaching the disaffected, from frustrated school kids to former yuppie activists. "I think the common denominator is people who are totally fed up with the way they're being treated and look to us rather than to politicians for some kind of outlook for their frustrations". The music reflects that frustration; it is deliberately irritating.

"The way to get through to people who are set in their ways is to irritate them so much that they get mad and their brains start to function again and they start to think. It may not hit them right away, but in a month or two they may realize that there was something very important going on that they should be aware of".

fra is aware of the problem, which is why the Dead Kennedys lyrics are printed on the record sleeve ("There's nothing wrong with knowing how to read").

The kind of rebellion Biafra hopes the Dead Kennedys' music will lead people to is an anarchistic one, but with a twist.

"We can get behind anarchy of the mind, personal anarchy as opposed to collective anarchy. We make that distinction because some people write an A with a circle on it and then go out thinking it gives them the right to do anything they want — they kick out stained-glass windows, graffiti on "mom and pop" grocery stores, while leaving a bank untouched, and other cowardly acts of that kind.

"If suddenly there were no more laws and no more police tomorrow, every single jerk with a gun or every muscle-man would go around playing king-of-the-neighborhood. In the short-run, anarchy wouldn't work in the western world because there's too much greed. So in order to get around this, we propose anarchy of the mind, simply adopting anarchist values for one's own personal life-style, which includes the responsibility of looking

out for your fellow man. Anarchy doesn't mean getting rid of the rules unless you don't need them anymore.

"We like to bring back the joy of discovery, rather than being spoon-fed everything. One thing the schools in America try to destroy from day one is natural curiosity. They want you to sit there and be fed useless things, like mathematical equations you'll never use in real life, moving onward to sitting in front of a video-game rather than wandering around on the streets and seeing what's in the stores and in people's eyes."

What about a song like Too Drunk To Fuck?

*... You give me head  
It makes it worse  
Take out your fuckin' retainer,  
Put it in your purse.  
I'm too drunk to fuck  
You're too drunk to fuck  
Too drunk, too drunk, too drunk, too  
drunk to fuck.*

Biafra replies, "We made a conscious effort to avoid sexism in that song. Just simply talking about sex doesn't make it sexist. It's from a male point of view because I'm a male and I write the words! It would be more authentic to speak from the male than from the female experience. There's nothing wrong with someone coming up with the opposite point of view. Or not the opposite, but a female point of view."

When all is said and done, isn't punk just another genre, taking its place on a musical spectrum along with disco and New Wave?

"There's a very conscious effort on the part of bands like us to make sure that doesn't happen. We try to take punk to its experimental extremes, to do new things with the music but keep the punk energy, because that to us is the ultimate energy and the energy we relate to. We want to break new ground with it, but not fall into the pit of adulthood."

At the Concert Hall adulthood hasn't made much of an inroad. The overt violence of slam-dancing, where even though dancers knock each other over they pick each other back up, has yet to give way to the objectified and hidden violence of the predatory disco floor. □

# Flaunting It! BP's 70 greatest hits

*Flaunting It! A Decade of Gay Journalism from The Body Politic*  
Ed Jackson and Stan Persky, editors  
New Star Books/  
Pink Triangle Press 1982  
\$8.95 paper

Reviewed by Eric Walberg

For those of you familiar with *The Body Politic*, (TBP), the collective's anthology *Flaunting It*, celebrating TBP's first decade, will no doubt confirm some established stereotypes — rarely humorous, a trifle narcissistic, but on the whole, informative and stimulating. Articles in it address the nature of sexuality and the struggles of the gay community.

The (in)famous "Men Loving Boys Loving Men" is reprinted along with some criticism of the piece (especially good is Jane Rule's "Teaching Sexuality"). Whether or not the YMCA and the Scouts have skeletons in



their closets (which is hard to doubt), the raid on TBP on December 30, 1977 and the ensuing court battles have served to keep the debate alive on an important but repressed aspect of human sexuality. The whole episode makes one reflect on the use of journalism as guerrilla warfare. Chris Bearchell's review of "Sharing the Secret," the CBC documentary on gays in Canada, is a well-documented exercise in media-exposé. It was also responsible for a few ruffled liberal feathers (the producers'), though thankfully the courts were avoided on that one.

Many of the contributions are deeply personal (Michael Riordan's "Getting Royally Fucked..." and Lorna Weir's

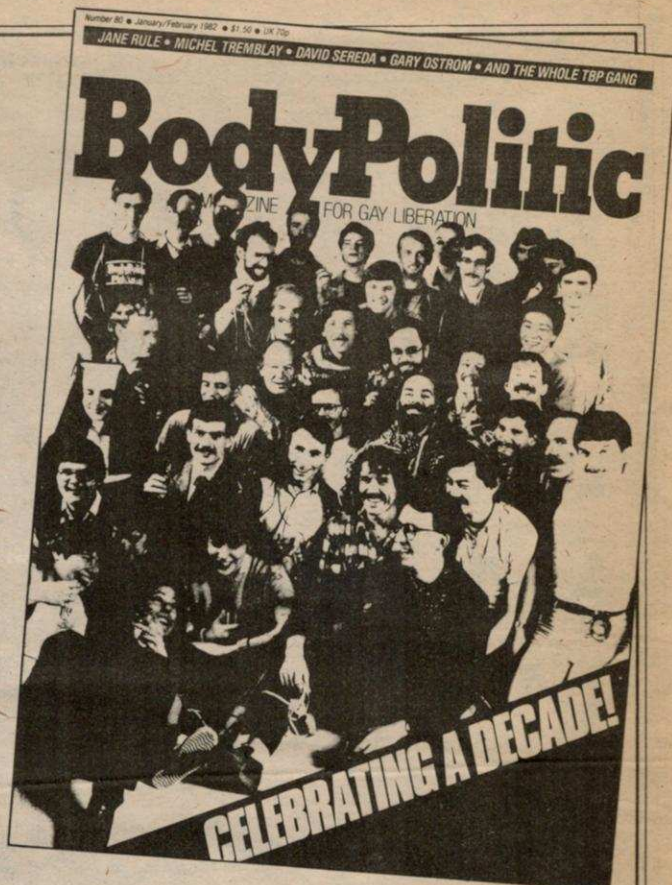
"Exorcising Ghosts..."), questioning the very nature of close personal relationships, and easily transcend straight/gay distinctions.

There are some weaknesses with the anthology. The ways by which gays can become an integral part of society rather than merely being tolerated as a quirk of human nature are not adequately addressed. Gays must be part of the movement for social change, rather than trying to subsist as an isolated and relatively tiny minority, with little in common with those fighting the roots of economic oppression.

The book skirts the question of homosexuality in a working class context. The only article that deals with this is Walter Bruno's short "...Openly gay at the P.O.," This tends to add credibility to the contention of the Communist Party of Canada (a position that the NDP still clings to, in a pinch) that "homosexuality is not a working class issue."

John Emilio, however, points out in his article "Dreams deferred" that the origins of the present gay liberation movement lie in the American Communist Party of the 1940s. The madness of McCarthyism left its legacy in the form of the first national society for homosexuals, the Mattachine Society. Ironically, the movement quickly retreated in its goals of liberation to try to survive the fifties' anti-communism/anti-homosexuality (funny how they are synonymous with red-neck).

Not surprisingly, today we see a movement many of whose supporters are far from



progressive beyond a desire for middle-class respectability. Even the gay movement has not been immune to the chills of the Cold War. Tim McCaskell's "Out in the Basque country" suggests how far the gay movement in North America is

from dealing with the problem of integrating the private with the public struggle.

This weakness in the movement is reflected in the anthology in the lack of debate over long term strategies for the gay

Continued on page 18

NEW!

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Born in Ohio, Moritz came to Canada in 1974 at the start of his writing career. He has published volumes of translation from French and Spanish, and has been a newspaper film critic and a contributing editor of *Books in Canada*.

The illustrations for *Black Orchid* are Wald/Zeller's mirages — combinations of Zeller's collage and Wald's pen drawing.

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## Sistren seek solidarity

by Alex Smith

Last fall Sistren, a Jamaican women's theatre collective, took Toronto by storm with the performance of their play *QPH* and a series of workshops in which they shared their theatre skills with the public.

The group emerged from a massive employment program initiated by Michael Manley's PNP government. The mandate of the group was to give a voice to the oppression of women and provide a vehicle to help women analyse this oppression.

Through their plays and workshops, Sistren became a powerful grass-roots organizing force in Jamaica. But since the election of the Seaga government and the subsequent cut-back of funding to social projects, Sistren's existence has been seriously threatened.

Writer Judy Merrill is a member of the Toronto support group *Solidarity with Sistren*. "I was down in Jamaica in April and at that point the Sistren group informed me that they had been barely eeking out an

existence all winter. In April they were very desperate as they had still not procured any funding. As a result they could not offer any workshops unless they were paid for their services. This of course meant that they were limited to working with the middle class who could afford to pay them.

"Since that time some small funding has come through Oxfam, World Literacy Canada and a few European groups. However more funding is needed to allow the group to continue."

The Sistren group is presently producing some videos of their work in the hope of selling them to finance more foreign tours.

On September 11 at 11:00 a.m., *Solidarity with Sistren* will be holding a "concrete lawn sale" in front of Tiger's Coconut Grove, 12 Kensington Ave.

You can get in touch with *Solidarity with Sistren* by contacting Judith Merrill at 698-6218, Fred Kisson at 924-3870, or Gennieve Gail at 531-8684.

