

Toronto Clarion

**SCANDAL:
I WAS A
TEENAGE
NUCLEAR
SURVIVALIST!!**



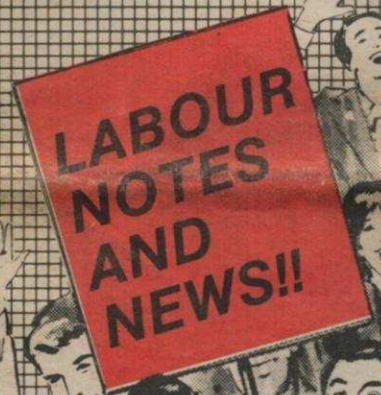
BERTOLT BRECHT

IN TORONTO:

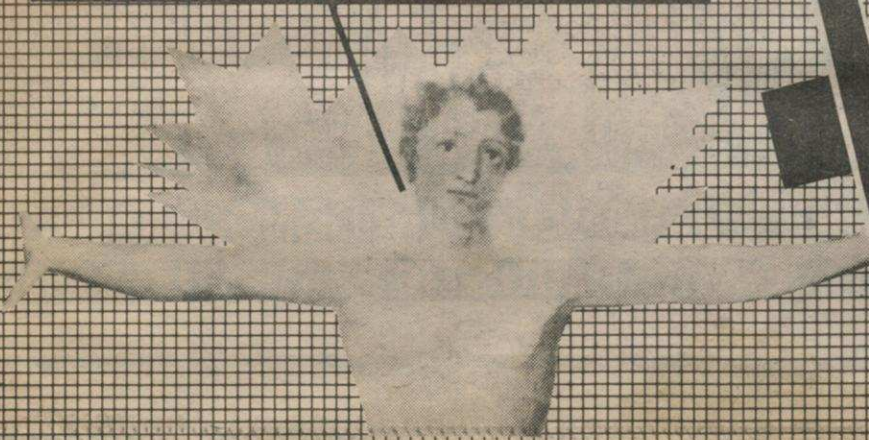
"It's a jungle out there!!"



Hi! I'm William Blake, one of the Clarion's favourite dead radicals! Read about my show inside!!



**BANK
BANK
BANK
Cops
Nuke
Litton
Peaceniks!!**



You co-operate with the police and they end up intimidating you. So you talk into the tape recorder ... then they start fixing it up a bit ... and then they call you up and say they've got the voice matched.

Ken Hancock, Cruise Missile Conversion Project

Letters

Bomb not

To the Clarion:

Operation Dismantle joined with Project Ploughshares and several churches in condemning the bombing of Litton Industries. Our organization is committed to the pursuit of disarmament by non-violent techniques, and my personal feeling is that the bombing of Litton and acts of this nature will do great harm to the peace movement.

Former U.S. President Dwight D. Eisenhower once said: "Some day the demand for disarmament will be so universal and so insistent that no man, no government, can withstand it." It is this analysis which leads us to the concept of a world referendum on disarmament, and we have made quite an interesting and constructive beginning with our municipal referendums here in Canada. Most people will be unwilling to associate themselves with any movement which includes bombings in its methodology, even if these bombings are designed to destroy property and not to injure people.

It is a great deal more difficult to bomb than to destroy. It is my personal opinion that those who resort to bombings are just too lazy to put in the years of dedication which will be required to achieve disarmament by non-violent means. It may be necessary to use the techniques of civil disobedience to achieve our goal, but I must say I am extremely nervous about the damage which will be done to

the credibility of the peace movement if the destruction of property and/or the injuring of people comes to be perceived by the public as an accepted approach of the peace movement. I hope these comments are helpful to you.

T. James Stark
Operation Dismantle
Ottawa

Thanks

To the Clarion:
Here's bucks for another 1 year sub.

I'm impressed with the new look (on balance) and look forward to this year's issues.

I don't like your use of the word 'wimp'. It's the same as 'chick' and other derogatory words for people.

All the best!

Kris Klaasen
Ottawa

Misquoted

To the Clarion:
Your story "Lead poisoning found in Riverdale" (December 3, 1982) attributes statements to me that were quoted inaccurately by your reporter.

I was quoted as saying that "no lead is the only acceptable amount." What I said was that no level of lead in the human body is healthy. This is quite different from saying that no level of lead is acceptable. Lead is present in our environment — that fact must be accepted. Obviously we should, where possible, reduce our exposure, recognizing that even small

amounts of lead make no positive contribution to human health and that previously considered safe levels have been shown to have harmful effects on human health.

I was quoted as saying that "there are already indications that the Canada Metal plant may be responsible for the elevated lead levels." I did say that the blood samples from two schools (Bruce and Morse schools) showed a larger number with higher levels. While these two schools are closest to the Canada Metal plant, it cannot be concluded that these results are caused by current emissions from Canada Metal. Neither can this pos-

sibility be ruled out. I pointed out clearly to your reporter that other sources, for example, elevated soil levels and the proximity to the Gardiner Expressway must also be taken into account.

I was quoted as thinking that "the company (Canada Metal) may not have completely removed lead-contaminated soil from around the plant." I made no such statement. I did say that there were elevated lead levels in the soil in the neighbourhood, resulting from lead emissions from the plant over the years. The responsibility for removing lead-contaminated soil was never assigned to Canada Metal.

The Ministry of the Environment was responsible for removing contaminated soil.

Over the past three years the Environmental Health Committee of South Riverdale Community Health Centre has worked in liaison with representatives of the Ministry of the Environment, the Department of Health and the Canada Metal Company. The inaccuracy of your article makes no positive contribution to the credibility that the Environmental Health Committee has established in this process.

Finally, these misquotes undermine the credibility of your reporting. I regret that

Continued on page 4



PEACHEY

BISHOPS DAMNED FOR DENOUNCING ECONOMIC INJUSTICE MCMCLXXXIII

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 graphic arts service. Rates available on request from Clarion Typesetting, 363-4405.

The following people contributed to this issue: Finn Lovsted, Lynn Goldblatt, Oscar Rogers, Robert MacDonald, Francie Wyland, Bart Kreps, Topo Davis, Kevin Finnegan, John Humphrey, Gerry Dunn, Mike Edwards, W.M. Pipher, Sally McBeth, Alan Meisner, Norman Rogers, David Smiley, Cathy Smith, Jew Mayseung, Rhonda Sussman, Elizabeth Piccolo, Sunday Harrison, Barbara Sands, Sofia Carmi, Dan Pearce, Beth Mason, Beth McAuley, Lorraine LeCamp, Bill Tieleman, Andrea Bain, Brian Burch, Peggy Endicott, Cynthia Wright, Tom Hawthorne, Ellen Vanstone, Erik Schryer, Lindsay Hall-Smeets, Dan McAran, Alan Anderson and many others.

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

73 Bathurst St., Toronto, Ontario M5V 2P6 416/363-4404

Value of Board survival course challenged

by Elizabeth Piccolo

The Toronto Board of Education is offering a controversial course on surviving nuclear attacks.

Course instructor Roger Calverley teaches the evening course that has come under strong criticism from peace activists.

About 100 students a year attend the course which also deals with surviving germ and chemical warfare, and wilderness survival.

Allen Price, Supervisory Officer of Continuing Education, describes the course as useful, objective, and non-sexist. "It does not break the Board's bias policy".

A member of the peace organization Voice of Women who attended the course says she was shocked by one guest speaker who advised students to learn the use of firearms to stop people from entering their fallout shelters after a nuclear attack.

The speaker proposed that the man who built the fallout shelter should be undisputed leader of those who occupy it, says the former student. This man should share it with another family so that if he died, the other man could take control.

Calverley, who also teaches yoga, believes that "training in the psychology of survival increases self-awareness, and thus the rational capacity."

What of neighbours knocking at the shelter door? Answers Calverley, the code of values would be "like a captain's on a sinking ship with a limited number of lifeboats."

Calverley does offer optional reading material which argues that civil defense preparations would be futile in the event of an all-out nuclear war, such as Jonathan

Schell's *The Fate of the Earth*. However, he devotes one of the ten evening classes to instruction in how to build a radiation shelter with concrete blocks.

He showed the *Clarion* source material for his course including a 1961 Department of National Defence publication, *Your Basement Fallout Shelter*, and *Eleven steps to Survival*, a 1969 pamphlet on surviving five-megaton bombs. (American and Russian arsenals now stock 20-megaton bombs.)

Calverley encourages students to get access to rural property.

The Voice of Women representative who attended the course says Calverley spent one entire class convincing the students they could survive a nuclear war, because the targets would be far from Toronto, for example, in the central U.S. or China.

Murray MacAdam, a member of the Cruise Missile Conversion Project, says it's dangerous to prepare for surviving a nuclear war.

"It's dangerous to create an atmosphere of belief in the possibility of surviving a nuclear war because it diverts energy from avoiding it," he said.

He points to examples set by American cities which have refused to carry out President Ronald Reagan's civil defense measures because they are unwilling to condone limited nuclear warfare.

Calverley is upset with peace activists because of the "underhanded" behaviour of one activist who distributed pamphlets discouraging students from taking his course. He insists on his right to freedom of speech and

thought, although he is "open to dialogue."

"I am against everything he stands for," said Professor Eric Fawcett, president of Science for Peace. "It is immoral to use nuclear weapons and shelters." But Fawcett says he respects Calverley's right to freedom of thought and speech. He suggests monitoring such courses to prevent misleading the public.

Ursula Franklin, a member of the Voice of Women and a professor of engineering at the University of Toronto, recommends providing instructors of survival courses with more information rather than censoring them.

"Definitive studies on the

impact of radioactivity on humans, as well as on our crucial food, water and ecosystem, by experts such as Physicians for Social Responsibility, are explicit — there would be no reason to survive," she says.

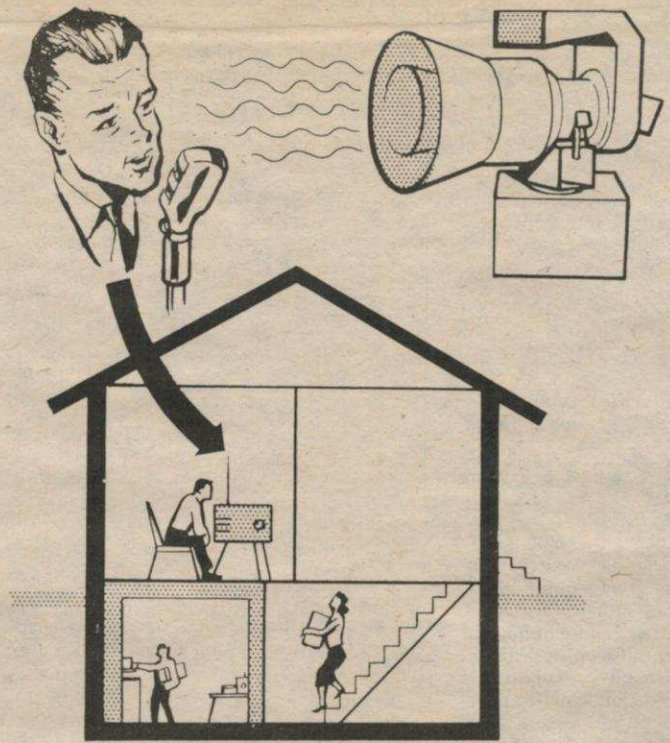
"There is nothing practical a responsible person would want to do other than prevent (a nuclear war)."

Alderman Anne Johnston proposed to City Council in October that a speaker be sent to the course to provide a public health perspective on the aftermath of nuclear war.

The proposal was set aside, however, when Price told a public health official the

course was mainly about edible plant identification.

This was confirmed in a December 1 letter to Price from A.S. Macpherson, Medical Officer of Health: "... the purpose of the course is to teach forest survival through edible plant identification. In addition, the students are taught natural means of food preservation ... this would not be the proper place for such a presentation." Price says nuclear warfare takes up only one-half of a class in the course. But the Voice of Women representative who attended the course says over one-half of the entire course is devoted to nuclear survival.



Criminal charges infuriate union

By Dan McArar

Criminal charges of forcible confinement, mischief to private property, and assault have been laid against three union members on strike against Miron Plastics of North York.

"The union views these charges as basically an anti-union plot. They are trying to accomplish through criminal charges what they (the company) tried through anti-union practices," said Dave McKenzie, a representative of the United Steelworkers of America.

John Fitzpatrick, Toronto area co-ordinator for the Steelworkers agreed. "These are trumped up charges. All they were doing was standing in front of a car."

Bob Kellerman, a member of the Law Union, added, "If they could get out of the car and get away; if they could back up; if all the strikers were doing was blocking the passage of the car in and out of the plant; this does not constitute forcible confinement."

Conviction on a charge of forcible confinement is puni-

shable under the criminal code by a maximum imprisonment of five years.

The Steelworkers have charged Miron Plastics with failing to bargain in good faith under the Ontario Labour Relations Act. If they lose, the company can be forced to sign a contract.

The tale of Miron Plastics is a "classic case" of a protracted strike in an attempt to get a first contract, according to McKenzie.

The union was certified at Miron Plastics on January 13th, 1982. On the same day Gary Menezes, one of the principal organizers of the union and one of those charged with forcible confinement, was fired. The company claimed that he refused an order to shovel snow.

The union filed a complaint with the Labour Relations Board that claimed Menezes was fired for his union activities. The board agreed and he was reinstated in July with full back pay.

The strike began October 3rd with 19 people. Menezes said only one of the 20 people who attended the union meet-

ing at which the strike vote was held voted not to go on strike.

Now only four remain on strike. All of the others have returned to work and "all have received their lost wages from the company," said Menezes. The four people still on strike receive \$150 a week strike pay.

"Money is not really the issue, but that the company would not recognize the union and would not budge an inch," Menezes added that safety was one problem in the plant, but what the people wanted most of all was dignity.

Mckenzie said the Steelworkers were prepared to support the strikers, "As long as it takes to get this settled."

Years of union dues would be required for the Steelworkers to recover their costs (over \$15,000 to date) since there are only thirty people in the bargaining unit, Menezes said.

Under Ontario law a union can only begin to collect union dues from the local membership when a first contract has been signed.

PET's trip aids dictatorship

by Clarion staff

If the proposed Canada-Philippine extradition treaty is signed, Philippine President Ferdinand Marcos will likely use it to intimidate his critics here into silence, says an anti-Marcos group in Toronto.

Marcos will undoubtedly bring up the proposal when Prime Minister Trudeau visits the Philippines this month, says Fely Villason, spokesperson for the Toronto chapter of the Coalition Against the Marcos Dictatorship (CAMD).

