

The CEAC controversy: The shift in ideological tone that accompanied *Art Communication Edition* becoming *Strike* brought the attention of the mainstream press, with a series of articles and op-ed pieces from all three major Toronto papers calling for the cessation of public funding to both the tabloid and CEAC.

Robert MacDonald, "Our Taxes Aid 'Blood-Thirsty' Radical Paper," *The Toronto Sun* (5 May 1978), 2.

Stan Oziewicz, "Grant Requests from Tabloid Advocating Terror to get a Close Look Next Time, Arts Council says," *The Globe and Mail* (6 May 1978), A1.

"Grant to Radical Paper for Review," *The Toronto Star* (6 May 1978), A13.

"Editorial: Throwing Away our Money," *The Toronto Star* (7 May 1978), A8.

Robert MacDonald, "Probe Set in Grant to Magazine," *The Toronto Sun* (7 May 1978), 54.

"Editorial Cartoon: All We Need ...," *The Globe and Mail* (8 May 1978), 6.

"Editorial: Obscenity," *The Toronto Sun* (8 May 1978), 10.

"Welch Gave Grant to Terrorist Paper: Smith," *The Toronto Sun* (9 May 1978), 18.

"Editorial: Aldo Moro," *The Toronto Sun* (10 May 1978), 10.

Farley Faulkner, "Letter to the Editor: Stop Financing Promoters of Violence, he says," *The Toronto Star* (10 May 1978), A9.

Robert MacDonald, "More Tax Bucks for our Radicals," *The Toronto Sun* (10 May 1978).

Norman Webster, "An Issue Demanding a Stand," *The Globe and Mail* (12 May 1978), 7.

"Editorial Cartoon: We All Win ...," *The Toronto Star* (13 May 1978), C2.

"Editorial: Secret Grants?" *The Toronto Sun* (14 May 1978), 10.

Robert MacDonald, "Aid to Terror," *The Toronto Sun* (16 May 1978).

Robert MacDonald, "Grits Refuse to Probe Radicals' Tax Aid," *The Toronto Sun* (17 May 1978), 2.

"Moro Suspect Held," *The Toronto Sun* (17 May 1978), 2.

Yves Lavigne and Marty York, "Trudeau is asked about Grants to Art Group," *The Globe and Mail* (17 May 1978), 5.

"\$2,000 Civic Grant Delayed for Check," *The Globe and Mail* (17 May 1978), 5.

Stephen Lewis, "Let's Not Pay Taxes for Lunatic Tracts," *The Toronto Star* (17 May 1978), A10.

"Editorial: Not With Public Funds," *The Globe and Mail* (19 May 1978), 6.

Robert Fulford, "Arts Councils Must Always Take Big Risks," *The Toronto Star* (27 May 1978), D5.

Fran Gallagher, et alia, "Letter to the Editor: No Knee-Capping," *The Globe and Mail* (27 May 1978), 7.

"Arts Council Decides it Won't Back Terror," *The Toronto Star* (4 July 1978), A2.

"Magazine Backing Terror Loses \$25,000 Ontario Grant," *The Globe and Mail* (5 July 1978), 2.

"Radical Paper's Grants Halted," *The Toronto Sun* (5 July 1978), 25.

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THE TORONTO SUN

15¢
FINAL

VOL. 7 NO. 131•

April paid circulation 182,127

TORONTO, ONTARIO, FRIDAY, MAY 5, 1978

•108 PAGES

Ont. grant supports Red Brigades ideology

Magazine supporting kneecap-shooting gets \$2,500 'arts' award. Page 2

Our taxes aid 'blood-thirsty' radical paper

By ROBERT MacDONALD
Staff Writer

A Toronto publication that says it supports "leg shooting-knee capping" in the style of Italy's Red Brigades has received a \$2,500 Ontario Arts Council grant, the Sun has learned.

Called STRIKE, the pulp tabloid's May edition features a blood-red front page displaying a blow-up photo of the bullet-ridden bodies of former Italian premier Aldo Moro's bodyguards. Inside is an editorial and lengthy article on the Red Brigades.

The editorial states in part:

"To maintain tolerance towards the servants of the State is to preserve the status quo of liberalism. in the manner of the Red Brigades, we support leg shooting/knee capping to accelerate the demise of the old system"

Editor of the magazine, Amerigo Marras, an Italian immigrant, says his group — the Centre for Art Experimentation and Communications — "is related to communication with other groups in Europe and elsewhere."

Marras defended the actions of the Red Brigades and other related groups, claiming "it is not blind terrorism."

The editor said: "Traditional Marxism and liberalism is wrong; a new ideology is coming up."

The STRIKE editorial said: "The war is before

and beneath us. . . . On the way to surpass liberalism we should prepre the barricades."