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## Film

Chan is missing director  
Wayne Wang

## Wang: The clichés are missing

by Jeffrey Ross

Independent film maker Wayne Wang is a modest, articulate man who drew on the experiences of Chinese Americans to make his film *Chan is Missing*.

Born in Hong Kong in 1949, he immigrated to California at 18 and studied painting, film and television. After he obtained his masters degree he returned to Hong Kong to direct film and television.

Creative frustration and difficulties his American wife was experiencing in the Orient caused Wang to move back to the U.S. Upon his return, he underwent some changes in identity.

"I felt I was too Americanized and not Chinese enough," he said. In response, he immersed himself in the San Francisco Chinese community, doing social work and teaching English to immigrants. It was in this milieu that the idea for *Chan is Missing* took form. The film responds to stereotypes about the Chinese and examines the competing cultural and political forces at play in the identity of Chinese Americans.

In a recent interview, Wang told the *Clarion* he doesn't consider his film a political statement, "at least not in the traditional sense." But he says *Chan* is political and that "one, it is the first feature made by an all-Asian American cast and crew; two, it's the first American film that deals with American-Chinese in a more true sense; and three, it tried to get audiences to take responsibility — it refused to give easy answers."

Wang says he tried to show the role

played by pro-Taiwanese and pro-People's Republic of China factions in the community life of the Chinese. But he doesn't believe either side came out as the villain in the story. Ironically, after seeing the film members of both factions felt hard done by, he says.

"I only wanted to present issues, didn't want to take a stand, and was careful to deal with both sides — like Yin/Yang," Wang says.

Wang thinks recently arrived

Chinese immigrants don't participate in San Francisco municipal politics. On the other hand, "American-born Chinese are very active." He sees two major problems hindering American-Chinese from getting directly involved in local politics: "the infighting between the pro-Taiwanese, pro-People's Republic, and neutral Chinese," and "the need for immigrants to be educated about the American political system."

Wang believes the political schism

found in the Chinese-American community is unique among most races in America. "When the American government recognized the People's Republic of China, then more Chinese people came out in support of communist China — especially the young who were more idealistic. However, American acknowledgement of Taiwan has created other tensions in the Chinese community."

He finds the theme of alienation in *Chan* appeals to the different Chinese communities throughout North America. And, he says, "not only are Chinese Americans responding favourably to this" but "so are other immigrant populations."

With the positive critical reception of his film Wang has found himself being courted by major American film studios. He is interested in working within the industry, but isn't interested in big budget commercial films.

In the future he wants to go beyond the themes of relations between Chinese, Americans and Chinese-Americans. He sees his next film as a political one because it will show how American often deals with successful immigrants.

"(The film) will deal with an illegal immigrant. Things get better for him, he becomes successful, wants to become part of America, but is a black sheep when he has a mind of his own — then everyone wants to get rid of him."

As a recent American citizen and with the success of *Chan Is Missing*, Wang will not be easily gotten rid of.



### Warning!

This movie contains no scenes of sex or violence.

This movie is grainy and in black and white.

This movie has lengthy segments in foreign languages and no subtitles.

This movie's hero is a stubby, pug nosed cab driver.

This movie fits into the detective genre, but has no resolution.

### Weird?

by Jew Mayseung

Well, here's weirder: the cast is all Asian, and the most amazing thing is that filmmaker Wayne Wang has managed with only \$20,000 to put together a movie that's incisive, restless, intelligent, exuberant and funny, and a moneymaker (grossing \$300,000 so far).

Take away some of its tacked-on street scenes and an excruciatingly long section where we hear the narrator musing profoundly over a shot of ocean waves, and *Chan is Missing* would be pure delight.

In an almost documentary style, the plot follows Jo (Wood Moy), a middle-aged, American-born Chinese cab driver turned detective, as he embarks on a search through San Francisco's Chinatown for his missing business partner, Chan.

The setting of this movie is as

important as the plot itself. Chinatown is seen as a sea of animated, energetic faces and figures, and heard as a polyphony of dialects, languages and music. It's a restless mingling of cultures producing some comic hybrids; at the beginning of the movie, we're treated to Bill Haley's Rock Around the Clock, Chinese-style. Those who understand Chinese would appreciate the humorous lyrics about spiralling prices.

Jo's search is confusing and disheartening. The circumstances surrounding Chan's disappearance grow increasingly mysterious. Was Chan a victim of the ideological struggle between the People's Republic of China and Nationalist China? Was the pistol in Chan's car the one sought by police in connection with a murder? Where was the missing photograph, and what was depicted in it? Gently spoof-

ing the detective genre, Wang gives us the obligatory close ups of feet moving gingerly into dark rooms, scary music and a crucial meeting with the missing man's wife.

Jo's investigations turn up nothing but a lot of personal opinions about Chan, some of them contradictory, none of them adding up to form a coherent picture.

The search for Chan becomes a metaphor for the search for a Chinese-American identity. Is it to be Nationalist or Communist? Or are Old Country politics irrelevant?

Is it advisable, in the midst of waves of competing cultures, to cling ever more tightly to the culture of a country that one may never see again? Or should one adopt unhesitatingly the culture of the society in which one finds oneself, as does Steve (Marc Hayashi), Jo's reluctant sidekick, who

adopts black-American speech and mannerisms with a great deal of obvious satisfaction?

Jo never does find Chan, but in the course of his search, he finds himself witness to a multiplicity of reactions and adjustments to North American society. In showing us that there is not one Chinese-American identity, but a great many, Wang breaks down the Chinese stereotype. Notably missing from this panorama of personalities is Charlie Chan — the most famous Chinese character in Western culture.

*Chan's* most immediate audience would naturally be North Americans of Chinese descent, but its low-key humour and engaging characters wouldn't be lost on anyone. Indeed, the central question of identity is one that concerns all those who are aware of the increasingly culturally-crowded world we live in.

# Gays exorcise norms

From page 16

movement. The only identifiable 'political line' here that I can detect other than a general hope that things will get better is the suggestion that the court

battles in defense of free journalism have become tools for political change themselves. This legalistic approach can be exhausting in the long term, and provides no framework for

life' after the revolution'.

The human rights emphasis of the political writing leaves me with the uneasy feeling that once the legal changes are achieved, the zeal of the movement will die and the underlying bigotry in society will remain little changed. This disquiet is hinted at in Michael Lynch's "The end of the 'human rights decade'", but the question is barely asked, let alone answered.

France provides an interesting glimpse at the future in this regard, where the gay liberation movement seems to have run out of steam as a result of Mitterand's civil rights legislation.

An important role for any newspaper worth its salt is that of education and development. On a personal level, 'coming out' (and this should apply to straights as well as gays) involves the exorcism of the ghosts of oppression-past, as Weir reveals so well. TBP seems to be doing a lot of exorcising as well in its process of coming out as a credible voice against the oppression by a narrowly defined heterosexist norm. The question now — "Is there life after exorcism?"

It is unfortunate that so much time and type has been devoted to the legal cobwebs in which TBP has been trapped for years. The support of non-gays has been crucial in this struggle and this support derives precisely from the strong analytical and educational role TBP has played. *Flaunting It* is good evidence of both the cobwebs and the penetrating analysis.



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# FRED MOONEY



Poland's national debt seems to have manifested itself in the country's sporting programs. In an effort to squeeze a little extra foreign currency into the economy at least two first division soccer players were sold over the summer.

Fullback Pawel Janas was sold to F.C. Auxerre of France for 1.5 million francs (\$210,000) and striker Marek Kusto went to Beveren of Belgium for \$175,000.

The Polish soccer federation played the market like seasoned brokers and waited for their stock to go up first. They made the transaction after the recent World Cup in Spain where Poland finished a highly respectable third overall.

Rumour now has it that the Toronto Blizzard are negotiating the release of F.C. Gdansk's mustachioed marvel, striker Lech Walesa.

\*\*\*

It doesn't appear likely that 14-year-old tennis whiz Carling Bassett is in much danger of picking up Billie Jean King's mantle in women's pro tennis. Bassett, daughter of local media moneyman John Bassett and currently rated the world's top

junior, was interviewed on CTV by former Australian champion John Newcombe. The interview was conducted just after the Lendl-McEnroe semi-final at the 1982 Player's International at York University.

Newcombe: What are you doing here (at the Open)? Bassett: I'm watching some of the men's tennis. I like men's tennis better.

Newcombe: Trying to pick up some hints? ... what did you pick up today?

Bassett: Just how much better the men are than the women ... It's much more exciting to watch them ...

Newcombe: You really think so?

Bassett: Yah.

Newcombe: But I like watching attractive young girls like you play ...

Bassett's meteoric rise in the world rankings, but alas not wit, can be put down to not only her own personal labour but also Daddy's dinero. Priced winter tennis in Florida lately, fellow countryclubbers? Another Canadian star is born (rich).

Oh, yes. Billie Jean sez for John to go nuke himself.

## Tango tantalizes

From page 14 ingenious use of film and music.

Especially memorable is a scene where Pocho dances before the screen while a film of Buenos Aires streets and buildings is projected upon it. His shadow seems to dance and fly over the city, making his entrance as ominous as that of

the gigantic hill-devil in the "Night on Bald Mountain" sequence in Disney's *Fantasia*. There's also a wonderful song entitled "Evita, la bananita", which is both the first reference in the show to Evita Peron and a pun on the Spanish verb "to avoid". The phrase translates as "avoid the banana" — a reminder to North Americans that South America is a much more complex and important place than we usually care to think.