"We suspect the extradition treaty will take top priority with Marcos," says Villason.

The Minister of Justice confirms the proposal's existence. "About six months ago, the Philippine government did approach the Canadian ambassador in Manila with

a request to start negotiations for an extradition treaty," says Crown Counsel Oksana Kaluzny.

Kaluzny says the request has been filed with the Ministry of Justice and the Ministry of External Affairs, but there has been no action taken on it.

CAMD opposes Trudeau's Philippine trip because its members believe it will only legitimize Marcos' repressive regime.

Trudeau is scheduled to visit the Philippines January 14-16 as part of an Asian trade mission.

CAMD is asking supporters to send protest letters to Trudeau. CAMD is an international organization with 11 chapters in the U.S. and Canada. There are about 100,000 Filipino-Canadians in Canada.

Letters

From page 2

your inaccuracy may have led to confusion rather than greater clarity regarding this important issue.

Jim Webb, S.J.
Chairperson
Environmental Health
Committee
South Riverdale Community
Health Centre

Daycare

To the *Clarion*:

This note is in response to your article, "Daycare Crisis Worsens", by Caroline Walker.

As parents quite involved in Campus Co-op Daycare and Metro daycare politics, we'd like to say two things:

(1) Your analysis of the problems of non-profit daycares, as a result of such things as a welfare approach to subsidized daycare spaces, is quite accurate and timely. In fact, word is that Metro wants to decrease subsidized spaces in centres not run by the government, to a maximum 50% of each centre's spaces, which would be a disaster. community activists, etc. to support universal access to quality daycare by opposing this; by opposing wage controls and supporting unionization for already-underpaid daycare workers; by joining the Miniskools picket line; by demanding the release of a government report calling for better standards; by pushing for continuing government grants to start some daycares



and renovate others; etc. Call Action Daycare (362-1033) for ideas ...

(2) Your article wasn't right, however, in saying that Campus Co-op is "teetering on the edge of closing." We're definitely here to stay. We've been around 13 years, providing increasingly quality care, nutritional vegetarian food, a high standard of health, and interesting programmes. We've had various crises over the years (compliments of such things as a 7.65% increase from Metro over the 1981 budget, which is a joke in the face of inflation). We've always survived. What we need particularly now is full-fee parents, particularly for kids from 2 to 5, but occasionally for under 2's, too. Half of our community are students; others are simply members of the Toronto community. We've recently adjusted the co-op requirements to allow people crea-

tive alternatives to doing daytime childcare shifts; though we prefer (and some parents prefer) parents to be involved in their kid's day. We're proud of the non-sexist, non-racist, non-authoritarian (but structured) approach to childcare, which welcomes parents' participation at various levels. Please call Kim (979-2133) for further details, 10-3 weekdays.

We'd suggest the *Clarion* print this letter because, despite your good intentions, your article has already resulted in friends sympathizing with our imminent closing. In fact, this can be a self-fulfilling prophecy, possibly for other centres the article mentioned, too. We feel that it's your responsibility to correct any misapprehensions.

Agi Lukacs
Roger Rolfe
Al Birnie
Campus Co-op



Pretty, Eh?

by Dan McArar

Women get the dregs of our society. They get the lowest wages. They get the poorest working conditions. They get the worst jobs and have the poorest job security.

But there are laws now that can be used to improve the lot of women who work. One of these laws is the Ontario Human Rights Act.

Read the following case, taken from an official report by the Ministry of Labour, of two women who were fired because they were "too pretty."

Chris Bruton and Helen McInnis are registered nurses. They were hired by M.H.G. International Limited through a personnel agency, Best Personnel, to work as nurses at a construction site in Sarnia, where they lived. They were to replace, on a temporary basis, male nurse Gerry Dumouchel, who required major surgery and who would be off work for at least three months. The two women had agreed to take the job on a "job sharing" basis. They were free to divide the forty hour work week as they saw fit.

The first aid trailer was located about one quarter mile from the actual job site. It was in poor condition (unheated, no toilets, minimal supplies). Les Dudley, M.H.G.'s first aid and safety supervisor, told McInnis it was important to have only minimal contact with the workmen; otherwise they would 'hang around' and productivity would 'suffer.' At the end of her first day's work, McInnis was complimented on her work by Dudley.

Bruton worked the second day, January 13, 1981. At lunch in the cafeteria, she saw Stewart Jeffrey, a construction supervisor at M.H.G. International and an acquaintance of Bruton's husband. Bruton testified at the Board of Inquiry that Jeffrey said to her, "I hear first aid incidents have gone up 500 per cent."

At the end of her shift, Chris Bruton was also complimented by Les Dudley. The next day, however, Dudley told her to call Best Personnel. When she did, she was told that her employment and that of Helen McInnis was terminated and that the company had hired a male nurse.

When she got home, her husband called Stewart Jeffrey. Jeffrey reported that at a company first aid meeting, William Colborne, the construction site manager, had said that "pretty" nurses were disruptive, and that he wanted the two women replaced; he didn't care by whom.

Bruton testified, "... I was very upset ... I was close to tears ... furious ... I couldn't understand how they could do that ... I was too upset to talk about it ... and I felt that I was stepped on, like I tried it for a day and a half and I was furious that they could do that. As far as I could tell the only reason that I'd been replaced 'cause I was a female and younger than they thought maybe. I was in tears every time I talked about it for two weeks later ... I was embarrassed ..."

Colborne said he originally hired a male nurse because "I didn't think it was proper to have a woman walking on the site in the dark," and "I didn't want the worry of having a woman on the site."

Colborne testified that Best Personnel told him they could not find a male nurse so he had no choice but to take the women. He said that partly to save money, the two women nurses were replaced by a less qualified male paramedic. The company, however, paid the paramedic \$14.50 per hour whereas the female nurses were paid \$9.50 per hour.

The referee, Professor Ian A. Hunter, noted, "Not a scintilla of evidence was called to suggest that sex was a bona fide occupational qualification or requirement for this construction nursing position" and concluded, "I find M.H.G. International Limited discriminated against Chris Bruton and Helen McInnis by terminating their employment by reason of their sex."

The referee ordered each complainant be paid \$2,090 for lost wages and \$1,000 for injury to dignity, reputation and feelings as a result of the discriminatory act and that M.H.G. International post at least two copies of the Ontario Human Rights card at conspicuous locations at all of its business locations in Ontario.

This case illustrates that you can get justice if you are willing to fight for it. Yet, the original incident in this case took place January, 1981 and the final order of the referee was not issued until November 8, 1982. As the old saying goes: "Justice delayed is justice denied."

When I spoke to Jim Stratton, a spokesperson for the Ontario Human Rights Commission, he said the time taken for this case was "pretty average" for those that are fought and cannot be settled by negotiation. He said that only 37 per cent of the total 1,000 complaints processed by the Board annually are related to discrimination based on sex.

The law is clearly not being fully utilized. If all government agencies that deal with cases of this type were flooded with thousands of complaints as they should be, then perhaps the much promised legislative reforms would be instituted.

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Scarboro to open shelter for women

by Richard Schwindt

Scarborough women have won two victories in the struggle to provide resources for women outside of central Toronto.

Following months of hard work and effective organizing, the privately-run Emily Stowe Shelter will open on January 17 for women, with or without children, who have been assaulted by their hus-

bands or otherwise forced to seek refuge.

"Scarborough is on the verge of a major transition," says Maureen Adams, chairperson of the Shelter board. "We expected opposition, but the community was ready."

Adams expects the 26 available beds in the shelter to be filled by the end of January and warns that there is limited second stage housing for Scarborough once they are ready to leave the shelter.

"Women will have nowhere to go after they leave — this is only the beginning."

The addition of 26 beds at the Emily Stowe Shelter, which gives priority to women with children, brings to 306 the total number of hostel beds available in Metro Toronto for women with children. A seventh Metro hostel for women with children, named Venceremos, will open soon in Rexdale with 20 beds available.

In addition, The Scarborough Women's Centre opened December 19, the culmination of nearly two years of work by women's groups in the area.

"We want the Women's Centre to be a co-ordinating body, a place where women can phone for support," says Elizabeth Vanden, chairperson of the committee that initiated the project. Vanden credits a good response from women in the community for assistance in starting the project.

The centre's program covers issues relating to the law, daycare, and physical and mental health.

The centre has received \$69,000 in start-up grants from all levels of government but continued funding is not guaranteed.

"We're hopeful," says Vanden, "but funding is year to year."

Shelter chairperson Maureen Adams (right) with Scarborough controller Carol Ruddell at opening. (photo: W.M. Pipher)

Irwin Toy scabs try to bust own union

by Dan McAn

A group of employees at Irwin Toy has presented a petition to the Labour Relations Board calling for decertification of the Steelworkers local. Thirty-four of the 52 people in the bargaining unit have signed.

Asked why people signed the petition, a press operator who makes \$3.85 an hour said: "People are terrified of losing their jobs. The rumour going round the plant is that if the union stays, the plant will close down." She added

that she had not signed the petition and she fully supports the union.

It's Marvin Mackay versus Local 13751, United Steelworkers of America. A hearing was held December 20 to determine if Mackay's petition represented a true expression of the wishes of the local.

Mackay, who has worked in the plant for 27 years as a warehouseman, told the hearing he circulated the petition and witnessed every signature. "I just don't want a

union and have never wanted a union; that's all there is to it."

He testified the management of Irwin Toy had in no way assisted the anti-union workers with the petition. He said he did not even tell his brother, a foreman with the company, about the petition because he knew management could have nothing to do with it.

He said he personally hired lawyer Howard Levitt, who represents the petitioners, and

paid Levitt's retainer out of his own pocket. Mackay said the Law Society had at first referred him to the Steelworkers' lawyers. When he reported the error he was given Levitt's name.

Jim Hayes, the lawyer for the Steelworkers, asked Anthony Branco, a checker in the plant warehouse, about a meeting held in January 1982 between Douglas Lowe, warehouse manager at Irwin Toy, and a group of employees who had worked during the strike, including Branco.

Hayes repeatedly asked Branco whether Lowe had made any unusual statement during this meeting. When Branco repeatedly answered that Lowe did not, Hayes sought to have Branco declared a "hostile witness". He said that Branco had earlier told him that Lowe told the meeting there was "a pot of gold at the end of the rainbow" for those employees who had worked during the strike.

Under cross-examination, Branco admitted he lied to Hayes. "Part of what I said was true and the rest was a slip of the tongue." He had told them (the union) "what they wanted to know to help them in their case, and hoped that they would not put me on the stand."

Hayes requested the hearing be adjourned so he could check the procedural consequences of Branco's admission. The hearing will continue at a future date.

If the Labour Relations Board finds the petition submitted is a true expression of at least 45 per cent of the members of the bargaining unit, it will likely order a secret vote held among the employees of Irwin Toy to determine whether or not the union will continue to represent them.

Queen's Pk. security bars public

Members of the public are guaranteed access to the Ontario Legislature — unless they happen to be protesting something.

That's the charge made by the Association of Injured Workers' Groups (AIWG) in a complaint filed with the Ontario Human Rights Commission.

The issue arose after injured workers, demonstrating for cost of living increases at Queen's Park November 16, tried to enter the public galleries. Entry was barred by Queen's Park security officials, who said once someone is identified as part of a demonstration, he or she would not be admitted into the Legislature.

Despite House Speaker John Turner's remarks that individuals were guaranteed access, security officials again stopped workers from entering the Legislature on December 2, offering only a compromise that would allow a select group of 20 into the galleries, accompanied by security officers.



CINDY FORTUNATA

Ski resort operators were bitterly surprised by the lack of real weather over the holiday season.

I see no reason to be surprised. It was only the absence of the usual chilly fronts from the Northwest Territories, overcome by Pacific winds in the jetstream.

And it is really only a whim of geography that prevents Southern Ontario from having balmy Januaries all the time.

Did you know that Toronto lies on roughly the same line of latitude as the city of Rome? If, instead of the low band of iron hills called the Canadian Shield, ranges of gleaming alpine peaks sheltered us from all that cold air, the weather of Southern Ontario would be very different.

It would be lush. Even steamy. In summer, dusty olive trees would shimmer in the Rosedale ravine. Lemon groves would tang the air in Regent Park. Niagara wine would be drinkable.

And Southern Ontarians would be different too. We'd be known as a languid people, yet passionate and voluble, quick to anger and even

quicker to take afternoon naps. Half the unemployed young men would be down at Harbourfront picking up Swedish tourists. London, Ontario would be seething with family blood-feuds. Alice Monroe would have to invent a whole new Wingham.

There would be 75 splinter Conservative parties; Frank Drea would have long since been kneecapped, and Peterborough would be a hotbed of anarchism.

If only the weather were different, everything about Southern Ontario would be too. We'd have social upheavals and downheavals and ripe tomatoes in February. The Pope would visit more often.

We'd know who we were.

Vancouver, British Columbia lies considerably north of the line of latitude that joins Toronto and Rome. But Vancouver is bathed by warm Pacific currents, and is protected by several spiky ranges from the winds of the Northwest. Vancouver's climate is not spicy, exactly, but it is certainly

not Southern Ontario.

For example, people in Vancouver can cross the border very easily into Blaine, Washington if they wish to see a film of say, a pleased, intent matron undressing her dog. They do not have to worry, to the extent Ontarians do, about what Mary Brown of the censor board would think.

On the other hand, they spend less time wondering if a film about a matron and her dog is art, and whether a protest should be launched to force Mary Brown to allow thinking Ontarians to view the film in limited showings at the art gallery.

And Vancouverities are a little quicker to react if films are on sale in their city which portray, say, a matron being torn apart by her dog. Vancouver women, more hot-tempered than Southern Ontarians, have firebombed several video outlets for selling that kind of thing.

While Vancouver video store owners said many predictable things: that they live in fear, that freedom of expression is being trampled by hysterical art haters, nevertheless one man reacted in a way which is to date unheard of in Toronto.

A Richmond, B.C. video store owner invited feminists to burn his whole stock of sleaze. He said he had changed his mind about pornographic video depicting violence against women after a friend was raped.

Vancouverities may not know much about art. But perhaps they know a little more than

Southern Ontarians do about who they are.

Funny jokes, like love, are a matter of perspective. Love they say is in the eye of the beholder. Humour depends a lot on whether or not you think the joker is a jerk.

This was illustrated during the pre-Christmas blitz of parties, when a Clarion reader was handed this card:

THE MAN WHO HANDS YOU THIS IS A

POLICE OFFICER

DON'T PANIC - KEEP COOL

LIE FLAT ON YOUR BACK AND DO EVERYTHING THE NICE POLICEMAN TELLS YOU TO DO.