Below it is printed a lengthy excerpt from the writings of Mao Tse-tung, calling for an "active ideological struggle."

The paper advertises a series of "seminars" this month, one of them on "Human Rights," featuring Body Politic.

Body Politic is a homosexual newspaper that has received a \$1,500 Ontario Arts Council grant. Recently, that grant came under fire because the magazine advocated homosexual sex with children.

Grant requests from tabloid advocating terror to get a close look next time, arts council says

By STAN OZIEWICZ

The Ontario Arts Council says it "could find cause for re-examination" of future grant requests from a Toronto tabloid which says in its May edition that in support of Italian terrorists, "we support leg-shooting/knee-capping to accelerate the demise of the old system."

Last year, the publication received \$2,500 from the council,

which is an independent agency of the Ontario Government.

In addition, an arts group linked to the publication received grants totalling \$25,000 from the arts council last year.

The Centre for Experimental Art and Communication has on its advisory council some of the same people who are members of the editorial board of the tabloid called Strike.

Louis Applebaum, executive director of the arts council, said in an interview yesterday that last year the publication deserved the \$2,500 grant, but, since then, it has taken a dramatic turn.

This month's edition of the tab-

loid features a front-page photograph of the blood-soaked and bullet-ridden bodies of former Italian premier Aldo Moro's bodyguards.

An editorial on page three states:

"We are opposed to the dominant tendency of playing idiots, as in the case of 'punks' or the sustainers of the commodity sys-

TABLOID — Page 2

● From Page One

tem. The questioning through polemics of the cultural, economical and political hegemony should be fought on all fronts.

"To still maintain tolerance towards the servants of the State is to preserve the status quo of Liberalism.

"In the manner of the Brigades, we support leg-shooting/knee-capping to accelerate the demise of the old system. Despite what the 'new philosophers' tell us about the end of ideology, the war is before and beneath us.

"Waged and unwaged sector of the population is increasing its demands for 'less work.' On the way to surpass Liberalism we should prepare the barricades."

Only two days ago, masked gunmen blew off the kneecaps of two businessmen in Italy. The Red Brigades claimed responsibility for the attacks. Dozens of judges, lawyers, businessmen and journalists have been "knee-capped" by the terrorists in the past year.

Mr. Applebaum said in an interview yesterday that grants to magazines and periodicals are decided on recommendation of a panel of 15 independent adjudicators drawn from the literary and communications community. It includes writers, critics, scholars and book-sellers. The 15-member panel is chosen from the more than 200 advisers of the council.

Last year, 72 magazines from the more than 100 which applied received a total of \$329,097, with grants ranging from \$350 to \$17,250. The magazines are judged on the basis of their quality and "artistic contribution."

Mr. Applebaum said

Strike used to be called Art Communication Edition and only with its last two issues, since January, has it changed to a strident political organ.

"It seems to be in the process of changing its direction," Mr. Applebaum said. "It'll have to be examined by the council and a decision whether to give another grant will be made in June when the council meets."

Ironically, the council received a grant application yesterday from the publication for the coming year.

Mr. Applebaum said the council is not in a position to "pre-read these magazines."

Mr. Applebaum said Strike is connected to the centre, an art co-operative which grew out of the Kensington Art Association. He said the centre represents a type of avant-garde movement in art.

Last year, the centre received \$25,000 in grants for support of the art gallery, film office, video-tape programs and experimental performances, he said.

These people are listed on the editorial board of the masthead of Strike: Suber Corley, Bruce Eves, Paul McLellan, Amerigo Marras, Roy Pelletier and Bob Reid.

Some of these people, including Amerigo Marras, Suber Corley, Bruce Eves and Paul McLellan are on

the advisory council of the centre. Mr. Marras is president.

Strike is described as an Art Communication Edition and is published by Supervision Publications and distributed in North America and Europe. Its office is on the third floor at 15 Duncan St., the same place where the centre is located.

A woman who identified herself as Lilly Chiro, and said she is "a worker," answered the phone listed to the centre. She refused to answer any questions about the centre or Strike, but said the "collective" would be holding a press conference today about the controversy.

In the May issue, Strike reprints a lengthy extract from the works of Mao Tse Tung calling for ideological struggle.

In the table of contents, it is stated that "Strike disseminates a critical practice based upon the new ideology. The directing group is allied to the revolutionary cause that intends to create cultural polemics, debates, confrontations and the pursuit of collective education for a new community eliminating labor."

The 35-page tabloid also contains a passage calling for the glorification of war and the destruction of museums, libraries and "academies of every kind."

Grant to radical paper for review

A \$2,500 Ontario Arts Council grant to a radical Toronto political paper, which says it supports tactics of the Italian Red Brigades terrorist group, will be reviewed soon, an arts council official says.