Such moments of wit and beauty clash with the bitter monotony of Fresolone's pornographic excesses. If the Theatre of Change really want to address complex questions of sexuality and power they must learn to present more than one aspect of an issue. They must increase their trust in the audience and its ability to choose what is right. If Fresolone and his spirited friends do not do this, they run the risk of wasting themselves in impotent raging.

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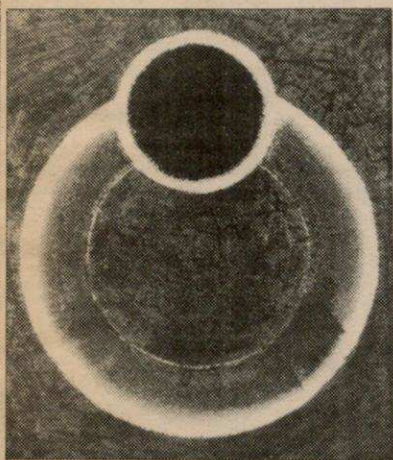
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# HARD



A.M. Rodchenko. "Composition: Two Circles." 1918. Varnished oil on paper board (10" x 8").

# ART

## The Short Life of the Russian Avant-Garde

by Mario Cutajar

*The beauty of the engineer lies in the fact that he is not conscious of seeking beauty.*

Henry van de Velde 1899

Why would the artist prefer not to be conscious of seeking beauty? Perhaps, he regards his constant need for it as a weakness.

Every age has imposed conditions on the exercise of artistic creativity. In religious times, the pursuit of beauty had to proceed within the context of religious art.

The machine age requires functional beauty, which the engineer provides. The artist envies the engineer because s/he flourishes in an age that the artist finds extremely inhibiting.

The engineer is the embodiment of the modern artist's guilt. The compromises he makes with this guilt, the alibis he comes up with, determine the kind of art he gravitates towards. The greater the guilt, the more creative the alibi.

Thus, the surrealists, although they regarded themselves as defiant worshippers of beauty, still found it necessary to delude themselves into believing that their games and pranks served the cause of the proletariat.

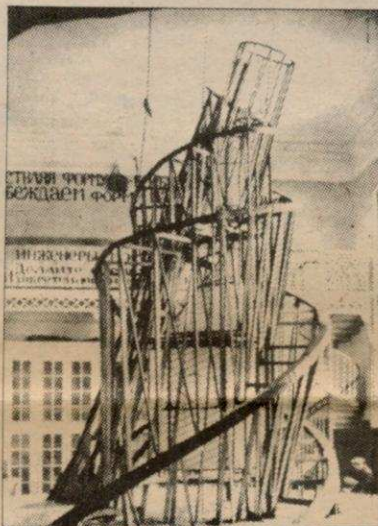
The Constructivists, plagued with a nagging social conscience, had to come up with a more rigorous alibi. They fell in love with their inhibitions.

*The plumb-line in our hand, eyes as precise as a ruler, in a spirit as taut as a compass ... we construct our work as the universe constructs its own, as the engineer constructs his bridge ...*

Naum Gabo, Antoine Pevsner 1920

What the engineer is conscious of is function. What is achieved is efficiency and concentration. The beauty of the machine is the way every part reflects the intention of the whole. Parts gravitate towards each other with irresistible force welded together by a single-mindedness as obdurate as diamond.

The body is a machine and its wholeness was valued by the Greeks.



Vladimir Tatlin. "Monument to the Third International" 1919 (model).



El Lissitzky. Cover design for book of poetry — "The Spent Sun."

But the Greeks only depicted the ideal body. It was only in their architecture that they were constructive.

Legend has it that when Malevich painted Black Quadrilateral around 1913, he couldn't eat, drink or sleep for a week. Its radicalism was such that it shook even him and like a man who has just been carried away by a fit of passion he had to pause and try to understand what he had done.

He had murdered content and brought form to life.

In the Allegory of the Cave, Plato compares the acquisition of knowledge to the gradual emergence into the light of day of someone who has no inkling of what lies beyond the cave to which he and his ancestors have hitherto been confined. The first glimpse of the sun is so terrifying that the first man out immediately rushes back in.

With Malevich it was the darkness that had to be endured. After his thorough destruction of the object the only thing that remained was a feeling of absence.

Eventually he understood the significance of what he had done. He recognized the darkness as the shadow of a new world. For the first time in painting, feeling is everything. The feeling of absence is no mere residue of the object but a new creation in its own right.

Black Quadrilateral is the first glimpse of the non-objective world. From our vantage point, we can also discover in it the herald of a new social order.

*"... I have transformed myself in the zero of form and through zero reached creation, that is, suprematism, the new painterly realism — non-objective creation."*

Kasimir Malevich 1915

Likewise the Futurists, despite their love of machines, never went beyond depicting them, albeit in Futurist style.

It was Cezanne, who for the most part painted landscapes, who initiated the development of a truly constructive art. Cezanne's landscapes have the sturdiness of architecture, a sturdiness derived not from their content but from the way they are painted. Taking apart what he saw, Cezanne reassembled it on the canvas as design. He thus managed to convey the material presence of things through the unified structure of his painting without having to resort to the trickery of perspective.

Braque and Picasso went further but although they discarded practically every illusionistic device in traditional use, they still retained a reference to the object. Cubism brought visual art to the edge of pure form.

Then in the second decade of this century, the object, battered and broken from all these assaults on it, abruptly withdrew from view.

The constructive will reign supreme.

*We declare uncompromising war on art!*

The 1st Working Group of Constructivists, 1920

In 1915, the same year Malevich displayed his Suprematist works for the first time, Vladimir Tatlin exhibited a series of assemblages he called counter-reliefs. Tatlin's sensibility was more overtly "materialist" than Malevich's and the two artists were at odds from the beginning.

Tatlin believed the art of the future would be conditioned by the materials and technological processes that shaped the age within which the artist lived. In an industrial age the artist would use "real materials in real space." What was important in art was not feeling but an "objective" analysis of materials and techniques coupled with a clear understanding of the function the finished product was meant to serve.

In 1919 this trend became known as Constructivism and from that point till the end of the 1920s dominated the Soviet art scene. Though hostile to Suprematism the differences between the two trends were more political than formal as Lissitzky's smooth transition from one to the other shows.

Tatlin's "objective analysis" of materials remained highly intuitive: Each material was supposed to have its appropriate form and no amount of technical data could reveal it. Likewise the concept of "economy" so fundamental to Constructivist ideology, though superficially utilitarian, is ultimately an aesthetic value.

Economy certainly did not prevent Tatlin from designing a revolving spiral tower-office complex twice the height of the Empire State Building as a monument to the Third International. Neither did the study of materials prevent him from designing an unflyable airplane.

The real advantage Constructivism offered over Suprematism was that it allowed the artist in a revolutionary society to temporarily retain his imagination while paying homage to ideals deeply antagonistic to art. When later Stalin called the bluff, Suprematism and Constructivism disappeared together.

*We declare our distrust of the eye, and place our sensual impressions under control.*

Tatlin, Shapiro, Meyerzon Vinogradov, 1920

An obsession with power and control was the essential link between the avant garde and the vanguard. One detects it in the extreme importance attached to will, creative and revolutionary, in the mania for organization and in the belief that a clean break with the past was the precondition for conscious re-construction. Every Constructivist work is a tribute to the beauty of power whereas the savage precision of their forms delineate better than any speech or text by Lenin the essence of the "hard" Bolshevik.

It was the fate of the avant garde and especially of the Constructivists to give form and illuminate ideals whose realization in life required the elimination of their champions. Stalin, the greatest of Constructivists, abolished art without asking the Constructivists' permission. Subsequently he brought to the construction of the Soviet state the same ruthlessness and single-mindedness of purpose the Constructivists aspired to. Stalin showed the world just how cruel the artist can be.

*The exhibition "Art of the Avant-Garde in Russia: Selections from the George Costakis Collection" appeared recently at the National Gallery in Ottawa.*

Music

turning  
it  
over



Turning It Over  
Meg Christian  
Olivia Records LF925

by Rhonda Sussman

Turning It Over is Meg Christian's third album, released on the women-operated label. It has less anger in it than her first album, *I Know You Know*, also an Olivia record. The mood throughout *Turning It Over* is one of self-acceptance and reflection.

This mood is most apparent in the songs *Turning It Over*, *Old Friend* and *I Wish You Well*.

In *Turning It Over*, the singer discovers she likes to be alone:

So I start to sit still in my moments  
Sitting through changes  
Sitting through pain  
Look in the mirror and finding a friend

In *Old Friend*, two friends who had been apart for many hurtful years, come together again, but this time as lovers. They mean to forget the pain they have caused each other, and to give each other comfort and tenderness.

*I Wish You Well* starts out as the nicest song ever written to an ex-lover (compare this to the "get lost" sentiment of most rock songs to ex-lovers):

It's over, we're over  
We're over and we're moving on  
But you still find your way into my song  
And all the lovers that I have known  
Are holding me tonight, keeping me warm

I wish you well, my darling  
Though the road be scattered and torn

The song becomes one to all women, urging us to go on fighting, but to take time out to rest and rebuild our strength.

Gym II is in a completely different vein from the other songs on the album. A sequel to Christian's *Ode To a Gym Teacher* on her first album, this song could be subtitled "Ode To a Weight-Lifter", and is about a woman exulting in her new-found physical strength. It is also very funny.