I thought it was a real knee-slapper. But then I was told the joker was, in fact, a member of the Metropolitan Toronto Police Force. Not so funny.

Some people should just stick to putting lampshades on their heads.



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Ecology groups fear secret deal on pop-can policy



by Clarion staff

The Ontario Ministry of the Environment has been bypassing environmental groups and is working secretly with industry to come up with options that could radically change regulations covering pop containers, environmentalists charge.

Environmentalists say they don't have enough information to comment on the options, and fear the options could threaten the future of the refillable glass container. They consider this type of container the most ecologically sound and energy efficient.

In early January, the Ministry gave environmental groups less than one month to comment on a discussion paper outlining five options on recycling pop containers.

"The process stinks. They've given us a month and very little information to respond to. The range of options presented here have great implications for the future of recycling in Ontario," says Kai Millyard of Pollution Probe.

In a December 10 statement, Pollution Probe said, "Over the last eight to ten months, the government secretly sought industries' suggestions and proposals for reform of the existing regulations, but environmental and consumer groups ... were excluded from the process."

David Martin from the University of Toronto Anti-Nuclear Group (UTANG), makes the same charge. "They're ramming this thing through in a month. It's a joke to expect people to comment seriously on something in a month, which leads us to believe they've made up their minds."

UTANG, along with eight other environmental groups, wrote a letter to Environment Minister Keith Norton deploring the lack of consultation.

Giles Endicott, a civil servant working for the Waste Management Advisory Board, says the Board heard about the discussion paper through the staff grapevine. The Board, an

appointed board of citizens set up to advise the Ministry on waste management, received its copy of the paper January 11.

"It limits the type of response one can make," says Endicott.

Environmentalists say they found out about the paper only when an Alcan representative sought their endorsement for a recycling proposal used in the preparation of the paper.

Doug Bonnell, Norton's special assistant, told the *Clarion* that the Ministry has been working on the paper since about last April, but denied there is any attempt to snub environmentalists.

He said Norton started to put together an inter-ministerial task force

on recycling pop containers because of complaints from bottlers, retailers and from the public that regulations are not working.

One-use disposable cans are now edging refillable bottles out of the market despite regulations that retailers must match advertising prices and shelf space for both. The Ministry and the soft drink industry also have an informal agreement to set a 75:25 ratio for volume sales of refillable to non-refillable containers.

"While we were putting this (paper) together, a series of proposals motivated by industries themselves came to us," says Bonnell. About 15 proposals were received.

Environmentalists are particularly

incensed because Norton said in the Legislature on November 22 he would give a year's time for discussion of waste management.

Lyn MacMillan, a member of the Federation of Ontario Naturalists (FON), one of the groups that signed the protest letter to Norton, condemns the ministry's behavior. "I don't know what the hurry is. It's disgraceful, it's an insult, a backward step in government," she says.

Asked about the discrepancy between Norton's promise of a year's public consultation and the one month deadline for the current discussion, Bonnell says, "I don't want you relating those together. The connection you're trying to make between the two is not there. The pop container issue is an immediate and specific one distinct from the topic of waste management."

Comments David Poch of Energy Probe, "If they felt it necessary to go through the process (of a year's discussion) for other aspects of waste management, I have difficulty understanding why this is dealt with differently."

According to Bonnell, all discussion papers put out by the Ministry get one month for discussion, at the end of which they return to the Ministry for revision. Bonnell says he doesn't know how long the second discussion stage for the pop container paper will be.

"That's crap," says Mike Singleton, FON general manager. "That's just bureaucratic garbage. Almost all discussion papers go out with no discussion deadline at all and many discussions are protracted."

Bonnell told the *Clarion* there would be extensions on the deadline, but FON reported the ministry had told them unequivocally a few days later there would be no extension.

Environmentalists are also angry because Norton refuses to let them see the industry proposals and government information on which the discussion paper is based.

Says Bonnell, "They could ask the industries involved if they want that information."

These industries are not listed in the discussion paper, but Norton mentioned their names in the Legislature.

Norton has turned down a request by eight environmental groups asking the ministry for \$2,500 to cover the costs of holding a meeting on the paper for about 30 groups from across Ontario.

"We're not supplying money for that discussion. It did not appear to be a reasonable request. We'll supply technical staff, but not money," says Bonnell.

Martin of UTANG is especially concerned the government will endorse Alcan's proposal to make one-use, all-aluminum cans which Alcan would recycle.

He doubts there would be a high recycling rate and feels the inert metal would add to the landfill problem. Martin also points out production of aluminum consumes more energy than the production of glass containers.

Summary of Report options

Here is a summary of the five options presented in Norton's "Discussion Paper on the Ontario Carbonated Soft Drink Container Regulations."

For your copy of the paper, contact: G. Gots, Director, Waste Management Branch, Ministry of the Environment, 135 St. Clair Avenue West, Toronto, Ontario M4V 1P5, (416) 965-1611. Deadline is Jan. 31, 1983.

Strict Enforcement of Present Regulations

- Advertising: Price advertising of non-refillable containers must be matched, in the same ad, with advertising of refillable containers of comparable size and flavour.
- Shelf space: Display of non-refillable containers must be matched in container size and flavour by refillable glass containers. Shelf space must be equal for cans and glass containers when both are sold.
- Pop cans must be made of steel.
- The above regulations would be strictly enforced. In August, 1982, certain types of violations of the regulation were placed under the Provincial Offences Act.

Minor Revisions to the Regulation with Strict Enforcement

- Shelf Space: Replace matching size requirements with

matching requirements by volume.

Depot System

- Establish province-wide collection centres to handle a wide range of recyclable materials. Depot systems could be either privately owned and operated, privately owned with partial government involvement, or totally owned and operated by the government. Plastic and aluminum containers are being considered. All soft drink containers would have money-back deposits to ensure the return of containers.

Recycling

- This would permit the introduction of new, recyclable container types. It would be the responsibility of industry to meet recycling targets. This option would be accomplished through a variety of means such as collection by industry and payment for returned material.

Enforce a 75:25 Ratio of Refillables to Non-Refillables

- Change the legislation to make the existing informal agreement of 75:25 refillables to non-refillables a law with strict enforcement. Monitoring would be done by a private organization.

STRIKES & LOCKOUTS

Mini-Skools

The strike by members of the Ontario Public Service Employees Union (OPSEU) Local 588 against Mini-Skools is in its fourth month. Katie Fitzrandolph, OPSEU public relations officer, said that no negotiations have taken place since the middle of December. She said the Hamilton location of Mini-Skools has closed down permanently and the workers previously employed there are forming a worker-owned cooperative. The company, she said, is attempting to reopen its Scarborough centre with management personnel. About 80 workers are on strike.

Current wages are \$4.03 an hour for room supervisors, \$3.68 an hour for assistant room supervisors, and \$4.21 an hour for cooks. The union is asking for \$6.05, \$5.52 and \$6.42.

Asbestos Industry

Local 95 of the Asbestos Workers Union is on a province-wide strike. 1200 construction and maintenance workers want better job security.

Effective January 6, however, Local 95 has been put under trusteeship of the international union, according to André Chartrand, its vice president. Chartrand said Local 95 had been ordered not to call out on strike the 200 maintenance workers in the union.

The international union believes such a strike would not be successful, as it is likely other workers would do all the maintenance work required, Chartrand said.

Miracle Food Mart

267 members of Local 419 of the Canadian Conference of

Teamsters are on strike against Miracle Food Mart at Rexdale and Kipling. Miracle Food Mart is a subsidiary of Steinbergs Limited. The strike began December 17.

Shawn Floyd, president of the local, said the main issue is job security. He said large retail grocery chains are setting up bulk food warehouses that are selling direct to the consumer and in effect "competing with themselves." He said that local 419 is losing membership because this marketing change is eliminating the need for traditional warehouses. The local membership consists of drivers and warehouse staff. Floyd said no negotiations have taken place so far, but that a meeting with the Ministry of Labour has been set in an attempt to hash out a settlement.

Mirlon Plastics

The strike by members of local 5264 of the United Steelworkers of America against Mirlon Plastics is in its fifth month. Dave Mackenzie, a representative for the union, said this is a classic case of a strike to get a first contract: "It's another Irwin Toy, except that Irwin Toy is a larger operation and has received much more publicity."

Picketing continues at 1440 Whitehorse Drive in North York. (For full story, see page 5.)

Consumers Gas

The strike by 680 members of the Energy and Chemical Workers Union against Consumers Gas was settled in December after lasting three months. The contract calls for an increase of nine per cent in the first year and five per cent in the second year. It expires in April 1984 and is retroactive to April 1982. Among the benefits won is double time for overtime. Union representative Brian Hayes said he is happy with the contract. "We went for parity with local and provincial gas workers and we got it." The contract was approved by 94 per cent of the local membership.



Box Manufacturing Industry
The strike by the Canadian Paper Workers Union against the Box manufacturing industry in Quebec and Ontario has been settled after five months. It involved about 3,000 workers striking against MacMillan

Drivers & warehouse staff, members of Teamsters local 419, are striking at Miracle Food Mart for job security (Photo: David Smiley)

Bloedel, Domtar, C.I.P. and Kruger Paper.
The union was asking for an increase of 10 and 12 per cent in a two-year contract, which is the pattern that had been set in contract settlements in the pulp and paper industry. The settlement reached, however, is a three-year agreement which calls for raises of 10 per cent in the first year, nine in the second and seven in the third. The settlement reached is close to the company offer. All four box manufacturing companies formed a common front against the strike.

Chrysler Canada

9,600 Chrysler Canada workers returned to work December 11 after a strike that lasted more than a month. They won wage increases averaging about 13 per cent in a one-year contract. The hourly rate for assemblers is raised from \$9.07 an hour to \$10.85. This increase includes a cost of living allowance.

The new contract reduces the wage gap between Chrysler Canada workers and other Canadian auto workers from \$3 an hour to \$2. The striking Chrysler Canada workers approved the contract by a vote of 91 per cent.

Following the settlement of the Canadian strike, an agreement was reached with 43,600 non-striking U.S. Chrysler autoworkers which generally follows the Canadian agreement.

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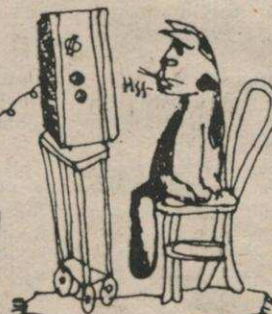
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UNEMPLOYMENT

UNEMPLOYMENT

Jobless workers organize to battle for rights

by Norm Mohamid

There are more hassles to being unemployed than the Unemployment Insurance bureaucracy, says Dick Nellis of the Union of Unemployed Workers (UUW).

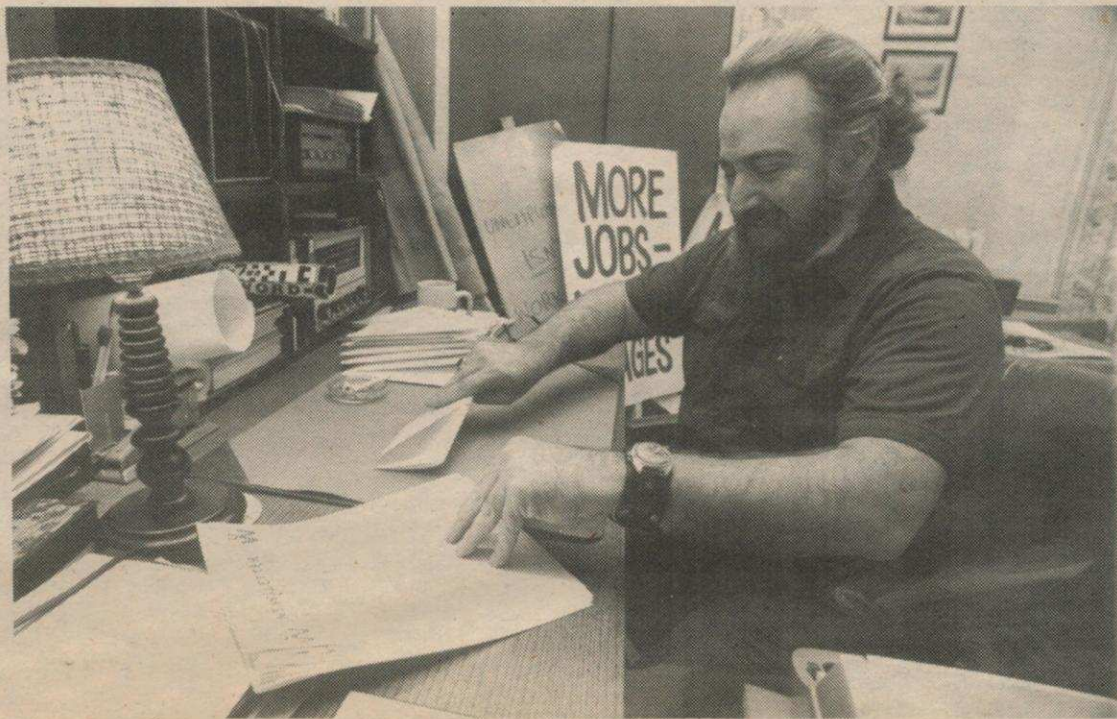
So this union not only deals with UI problems, but also takes a wider, political approach to problems the unemployed face.

For instance, it expresses strong agreement with the recent attack on Canada's capitalist economic system by the Canadian Conference of Catholic Bishops.

"It's about time they came out and said it. We were wondering when they'd screw up their courage and talk about the economic problems in this country. Capitalism is using workers as production units. When profits are down, you turn those buttons off. It pays no attention to the human needs of workers," says Nellis.

The UUW opposes corporate bailouts of companies like Massey-Ferguson.

"Why don't we give money to these companies to re-tool and to re-educate



Dick Nellis of the UUW
(photo: Dave Smiley)

workers?" asks Nellis. He says 36 hydro turbines for the James Bay project were bought from off-shore companies because Canada does not have the appropriate industries.

The UUW is undertaking a widely-publicized protest against Bell Canada for trying to raise telephone deposits for 'credit risks'. The proposed \$100 deposit discriminates against those least able to afford it, single mothers, welfare recipients and injured and unemployed workers.

"We also deal with feelings of hopelessness, depression and panic ... because we get blamed for being unemployed. We want to point the finger at government and the multi-national companies."

Nellis stresses that its members are not victims, but people with aspirations and hopes. "We're not the walking wounded," says Nellis, "We can look after ourselves if the government creates jobs."