In the editorial in its May issue, the 36-page tabloid periodical Strike declares:

"In the manner of the Brigades we support leg shooting, knee capping to accelerate the demise of the old system."

The edition has a front-page picture of two slain bodyguards shot during

the kidnapping of former Italian premier Aldo Moro.

Strike lists Brigade Rosse (Red Brigade) among "contributors." It is not clear whether this indicated financial, editorial or other support.

Amerigo Marras, a member of the six-member editorial board of Strike, said the periodical is read in 30 countries and has a circulation "of thousands."

He would not admit in an interview that the periodical had received arts council support.

Italian-born Marras is a former University of Toronto student in his late 20s who describes his occupation as writer.

Marras is also a leading figure in the Centre for Experimental Art and Communications (CEAC), which shares the same Duncan St. address as

Strike. Original Italian material titled An Anarchic Program has been translated by CEAC for the new issue of Strike.

CEAC, which specializes in experimental television work, has in the last year received grants of \$43,000 from the Canada Council and \$23,650

from the Ontario Arts Council. The arts council is still deliberating about a \$25,000 grant to the group for the coming year.

Strike was known until January as Communication Edition, the title under which it was given the arts council cash.

Throwing away our money

Something has really torn loose when an experimental art group, financed by a grant of \$43,000 by the Canada Council and \$25,000 from the Ontario Arts Council, can announce that it intends to promote — shades of Italy's Red Brigade — "knee-capping and other games" in order to demystify the art world.

Headed by a former University of Toronto student, Amerigo Marras, the Centre for Experimental Arts and Communications insists in its publication STRIKE, "We are committed to what we say and will repeat as well as develop these ideas as long as we deem it necessary . . . Our general purpose is to communicate, not to posture."

There is every reason to assume the group means what it says. Members of the group who were sent abroad last year by the Department of External Affairs at the taxpayers' expense, to perform before European art organizations, are reported to have been highly impressed by the revolutionary ardor of some of the groups they met in Europe.

Grants to this group, and its predecessor, the Kensington Arts Association, have escalated from \$900 in 1973-74 to well over \$75,000 last year.

Public funds have built it an expensive video studio and allowed it to import European video equipment on which tapes made by European revolutionaries can be played by Canadian artists. They have also been entrusted with a large block of money by the Ontario Arts Council to dole out to artists of their own choosing.

Now, no one wants to join the Philistines and say that government grant organizations should support only staid, traditional forms of art. It is good to see government out there at the "cutting edge," supporting experiment and innovation.

But one has to wonder whether the grant organizations haven't entirely lost touch with reality when they encourage and finance a group that ardently believes that artists must move "from art to action" and regards shooting off knee-caps as a necessary form of art criticism.

Probe set in grant to magazine

By ROBERT MacDONALD
Staff Writer

Ontario Cultural Affairs Minister Robert Welch told the legislature on Friday that he has ordered an investigation into the awarding of a \$2,500 Ontario Arts Council grant to a radical Toronto publication.

He announced the probe at the opening of the session, effectively cutting off questions from MPPs about the grant to STRIKE, a magazine that states in an editorial that it supports "leg shooting-knee capping," in the style of Italy's Red Brigades.

Welch told the legislature he didn't want to appear to censor questions, but he had a pressing appointment elsewhere.

"That's just the opening shot—I'll be questioning this in the legislature on Monday—the line of communication in that magazine is close to being seditious," commented Tory MPP George Taylor later.

Taylor claimed the grant should never have been made to the group—which was supposedly a "visual arts" organization.

"The more I look at that publication, the more offended I get with its support of violence," he added.

The May edition features a blood-red front page with a large picture of the bullet-riddled bodies of former Italian premier Aldo Moro's bodyguards. An article is

featured inside, plus an editorial that highly offended Taylor.

"To maintain tolerance towards the servants of the State is to preserve the status quo of liberalism. In the manner of the Red Brigades, we support leg shooting-knee capping to accelerate the demise of the old system."