The lyrics have more emotional power than the musical arrangements, which are pleasant but tend to sound the same after a while.

*Turning It Over*, though not an especially riveting album, is a thoughtful and intelligent one.

Opinion

The politics of peace

by Robert Spenceley

The peace movement is rapidly growing in Canada. But, as of yet, it is a peace movement without a coherent political analysis of the roots of militarism.

Disarmament is still widely seen as an isolated issue. Activists who stress the connections between the nuclear arms buildup and U.S. foreign policy, (as well as the structures of power upon which it is based) are accused of dividing the broad-based peace movement.

Most people think the arms race is simply a spin-off of the struggle between the two superpowers. In fact, the current U.S. arms buildup is not based on any need to neutralize a direct Soviet threat to U.S. security. Rather, it is a desperate response to a wave of nationalism which has shaken U.S. control in the Third World.

The maintenance of regimes in the Third World favourable to its interests, has always been a key aim of U.S. military policy. It is no exaggeration to say our "way of life" is dependent on repressive social and political conditions in the Third World.

For instance, the "cheap labour" — for which multi-national corporations increasingly look to the Third World — does not simply grow on trees. It has to be produced — produced by the repression of trade unions, peasant associations, reformist and nationalist parties, etc. Sometimes more extraordinary methods of repression are needed, such as the mass sterilization of Malaysian women or the annihilation of whole Indian tribes in Latin America.

Since 1945 there has been a constant struggle, (involving 130 wars) by Third World peoples to break out of the cycle of dependence/repression/super-exploitation. In the wake of Vietnam, the Nixon administration tried to protect U.S. interests by building-up sub-imperial powers such as Brazil and Iran. However, after Angola, Mozambique, Iran, Libya and Nicaragua succeeded in establishing themselves as non-aligned states, a new strategy was needed.

The response of the Reagan administration has been first, to undertake an unprecedented militarization of Third World regimes.

Senator Alan Cranston commented that, "Reagan's policy on arms sales is to spew them everywhere". Actually, his policy is to arm to the hilt any regime which will serve as a "bastion against Communism". The effect of this policy is to circumvent the political process in Third World countries, thus protecting U.S. economic interests from hostile political parties.

Secondly, the Reagan administration has undertaken a massive buildup of both nuclear and conventional arms. As Eugene Rostow, head of the U.S. Arms Control and Disarmament Agency, has said, the two are closely connected: "Our nuclear forces ... provide a nuclear guarantee for our interests in many parts of the world and make it possible to defend those interests by the use of diplomacy or the use of theater military forces ...".

The logic behind the current military buildup is that if U.S. superiority is clear at each level of escalation, U.S. intervention in Third World conflict will not be challenged by the U.S.S.R. The distinction, often made by disarmament activists, between conventional and nuclear weapons is illusory; the former is the guarantee of the latter.

It should be noted that the nuclear threat has long been used by the U.S. to further its interests in the Third World. Since 1945, the U.S. has threatened to use nuclear weapons in at least twelve cases. Ten of those cases involved Third World countries. (The latest example is that of the "Carter Doctrine" which declared the U.S. would use nuclear weapons to protect its interests in the Persian Gulf.)

The shift in military policy undertaken by the Reagan regime has merely lowered the threshold for both intervention and nuclear war.

The threshold for intervention has been lowered by the development of the "Rapid Deployment Forces"; the threshold for nuclear war has been lowered by the development of "tactical nuclear weapons". Both are manifestations of the gunboat diplomacy to which the U.S. has always subjected the Third World.

A major disarmament rally is being planned for October 30 in Ottawa and a large-scale protest against U.S. intervention in Central America is being planned for October 16 in Toronto. Hopefully, the inseparability of these two struggles will become clear.

For to ignore the connections between the threat of nuclear war and the protection of U.S. economic interests in the Third World is political naiveté.

To limit our disarmament demands to those weapons which threaten to kill us while ignoring those used to repress and kill the people of the Third World is simply racist; and to rant and rail against the possibility of a nuclear holocaust while ignoring the perpetual holocaust to which two-thirds of humanity is already subjected, (one which claims 50 million lives by starvation each year) is totally irrational.

Robert Spenceley is a member of the Cruise Missile Conversion Project, a group of activists promoting disarmament.

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## Housing

**Beaches House.** Room & bath available. Responsible, quiet person. References. Prefer gay, non-smoker. \$225/mo includes utilities. First & last; Bob 698-5172.

**Communal women's house** seeks feminist. Queen & Spadina area. Large, beautiful home; \$260/mo. Call Pat 596-7404.

**Third person needed** for house at Ossington & Davenport. Garden, parking, large room. Shared food a possibility. \$295/mo. utilities included. Call Ernie or Louise evenings at 651-7566. Available Oct. 1.

**Space Available for Rent.** would be suitable for a theatre group, dance group, etc. The room is about 30' X 40' and 35' high with a spring wooden floor. A piano and change facilities are also included. These facilities available Monday to Saturday 9am to 5pm beginning 1st August 1982. Hours/rental fee negotiable. Contact Metropolitan Community Church, 730 Bathurst St., Toronto M5S 2R4. (Phone 532-2333).

**Woman to share house** with same, Greenwood/Danforth. 1 lg. bedroom & work/study room available. Call Eden, days at 978-6725; nites at 461-2969. \$250 plus utilities.

**Woman and son** seek room in co-op. Non smoker. Vegetarian. Leave message at 536-7680 or 533-1259 or Linda 969 Dupont St., Toronto.

**We want to share** our 3 bedroom place in Riverdale with 1 or 2 adults, preferably with a young child—excellent daycare next door; \$390/mo. includes utilities. Call Larry or Jane—465-6878 or leave a message for Jane Corks—967-9195.

**Women's Housing Co-op:** 2 bedroom units \$505-540 plus utilities, November 1st, townhouse style. Constance Hamilton Co-operative, 532-8860.

## Employment

**Daycare Worker** needed for small co-op centre, unionized. Must have experience with children, bookkeeping experience an asset. We are seeking a warm, flexible person. Please call Snowflake, 368-9124.

**Young man** experienced 10 years in co-op, accounting, bookkeeping—full set of books. Available for part time work. Call 498-1144.

**Truck Driver** wants job full time, part-time, anything. Class D License. Phone Donald Rogers and ask for Room 3. 769-0273 Peacock Rooms.

**Young, hardworking,** desperate student looking for work. Experienced: painter, entertainer, child care, gardener. Call Daniel 928-9406.

**The YMCA Centre** for Counselling has helped hundreds of people, from students to seniors, to find meaningful careers and employment. You will find our testing process complete and comprehensive. The counselling sessions that follow, will provide you with insight and career direction. For information call 787-1105.

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**Greenpeace** needs energetic, friendly canvassers for a proven door-to-door fundraising program. Evenings and weekends. Good commissions. Call Pati, 922-3011.

**Counsellor/Co-ordinator** for small transition house for post-crisis women in women's co-op. Part-time. Contact Constance Hamilton Co-op, 523 Melita Cres., Toronto, M6G 3X9. 532-8860.

**News Assignment Editor** wanted for the Toronto Clarion. 20 hours a week starting in October. Co-operative experience essential and journalism training/experience an asset. Call Sally or Mike, 363-4404.

## Business

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

# Classifieds

**Space available** for rent would be suitable for a theatre group, dance group, etc. The room is about 30' x 40' and 35' high with a spring wooden floor. A piano and change facilities are also included. These facilities available Monday to Saturday 9am to 5pm beginning 1st August 1982. Hours/rental fee negotiable. Contact Metropolitan Community Church, 730 Bathurst St., Toronto M5S 2R4 (Phone 532-2333).

**Prosperity consciousness consultations:** personal law consultations; energy breathing sessions. Call Johti at 920-0035.

**How to play the horse races** by a very experienced player, with very small losses at the track & the ability to sell your system to others. Cost \$100, cash or money order. Contact Gordon Miller, 41 Pembroke St., Room 5c, Toronto, M5A 2N6, 363-1705 after 11 am.

**Low-cost, basic mimeograph** printing. The Neighbourhood Information Post at 265 Gerrard St. East has mimeograph & electronic stencil cutter. Our rates are low because we charge minimal costs for equipment and you do the work yourself. We'll plan training seminars for anyone interested in learning to do their own printing. Phone NIP at 924-2543 or 924-2544 for information.

**Female model** available for photography. No nudity. Please call 922-2202 (24 hour answ. service) and leave name and number. (Niki).

**Refrigerator air conditioner** appliance service and repair residential and commercial: Arthur Refrigeration Service 535-1550.

**New Seminar Starting** soon, "How to Start a Mail Order Business." For more information call Mr. Cohen, 960-1799.

**Redecorating?** I paint murals on walls, playrooms, kidrooms, etc. Experienced but reasonable. Call Mary 481-0163.

**Massage and reflexology** treatments by a registered massage therapist for relaxation and therapy at a downtown location. Leave a message at 626-5465 for Robert Harris.

**Creative photography.** A complete photographic service. Studio and location. Professional work. Good rates. Lightworks productions 362-0473.

**Earth Artists Decor.** Interior & exterior house painting and decorating. An all women company. Ten years experience. Free estimates. Call Karen or Audrey 651-3343.