That's why the union refuses to accept charity.

The UUW is holding a Better Late Than Never Christmas party on Saturday, February 12 for children of the unemployed. Call 536-3511 for details.

Fight for benefits can be won

by Norm Mohamid

If you want to get the benefits owed to you from Unemployment Insurance (UI), you've got to fight for it, says Dick Nellis of the Union of Unemployed Workers.

And you can win, adds Consuelo Rubio, a community legal worker at the Centre for Spanish-Speaking People. Nellis says over 90 percent of the appeals he knows about are successful. But if all else fails, try the political approach.

Fred Maiezza was given the run-around for four months. In frustration, he wrote a letter to Minister of Employment and Immigration Lloyd Axworthy. Here's an excerpt:

On June 11th, 1982, I applied for Unemployment Insurance (Sick Benefit) on the prescribed forms and included one certificate of Employment as well as a certificate from the surgeon on behalf of my wife, Mrs. Hilde Maiezza, who had surgery done at the Western Hospital in Toronto and was hospitalized at the time.

Up to this day, October 8, 1982, 4 months

later, this claim has not been established (the words of the local Employment office, has been refused, has been cancelled, has run out, etc, etc, etc.)

My wife has been several times in person at the local Employment office where she could obtain absolutely no satisfactory answer.

Dozens of phone calls have been made without any results and no intelligent answers, the ultimate being "Why don't you have your member of Parliament phone us?"

Mr. Minister, may I point out to you that the responsibility for the functioning or dysfunctioning of the department of Employment and Immigration is yours, yours alone and not the responsibility of my member of Parliament.

*Fred Maiezza
Toronto*

Maiezza sought the help of New Democratic MP Dan Heap and through his intervention, Hilde eventually received the sick benefits owed to her.

If 100,000 persons pressed UI as Maiezza did, the government would be forced to make changes, comments Rubio,

Gov't plans?

The federal government plans to enact some of the recommendations made in 1981 by the Employment and Immigration Taskforce. When, however, opposition members don't know.

The overall effect of these recommendations is to make things tougher for the unemployed.

Here are the main recommendations and comments on them by the Metro Labour Council (MLC):

- Increase the maximum disqualification penalties from six weeks to 12 and increase the minimum penalty from one to seven weeks.

(MLC): Make no changes, especially in the minimum penalty, since employers sometimes threaten to write 'quit' on the records of employees who complain about working conditions or wages. An employee who quits can lose several weeks of UI benefits.

- Take away benefits from people over 65.

(MLC): Benefits for those 65 and over should remain.

- For every percentage point of unemployment above six per cent in a region, add an extra week of UI benefits up to a maximum of 20 weeks.

(MLC): The government should use half a per cent instead of one per cent in its calculations of benefit period and there should be no ceiling, since the problem is the government's inaction on unemployment, not the unemployed workers' benefit payments.

UI rules squeeze the sick

by Norm Mohamid

Bureaucratic red tape is what often snarls up the unemployment insurance (UI) claim. Claudine Salama, however, was denied UI sick benefits because of senseless regulations.

After collecting UI benefits for 22 weeks, Salama fell seriously ill last summer. Because she was also pregnant, Salama's doctor advised her to stay in bed.

This disqualified her from UI benefits, because UI regulations say a claimant must be ready and willing to work.

So Salama applied for UI sick benefits. Employment and Immigration officials said no.

Why? They explained she could have qualified if she had collected less than 20 weeks of regular benefits.

Unfortunately, her illness came two weeks too late, so

she was cut off from both regular UI benefits and from UI sick benefits.

They explained she would have qualified if she had first got sick benefits, changed to regular benefits, then switched back to sick benefits.

Salama says Employment and Immigration officials often told her they could not answer her questions because they didn't know the answers themselves. It seems the government is deliberately preventing its workers from knowing the whole picture, says Salama.

She notes she was treated well by UI officials. She speculates this is because she was a well-paid professional with good political connections.

"I doubt factory workers would get the same treatment," she says.

captain



In 1880 the impoverished tenants of the Earl of Erne demanded of his agent, Captain Charles Boycott, that they should set their own rents. He refused and they ceased all commercial and social dealings with him.

BOYCOTT

Ontario Blue Cross

The Canadian Labour Congress is still standing firm in its boycott of the Ontario Blue Cross, giving its support to United Auto Workers members who have been on strike for more than a year seeking union security.

Michelin

The boycott mounted by the United Rubber Workers continues. The AFL-CIO and the Canadian Labour Congress have added the tire manufacturer to their list of "those unfair to organized labour." The labour organizations pointed out that Michelin tires, and radial tires sold under the Sears Allstate brand, are not union made. The URW has been frustrated in efforts to organize Michelin's plants in Nova Scotia.

Guatemala

The National Committee for Unity of Guatemala, the International Confederation of Free Trade Unions and the International Food Workers Union have urged a boycott of the tourist industry in this strife-

torn Central American country. Five to six thousand Canadians annually take vacations in Guatemala. The boycott is designed to dispel myths which are circulating about Guatemala being an unspoiled paradise.

Chile

To force the Chilean government to admit to, and terminate, all human rights violations in that country, A general boycott of all Chilean products is urged.

South Africa

Canadians Concerned about Southern Africa have initiated an Ontario-wide campaign to boycott South African wines and spirits. The purpose is to pressure the Ontario government to ban the importation and sale of South African wines and spirits to Ontario. This has already been done in Saskatchewan and Quebec. The products banned include all Paarl wines and spirits and Bon Esperance wines.

Other products from South Africa or marketed by South African-based companies include South African peaches, York, DC, Del Monte, Gold Reef, Success, Dominion No Name apricots, Pantry Shelf pears and DC pineapple.

Rothman's of Canada is part of a South Africa-based multinational which, through its subsidiaries such as Jordan Wines and Carling-O'Keefe Breweries, produce the following products: Cigarettes:

Rothmans, Dunhill, Perilly, Peter Stuyvesant, Craven A, Dumont, Number 7, Black Cat, Beers: Carling Black Label, Carlsberg, Old Vienna, O'Keefe, Buckeye, Colt 45, Toby, Heidelberg, Red Cap, Brading, Dow, Dow Porter, Black Horse and Cincinnati.

Zellers Stores, Quebec

Employees at a Quebec Zellers have been on strike for close to two years, attempting to win a first Collective agreement. The company has recently been fined \$12,000 for use of scab labour, but the decision is being appealed. CUPW magazine says that "the issues at stake are equality for women workers and the need to organize in those sectors that have been left unorganized and exploitable by employers."

Ray Charles:

was boycotted at his October 23 concert in New York City because he performed in racist South Africa.

Contrast reports that this and other boycotts were called by the New York Black United Front (BUF). "According to BUF the recent spate of invita-

tions to black cultural and sporting figures by the racist regime or their agents represents an attempt to wage a propaganda campaign against the call for an economic, cultural and sporting boycott of the regime."

Maggio:

The strike by 350 United Farm Workers members against the Imperial Valley growers has been broken. The UFW, however, are still urging the continuation of the boycott in order to force renegotiation of a contract.

Their products include Maggio Carrots, Red Coach lettuce, and Garden Prize Carrots. Also watch for the brandnames: O-O, Double O, S.A.S., Bobby and Big A.

Toronto Sun:

This is an ongoing boycott sanctioned by the Labour Council of Metro Toronto. Unionists have described the Sun as notoriously anti-labour. They are joined by the Metro Tenant's Council who are enraged by columnist Mackenzie Porter's call for sterilization of the poor.

Santa Maria Foods

Workers at the Belleville Santa Maria plant have returned to work, according to Ian Riley of the United Food and Commercial Workers (UFCW).

"This contract is not satisfactory. In fact, the UFCW will be taking the company before the Labour Relations Board on January 16."

In the meantime, the boycott has not been called off and is still being observed by the Ontario Federation of Labour. Don't buy the following meat products: San Danielle Mortadella, Mzestro salami and Maestro Capiccolli.

Nestlé:

"Victory is in sight - keep up the boycott" proclaims the INFACCT Toronto newsletter. "There is a basis for belief that Nestlé is anxious to have the boycott lifted and is prepared to make further concessions." While many of the boycott's goals have not yet been reached there have been some unexpected outcomes including "a burst of interest in breastfeeding in the scientific community and the explosion of interest in infant feeding projects by development organizations."

Nestlé products include Nescafe, Encore, Decaf, Taster's Choice, Nestea, Nestlé's Quick, Libby's, Souptime, Maggi Soup, Cross and Blackwell, Wispride, Cherryhill cheese, Swiss Knight cheese, Old Fort cheese, Montclair mineral water, Stouffer's, Gusto Pizza, McNeill and Libby, Nestlé Crunch, Nestlé Pudding, L'Oreal, Lancombe, Beechnut baby foods, McFeeter's honey butter.



David Smiley PHOTOGRAPHER

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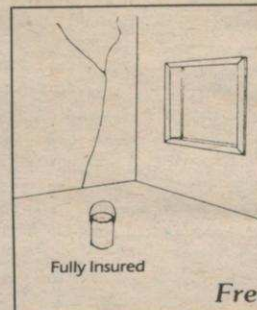
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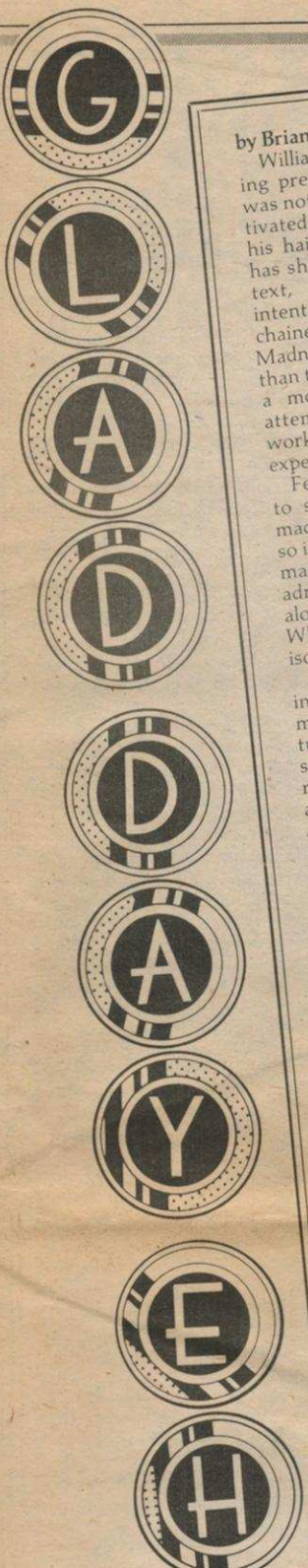
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by Brian Davis

William Blake is in danger of becoming precisely what T.S. Eliot said he was not — a wild pet for the supercultivated. Just as Samson was shorn of his hair, the Art Gallery of Ontario has shorn Blake of his historical context, and hence his revolutionary intent, and put him on public display chained between two pillars called Madness and Pretty Pictures. Rather than trying to make Blake accessible to a modern audience, the exhibition attempts to turn the viewing of his work into a religious, semi-mystical experience.

Few of Blake's pictures were meant to stand on their own. Most were made to illustrate or illuminate a text, so it comes as a shock to discover how many of the pictures have been cut adrift from their literary context, let alone their social and historical matrix. What is the viewer to make of these isolated fragments?

Consider just one of the 250 items in the exhibition, a picture most commonly known as *Glad Day*. It is a picture of a naked youth, arms outstretched, his torso surrounded by radiant light. You stare at it. From across a gulf of 200 years it stares back at you. It is a delightful picture. But what exactly is it trying to say? The pose is certainly a suggestion of Christ crucified, and may also remind you of the rational order Leonardo da Vinci imposed on his *Vetruvian Man*. But the inscription 'Albion rose from where he labour'd at the Mill with Slaves' seems to point in a different direction. Ah, yes, you think, that's how I feel sometimes at quitting time on Friday — free! Is that what Blake is getting at? A look in the catalogue tells you little. That's all there is to know it seems. And yet you hesitate to move on, sensing somehow ... Maybe it is the expression on his face, which seems more serious than glad.

The missing key, of course, is the turbulent times through which Blake lived. The picture was drawn in 1780, during the fifth year of King George's campaign against the American Revolution. It was an unpopular war, particularly with Londoners, many of whom were starving, and Blake tells us:

The millions sent up a howl of anguish and threw off their hammer'd mail, And cast their swords & spears to earth, & stood a naked multitude.

For more than a week hungry crowds roved the streets of London robbing and burning the palaces of the rich, ransacking the houses of ministers, bishops and magistrates. When a large crowd broke into Newgate, released the prisoners and set fire to the prison, Blake was there 'in the front rank' as he often recalled in later years.

So it is not just a picture of a vigorous, confident young man, but a symbol for Blake of revolutionary energy. The Gordon Riots marked the beginning of the English working class as an organized political force, and the fires which the youthful Blake saw riding England of pomp and oppression, clearing the ground for a new Jerusalem, are the bright flames which burn throughout his prophetic books.

The sentiment expressed by Wordsworth a decade later, at the onset of the French Revolution:

Bliss was it in that dawn to be alive, But to be young was very heaven!
Blake envisioned first in *Glad Day*.

Though the exhibition is titled *William Blake: His Art and Times*, no serious attempt has been made to see or understand Blake as a printer, painter or poet, even as a prophet profoundly and influenced by his troubled times, and seeking desperately in turn to influence the course of human history.

The catalogue abounds in trivia and overlooks the most fundamental of facts. Blake hated war with a passion, and part of the reason was that for 35 years, half his life, England was at war. He was born during the Seven Years War, grew to manhood during the American Revolution, was tortured by each twist and turn of the French Revolution, and then hung on the twin tenterhooks of fear and hope during the long years of the Napoleonic Wars. He also lived through some of the most harrowing years of the Industrial Revolution with its 'Satanic Mills' where women and children toiled 15 hours a day, with its bread riots, Luddites smashing machinery and massacres like the one at Peterloo.

Without this basic historical framework it is hard to make much sense of individual pictures and poems:

to understand the overall growth and movement of Blake's mind is impossible. As you proceed from picture to picture, how can you explain the change that is taking place, the visible shift from simplicity and directness to labyrinthine obscurity?

Until 1793 Blake openly espoused the cause of revolution. He wrote poems and prophetic books in celebration of the human energy released by the American and French revolutions.