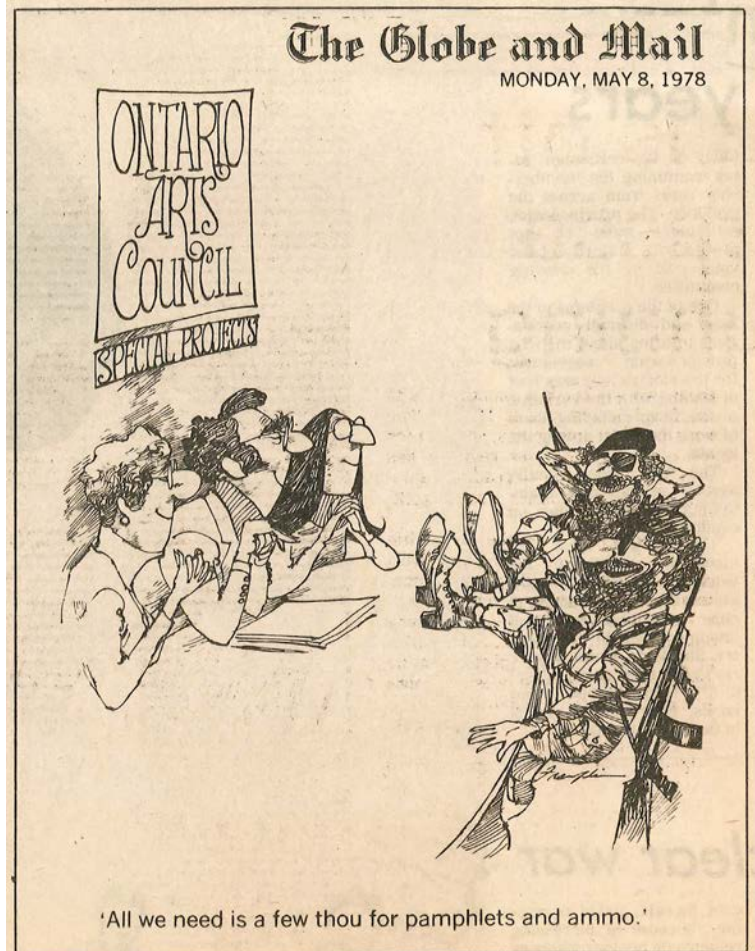
Amerigo Marras, an Italian immigrant who is an editor of the magazine's collective, told the Sun the actions of the Red Brigades and related groups "is not blind terrorism."

The grant was made under the category of "parallel" art galleries. It was called Art Communication Edition with the organization name of "The Centre for Art Experimentation and Communications."

Arts Council spokesman Ron Evans described the publication as "very avant garde—it is pretty incomprehensible, but they seem to be fluttering around the edges of radical politics."

"If that's fluttering, I'd hate to be around when they zero in," commented Taylor.

Also in the publication were articles with gory pictures describing "torture centres" in anti-communist Uruguay, a photo of Prime Minister Trudeau with Margaret and Fidel Castro in Cuba, plus a picture of a nude blonde leaping in a field.





Toronto's Other Voice

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Obscenity

Premier Davis should personally investigate how the grants policy at the Ontario Arts Council works.

It was bad enough when the Arts Council gave grants to the *Body Politic* which is a ratty homosexual magazine which specializes in leering articles advocating the corruption and seduction of children. The grants went on and on — until a fuss was raised a few months ago.

Decent homosexuals should be the most outraged — why is such a publication getting taxpayers' money?

And now the *Sun* has discovered a publication called *Strike*, the glorifying and propagandizing for terrorist groups like the Red Brigades which kidnapped former Italian Premier Aldo Moro, is getting funded by the Ontario Arts Council.

The publication has close-up photos of bullet-splattered heads of Moro's bodyguards, anti-democratic rantings of Mao Tse-tung, Red Brigades' propaganda and the creed for *Strike* as a "new ideology" allied with the "revolutionary cause that intends to create cultural polemics, debates, confrontations and the pursuit of collective education for a new community eliminating labor." Zowie!

No way does something like *Strike* warrant getting public money. Rather it qualifies under new criteria as "obscenity." It encourages violence — like shooting the knee-caps of enemies, which seems a daily occurrence in Italy.

Our argument isn't with the people behind *Strike*. They are what they are and playing our society for suckers. And more the fools us if we let them. Ron Evans, spokesman for of the Arts Council which awarded the \$2,500 — and thereby bestowed respectability on the terrorists — takes a fairly casual approach and told the *Sun* reporter that the magazine is "very avant garde" and "fluttering around the edges of radical politics." Talk of understatement!

Surely Mr. Evans has an obligation to stand against misuse of grant money. If he can't see the flaws in this sort of award, he should be replaced. Culture Minister Welch be also be bounced if he can't control "giving." If those on the Arts Council can't discriminate between obscenity and freedom of expression, they're in the wrong job. We shouldn't help finance our own destruction. Yet that is what is happening.

Welch gave grant to terrorist paper: Smith



ROBERT WELCH
...he'll check out grants

Ontario Culture and Recreation Minister Robert Welch personally approved a public grant to a Toronto publication supporting terrorism, Liberal leader Stuart Smith charged yesterday.

The tabloid *Strike* published pictures of bullet-riddled bodies and said it "supports leg shooting knee capping to accelerate the demise of the old system."

Last June the paper was given a \$2,500 grant by the Ontario Arts Council.

A further \$4,000 was handed to the tabloid from Wintario funds, according to Smith.

Smith said he had seen a letter signed by Welch confirming the Wintario grant. Welch earlier denied there was any

connection between Wintario grants and the tabloid.