**Home Painting and Repair.** low rates for low income people. 787-3572 or 588-1734.

**Body-centered psychotherapy** is a gentle and effective means to relax, get in touch with yourself, and remove blocks that limit the full expression of your potential. Leave a message for Hugh Smiley at 482-4234.

**Floor sanding and custom refinishing.** Lockwood hardwood Floor Co. offers a durable 3-coats of polyurethane, staining, repairs and installation of all types of hardwood flooring. Excellent references. Call 531-2114.

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**Alexander Technique:** Lessons given by qualified teacher, central location. Call Robert Rickover, 961-7405.

**Authors—Save yourself time and trouble!** Let me type your manuscripts. \$1.25 per page, includes carbon and minor editing. Call Marg Anne at 535-0554.

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**Flute Lessons:** experienced teacher, conservatory grad & professional player. Individualized instruction; all levels. 920-9860.

**Free promotional albums,** concert tickets, stereos ... etc. Information: Funk Ink Industries, Box 275-TC, Station A, Downsview, Ont M3M 3A6.

**Lead Guitar** instruction beginner to professional. Bloor and Bathurst. Michael Kleniec, member Toronto Musician's Association. 921-9539.

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■ Free ads limited to six lines of 26 characters per line.

■ No sexist, racist, misleading or otherwise unpalatable ads please.

■ No personals please.

■ Deadline for the next issue is Wednesday September 29.

## For Sale

**1977 Ford** club-wagon, 12 seater van. Mechanically sound, needs bodywork. Used for group home. High mileage, only 50,000 on motor. \$2300, Bob 698-5172.

**Used A.B. Dick** mimeo machine, good cond. \$700 (neg.). Contact Action Day Care, 362-1033.

**Mimeograph machine** (A.B. Dick) for sale. Requires some work. Very reasonable. 532-2333 (days).

**Kenwood stereo** amplifier KA-3500 40 watts/channel. Only \$175. Call 485-5972 evenings.

## Publications

**SALPRESS** News on El Salvador and Central America. Member Press Pool of non-aligned nations. \$7 month. Ontario distribution group, 2 Bloor St. W. No. 100 343 Toronto

**The Circle C Press/Spring '82** is finally here! Try the Great Northwest Book Co., This Ain't The Rosebale Library, The Village Bookstore, Bryan's Books, The Jailhouse Cafe.

**Emma Goldman's** essay "Woman Suffrage", 50¢ postpaid. Free catalogue of Anarchist literature also available. Write: Impossible Books, suite 202, 3435 N. Sheffield, Chicago, Ill., USA 60657.

## Volunteers

**Volunteers needed** for a variety of community programmes, three hours a week, in either group settings or on a one-to-one basis, with people of all ages. Phone Eva 925-4363 at Central Neighbourhood House.

**East End Literacy,** an adult literacy project working in east Toronto needs community-minded people to work on its board of directors. Energy, enthusiasm and a commitment to the issue of literacy would be helpful. Call after Sept. 1, Elaine or Jan, 968-6989.

**Tutor training** for literacy program. Literacy is a right—get involved by teaching an English-speaking adult how to read and write. If you live between Jarvis & Coxwell, give Elaine Gaber-Katz a call at East End Literacy to take part in the next tutor training program, 968-6989.

**A large-scale demonstration** is now being planned for Ottawa on Oct. 30 to protest the production and testing of the Cruise Missile in Canada. Volunteers are urgently needed for general office work or for any of the following: publicity, outreach, transportation, and finances/fundraising. Anyone interested please call 469-1306 or contact the Toronto October 30th Committee at 290 Danforth Ave.

**Fight the transfer.** The Family Benefits Work Group is a group of sole support mothers and other women activists. We offer expert skills and knowledge to help build groups and organizations involved in the welfare rights struggle. For more information call us at our office. 960-0258.

**Join the leafletting** at Litton plant in Rexdale. Tuesdays 2:30-5pm. Buses from 734 Bathurst St. For info call 532-6720.

**Volunteers** to tutor Math and English up to grade 10 level are needed by the YWCA for its academic refresher program for sole support mothers. If you can help one day, or more, per week, call Francie Storm at 977-1037.

**Phoenix Rising,** a magazine that takes a critical look at mental health issues, needs volunteers for writing, layout and production. Cartoons and graphics also appreciated. Please call us at 699-3194.

## Et Cetera

**Jews who oppose the Israeli State's invasion of Lebanon** may participate in the activities of the Canadian Jews Supporting Palestinians by calling 463-4482 or writing to Box 174, Station "G", Toronto M4Y 2L5.

**Reading room and library** are available for your use at Focus Books and Art. The collection of books and periodicals available includes left revolutionary theory and history, international magazines and Canadian pamphlets. The centre is open during store hours 6-10 pm weekdays and 12-10 weekends, or call 463-4482.

**Focus Books and Art,** a radical anti-profit bookstore operated by an anarchist collective, is asking for volunteers to help. Individuals in the collective are entitled to add their preferences to the store's materials. Call Abie at 463-4482 or come to visit during the evening to 717½ Queen East at Broadview.

**Poet, 21,** would like to meet other young, serious poets for mutual help with this work. Call Justin 769-3923 or write (713 Indian Road).

**Neighbourhood Information Post** presents a new, revised *Downtown East Directory*. Information on housing, daycare, recreation, education, employment, transportation, services to the handicapped, etc. \$7.00 per copy plus \$1.25 mailing charges. Order from NIP, 265 Gerrard St. East, Toronto M5A 2G3 or call 924-2543.

**Cheap scheduled flights** to England \$200 one way. Sept. 26, Oct. 13 to London, call 481-0809. Oct. 16 to Manchester, call 488-3515.

**Experienced model** available for photography. No charge, but would like to exchange for photos. Professionals only. Ashley 481-6207.

**Tennis player** (amateur) seeks partner. High Park area. Call 537-8272 (evenings).

**Tired of travelling alone** and having to pay the single-supplement costs? Would like to meet new friends to travel with? I can help you. Call 481-6207.

**Interested in Transsexualism** or save bisexual lives, contact FACT, we meet once a month, 3rd floor, 519 Church St. Toronto.

**Beautiful, loving, spayed adult female cats:** 1 silvery grey, 1 calico, 1 taffy and white (soft fur). Allergic condition forces me to find them new homes. Call 694-8478.

**University of Toronto** women's news-magazine is welcoming all feminist women to attend their meetings, to assist in production, and/or submit articles, poems, graphics. For more info call 534-4021.

**Daycare spaces available** now at small, co-op centre. Warm and friendly atmosphere, relaxed program, healthy food, subsidized spaces. Snowflake, 39 Carr, 368-9124.

**The Morris Winchevsky School** is forming an adult-beginners Yiddish class. For info call 789-5502.

**Is there an alternative Jewish education** for your child? The Morris Winchevsky Sunday School offers progressive secular classes in Yiddish, Jewish history, and culture, song and dance for ages 5 to 13. Secular communal celebrations of holidays. Bathurst & Lawrence area. For info call 789-5502.

**Disabled male** requires assistance of doctor and lawyer who will be helpful in dealings with situation involving being discriminated against for social outlook, religious beliefs, contact Tim Upham, 235 Palmerston Ave., 3rd floor, Toronto.

**Buses to Ottawa** for the October 30 demonstration against the Cruise Missile are being organized by the Toronto October 30th Committee. The demonstration coincides with Disarmament Week and is organized by a broad coalition of peace groups. Bus seats are available for \$18 return on school buses and \$33 return on coach buses. Contact the Committee as soon as possible at 290 Danforth Ave., or call 469-1306.

**The Toronto Guatemala Solidarity Committee** has produced a full-colour poster to encourage support for the Guatemalan struggle. Price: \$2.50 per poster, \$2.00 for bulk orders of 50 or more. Postage: Add 15% for individual orders, 10% for bulk orders. Write to CASC, PO Box 374, Adelaide St. Station, Toronto M5C 2J5.

**Women! Call The Lesbian Phone Line** 960-3249 Tuesday evenings to talk with lesbian women about how we think, feel, live, get together, grow ...

**First International Marxist Poker Collective** being formed. Regular weekly games. "We play for change." Phone Karen, 920-9359.

**Wine Lovers.** Tired of soaring prices? Learn from experienced teacher. Quality wine quickly and easily. 363-9733, 366-4739 evenings.

**Get things cooking** with a Clarion classified. If you have something to sell, rent, give away or organize, let our readers know. No half-baked ideas, please.

Wed., Sept. 8

**Daycare in French.** Educational and professional services in French for children between the ages of 2 to 5. Hours from 8 am to 6 pm at Georges-Etienne Cartier School, 250 Gainsborough Rd. (Gerrard East and Coxwell). For more info phone 463-3955.

**Ontario Boatbuilders' Co-op General Meeting.** Discuss your boat-building problems with your fellows. At 7 pm at Harbourfront, York Quay Centre. Admission free.

**Solar Retrofit.** A discussion on passive solar heating principles and their practical application to existing homes. At Ecology House, 12 Madison Ave., at 7 pm. Admission \$3. For more info phone 967-0577.

**Disarmament Rally.** All those interested in helping with busing arrangements to the Oct. 30 Disarmament Rally in Ottawa are invited to a meeting of the transportation committee at 6:30 pm at 290 Danforth Ave. For more info phone 469-1306.