He scathingly exposed the hypocrisy of the rich, and chronicled the misery of the poor. He and degradations of the poor. He turned his pen and brush against Church and State, calling the one Whore, the other Beast. He wrote in lavish praise of Paine, Washington and Franklin, urging the peoples of Africa, Asia, America and Europe to rise up and overthrow tyranny for all time. He engraved 16 plates for a book exposing the horrors of the slave trade, and wrote and illustrated a book of his own, *Visions of the Daughters of Albion*, which is simultaneously an argument against racial and sexual slavery.

After 1791, however, the intellectual climate in Britain began to change. The air was full of alarms. 'King and Crown' mobs ransacked the homes of republicans like Priestly, destroying books and papers. In France, King Louis was beheaded, revolutionary armies were on the march, and the ruling class in Britain feared daily for their lives. A Royal Proclamation was issued against Divers Wicked & Seditious Writings. Though Blake's poem *The French Revolution* had been set in type, he feared to print it. The leaders of the reform movements were tried for treason and transported. While on a sketching trip along the River Medway, Blake was arrested and held as a French spy.

The next quarter century would see a steady stream of repressive legislation — the Gagging Acts, the Newspaper Act, the Seditious Societies Act, the Combination Laws — culminating in the repeal of Habeas Corpus in 1817.

In 1799 Blake's employer Joseph

Johson dared to contradict the Bishop of Llandaff in print, and went to prison for two years for his effrontery. Blake and Wordsworth also penned replies to the Bishop but dared not print them, for as Blake knew very well, 'To defend the Bible in this year would cost a man his life.'

During these years the bookseller Richard Carlile went to prison for six years for reprinting the works of Thomas Paine. Blake too was brought to trial for uttering seditious and treasonable thoughts. A jury eventually found him not guilty, but there is no doubt the trial frightened him. Never again would he speak his mind clearly in public. Few people dared to for Pitt's spys and informers were everywhere. All Britain had become a prison. In Blake's words:

Every house a den, every man bound; the shadows are fill'd with spectres, and the windows weave over with curse of iron: Over the doors Thou shalt not, & over the chimneys Fear is written.

Faced with this intellectual Terror, some recanted their faith. Others, like Wordsworth and Coleridge turned from London and its public life to the private enjoyment of Nature. Only Blake held firmly and stubbornly to his vision.

After 1793 it was not only solace which Blake sought in obscurity, but safety. Republican writers like Paine and Thelwell were attacked with such ferocity primarily because they wrote and spoke in a clear, popular style to a mass audience. The logic of fear led Blake to conclude that the safest writer is the one who is hardest to fathom and has the fewest readers.

To begin with Blake's symbolism is shallow. England no longer sends dragoons against France: it is Albion who hurls dragons in that direction. And the very fact that Orc (revolutionary energy) is born of Los (Imagination) and Enitharmon (Beauty) indicates where Blake's sympathies still lie. But as the Napoleonic Wars drag on, as the French Republic is transformed into an Empire, as the reaction in Britain grows more vicious, as Blake's own hopes and fears become more confused, so does his symbolism. Images and meanings shift. Symbols fragment into Contraries, Emanations and spectres. The mythology becomes murky. But at the heart of this shifting, swirling symbolism, which Blake weaves around himself like a protective cloud, he holds fast to a revolutionary vision of great dialectical tension and complexity. Even in his old age, seemingly against all odds, he can assert:

I will not cease from mental strife, Nor will my sword sleep in my hand Till we have built Jerusalem In this out green and pleasant land.

Blake was a prophet who claimed, 'Every honest man is a Prophet'. He held that 'every thing that lives is Holy,' and so encountered God at every turn. The visions he saw were not private and mystical but social and historical, not religious ecstasies but the exercises of a revolutionary intellect.

The AGO would have served both ourselves and Blake better by drawing the parallels between his time and ours. But then maybe they don't quite trust the collar and chain of scholarship they have put on their wild pet. They know if he ever breaks free he is bound to bite them. *William Blake: His Art and Times is at the Art Gallery of Ontario until February 7.*



Workshop play links social change to action

by Brian Burch

Toronto Workshop Productions is dedicated to presenting the hidden history of the Canadian people. *The Wobbly*, premiering January 20, has TWP going beyond this tradition.

Says TWP's Vivian Muhling, "The message of the Wobblies is not history, it is something we are still living with. A whole lot of things are happening in this recession that show a need for a revival of I.W.W. It shows a need for that kind of brotherhood."

The Industrial Workers of the

George Luscombe of TWP
(photo: Vid Ingelevics)

World (I.W.W.) commonly referred to as the Wobblies, were founded in 1905 to unite all who laboured to form 'One Big Union.'

Faced with overwhelming violence and opposition from business and government interests, the I.W.W. was shattered in 1920, although it still continues on in co-ops, general membership branches and a few locals. History books ignore this important social force.

George Luscombe, the director of *The Wobbly*, has wanted to do a play on the I.W.W. for at least five years. In 1980 he considered dramatising Tom Churchill's book *Centralia Dead March*, a fictionalized account of an armed attack on the I.W.W. and the subsequent imprisonment, torture and lynching of Wobbly activists in Centralia, Washington in 1919, but the narrowness of the topic lead to it being put aside. In February of 1981 he approached Ronald Weihs about doing a script, and out of this effort has come *The Wobbly*.

For Weihs and Luscombe, this production is both historical and contemporary. Says Weihs, "One Big Union. An injury to one is an injury to all. Maybe the I.W.W. had something. We are telling it for the sake of people today."

Luscombe relates the early days of I.W.W. to current events. "The I.W.W. didn't believe in timed contracts. If the workers didn't like the conditions, they'd be able to just put their hands in their pockets and walk out. We have the premise that our contracts are sacred things. Yet here we have the situation where government is tearing up contracts."

"As the peace program gains momentum, we will see the same things happen as happened to the Wobblies...offices raided, files taken, people

harassed."

The play is based on music, letters and other testaments of the participants in the struggle to improve the conditions and dignity of workers. Weihs visited the Archives of Labour History at Wayne State and the Labodie Collection at the University of Michigan to collect visual and factual documentation of the early period of the I.W.W.

Weihs and Luscombe are clear in their desire to bring us a vision of political action for social change. *The Wobbly* is a tool for studying the essence of political action.

"The I.W.W. were crushed by an overwhelming force," said Weihs. "They were defeated but only temporarily. They aren't perfect by any means. That's not important. What is important is that they had the courage to put forward the idea of the equality of all people. What they were saying is 'Today we change the world.' We have to recapture that daring."

The I.W.W. is an ideal subject for a play. Like Ghandi, they provide a myth, an example of what can be achieved when a vision is shared and acted upon. They practiced passive resistance and tried to break down racial, gender and other barriers between members of the working class while improving their working conditions.

Split over the issue of the 1917 draft, they maintained that it is wrong to kill for something as trivial as the profits of capitalists. Like the peace movement of today, they were devoted to using education and the arts to reach out to people.

Says Muhling: "They were a very dramatic movement which used street theatre to get their message out."

Adds Luscombe: "They were an organic thing and created

Continued on page 20

English vs Gaelic in 'Translations'

Translations
by Brian Friel
Directed by Guy Sprung
Toronto Free Theatre
Jan. 5 - Feb. 6

Reviewed by Larry Lyons

Translations is a play about culture. It explores the politics of language, desire and communication as it tells the story of the destruction of the Irish language by the British invaders.

Gaelic had once been a developed and literary language but it had already fallen into decline since the defeat of the Irish aristocracy and the consequent elimination of the secular scholar class which it had supported. The British were to finish it off when they imposed a system of compulsory English language education in 1832.

Translations is set in Baile Beag (Gaelic for Small Town), county Donegal, in 1833. Most of the action takes place in a "hedge school" where the peasants are illegally educated in their own language by impecunious national intellectuals.

Translations shows us the power and frailty of language and culture as well as the need for these to be financially supported. This production, which comes from the Stratford Festival, is itself a recipient of such support. Its message justifies its cost.

The acting in the play is carried out in the cultivated declamatory style of Stratford and is often interrupted by the audience who applauded their own good taste in cultural fare.

But for the experimentally inclined, this style of production seems a bit too smug in its precise stereotypes. We get to laugh at desire but our satisfactions are highly sublimated.

One is left with the discontented sense of having assisted at a display of high culture kitsch, which is not so much a celebration of the quaintly bare-footed peasants but their exploitation once again.

Miles Potter (right) & Brian Friel. (photo: A. Oxenham)



Staging upstages script — cast can't salvage plot

Country Matters
Phoenix Theatre Company
Directed by Graham Harley
Written by John Ibbotson

Reviewed by Dan McArar

If the ruling class of Ontario is as decadent as John Ibbotson's new play portrays it, social activists everywhere should take heart — it is about to self-destruct.

Ibbotson has transparently attempted to market a product to capture a certain audience (the upwardly mobile middle class), thus ensuring a "hit".

At one point in the play the object of all female lust, Kirk Donohue, played by Matt Kerr, muses in a moment of desperation for true love: "Chartered

Accountancy is beginning to look awfully good to me." Chartered Accountants everywhere will probably flock to see this play and enjoy it, no doubt.

Three generations of women from the same family lust over the body of a not only unpublished, but apparently unwritten, writer of age 23 and chest 42. Grandmama (Sheila Haney) wants him. Mama (Denise Ferguson) is lonely because of the death of her husband two years prior, and daughter (Mary Ellen Maguire) is seventeen and wants it, and as it turns out, has been getting it.

They all descend, as in plague, upon the country retreat of the respective

brother-in-law and uncle of mother and daughter (Al Kozlik). Hence the title *Country Matters* (the pun is from Hamlet; when he rests his head warmly on Ophelia's lap, she demurs, and he assures her his mind is not on "country matters").

The set is lavish. Rarely have I seen such a set in such a modestly priced production. The entire play is set in the living room of a Muskoka chalet, complete with TTC streetcar art. The ample bookshelves appear to have real legal texts among their volumes. There is one sequence in the play in which the stage is backlit as to effect a blackout lit only by moonlight. The effect is almost

magical.

Sadly, the staging of the play is far superior to the script. The script lacks life and this denies life to the play itself. The cast do their best to help by means of strong performances and a few good one-liners but they are not enough.

There is a tendency in theatre to include "risque" material to attract an audience. The sexuality presented in this play is neither erotic or stimulating. But the main weakness of *Country Matters* is that it fails to reveal the true dynamics of the ruling class that it intends to lampoon. Even in a farce, such as this, reality must be present in some measure.

Theatre



by Alan Anderson

In 1922 Bertolt Brecht was a young man looking out at a world changing at kaleidoscope pace. His world was bewildering, but invigorating; jolting, but stimulating; rotten, decadent, and corrupt—but a lot of fun, all the same.

The world that formed Brecht was Imperial Germany before and during World War I, and the Weimar Republic after it. Revolution was in the air, but revulsion was in the nostrils—for in the meantime there was still capitalism, and capitalism stank.

Especially in Berlin, 60 years ago. Two cities in the world were notorious for the exquisiteness of their corruption. One was Shanghai, divided and exploited by all the imperial powers, yet exotic in its distance and potent in its mystique; to the West, the Orient was still inscrutable and unknown. And the other was Berlin—capitalism rotting inside itself, pulling, and scratching at the sores.

So the young Bertolt Brecht wrote his play *In the Jungle of Cities*, living and working in Berlin, but with his eye fixed on the world outside. And his eye fastened on, of all places, Chicago, USA, in the year 1912. Al Capone and the bootleg mobsters were growing up then, but Brecht—although he likes gangsters, and proved it in *Threepenny Opera*—chose the stereotype of an inscrutable Oriental named Shlink, a Malayan somehow born in Yokohama, Japan, as his protagonist.

The world of the young Bertolt Brecht intersected at Harbourfront this month with the world of eight young players from Britain who look at life with somewhat the same jaundiced eye. Like Brecht, they don't like what they see, and they use theatre to say so.

The British players call themselves the 1982 Theatre Company, and 60 years after Brecht wrote *In the Jungle of Cities*, they have found an affinity between his world and theirs. A strained affinity, because in this play they do not like Brecht very much; but his view of the world and theirs, 60 years later, meshes enough to make an intriguing production.

There is no "story" in this play, any more than there is in *King Lear*. It is about personal relationships distorted by power, by money, by manipulation, by senseless competition. In a word, as Marx used to say, by capitalism—"by the cash nexus between man and man."

That is where the 1982 Theatre Company and Bertolt Brecht see eye to eye. Their production has to do entirely with the manipulation of people by one another, without any of them knowing why.

Where the company differs with Brecht is in the definition of "people." Brecht has women in the play, but they don't do very much except be put upon by an assortment of manipulating males. The 1982 company is composed of four men, and four women—and they were not about to put up with that 1922 Berlin Brechtian piggery, not at all.

And that is one of the things that makes the production interesting. Men and women play each others' roles,

interchangeably—and visibly. Costumes were exchanged (aside, but still as a part of the action, in view of the audience) and roles were exchanged, and it all worked very well.

This interpretation is an integral part of the 1982 Theatre Company's overtly ideological approach to theatre, and to life itself. They are a collective, partly gay and partly feminist and wholly socialist in their perspective. For them, that means living on \$50 a week, relying on well-wishing friends for accommodation in their travels, and making a commitment to theatre and the theatrical experience the centre of their lives.

As a collective, they have dispensed with a director. Each member of the cast offers a reaction to every other member's work, and in this give and take, they trust that a rounded vision will emerge, stronger and more vital than the vision of one person embodied in a strong director. That is both a principle and an article of faith, and for these eight young people, it is also a way of life.

The early Brecht play is not "political" in the sense usually associated with Brecht; it is simply a cry of disgust. That view is balanced by another play, *The Silver Veil*, rescued from ob-

curity by the 1982 Theatre Company and presented as a companion piece to *In the Jungle of Cities*.

The Silver Veil is a conscious counterpoint to Brecht. It was written and performed in 1905 in Latvia as a celebration of the Russian revolution of that year, and as a living incitement for the revolution to spread.

So effective was it that after 25 performances—a record for that time and place—a troop of Cossacks destroyed the stage, dispersed cast and audience, and the author fled into a 15-year exile.

The author was Aspazija, in 1905 already famous throughout Latvia and eastern Europe as a woman poet, author, rebel, and—although the word did not then exist—feminist. After her return to Latvia following the second, successful Russian revolution she was lionized, streets and boulevards were named after her, and the future (in which she would die in a Nazi-occupied Latvia) was mercifully hidden.

After seeing what they have done to Brecht, I look forward to *The Silver Veil*. The company's approach is refreshing, exciting and the purest of theatre.