His deputy minister, Bob Johnston, said last night the letter signed by Welch was sent to the arts council and did not deal specifically with *Strike*.

The furor over the tabloid broke after a *Sun* article last Friday detailed its access to public funds.

Yesterday in the legislature, Welch said the arts council will "carefully re-examine any future grant requests from this organization."

The tabloid was initially given public aid last June when it was called Art Communication Edition, Welch said.



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Aldo Moro

It is no surprise that Red Brigades terrorists killed former Italian Premier Aldo Moro, the man Italy had been counting on to be president and restore harmony and co-operation to Italian politics. Yet the shock is there, as it always is when the butchers exercise power.

What happened to Aldo Moro is a foretaste of the future. Terrorism is going to get worse because we, the democratic, freedom-loving West, have lost our courage to recognize reality and to do what has to be done to preserve liberties.

Political or ideological terrorists should be declared enemies of mankind — should be regarded as being at war against civilization. And there is no gentle way to fight a war, much less win one. Yet if Western civilization is to survive, much less thrive, the war against international terrorism must be won.

The only solution, is to eliminate the enemy. When terrorists are caught they should get a summary trial and if found guilty, executed on the spot. Thus you wind up with no terrorists in prison awaiting rescue attempts or hostage-takings as in the Moro case. Remember, terrorists are not mad, but are true believers willing to die for their cause. They seek anarchy, confusion, fear.

In an unusual (and inappropriate?) gesture the Ontario and federal Houses adjourned yesterday out of deference to Mr. Moro — and, one suspects, in hopes of appealing to Canadians of Italian origin. A more meaningful gesture to the slain Moro would be to re-institute the death penalty for terrorism and political murder. Ironically it was raised in a Justice Committee meeting yesterday that under proposed law changes we might not even extradite a person to a country that has the death penalty. And if we don't extradite — we must free such a person. How bizarre!

As its gesture to the slain Moro the Ontario government might consider cutting off the pro-Red Brigades publication *Strike* from receiving Arts Council grants or Wintario money. Charge the publication with obscenity for advocating shooting of kneecaps as legitimate political expression!

Until our leaders recognize the threat, their token gestures will smack of hypocrisy, opportunism, stupidity.

TORONTO STAR, MAY 10, 1978

Stop financing promoters of violence, he says

When will the Canadian taxpayers demand that our three levels of government stop financing those whose sole motivation is the destruction of our free society by the use of violence?

This has been happening right here in the heart of Toronto where certain people with certain connections seem to be highly successful in dipping their terrorist hands into our government treasure chests at the provincial and federal levels.

Your newspaper reports some of the directors of the Centre for Experimental Art and Communication published in their Toronto tabloid *Strike* earlier this year an article "to accelerate the demise of the old system" by "knee-capping;" to the uninitiated, that is shooting people — that's us — in the knees.

The real shocker is the federal Liberal party is a tenant in the building that is apparently owned and used by individuals who are directors of this group advocating terrorism.

The Ontario Arts Council, has already terminated its grant but the federal government will wait until this fall to give this obvious front for terrorists a chance to explain.

Does the Canada Council have trouble with English?

FARLEY FAULKNER
 Toronto

More tax bucks for our radicals

By ROBERT MacDONALD
 Staff Writer

Canada's taxes-for-terrorism scandal grew yesterday, with the revelation of more widespread provincial grants to radical groups.

It was also learned that Ottawa has been supporting some of the groups with taxpayers' money.

The scandal involves a Toronto "art" group that has publicly stated it supports "leg shooting/knee capping" in the manner of Italy's Red Brigades.

The group has issued a lengthy manifesto and calls for the "overthrow of capitalism."

"Our specific strategies may still be subsumed in themselves, but the general goal cannot without actually destroying capitalism," said the four-page "joint statement" by the Central Strike Committee.

The group includes Italian immigrant Amerigo Marras, Roy Pelletier, Bob Reid, Bruce Eves, Lily Chiro and Paul McLellan.

Since the issue surfaced last week, the Sun has learned

that umbrella groups which helped produce the radical tabloid publication "STRIKE" have received grants from both Ottawa and Queen's Park.

For instance, the Kensington Arts Association used a \$55,000 Wintario grant to help buy the building on downtown Duncan Street which it now occupies — and from which *STRIKE* is published.

The building also houses the Ontario headquarters of the Liberal Party of Canada. Ironically, members of the radical art groups have used travel grants from the federal departments of external affairs and the secretary of state to finance trips to Europe and elsewhere.

Yesterday, Ontario Culture and Recreation Minister Robert Welch had prepared a legislative statement to acknowledge that the Centre for Experimental Arts and Communication had received another \$4,000 Wintario grant last December. This is another associated group that occupies the same premises and publishes *STRIKE*.