**A Concert for Peace.** Featuring Marcelo Puente and Companeros, Nancy White, Expression Latina, Nightwood Theatre, Gwendolyn MacEwen, Cheryl Cashman and many others. At 7:30 pm at Music Hall, 125 Danforth Ave. Tickets \$6 advance and \$7 at the door. Tickets available at Lyra Coffee House, 169 Danforth Ave., Centre for Spanish-Speaking People, 583A College St., The Theatre Centre, 666 King St. West, and Longhouse Books, 630 Yonge St.

**New Tapestry of Quebec.** The opening of an exhibition of Quebecois tapestry in the Community Gallery, Harbourfront, York Quay Centre at 5 pm. Show ends Sept. 26.

**Union Strategy and the Crisis: The English Experience.** A public lecture by Richard Hyman of Warwick University, England at 8 pm at the Walberg Bldg., 200 St. George St. Sponsored by the Toronto Marxist Institute.

**Norma Rae,** a film about a textile worker who, with the help of a New York labour organizer, heads a certification drive in the decrepit factory that employs half the population of her deep south hometown. At 7 pm at the Bloor Cinema, 506 Bloor St. W. Admission is \$1.99 or \$0.99 with membership.

**Harlan County,** a film chronicling a bitter strike by Kentucky coal miners against the Eastover Mining Company in 1973. At 9:30 pm at the Bloor Cinema, 506 Bloor St. W. Admission is \$1.99 or \$0.99 with membership.



**To Tell A Story:** A series of storytelling workshops by Alice Kane at 7 pm on Sept. 8, 15, 22, at the Parkdale Public Library, 1303 Queen St. West. To register, phone 532-6548 before Sept. 3.

**Theatresport.** Fun, competitive improvisational theatre at 9 pm at Harbourfront, York Quay Centre. Admission free.

Thurs., Sept. 9

**Progressive Trade Unionist Labour Cafe** in the back of Tiger's Coconut Grove, 12 Kensington Ave. Open every other Thursday, 8 pm. All welcome.

# Calendar

**Old Time Music Hall.** A light, dynamic cabaret based on songs, patter and atmosphere of an old-fashioned music hall. At 8:30 at Harbourfront, York Quay Centre. Admission \$4 adults, \$3 students/seniors. Show ends Sept. 12.

Friday, Sept. 10

**Women's Fall Canoe Trips.** A getaway for first-timers and those who have canoed before. The trip leaves from the YWCA Tapawingo Outdoor Centre, near Parry Sound, Georgian Bay. From Fri. evening to Tues. afternoon. Fee is \$90 and includes meals, equipment, instruction and accommodation. To register, phone YWCA Camping Department at 961-8100.

**Silver Prints — Group Show.** Opening night at 8 pm at Gallery 44, 109 Niagara St., Studio 205. Gallery hours are Thurs. 5 to 8 pm and Sat. and Sun. 1 to 4 pm. Show ends Oct. 3.

**Films on Canadian Art Series** presents the film *The Passionate Canadians: Tom Thomson (Part I)* at 12:30 pm at the Art Gallery of Ontario, Jackman Hall. Entrance is free with admission to the gallery.

Saturday, Sept. 11

**Songs From the Front and Rear:** Dessert Theatre presents this new WWII inspired musical at 8 pm at Harbourfront, York Quay Centre. Admission \$12 with dessert, \$8 show only.

**Axle-Tree Coffee House** presents an evening of poetry and music with Richard Harrison, Jan Figurski and Maureen Paxton, and classical guitarist Bill Beauvais. At 8 pm at the Church of the Holy Trinity, behind the Eaton Centre. Admission \$1.50.

**Author as Screenwriter.** Margaret Atwood and Gavino Ludda will read from and discuss their screen-adapted work. At Harbourfront, York Quay Centre at 2 pm. Admission \$4.

**Picnic,** a comedy-drama telling the story of a not very bright college football player turned tramp, who arrives in a small Kansas town on a hot Labour Day and causes complications in the lives of a handful of women. Performances on Sept. 11, 15, 16, 17, 18, 23, 24 and 25 at Palmerston Library Theatre, 560 Palmerston Ave. Tickets are \$6 are available through BASS ticket agency 698-2277.

**Kaleidoscope.** Kids and grown-ups make toys from 11:30 am to 5 pm at Harbourfront, York Quay Centre. Admission free.

**Markham Heritage Festival.** See butter churning, candle making and a blacksmith's forge in operation. Buy handmade crafts and home baking. An auction of handmade quilts and many other items takes place at 3 pm. Festival held at Markham Museum, Hwy 48, 1 1/2 miles north of Hwy 7. Admission to the grounds is \$1.00 for adults, children under 12 free. Parking is free. Festival hours: 10 am — 4 pm.

**Day Against Racism.** Parkdale Action Committee Against Racism is sponsoring a day of workshops on Housing and Racism, Policing and Racism, Unions and Racism, Education and Racism, and Immigration/Domestic Workers. Starts at 10 am with speaker Julian Sher with a

report on the Klan. At St. Mark's Church, Cowan Ave. and Queen St. West, Parkdale. All are welcome to participate. For more info phone 536-6675.

Sunday, Sept. 12



**The Decision To Win.** Toronto premiere of the first film from El Salvador's liberated zones. Sponsored by Metro Toronto NDP, Development Education Centre (DEC), and the Committee of Solidarity with the People of El Salvador (COSPE). At 7:30 pm at Harbord Collegiate, Harbord and Euclid. Donation \$4.

**David Donnell** reads his poetry at the Poetry Canada Review at the Free Times Cafe, 320 College St. An open set at 2 pm, followed by musical entertainment and the featured set at 3 pm. Minimum charge \$2.50.

**Traditional Sounds.** Tip Splinter presents an afternoon of Irish folk tunes from 2 pm at Harbourfront, York Quay Centre. Admission free.

**Toronto Loves Kids.** Celebrate the launching of this new book with storytelling, clowns and music. From noon to 4 pm at Harbourfront, York Quay Centre. Admission free.

**Black History in Early Ontario.** Last chance to see this exhibition currently on view at the Market Gallery's West Mezzanine, 95 Front St. Gallery hours: Wed — Fri from 10 am to 5 pm, Saturday 9 am — 5 pm, and Sunday 2 — 5 pm. Show ends Sept. 12. Admission free.

**Conference of Progressive Legislators** to address important issues in the November municipal elections. OISE, 252 Bloor St. W., 10 am. Call Charles Smith, 532-4317 for info.

**Gibson House and the North York Historical Society** are holding a mammoth fall festival to celebrate the traditional harvest time. Tickets \$2, adults, \$1 seniors and children, and \$5 for a family of two adults and two children. From 12 noon to 4 pm. Gibson House is located at 5127 Yonge St., just north of Park Home Ave., West off Yonge St., behind the North York Post Office, halfway between Sheppard and Finch Ave. The festival will be cancelled if it rains.

Monday, Sept. 13

**Craft Courses.** Classes in metal, fabric, ceramics and glass begin today at Harbourfront, York Quay Centre. Fees vary. For more info phone 869-8447.

**The Great Speckled Bird.** Stars of Sylvia Tyson's CBC TV show *Country in My Soul* are performing until Sept. 18 at Albert's Hall, Ye Old Brunswick House, 481 Bloor St. W.

**Parent and Tot Swim,** for toilet trained children 2 to 5 years accompanied by a parent. The course runs Mondays 11:15 — 11:45 am, or Wednesdays 9:45 — 10:15 am, or Wednesday 2-2:30 pm, or Saturdays 10:15 — 10:45 am. At Willard Hall Pool, 20 Gerrard St. E. at Yonge. Fee is \$42.00. For more info phone 487-7151.

Tues., Sept. 14

**Author as Screenwriter.** Readings and discussions by Joseph Skvo-recky, Elleston Trevor, Maj Sjowall and William Goldman. At 8 pm at Harbourfront, York Quay Centre. Admission \$4.

**Career Counselling.** The YMCA Career Counselling Service offers advice on changing your job, moving back into the workforce, under-achieving, mid-life crisis, which direction to go after school. For details contact YMCA Centre for Counselling, 666 Eglinton Ave. West, phone 787-1105.

**Pre Natal Classes.** For women three months on, classes in stretching, strengthening, flexibility, relaxation, and breathing in preparation for birthing. On Tues and Thurs 10:30 — 11:30 am until Oct 21. At the Calvin Presbyterian Church, Yonge and St. Clair. Fee is \$43. Child care available. To register phone the YWCA at 487-7151.

Wed., Sept. 15

**Low Energy House in Canada.** Through a combination of passive solar heating, super-insulation and airtight construction, houses are now being built in Canada with yearly heating bills of less than \$50. See slides and listen to commentary on low energy housing at 7 pm at Ecology House, 12 Madison Ave. Admission \$3.

**Toronto October 30th Committee** invites all those interested in joining the Toronto October 30th Committee to support the Ottawa demonstration against the Cruise Missile to a general volunteers meeting. For the location of the meeting call 469-1306 or drop by 290 Danforth Ave.

**New Trends in the Workforce.** Second Annual Career Information Night for Women from 7-10 pm at Woodlawn Residence, 80 Woodlawn Ave. East. Discussion will include topics such as Office of the Future, New Technologies, People Systems and New Directions for Traditional Work. For more info phone 961-8100. Admission \$4.

**Womynly Way Productions** presents Meg Christian, singer/songwriter/guitarist in concert with pianist Diane Lindsay at 7 pm and 9:30 pm at Harbourfront, York Quay Centre. Free child-care. Admission \$7.