The 1982 Theatre Company from Britain presented Bertolt Brecht's *In the Jungle of Cities* at Harbourfront Jan. 5-9. Their production of *Silver Veil* by Aspazija is showing Jan. 11-16 at The Theatre Centre, 666 King St. West.

BRECHT: in the Jungle of Cities

Peace trial film timely but sloppy

Reviewed by Jeffrey Ross

In September 1980, eight people including Catholic activists Daniel and Phillip Berrigan, walked into General Electric Plant Number Nine in King of Prussia, Pennsylvania.

In the room where nosecones for Mark 12A thermonuclear warheads were stored, they hammered on these structures, poured human blood on them and on secret documents. They then prayed and sang while awaiting arrest. These people later became known as the Plowshares Eight because of the bib-



lical command to beat swords into plowshares. Radical documentary filmmaker Emile de Antonio was persuaded to make a film about the Plowshares Eight, focusing on their trial. Unfortunately, he was not permitted to film the trial directly. Instead, he wrote a 70-page script based on the transcripts.

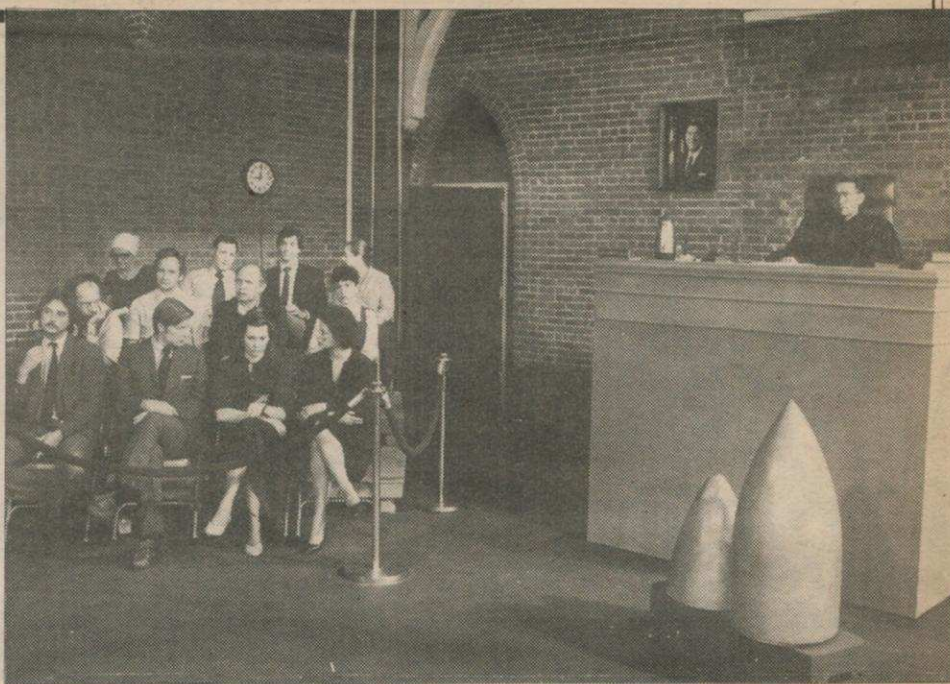
For this dramatized reconstruction the Plowshares Eight

played themselves and actors played the judge (Martin Sheen), prosecuting attorney (George Crowley), witnesses, jury and courtroom audience. The bulk of the shooting took place during a long weekend

because the defendants could only spare this time off from the trial.

These re-enactments were intercut with three weeks of documentary footage shot outside the courtroom — vigils,

Martin Sheen (judge) and jury in *The King of Prussia*



demonstrations, and interviews with former nuclear weapons designer Robert Aldridge (now a peace activist), former Watergate researcher Daniel Ellsberg, former Chicago Seven activist Dave Dellinger, and Psychiatrist Robert Lifton (none of whom were allowed to testify as witnesses). De Antonio also filmed meetings between the defendants and their lawyer, and an interview with a jury member.

The Berrigans, Sheen and several witnesses played their roles convincingly. Most of the movie is fast-paced due to the quick cutting between documentary footage and the trial footage.

The title and credits are the most creative I've seen: a young man hops over a brick wall and spray paints the title in New York subway-style graffiti. The recurrent theme song *Crow on the Cradle*, by Jackson Browne, highlights the cold weather during which most of the film is shot.

The re-enactment loses some of its credibility and fails to maintain interest at a few points. The courtroom looks like a renovated warehouse. De Antonio claims that he could have "rented a real courtroom for less," but he wanted to avoid "the phoney authenticity of a real courtroom."

As the camera follows Berrigan walking 360 degrees inside the perimeter of the courtroom, it passes a secondary camera set-up. "Phoney authenticity" or not, cinema that calls attention to itself was a novel experiment during the sixties and early seventies, but is a cliché nowadays.

This tackiness is repeated when the crowd sings *Cum-ba-ya* as the defendants are charged with contempt of court. Finally, de Antonio's use of protracted close-up shots toward the end of the movie slows it down to a point where one wonders if he just used a freeze frame and dubbed in the words.

This film may be instructive to peace activists — courtroom showcases such as this one may be an effective medium for highlighting the inconsistencies in the judicial system. But while the issue of peace hasn't become outdated, some of de Antonio's methods have.

Black humour effective in plays on 'survival' horror

Dust
Trinity College Dramatic Society
Written and Directed by Vivian K. Palin

(*Every Mushroom Cloud Has A Silver Lining*)
Pelican Players Neighbourhood Theatre
Directed by Robin Belitsky Endres

Reviewed by Liza Hancock and Mike Edwards

"Things go better with Coke." Well, almost anything — but certainly not a nuclear holocaust.

The familiar line, used by a character in *Dust* every time he downs a bottle of the famous liquid, exemplifies the black humour that courses through two anti-nuclear plays that hit Toronto in December.

The slogan for Coca-Cola during the thirties was "Bounce back to normal." *Dust* and *Silver Lining* both celebrate life while dismissing in no uncertain terms the idea of "bouncing back" on an irradiated planet.

The plays are similar in that they think intelligently about the unthinkable, but differ in perspective. Palin's *Dust* deals with the profound sadness of survivors on a barren planet while Pelican Players' *Silver Lining* entertains the absurdity of 'preparing' for megaton mutilation.

Dust's scenario recalls Nevil Shute's *On The Beach*. Written in the fifties as science fiction, it portrays a post-holocaust tragedy which now seems as likely to happen tonight during dinner as in the year 2801.

"Originally I wanted to do a stage adaptation of this book but then realized (the science fiction distortion), and also that *On the Beach* is pro-sexist and



pro-U.S. military — totally inappropriate if I'm trying to make a statement about the dangers of the world's present situation," said Palin.

The 'dust' of the title is the radioactive fallout that the winds carry around the earth after a nuclear war. The story concerns two families in rural England that await the dust.

"To write the play I had to totally believe in the situation that there had been a nuclear war. Since then, looking at life going on as usual seems so trivial. How can people be wasting time when this threat is so real?"

The play explores the tension of the last few days, the realization of fast-approaching death. Impending doom transforms mundane interludes into moments of poignancy. Hus-

bands and wives argue. Jams are jarred as if one day they will be eaten.

Palin believes it is necessary to communicate through the arts the possibility of nuclear war in order to counteract the games and propaganda that keep people paralyzed. Her message is sobering.

The Pelican Players use humour as their chief weapon. The main target in the west-end neighbourhood theatre company's latest play is the government notion that people can cope somehow with nuclear war. The result is a rich pastiche of skits, songs, poetry, dance, a clown piece and slide show.

Cheryl Cashman's clown was vibrant and sensitive. She half-mimed, half-sang *Silent Night* with the help of 'performing'

Elizabeth Cinello & Robin Belitsky Endres.

plastic bags laid out on a table, opening the bag's mouths to coincide with the lyrics. When she got to the word 'peace' and couldn't quite articulate it, the audience support was electric.

Pelican Players continue to represent the neighbourhood's cultural diversity in *Silver Lining*. Poetry is recited in Italian and a political/class statement is made in Jamaican patois, accompanied by English translation.

The finale, a drum/dance duet from Benny Phobic and David Smith had the audience up on its feet. The excitement and release was refreshing after facing the prospects of nuclear destruction all evening.

Rave revue from unabashed fan

Sort of Political, Nancy White
On cassette tape available at
DEC and the Toronto Women's
Bookstore

Reviewed by Cathy Smith

One of the strengths of *Sort of Political* by Nancy White is that it makes us realize there's a lot to laugh about in Ontario.

References to alderman Joe Piccinnini, Spadina sweat shops, Canada's Wonderland and the Pickering power plant are guaranteed to raise a chuckle of awareness from the locals. And songs about Latin American repression always make me shiver.

Since White is well known locally, I could be preaching to the converted, but one more rave review won't hurt. I, for one, am an unabashed Nancy White fan. I've seen her in concert half a dozen times and I never tire of her tunes or her patter.

I was amazed to find that this tape is White's only foray into recording. Although she is a performer and sounds much better in person, this tape should not be overlooked. I appreciated knowing many of the songs. That way I could sing along right from the start.

Nancy White is singable, and hummable too. I've been croaking snatches of "Sewing Machine" and "Oscar Romero" all week.

The words stay in your head because they really hit home. Who hasn't been screwed by the banks once too often to nod knowingly at this lyric:

*We make you stand in
line-ups
We wear your patience thin
Sometimes we even charge
you
To put your money in
We charge you higher
interest*

*than we'd ever pay to you
so we can build high towers
with a panoramic view*

My only criticism of the production would be in the sound quality. While I don't know much about such things, I do know a tape hiss when I hear one, and wow, did I hear one. My sources tell me White wasn't too thrilled with that aspect of the tape either. However, I'll be willing to discount that since the songs are excellent.

The photo of White on the tape box wasn't too impressive either. Looks like it was thrown together at the last minute.

Don't let these weaknesses stand between you, a good laugh and a good cry. These lyrics are sure to produce both. *Nancy White and Professional Help* will be appearing at Bobbins to Jan. 15 and at Garbo's Jan. 31 to Feb. 5.



Pop Art lacks soul & significance



Pop Art: Prints and Multiples
Art Gallery of Ontario
until February 6

Reviewed by Carolyn
Sambrook

"Being good in business is the fascinating kind of art." The words of Andy Warhol speak volumes about the Pop Art exhibit currently showing at the Art Gallery of Ontario.

Pop Art might be defined as an expression of that which was commonplace in the late 50's and early 60's, the pop art movement began in England as a response to the superficiality of the mass culture of its period. An artistic clique attempted to take the ordinary and extend it to an art form.

This clique believed that the pop art movement should divorce the artist from the elite and thereby bring art off its pedestal and be transformed into "popular art." But it wasn't long before pop art was received by an elite upper middle class who worshipped artists such as Andy Warhol because they were trendy.

What does pop art have to say to the working class who are involuntarily subjected to the mass culture this art form is

mimicking? Is it not possible that pop art lends itself to a specific group of knowing individuals and in doing so inadvertently exhibits in-jokes about the duping of the working class?

The works currently on display at AGO are produced from a multitude of mediums, everything from flexible latex to facial cosmetics; the subjects encompassing anything from pop-up toasters to Mickey Mouse. At first glance the art appears so contrary to what is usually defined as art. Because it is far more technical than soulful it's easy to be turned off the exhibition before looking beyond the facade. It is significant, for example, that one know just who Marilyn Monroe is for the Warhol screenprints to take on any significance beyond the technical. Obviously then pop art does not boast of universality.

The lack of soul and the dated subjects leave only the technique to be admired. No doubt the works on display are technically good but one must understand the mechanics behind screenprinting and lithographs to fully appreciate the show.

Fearing the lack of appeal to the general public, the AGO brochure defends the validity of their pop art exhibition. "The convergence of separate artists toward the idiom indicates the validity and seriousness of the movement."

Then again English pop artist Richard Hamilton calls the genre "sexy, gimmicky, glamorous, witty, low cost, mass produced, expendable, transient, popular, big business." Take your pick.



Pop Art — acrylic detritus

African beat lacks rhythmic fullness

The Challenge
The Gayap Rhythm Drummers
Voicespence USP007

Reviewed by Norm Mohamid

*"come together — organize,
get ourselves to synchronize,
get involved in the struggle,
tha's the only way we're gonna
solve that puzzle."*

—from Inflation

The Gayap Rhythm Drummers have just come out with their first album, *The Challenge*. After being excited by their music at benefit concerts over the years, *The Challenge* is something of a disappointment.

Gayap's group songs compare poorly to imported African percussion recordings because most of the choruses are full of flat or wrong notes. This is not the best way to give a spontaneous feeling to music.

The words in all the songs are simple and direct. One of the strongest songs is *Inflation* which uses a rhythmic street rap on organizing ourselves. Unfortunately, the effect is weakened by production problems that plague the entire album. Words are unclear or lost in the mix but then again, this probably was not a big budget production.

One of the strengths, and weaknesses, of *The Challenge* is that Gayap has only five members at present. The percussion ensemble sounds a bit thin because there are just not enough layers of rhythm for a



performance album. The plus is that if you're into learning how to play black rhythms, it's a great recording to bang along with since it never threatens to overwhelm you with ultra complicated chops. For that reason I didn't regret buying the record and the lively

rhythms will keep you moving along.

Clive Robertson should be given a nod for producing the album. After years of support for penniless causes in and around Toronto, Gayap could use the same in return. Any budding musicians out there?

Danceperformance dips & soars

Dance Solos and Duets
Judith Marcuse and Sasha
Belinsky
Theatre Passe Muraille

Reviewed by Olly Wodin

What kind of concert contains an oboe/piano duet by Robert Schumann, a fox trot by Fats Waller and a 14th Century sephardic folk song? A dance concert with Judith Marcuse and Sasha Belinsky, of course!

In her selection of pieces, Marcuse reveals exquisite taste in music (strikingly similar to my own). The selections could easily stand on their own as an entertaining evening of solely aural stimulation.

Music with a strong personality of its own that speaks so well for itself places many demands on a dance piece choreographed to it. To be a good partner, the dance and the dancer must be equally clear and assertive in their own identity and reveal something left unsaid by the music. Marcuse, who created this challenge for herself and Belinsky (she choreographed all but one of the dances) produced an adventurous evening of hits

and misses.

Marcuse and Belinsky's technical control consistently conceals any evidence of strain or effort. By the fluent ease with which Marcuse wears the movements, one can tell that the choreography is her own. Dancing looks so natural on her that I wouldn't be shocked to discover her prancing down Queen Street en route to the Passe Muraille.