Last Friday, the Sun revealed that the same group received a \$2,500 grant from the Ontario Arts Council — an agency responsible to Welch's ministry — to publish the magazine that evolved into *STRIKE*.

Welch was unable to read his statement because the Legislature adjourned out of respect to the late Italian premier Aldo Moro, who was murdered by the Red Brigades.

However, Welch's deputy minister, Bob Johnston, did say yesterday that the \$4,000 Wintario grant had been used to buy video equipment for the group.

There is no question that the newspaper has had a great change in emphasis — their new application for grants will be reviewed," Johnston said.

Using such headings as "Approach — Knee-capping and other Games," and "Specific Issues — Heirs of the Guillotine", the "joint statement" manifesto attacks the capitalist systems of Western democracies and also attacks the totalitarian system of the Soviet Union. It claims art is controlled by the state under both systems.

THE TORONTO SUN, MAY 10, 1978

NORMAN WEBSTER

An issue demanding a stand

BOB WELCH was hopping mad yesterday, practically dancing with rage in the Legislature over the affair of the Toronto terrorist newspaper which has received public money from Queen's Park. "Irresponsible," he thundered. "Shameful. Strange and distasteful."

You would be wrong, however, if you thought the anger of Ontario's Minister of Culture and Recreation was directed at the publication and its support of leg-shooting, knee-capping and all those jolly things Italian terrorists do. No, the target of Mr. Welch's ire was Liberal leader Stuart Smith, who has been probing the matter in the House.

What had the minister particularly upset was a headline in the Toronto Sun the other day which had Dr. Smith charging Mr. Welch with responsibility for funding the terrorist paper, Strike by name. Dr. Smith pointed out that he was not the one who wrote the Sun's headlines, but it had little effect.

Soon Mr. Welch was up again berating Dr. Smith for linking the paper and the Kensington Art Association's Centre for Experimental Art and Communication, which has also received lashings of public money. Distasteful innuendo, he grumbled, despite the fact that, by strange coincidence, many of the people running the two organizations happen to have the same names.

Received money

The Matter has been out in the open for a week now, and the score to date seems to be as follows: by whatever names these people go under, they have received at least \$2,500 from the Ontario Arts Council for Strike, \$4,000 from Wintario for video equipment, \$25,000 for general artistic purposes and almost \$55,000 from Wintario to help buy a building.

Now this is not necessarily so terrible, since the thing that makes the group objectionable occurred just recently — namely, the alteration of the editorial policy of Strike to embrace terrorism. Neither the Arts Council, nor Wintario, nor most of all Mr. Welch can be accused of financing terrorism.

What the minister has to answer for, however, is the mushmouthed way he continues to skirt the issue. To date, in two statements in the Legislature and two lengthy question periods, Mr. Welch has not loosed *one word* of unhappiness about Strike or the people who produce it.

Impossible, you say. Let me give you the unabridged Welchese in which the minister has come closest

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to taking a stand:

"I wouldn't be surprised that since the time has come again to review a number of applications (to the Arts Council for funds) that the change in editorial policy (of Strike) and other factors that follow public discussion of this issue might well influence the Arts Council in dealing with that type of application in a different way." So help me, he really said that yesterday.

Page of bodies

Let's be very clear what we are talking about. This isn't a rag with a few dirty words in it or an unflattering cartoon of the Queen. It's a publication which devotes its entire front page this month to a picture of the blood-soaked, bullet-ridden bodies of the two bodyguards murdered by the Red Brigade when it captured former Italian Premier Aldo Moro.

Inside the paper, an editorial states: "To still maintain tolerance towards the servants of the State is to preserve the status quo of Liberalism. In the manner of the Brigades, we support leg-shooting/knee-capping to accelerate the demise of the old system."

On Tuesday, Mr. Welch moved adjournment of the Ontario Legislature to mourn the murder of Mr. Moro. Yet he cannot bring himself to say a harsh word about this sort of slime. He shouts the dread word "Censorship!" across the floor at Stuart Smith. Dr. Smith replies: "It's one thing to have the (editorial) policy changed on you. It's another to do nothing afterwards."

Exactly. Some people contend that liberal democracies have a death wish, that they will cheerfully finance their own destruction. Some days that analysis seems to make sense.



Welch still skirts the issue.

WE ALL WIN
WITH
WINTARIO!



Maudslayi, TORONTO STAR



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Secret grants?

Few areas of government activity have caused more indignation, amusement, bewilderment than how money is given away. Our money. The lists of those on the take from the Canada Council, the Ontario Arts Council, LIP, Wintario, etc., and other programs often seem to defy common sense.

The greatest offender is the federal government, simply because it is the most powerful, has the most money, is the most dictatorial and is the least accountable. "Never apologize, never explain," seems the Trudeau motto.