**Mass meeting** of injured workers and all others who want to find out about the proposed changes to workers' compensation in Ontario, called by the Association of Injured Workers' Groups: 7 pm, Bloor Collegiate — Bloor just west of Dufferin.

**Dance for Babes.** A course for mothers with babies six months to walking that will teach mothers to participate with their babies in gentle exercises and dance to relax and energize without stress. At St. James Bond United Church, 1066 Avenue Rd. from 2-3 pm on Wed. til Dec. 15. Fee \$47 for 14 weeks. For more info phone YWCA, 487-7151.

**Videotape series, Speak Up Immigrant Women** begins at 175 College St., 1st floor, conference room, 7:30 pm. The immigrant population at large, community workers and adult educators are all invited to attend and explore ways of using the tapes in group situations.

Thurs., Sept. 16

**Author As Screenwriter.** Leading authors/screenwriters read and discuss their work. Tonight's guests are Carol Bolt, Trevor Griffiths, Thomas Brasch, W.O. Mitchell, and Arthur Kopit. At 8 pm at Harbourfront, York Quay Centre. Admission \$4.

**Canadian Filmmakers Distribution Centre Benefit.** A benefit gala with music by The Government, Lord Cameroon, T.B.A., and a cash bar. At 8:30 pm at the St. Lawrence Centre. Admission \$5. For more info phone 593-1808.

**Unfit for Paradise.** A play, with Margaret Dragu, that explores the North American tradition of going south for the winter. At the Rivoli, 334 Queen St. W. Performances 16-20 Sept., 23-25 Sept., 30 Sept.-3 Oct. Two shows nightly at 8:30 pm and 11 pm. Tickets \$6. available at the box office.

**Women Take Back the Night** march tonight at 7:30 pm. Starting at the junction of King, Queen and Roncesvalles and proceeding through the High Park area. Bring whistles, pots and noisemakers.

Friday, Sept. 17

**Edith Butler:** L'Alliance Acadienne presents this singer/songwriter in concert from 8 to 10 pm at Harbourfront, York Quay Centre. Tickets \$9 at Librairie Champlain, 107 Church St. (phone 364-4345 days).

**Author as Screenwriter.** John Irving, author of *The World According to Garp*, reads at 8 pm at Harbourfront, York Quay Centre. Admission \$4.

**Roger Merton.** An exhibition of 8" by 10" colour contact prints opens at 5 pm in the Photography Gallery at Harbourfront, York Quay Centre. Show ends 10 Oct.

**Painting '82.** An exhibition of contemporary paintings by young artists from across the country opens at 5 pm at the Art Gallery, Harbourfront, York Quay Centre. Show ends 10 October.

**Films on Canadian Art** present part II of *The Passionate Canadians: The Group of Seven* at 12:30 pm at the Jackman Hall, Art Gallery of Ontario. Entrance is free with admission to the Gallery.



**Fiesta of the Cueca** (Chile's national dance). Celebrate Chile's national day at St. Paul's Church, 83 Power St. at Queen. Fantasia orchestra, entertainment, Chilean food. Admission \$4 for both nights, 17 and 18 Sept. Organized by all of Chile's exiled community groups. For more info phone 534-1707.

Saturday, Sept. 18

**Dreams of Empire — Canada before 1700.** An exhibition, on loan from the Public Archives of Canada, will be displayed in the East and West Mezzanines of The Market Gallery, 95 Front St. E. until 30 Oct. Gallery hours Wed-Fri 10 am — 5 pm, Sat 9 am — 5 pm and Sunday 2 — 5 pm.

**Pottery demonstration** at YWCA, 80 Woodlawn Ave. E., 2 to 4 pm. Call 487-7175 for more information.

**Annual Book Sale** at the Main St. Library, 137 Main St. Bargains galore! 10 am to 3 pm. Call 694-6054.

**Photojournalism**, an exhibition of recent work by Toronto photographers at Partisan Gallery, 2388 Dundas St. W. (opposite Dundas St. W. subway) at 8 pm. Gallery is open Wed.-Fri. from 6 to 9 pm; Weekends noon to 6 pm. Show ends Oct. 3.



**Kobza**, a leading folk-rock group noted for its modern arrangement of Ukrainian folk songs and ballads, perform at 8 pm at Massey Hall. For tickets contact Massey Hall box office or Ticketron outlets at 766-3271.

**F.H. Varley: A Centennial Exhibition.** Organized by the artist's grandson, Christopher Varley, this comprehensive retrospective finishes its year-long national tour at the Art Gallery of Ontario until 14 Nov.

## Sunday, Sept. 19

**Bruce Hunter** reads his poetry at the Poetry Canada Review at the Free Times Cafe, 320 College Street. An open set at 2 pm, followed by musical entertainment and the featured set at 3 pm. Minimum charge \$2.50.

**Community Information Week** starts today at the Neighbourhood Information Post, 265 Gerrard St. E. Come and find out everything you ever wanted to know about legal services, health services, parent/child info and much more. Call 924-2543.

## Monday, Sept. 20

**Indoor Air Pollution.** A seminar that will examine indoor air pollutants, their sources and ways in which their production can be minimized. At Ecology House, 12 Madison Ave. at 7 pm. Admission free.

**Cartooning** A five week course by Mike Constable includes drawing, history, introduction to cartoon market and practical work. Mondays from 7:30-10 pm at Partisan Gallery. Fee \$35. For more info phone 368-4018.

**Nuclear Referendum?** Toronto will have one but not North York! Help North Yorkers get a disarmament vote. Come to a North York Council meeting at 8 pm at 5100 Yonge St. and help pressure the politicians. For more info phone 493-9590 or 630-9320.

**Queen Sylvia Embery**, blues bass player with a rich gospel-rooted voice, is performing until 25 Sept. at the Albert's Hall, Ye Old Brunswick House, 481 Bloor St. W.

**An Introduction to Portraiture.** A ten week course for students wanting thorough instruction in basic portrait drawing. Media will include conté, pastel and oil. Model provided. Instructor: Bill Stapleton. Monday 1-3:30 pm, at the Partisan Gallery. Fee \$120. For more info phone 920-2259.

## Tuesday, Sept. 21

**Save Money This Winter.** Energy Conservation Community Outreach (ECCO) will show you many simple but effective ways to conserve energy and cut your heating costs. At 7:30 pm at Pape/Danforth Library, 701 Pape Ave. Admission free.

**Oil Painting for Beginners.** Instruction will be given in the methods of realism by Connie Eckhart on Tues. from 1-3 pm for 10 weeks at Partisan Gallery. Fee \$65. For more info phone 484-4812.

**Batik.** Learn to make banners, curtains, wearable art, and decorative pieces using a variety of fabrics, ties and technique. There will also be an exploration of "off the wall" visual images. Instructor Mary Paisley. Tuesday from 7:30-9:30 pm at Partisan Gallery for 10 weeks. Fee \$65. For more info phone 465-8442.

**Drawing with the Pencil.** A course in drawing which will focus on the essence of objects in addition to the surface appearance. The traditional still life will not be dealt with. Instructor: Lynn Hutchinson Brown. Tuesday from 10 am to 12:30 pm for 10 weeks at Partisan Gallery. Fee \$65. For more info phone 889-2314.

**Reading Series.** Author Virgil Burnett reads from his latest collection, *Skiamaking* and David Young from his book *Incognito* at Harbourfront, York Quay Centre at 8:30 pm. Admission free.

**M.** a film by Fritz Lang about a psychopathic child murderer who is able to evade the police but not the city's criminals. At 9:30 pm at the Bloor Cinema, 506 Bloor St. W. Admission \$1.99 or \$0.99 with membership.

## Wed., Sept. 22

**Home Retrofit.** A seminar which will describe how almost any house can reduce its heating bill by 50 to 90 per cent. At 7 pm, at Ecology House, 12 Madison Ave. Admission \$3.

**Municipal Elections**—What are the issues? Panel discussion at 252 Bloor St. W. (OISE), 7:30 pm. Free. Sponsored by the Community Forum on Shared Responsibility.

**The Association of Injured Workers' Groups** will present its brief before the standing committee on resource development. We want a very large crowd of injured workers' and supporters there at Queen's Park that day, particularly from 9:30 am to noon. For further info call IAWGO, 651-5650, or IWC, 461-2411.

## Thurs., Sept. 23

**Modern Jazz Concert.** See the Music '82 presents jazz guitarists Lorne Lofsky, the fabulous voice of "Aura", Jim Galloway's Wee Big Band, vocal group "Genes", Ron Collier and the Humber College Jazz Ensemble. At 7:30 pm at Harbourfront, York Quay Centre. Admission is \$5.00.

**Progressive Trade Unionist Labour Cafe** in the back of Tiger's Coconut Grove, 12 Kensington Ave. Open every other Thursday, 8 pm. All welcome.

## Friday, Sept. 24

**Great Beginnings**, a fitness/nutrition course for mothers and babies up to six months. The course runs Fridays until Oct 29, from 1:30 — 3 pm at YWCA, 2532 Yonge St. Fee is \$27 for 6 weeks.

**Varley**, a short film on the Canadian painter Frederick Varley. At 12:30 at the Jackman Hall, Art Gallery of Ontario. Entrance is free with admission to the gallery.

**Pictures From the 1930s.** A film based on an exhibition organized by the National Gallery of Canada in 1975. The film shows that the artists of the day, in spite of economic setbacks, produced an inspired body of work. At the Jackman Hall, Art Gallery of Ontario. Entrance is free with admission to the gallery.