The fine music and choreography demanded much more than technical control from the two dancers. The program opens with Judith and Sasha standing side to side as Judith's hand reaches over to gently stroke the belly of her partner. The sensuality of this friendly gesture, however, was not returned in kind.

In this dance as well as several others on the theme of female/male pleasure/anguish in relationships, Sasha's body wasn't willing to extend his heart into his hand. He didn't reveal his inner emotions to the audience as boldly as Judith often did (sound familiar?)

The second piece calls for a showdown with Aretha Franklin in one of her hottest hits, Baby I Love You. Aretha's 100

watt electric sexuality drew my attention far away from the movement on the stage. I've seen many versions of that tune at parties over the last ten years, including quite a few that clicked more closely than Marcuse's with Franklin's spirit.

In the first number of the second half of the program, Marcuse deftly commanded the space and our attention in her rendition of You Haven't Done Nothin' by Stevie Wonder. Rhythm in body and music synchronized, wrestled, and created excitement. The anger and frustration in the lyrics was belted out to us in sound and gesture.

Spring Dance (oboe and piano duo) contained the gentle charm and symmetric form of a 19th Century classical ballet duet. The performers displayed a malleability with their torsos that belied any possibility of the often austere erectness of that form.

Belinsky's showcase emerged in Pushing Through, a piece accompanied by Keith Jarrett's moody piano playing. Belinsky's zestful leaps and turns were eager to speak with the audience. The high spirited technique communicates his enthusiasm for dance (which he developed at Les Grands Ballets Canadiens. It was also there that Belinsky first met Marcuse.)

Raised in Montreal, Marcuse has danced with Les Grands Ballets, the Bat-Dor Dance company of Israel and England's Ballet Rambert. She has previously choreographed works for ballet, contemporary dance and theatre companies during her 19 year professional career.

The combined experience of the two dancers shone through in the finale, where truly the best was saved for last. A traditional Sephardic folk song and



Judith Marcuse

elegantly simple dance were offered and received as a precious gift.

In this, a Canadian premiere, the exotic, Turkish-influenced music of medieval Spanish Jews performed with voice and saz bewitched the ear while Marcuse and Belinsky folk danced a happy ending to the evening. The playfully expressive hands of Belinsky meandered through

venerable melodies and across to Marcuse.

Music and dance were as equal partners. In the joy in their eyes, and the spring in their feet, the dance became the song, became the dance.

Marcuse and Belinsky will be performing in Ottawa January 11-16 and Montreal January 20-22.

Gerty, Gerty, Gerty Is Back, Back, Back

an evening with Pat Bond

drama-comedy about the life of Gertrude Stein

Jan. 28, 8 pm
Convocation Hall, U of T
Admission \$4

Tickets at Womens' Bookstore, Glad Day Books, Scm, door.

FRED MOONEY



It's hard to make a living wage. The artifacts of dead, or at least of retired athletes in Canada may be making a better buck than the current (living) national ski team.

In December, the Canadian Ski Association (CSA) announced that the program was \$200,000 shy of funding a full squad. With no warning whatsoever, three of the seven on the men's team had to return home on the eve of a World Cup downhill race in Val Gardena, Italy. The CSA relies heavily on corporate sponsors to run the program and apparently didn't find them generous enough.

Men's head coach John Ritchie got the dubious honour of telling his skiers about the bottom line. "I guess now I'm the hatchet man. If there's fat to be trimmed, it'll be trimmed."

On the very same day that the CSA made their dismal proclamation, the federal government let it be known that \$175,000 was earmarked for renovations to Canada's Sports Hall of Fame at the Canadian National Exhibition.

For the Hall of Fame, one pound of flesh coming right up.

When you think of non-traditional roles for women in society, the Soviet Union has been at the forefront. Doctors, engineers, mechanics, construction workers, athletes and princesses. Princesses??

Yes, Princess Di — watch out, there's competition in them thar Urals! At least, according to Vladimir Krutov, one of the Soviet hockey players who played National Hockey League club teams over the holidays.

"My wife ... she is teacher in kindergartens, like Princess Diana," Krutov said between the Soviet team's 3-2 loss to the Calgary Flames and 6-3 win over the Minnesota North Stars.

"To every man who is married, his wife must be a princess, I think."

And I thought that Britain was the only country where child care workers could be promoted to the aristocracy overnight.

From page 16

music. The Unions today no longer sing."

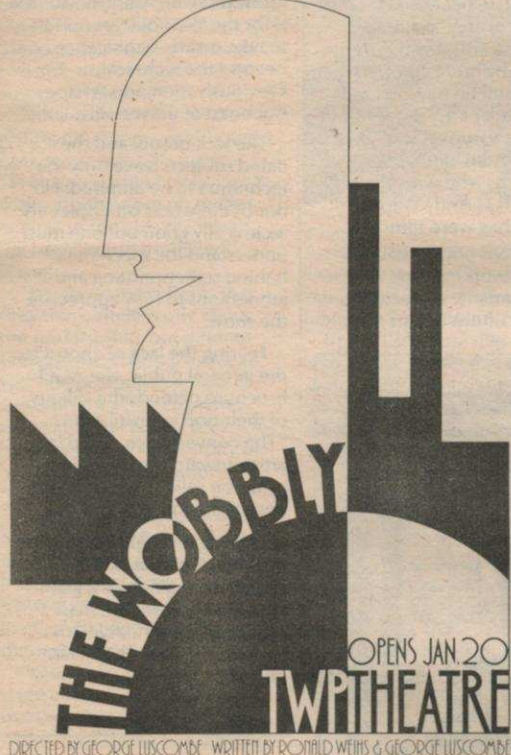
In the tradition of *Ten Lost Years* and *The Mac/Paps*, this production is an effort to break down the artificial barriers between live theatre and unionized workers. Similarly, Weihs' earlier play *Highball*, based on the International Woodworkers of America's (IWA) organizing efforts among B.C. loggers, was performed in camps and villages in B.C. under the sponsorship of the Canadian Labour Congress and the I.W.A.

There is a timelessness about this production, as with Theatre Plus' *The Crucible*. Segments of Toronto's theatre scene have been responding to contemporary wits hunts and economic and political bludgeoning with very apt productions, chosen over a year before their relevance was made clear to the general public.

Says Robert McKenna of TWP: "Hear the Wobblies' message to all working people echo across the years: 'We are all leaders.'"

Previews Jan. 18-19, \$5

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The Toronto Coalition Against Cruise Testing (ACT) is holding a demonstration at the Federal Liberal Party headquarters following the announcement of a test agreement. For timing, please call the CMCP at 532-6720.

Friday, Jan. 14

Prime Minister Trudeau is arriving in Manila today. In protest of his visit to dictator Ferdinand Marcos, the Coalition Against the Marcos Dictatorship is holding a demonstration at City Hall, 4 p.m. for info call: 535-8550

Financial advice for non-profit organizations, an address by Andrew Campbell, CA to the Ontario Federation of Symphony Orchestras. Campbell, of Ward Mallette Chartered Accountants, will speak at 9 am at Oakham House, 63 Gould St. Call 270-7700 or 363-5735.

Saturday, Jan. 15



"The End of Development" is lecture seven in the OISE critical pedagogy and cultural studies work group series. The speaker is Johan Galtung, author of *True Worlds*, founder of *Journal of Peace Research*, and a disarmament consultant to the United Nations. He will be at the OISE auditorium tonight at 8 pm.

Axle Tree Coffee House (at the Church of the Holy Trinity, behind the Eaton Centre) and Mosaic Press launch *Townswomen and Other Poems* by Rosalind Eve Conway. Admission free, refreshments. Doors open 8 pm, for info call 222-4690.

Collective Bargaining Strategies and Techniques is a day-long workshop to develop and practice skills for the bargaining table. At OPSEU building, 1901 Yonge St. (near Davisville Subway Station), 9 a.m. to 4:30 p.m. Presented by Organized Working Women. For registration, OWW members pay \$8, non-members pay \$10.

Sunday, Jan. 16

Jim and Rosalie in Concert. Two performances. At Northview Heights Secondary School, 550 Finch Ave. West, at 1 and 3:30 p.m. Admission is \$3. Sponsored by the Shaar Shalom Synagogue Sisterhood. For tickets call 491-2247 or 886-2479.

Calendar

Monday, Jan. 17

Urea Formaldehyde Insulation Seminar. Are you one of the thousands of Canadians who had urea formaldehyde insulation installed in your home a few years back? Find out more about the possible health effects, and what you can do about getting the stuff removed. Admission is free. At Ecology House, 12 Madison Ave., 7:30 p.m. For more information, call 967-0057

Sculptural Environment by Brian Scott can be seen at 454 King St. W. in room 209. Call 463-3346 for viewing hours.

Join **Sally Jaeger and Jack Nissen** in a storytelling evening for the family at the Main St. Library (1 block south of Gerrard on Main St.) 7-8 pm.

Ticket to Heaven a film about a religious cult, will be playing tonight at 7 pm, at the Bloor Cinema, 506 Bloor St. W. Admission is \$1.99, or 99¢ with membership.



Tuesday, Jan. 18

The Hooded Men is a one hour documentary on torture and torturers in four countries that will be re-broadcast on the CBC's Fifth Estate.

Facts and Fantasies of Nuclear Disarmament, a Religious Perspective, is the subject under discussion tonight at 8 p.m. at Holy Blossom Temple, 1950 Bathurst St. Includes speakers from U. of T., York University and the Ecumenical Forum of Canada. For more information, contact Roger Hyman or Sandy Wise at 781-9185.

"The Old Family in New Times" is a lecture by Professor Leo Davids, open to all senior citizens at no charge, sponsored by Atkinson College. At the Bernard Betel Centre, 1003 Steeles Ave. W., 10 am. For more information, call Atkinson College at 667-2464.

Wednesday, Jan. 19

Your Energy Dollars and Good Sense. A presentation and discussion of the myriad home heating options now available. Oil, natural gas, electricity and wood will be considered in terms of efficiency, practicality and cost. Ecology House, 12 Madison Ave., 7 p.m. Admission is \$3. For more information, call 967-0577.

Strategic Implications of the Cruise Missile is the subject of a seminar by Dr. George Bell of the Canadian Institute of Strategic Studies. At 5:30 p.m. in the Coffee Lounge, Room 111, McLennan Physical Laboratories, 60 St. George St., (may also be entered from Russell or Huron Streets).

Caring for our aging relatives is the topic of 10 evening sessions held by public health nurses every Wednesday evening from 7:30 p.m. to 9:30 p.m., January 19 to March 23. Location: Health Centre, 160 Borough Drive. Phone 296-7391.

Holy Blossom Temple welcomes the community to attend a programme with Rabbi Bernard Baskin who will lead a discussion following the showing of the film **Nuclear Countdown**. Admission is free. At 1:30 p.m., 1950 Bathurst St.

Join the rag: Clarion ad

There I was, standing on the street corner when this cop comes up, looking for some direct action. "Say," he says, "what kind of people write for the Toronto Clarion?" "Trendy liberals who want to get jobs at the Globe and Mail," I replied quickly, checking the street nervously to make sure Boris, my KGB handler, wasn't attempting to contact me. "Oh," said the officer, "how reassuring. Keep up the good work." "Thanks, comrade," I smiled and went merrily on my way. The Clarion's secret was safe once more. If you're a quick-witted radical looking for a little excitement, you too could be a Clarion staff member. There are now openings for writers, photographers, production workers and cipher clerks. Come in to our offices at 73 Bathurst and ask for Boris. Or phone 363-4404.

Amanda Hale and Neil Muscott read their poetry to the music of Richard Norman and Richard Summerbell at the Main St. Library, 7:30 pm, admission free. 694-6054.

Thursday, Jan. 20

The Children of Sandino is a forty-two minute film. It is a unique impressionistic portrait of Nicaragua one year after the Sandinista revolution. Though not subtitled, the superb sound track captures the excitement, even for nonspeakers of Spanish. At 7:30 pm, OISE auditorium, 252 Bloor St. W. This film is shown as part of a film series sponsored by U of T Graduate Students' Union, called *Alternative Images 83*. The price is \$2 for one film, \$3 for both films in one night, (the second here is *The Uprising*), or \$15 for a series pass (10 nights, 20 films).

Holy Blossom Temple welcomes the community to attend a programme with Rabbi Arthur Biefeld. Following the showing of the film, **If You Love This Planet** will be a discussion on Judaism and the nuclear peril. 1950 Bathurst St., 8 p.m., admission free.

Cultural Development in the Revolution. Cuban writer Sergio Chaple, author of several books of short stories, will speak at the Palmerston Library, 560 Palmerston Ave., 7:30 p.m. Sponsored by the Canadian-Cuban Friendship Association. For more information call 653-0081.

Friday, Jan. 21

The Savage Hunt of King Stakh is a Russian horror film playing at 280 Queen St. W. 8 pm, and organized by the Canada-USSR Association. Admission is \$1.25. Refreshments will be served.

Dialogue in a Multicultural Society. Responsibilities of Community and Police in the 80's. Sponsored by the Metro Committee on Race Relations and Policing, the purpose of this conference is to provide a forum for community and police to explore the nature and role of joint involvement in policing in the 1980's. Tonight from 7 to 9 p.m. and tomorrow from 8:30 a.m. to 4:45 p.m. at OISE, 252 Bloor St. West. For more information call Edana Langley at 961-9831.

Canadians: Honest Brokers or Dubious Dealers looks at who and what creates poverty in the third world and Canada. The questions that will be addressed through speakers and workshops are: What does violence in El Salvador have to do with Apartheid in South Africa? Are Multinationals beyond control? What do these questions have to do with our lifestyle? Tonight at 8 p.m. and tomorrow from 9 a.m. to 4 p.m. at National YWCA Headquarters, 571 Jarvis St. Pre-registration is requested. Call Judy Campbell at 961-8100, ext. 59.

Shabbat Services: Closing Address by Rabbi David Saperstein on **Nuclear Awareness: The Jewish Response and Responsibility** will start at 8:25 p.m., Holy Blossom Temple, 1950 Bathurst St. This ends the nuclear awareness programme this week. For more information call 781-9185.

Dance! with El Salvador. There will be two bands, *Conditioned Response* and *CDs* at the Buttery, 15 Devonshire Pl. (St. George and Bloor). Tickets available at S.C.M. Bookstore and C.U.E.W. office, Graduate Students Union, U of T. Price is \$4 for unemployed and students, \$5 for others. Refreshments will be served. Sponsored by the El Salvador Support Group (U of T). For more information, call Doug Allen at 920-3961.