The other day Secretary of State John Roberts addressed the Toronto Liberal Forum. Mr. Roberts used to be regarded as a "comer," one of the bright hopes of the Trudeau entourage. No more. He's long since failed to deliver and has established himself as a Prince of Banality; a sleek, satisfied, echo of his Master's voice. John Roberts has earned the right to be a casualty in the next election — if there ever is one — and his opponent in St. Paul's, Ron Atkey, is far better.

In the course of his speech Mr. Roberts came out four-square for secrecy in Canada Council grants — he opposed MPs being able to find out reasons for Canada Council awards. "So long as I am Secretary of State I shall not allow interference in the day-to-day decision-making of cultural agencies," is how he piously put it.

In other words, no accountability. One gets the impression he thinks things are just great the way they are now and he wants no outsiders like politicians "to range through the files" (his words). He would continue giving thousands for weird poems, or junky rip-offs, or even worthy projects and won't tolerate the public, through its elected representatives, to question decisions.

The whole grants system is a shocker. How come those who advocate shooting kneecaps as a legitimate form of political expression get grants? Under Roberts' creed, that question needn't be answered.

We've had enough of such nonsense. There is too much bureaucratic secrecy anyway. There is too much waste of taxpayers' money. There is too much abuse of privilege and power. Democratic government should function in the open sunlight, not in secrecy and the shadows as this one does. Pity Mr. Roberts can't see it. . .

TORONTO SUN, Tue. MAY 15, 1978

ROBERT
MacDONALD



Aid to terror

How long does the Canadian taxpayer have to be treated as a complete sucker by both the federal and provincial government grants agencies?

True, the real impetus for rip-off grants was given by the Pierre Trudeau regime when the feds went wild with Local Initiatives Program (LIP) and Opportunities For Youth (OFY) grants in the early seventies. We all remember the small storms in Parliament when it was learned Trudeau's lib-leftist administrators were dishing out hundreds of millions to would-be revolutionaries and weirdos. Grants went to homosexual groups, a Satan-worshipping cult, the Rochdale College (a federal rip-off in itself) packs, etc.

Now, such Ontario government agencies as the Ontario Arts Council and now Wintario have jumped into the same traps as pioneered by the Trudeautes.

Over a week ago, the Sun revealed that a far-out "art" magazine call STRIKE stated it supported the shooting of legs and knee caps of its enemies in "the manner of the Red Brigades." Pictures and articles glorifying the kidnapers and killers of Aldo Moro and his bodyguards were published.

The group — known as the Centre for Experimental Art and Communication — put out the magazine with the help of a \$2,500 Ontario grant.

And Ontario Culture Minister Bob Welch went into a defensive crouch — feebly claiming the group only recently had taken the terrorist stance.

Horsefeathers! The group's magazine — then called Art Communication Editions — stated in its August, 1977, edition that "no longer can we be peaceful artists", and claimed "all we can do is go mad."

They ran pictures of European terrorists, promoted gay rights and blared forth with various obscenities.

An examination showed the group, under the name of Kensington Arts Association, bought the building they occupy with the help of a \$55,000 Wintario grant — also under Welch.

But, don't just yelp about Ontario's largesse. It just so happens that a sub-tenant in this building at 15 Duncan Street in downtown Toronto is the Ontario headquarters of the Liberal Party of Canada.

And it just so happens that the "arts" group has received federal grants for years. For instance, the Centre received three grants alone from the Canada Council this past year. They got \$35,000 for "core funding", \$4,000 for "publication", and \$8,213 "to establish a European video transfer system."

Members of the group have received numerous travel grants from the feds to meet with like-minded "artists" in Europe, etc. The group has been producing punk rock tapes.

No wonder Trudeau has been getting such poor advice about his election chance in Ontario from his Toronto HQ. What an atmosphere.

However, the height of hypocrisy in this latest exercise is the attitude of Secretary of State John Roberts, in charge of the Canada Council and other grants. He made a silly statement last week that has ordered his staff to give no detailed information about how grants are awarded — and to whom.

As far as Roberts is concerned, the public doesn't have the right to know how their tax moneys are tossed around — \$36 million by the Canada Council this year.

And to think he had the nerve to be Canada's representative at the state funeral for Aldo Moro in Italy. That takes chutzpah.

MORO'S CELL?

Grits refuse to probe radicals' tax aid

ROBERT MacDONALD
Staff Writer

Liberal MPs yesterday voted down a Tory resolution to probe a Toronto "arts" group that endorses leg shooting and knee capping in the manner of the Red Brigades. The group has received more than \$76,000 in Canada Council grants.

Conservative MP Tom Cossitt moved the resolution in the Commons for an investigation by Prime Minister Trudeau into the Centre for Experimental Art and Communication in Toronto.