**Urban and Formolo Dance** present Freefall, including new works *Songs of Earth and Sky*, *Solitude*, *Thracian landscape* and more. At 8:30 at Harbourfront, York Quay Centre. Admission is adults \$6, students/seniors \$5.

## Saturday, Sept. 25

**Axle Tree Coffee House** presents an evening of poetry and music with Glen Soresstad and singer/guitarist Pat McDonald, and house musician Peter Acker. At 8 pm at the Church of the Holy Trinity, behind the Eaton centre. Admission \$1.50.

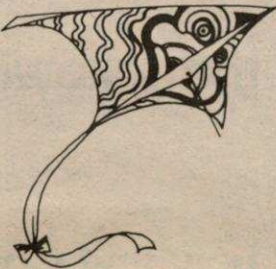
**Let Racism Fall** fundraising event for the Committee for Racial Equality and Canadians Concerned about Southern Africa, 8 pm at the Cecil St. Community Centre, 58 Cecil St. Admission \$5, unemployed and students \$3. Call Karen Gregor 593-4849 or Dominic Bellissimo, 977-1163.

**Creating together**, a Saturday morning hour for mothers and toddlers 2 to 4 years old. Paints, paper, play and music. \$38. YWCA North Program Centre, 2532 Yonge St. Call 487-7151 to register.

**Country Corral.** Top country and country-folk bands — Al Perry and Boot Hill, Wiz Bryant, Rudy Neck, North American Grand Master Fiddle champion with Rick Fielding, and Don Reynolds, world's fastest yodeler are appearing at Harbourfront, York Quay Centre from 7:30 pm - 1 am. Admission \$3.

**Rockin' Afternoon.** Ronnie Hawkins, Toronto's living legend; Coconut Grove, rock and funk vocal bank; The Generations, 50s rock octet; Danny Marks Band, 50s and 60s rock trio; The Times, new wave band. Appearing at Harbourfront, York Quay Centre from 2 — 8 pm. Admission \$2.

**Children's Choice.** Host Sandy Hoyt presents singing clowns Sprinkles and Spot, entertainer Chick Roberts, and Joe Hampson and Ted Roberts of the Travellers. From 11 am — 1:30 pm at Harbourfront, York Quay Centre.



## Sunday, Sept. 26

**Toronto Heritage Fair**, a festival with community exhibits, children's games of the world, dance-along, heritage parade and sing-along around a bonfire. From 11 am to 7 pm at Historic Fort York, Garrison Rd. off Fleet St. (between Bathurst and Strachan Ave.) Admission: adults \$2.50, children and seniors \$1.25. Free admission to those in Heritage or pioneer costume.

**Carolyn Smart** reads her poetry at the Poetry Canada Review at the Free Times Cafe, 320 College St. An open set at 2 pm, followed by musical entertainment and the featured set at 3 pm. Minimum charge \$2.50.

**International Music.** Ohulani presents A Touch of Hawaii; Dick Smith and Syncona, Caribbean music; Klåas Vangraff, international troubadour; and Bill Meek, Scottish comedian/singer. From 2 — 5 pm at Harbourfront, York Quay Centre. Admission free.

## Monday, Sept. 27

**Where Do The Palestinians Go From Here?** A Public lecture by Elia Zureik at 8:30 pm at the Medical Sciences Bldg, room 2172, University of Toronto. Sponsored by the Toronto Marxist Institute.

**Denis Lepage and Station Road** perform their music until Oct 2 at Albert's Hall, Ye Old Brunswick House, 481 Bloor St. W.

## Tuesday, Sept. 28

**Frank Paci**, author of the critically acclaimed 'Black Madonna', presents a programme of readings from his work. At 7:30 pm at Beaches Library, 2161 Queen St. East.

**Group for Incest Survivors** at the YWCA, Woodlawn Residence, 80 Woodlawn Ave. E. Opportunity to discuss with other women who have had similar experience. Confidentiality guaranteed. To register call Margaret Smith or Phyllis Purves at 487-7151.

**Volunteer orientation evening** at the Cross Cultural Communication Centre, 6 pm to 10 pm. There will be supper, presentations of the centre's activities. Please call us by Sept. 24, 653-2223. All volunteers welcome.

**Bring and Buy Auction**, a fundraising event for the Scarborough Historical Society. 7 pm at the Scarborough Public Library Bendale Branch, 1515 Danforth Rd. Bring any portable items.

**Reading Series.** Janette Turner Hospital, this year's winner of the literary Seal Award for her book, *The Ivory Swing*, shares the limelight with British poet Howard Sergeant at Harbourfront, York Quay Centre at 8:30. Admission free.

**The Marriage of Maria Braun** a film by Rainer Werner Fassbinder about Maria Braun, whose rise from B-girl to capital of industry is a metaphor for the rebirth of Germany after World War II. At the Bloor Cinema, 506 Bloor St. W. at 9:30 pm. Admission is \$1.99 or \$0.99 with membership.

## Wed., Sept 29

**Storytelling Cabaret**, with storytellers Alice Kane, Dan Yashinsky, Rita Cox, Mary Ann Cree, Margaret Laycock, Rosemarie Spearpoint, Barbara Vouira-Ferguson, Lerone Ferreira. Everyone invited. At 7:30 pm at Parkdale Public Library, 1303 Queen St. West.

**Weatherizing Your Home.** Ecology House presents a seminar designed to help the homeowner in locating and plugging leaks. At 7 pm, at 12 Madison Ave. Admission free.

**The Birth of Abstraction.** An eight week non-credit course on the emergence of abstract painting during the critical years at the end of the 19th century and the first two decades of this century. The two hour lecture will be given by Peter Gale on Wed. at 6:30 pm. Course fee is \$40 for members, seniors and students; \$45 for non-members. For more info contact the Art Gallery of Ontario.

**Z.** a film by Costa-Gavras. A leading opposition MP is murdered at a rally, and while police attempt to establish the event as an accident, an enterprising journalist and an investigating magistrate prove otherwise. At 9:30 pm at the Bloor Cinema, 506 Bloor St. W. Admission is \$1.99, \$0.99 with membership.

## Thursday, Sept. 30

**Entertainment Law: Legal Clinic.** Summary advice on all arts-related law to help you decide whether or not you have a legal problem, and to basically steer you in the right direction. At the Palmerston Library, 560 Palmerston Ave. For appointment phone Anita Lerek at 536-4323. Fee \$10 per quarter hour session payable to Toronto Public Library.

**The Harder They Come**, a film about country boy Jimmy Cliff who comes to the big city of Kingston and gets involved in Jamaican politics, music, murder and marijuana. At 9:30 at the Bloor Cinema, 506 Bloor St. W. Admission is \$1.99, \$0.99 with membership.

## Saturday, Oct. 2

**Exploring Toronto.** An 8 week course on Saturdays from 10 am to 12 pm at St. James Campus. Stroll through the skyscrapers, wind your way through Cabbagetown, and get beyond the obvious tourist attractions and truly explore Toronto. For more info phone Donna Peart 967-1212 ext.465. Fee \$45.00.

**Moscow Does Not Believe in Tears**, a film by Vladimir Menshov. A first-rate Soviet production that portrays everyday life in modern Russia. At the Bloor Cinema, 506 Bloor St. W. at 9:30. Admission is \$1.99, \$0.99 with membership.

**It's a Jungle Out There!** An exploration of art methods and materials for young people 8-12 years. From 10:30 am — 12 pm at Partisan Gallery. Until Nov. 6. Instructor Elenna Wills. Fee of \$12 includes materials. For more info phone 698-3683.

**Noel Harding**, an exhibition ranging from Harding's videotape works of the early 1970s to a new installation work shown for the first time. At the Gallery of Contemporary Art, Art Gallery of Ontario. Exhibition ends Nov. 7.

**Chariots of Fire**, a film that examines two real-life members of the 1924 British Olympic track team who both think they have something to prove as they compete against each other and international track stars. At 7 pm at the Bloor Cinema, 506 Bloor St. W. Admission is \$1.99, \$0.99 with membership.

## Tuesday, Oct. 5

**The Battle of Algiers** a film by Gillo Pontecorvo that chronicles the Algerian revolt against the French from 1954-62. At the Bloor Cinema, 506 Bloor St. W. at 7 pm. Admission \$1.99, \$0.99 with membership.

## Wed., Oct. 6

**Art of Mime.** A course offered by George Brown College to introduce students to the techniques of mime. For more info phone Irene Adler at 967-1212 ext. 465.

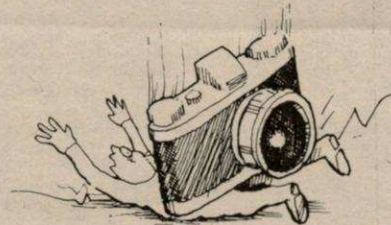
## Thursday, Oct. 7

**Noonhour Recital** with John Tuttle, organist and choirmaster of St. Paul's Church. From 12:10 to 12:35 pm at St. Paul's Church, 227 Bloor St. East.

**The Tin Drum**, a film by Volker Schlöndorff of Gunter Grass' best-seller. This film won the Academy Award for Best Foreign Film. At the Bloor Cinema at 9:30 pm. Admission \$1.99, \$0.99 with membership.

## PHOTOJOURNALISM

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An exhibition at Partisan Gallery opening Saturday, Sept. 18 at 8 p.m., running until Oct. 3, 1982

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