Salsa, cumbia and rock and roll dancing to the music of Fantasia will mark International Solidarity Day with the people of El Salvador. From 8 p.m. to 1 a.m. at Scadding Court Community Centre (corner of Bathurst and Dundas). Enjoy Latin American food, door prizes and a warm friendly atmosphere. Daycare provided. Sponsored by the Latin American Solidarity Group. For more information, call Maria Elba Siliezer at 653-0000.

Window Insulation Workshop. Windows can be responsible for a significant amount of heat loss in your home. Today, from 9:30 a.m. to 4:30 p.m., Ecology House, 12 Madison Avenue, will present a workshop with window insulation expert Nancy Coates. Participants will have the opportunity to make their own "window warmer" shade, which rolls down at night to effectively cut down the heat loss through your windows. Workshop fee is \$15. Please register in advance by calling 967-0577.

Sunday, Jan. 23

Patrick Watson, famed for his many series in educational television, including "Witness to Yesterday" and recognized for a generation as a key interviewer and commentator, will speak on **The Cheerful Side of Nuclear War** and participate in a discussion period to follow the service at the First Unitarian Congregation, 175 St. Clair Ave. West, 11 a.m. For more information call Rev. Christopher Raible or Mrs. B. Turner at 924-9654, or Mrs. Court at 368-3270.

Monday, Jan. 24

Forum with Bridges a gay Third World solidarity group. Topic: Can we work together? Debate room, Hart House, 7:30 p.m. Free. Part of Gay Awareness Week at U of T

The Citizens Independent Review of Police Activities (CIRPA) will meet in committee room 3, Toronto City Hall, at 7:30 pm. All welcome.

Tuesday, Jan. 25

Viva Mexico is a film by Sergei Eisenstein at 280 Queen St. W., 8 pm, and organized by the Canada-USSR Association. Admission is \$1.25.

Wednesday, Jan. 26



A discussion on the report on the cruise missile (technical, strategic and Canadian implications) prepared by a working group of the Vancouver chapter of Science for Peace, will take place at 5:30 p.m. in the Coffee Lounge, Room 111, McLennan Physical Laboratories, 60 St. George St.

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A CUSO information meeting will be held tonight from 7:30 to 9:30 p.m. at 33 St. George St. Remember, you don't have to be a student to join CUSO.

How Tight is Too Tight? A discussion of Air Quality in the Home. In response to the controversy surrounding the topic, Ecology House, 12 Madison Ave., presents a seminar examining the rationale for energy-efficient, air-tight houses. Concerns will be addressed through a discussion of manual and mechanical venting options, including air to air heat exchangers. Admission is \$3. Seminar is tonight at 7 p.m. For more information call 967-0577.

Gay Awareness Week Film Night. Films by Barbara Hammer, lesbian feminist filmmaker. *Montreal Main* will be screened. In Media Room, University College, U of T, 7:00 pm. Free.

Thursday, Jan. 27

A Lesbian Feminist Tour of Paris. Slide-show and lecture by Karla Jay. Sanford Fleming Bldg., Room 1105, 8 p.m. \$2. Part of Gay Awareness Week, U of T

Friday, Jan. 28

Dr. Strangelove, the famous black comedy directed by Stanley Kubrick and starring Peter Sellers and George C. Scott, will play tonight at 7 p.m. at the Bloor Cinema, 506 Bloor St. West. Admission is \$1.99; 99¢ for members.

Focus on Us The 80's Challenge Youth, is a conference organized by and for youth which will bring young people together from diverse cultural backgrounds to discuss issues of concern related to citizenship development and multiculturalism and to develop feasible strategies to address these concerns. Tonight at 7 p.m. and tomorrow from 9 a.m. to 5:30 p.m. at St. Michael's College, University of Toronto. Sponsored by the Ontario Ministry of Citizenship and Culture. For more information call 965-7505.



Sexuality and Federal Politics with Svend Robinson, NDP Justice critic. Part of Gay Awareness week at U of T. Debate Room, Hart House, 2 p.m. Free

Gerty-Gerty Stein is Back Back Back will be performed by Pat Bond. Part of Gay Awareness Week at U of T. Convocation Hall. Tickets are \$4, available at Toronto Women's Bookstore, Glad Day Books, SCM or at SAC office.

Saturday, Jan. 29

Azle Tree Coffee House (at the Church of the Holy Trinity, behind the Eaton Centre) presents a poetry reading by Heather Cadsby and Brian Purdy, with Folk music group *Elan*, and house musician Peter Acker. Doors open 8 pm. For info call 222-4690.

Sara Gonzalez in Concert. Tickets on sale at the Cross Cultural Communication Centre, 1991 Dufferin St. and at Book World, 118 Avenue Rd. Advance tickets \$5, \$6 at the door. Takes place at Central Tech, 725 Bathurst St. (At Harbord), 7:30 p.m. Sponsored by the Candian-Cuban Friendship Association. For more information, call 653-0081.

All Day Media Workshop for community activists at ARC Gallery, 789 Queen St. West (near Bathurst). Hear writers, filmmakers and video producers discuss their community work. Share your own ideas and problems. Speakers are William Doyle-Marshall, Stephen Ridley, Laura Sky, Kim Wildfong and Ken Wyman. Runs from 10 a.m. to 5 p.m. and is free. For more information, call Community Forum at 361-0466.

Sunday, Jan. 30



Mariposa Sunday. A pot-pourri of French Canadian stories, hurdygurdy music, songs and dances from three Mariposa in the Schools performers: Andrea Haddard, Marilyn Peringer and Bill Russell. At Innis College Town Hall, St. George Street and Sussex, 1:15 p.m. & 3 p.m. Tickets are \$3.50. For more information call 363-4009.

Tuesday, Feb. 1

Group for Incest Survivors is a support group starting today. It will be held at 80 Woodlawn Ave. East, from 7 to 9 p.m. The course fee is \$35. For further information, call the YWCA at 487-7151.

Earth Sheltered Housing. Cave dwellers and hobbits have long been aware of the benefits of employing the earth in housing design. In this seminar, Daniel Wakelin, a builder of earth sheltered homes, will discuss the principles and methods involved and present a survey of underground dwellings: Ecology House, 12 Madison Ave., at 7 p.m. Admission is \$3. For more information call 967-0577.

Wednesday, Feb. 2

Ecology Day at Ecology House. Throw off those cold-weather blues and join this mid-winter celebration at Ecology House, 12 Madison Ave., from 10 a.m. to 6 p.m. A dawn vigil for a sighting of this year's groundhog will commence the day's activities which will include a continuous screening of the award-winning film, *Old House, New House*, slide shows, tours of Ecology House and demonstrations. Bring your questions, the entire staff will be on hand to help you. For more information call 967-0577.

Solar Home Design Course. The cost of energy rises every day. So does the sun. A significant portion of a building's heating requirements can be supplied by the sun. Experts in the field will examine various methods of harnessing the sun's power to warm our houses in a four-part course, to be held every Wednesday in February from 7 to 10 p.m. at Ecology House, 12 Madison Ave. Please register in advance by calling 967-0577.

Biological Warfare: Past Methods and Future Possibilities is a seminar by Arthur Forer, professor in the Department of Biology, York University. Takes place today at 5:30 p.m. in the Coffee Lounge, Room 111, McLennan Physical Laboratories, 60 St. George Street.

Thursday, Feb. 3

Daughter Rite and Les Fleurs Sauvages are playing tonight at 7:30 pm and 8:30 pm respectively. At OISE auditorium, 252 Bloor St. W. as part of the *Alternative Images 83* film series, shown on Thursdays. See Jan. 20 listing for ticket prices.

Martin Sheen and Emile de Antonio will attend tonight's Canadian film premier of *In the King of Prussia*, 8 p.m. at the Music Hall Theatre, 147 Danforth Ave., just east of Broadview. For tickets and information, contact DEC Films, 427 Bloor St. West (downstairs), 964-6901. The film may also be seen tomorrow at 7 p.m. and 9:30 p.m. and on Feb. 5 at 2 p.m., 7 p.m. and 9:30 p.m. This is the one film the Pentagon doesn't want you to see.

A speaker and slide show on El Salvador at Richmond Hill United Church (Younge and Centre), tonight at 8 p.m. Organized by Amnesty International, Group 178. For more information, call Jean Wright at 889-4677.

Saturday, Feb. 5

You are invited to a Marxist Institute Benefit Party, tonight from 8 to 12 p.m. at the International Student Centre, 33 St. George Street (at College). Cash bar, food and dancing for a \$2 donation.

Help build pro-choice campaign. Organize support for the legalization of free-standing abortion clinics. Join the Petition Day at 519 Church St. Brief educational will be held at 10:30 a.m. and 12:00 p.m. Then leaders will take people out to get signatures on the pro-choice petition. Bring your car. Sponsored by the Ontario Coalition for Abortion Clinics. For childcare or more information call 961-1507.

Tuesday, Feb. 8



Difficult Insulation Jobs. If you have a cathedral ceiling or a flat roof, you have a tricky insulation job ahead of you. Find out how to deal with these and other difficult insulation situations in this informative seminar. At Ecology House, 12 Madison Ave., 7 p.m. Admission is \$3. For more information, call 967-0577.

The Committee for Racial Equality is showing a movie, "Time to Rise" at 11 Madison Ave. Also on the agenda is speaker Mutale Chanda of the Canadian Farmworkers' Union who will speak on the topic "Racism and the struggle for justice among farmworkers." Events start at 7:30 p.m. For info: Gail 863-1768.

To Live Freedom is a fifty-four minute exploring both the relationships between Israelis and Palestinians in Israeli-held areas and the hierarchical relationships between European and oriental Jews. At OISE auditorium, 252 Bloor St. W. 7:30 pm as part of the *Alternative Images 83* film series. (See Jan. 20 listing for prices). The second film is *Paratroopers* a ninety-five minute film. A low-key, unusually critical Israeli anti-war drama about events occurring in a boot camp. Made in Israel.

Thursday, Feb. 10

Open forum on the tradition of Labour resistance in Chile, sponsored by Libertarian Aid to Latin American Workers. 7:30 p.m., Hart House Debates Room, University of Toronto. Speakers to be announced.

Friday, Feb. 11

Nalanda Foundation presents dance instructor Barbara Dilley in a talk on the disciplines of meditation and dance improvisation. 555 Bloor St. W., suite 3., 8 p.m. Only \$3.00.

Recital at Glendon College by Emmanuelle Boisvert, violinist. Organized by Amnesty International, Group 50. Tickets are \$5 for adults, \$3 for children and students. For more information, call Dominique Brugnau at 492-1398.

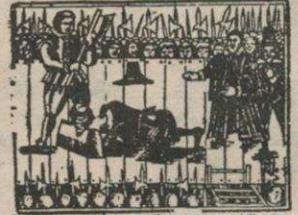
The Mirror, a film by Tarkovski, will be shown at 280 Queen St. W., at 8 pm, and is organized by the Canada-USSR Association. Admission is \$1.25, refreshments.

Call now for reservations to Beyond Mozambique, a comedy by George F. Walker, produced by Student Theatre Projects, Glendon College. A mad scientist, his hunchbacked assistant, a fallen priest, a mountie and a porn queen participate in the madness as the world teeters on the brink of chaos. At Theatre Glendon, 2275 Bayview Ave. (at Lawrence), Feb 22 to 26 inclusive, at 8:30 p.m. Admission is \$3. Call 487-6250 or 487-6107.

Valentine Square Dance. At Fairlawn United Church, 28 Fairlawn Ave., with proceeds going to Amnesty International. For information, call Mary E. Hall at 481-2784.

THE CONFESSION
Richard Brandon

The Hangman (upon his Death bed) concerning his betrayal of his late Majesty, CHARLES the First King of Great Britain, and his Prosecution and Vow touching the same; the manner how he was written in Cook's words; the Apparitions and Visions which appeared unto him; the great judgement that befell him three days before he dy'd; and the manner how he was carried to White-Chappell Church-yard on Thursday night last, the strange Accidents that happened thereupon; With the metrical conceits of the Crowne Cook and his narrative mourning: Cords for the Buriall.



Printed in the year Year of the Hang, made down-fall, 1649.

Saturday, Feb. 12

Contemplative Dance Intensive. Nalanda Foundation presents dance instructor Barbara Dilley in a workshop exploring the disciplines of meditation and dance improvisation. 555 Bloor St. W., Suite 3. Inquiries call 484-1039. Cost \$25.00., 9:00 a.m. - 9:00 p.m.

The Union of the Unemployed is having a better later than never Christmas Party. For more information call 536-3611.



Monday, Feb. 14

The Citizens Independent Review of Police Activities (CIRPA) will meet in committee room 3, Toronto City Hall, at 7:30 pm. All welcome.

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- Session V: Understanding Immigration Policy and Misconceptions about Immigrants
- Session VI: Creation and Perpetuation of Racist Attitudes
- Session VII: Legislation to Fight Discrimination: Does it Work?
- Session VIII: Using the Collective Agreement to Combat Racism
- Session IX: Union Practices to Resist Racism
- Session X: Planning for Action

The programme will run on consecutive Wed. evenings from Feb. 9 to April 13 from 7-10 pm at the Steelworkers Hall, 25 Cecil St.

The course fee is \$30.00. Anyone interested in registering for the programme should contact the Centre for Labour Studies, Humber College at 675-3111 Ext. 414, 544, 467, or C.C.C.C. at 653-2223.

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Mondays at 8 pm, Feb 1

This course is designed for interested individuals with little or no background in Marxism.

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PAST AND PRESENT**

Ken Hancock 534-2714 and Eric Walberg 533-7800
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The course will investigate the origins and history of the struggle for disarmament.

SEXUALITY, POWER AND POLITICS

Gary Kinsman 653-4939
Tuesdays at 8 pm, Feb. 1

Explores questions of the social organization of sexuality.

GRAMSCI

Esteve Morera

Weds. at 8 pm, Feb. 2

Topics could include the historical bloc, civil and political society, hegemony, the role of intellectuals, and absolute historicism.

CULTURE AND IDEOLOGY

Peter Fitting 531-8593

Weds. at 8 pm, Feb. 2

Course will examine the role of culture and ideology under capitalism.

GODEL, ESCHER, BACH

Ian Kellogg 534-0277

Thurs. at 8 pm, Feb. 3

Materialist theory of mind, self-consciousness and artificial intelligence will be addressed.

Courses run for an average of eight weeks and are held at the LORD LANSDOWNE SCHOOL, 33 Robert Street (entrance on Spadina Avenue, one block north of College St).

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