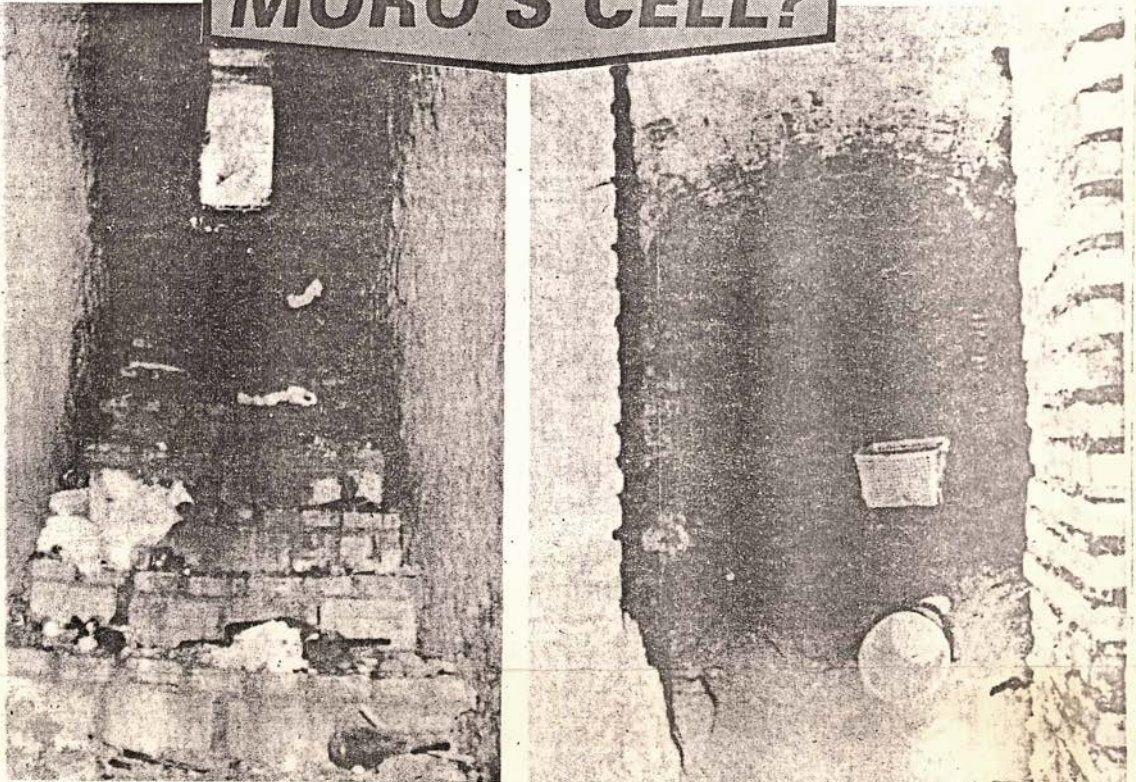
He noted they were "publishers of a monthly news magazine entitled STRIKE, which states in its current issue: 'In the manner of the Red Brigades, we support leg shooting/knee capping to accelerate the demise of the old system.'"

Cossitt asked that Prime Minister Trudeau "make a full statement concerning sizable federal government grants to this organization in the amount of thousands of dollars, including Canada Council grants of \$29,000 in 1975-76 and \$47,200 in 1976-77."

He also asked that Trudeau reveal the amount of travel grants given the organization "and whether our security services are aware if such grants were used by representatives of the group to meet with terrorists abroad."

The group's activities were questioned in the Ontario legislature last week after the Sun revealed on May 5 the magazine also received Ontario Arts Council grants.

The magazine's front cover featured a picture of the blood-streaked bodies of former Italian Premier Aldo Moro's murdered bodyguards—plus articles and pictures inside endorsing the Red Brigades.



STAIRWAY leads to cell where Aldo Moro is believed to have been held during kidnapping.

Moro suspects held



REQUIEM FOR A STATESMAN

Prime Minister Trudeau receives communion during a special requiem mass for the late Aldo Moro in Ottawa's basilica. The

mass was attended by political leaders, the diplomatic corps and members of the Italian community.

ROME (UPI) — A brick-lined cell 50 feet underground in a suburban garden may have been the "people's prison" where Red Brigades guerrillas held ex-premier Aldo Moro before killing him, police said yesterday.

Investigators found the cell and a hoard of 12,000 bullets of various calibres in a raid on the home of Bruno Gentilezza, who has a record as a narcotics dealer and a fence.

Gentilezza, whose name is the Italian word for "kindness," was arrested along with his wife Anna.

Police believe the subterranean cell may have served as a prison for Moro or some other recent kidnap victim.

They said they had no direct evidence linking Gentilezza to the Red Brigades but there have been many recent instances of common criminals consorting with guerrillas.

The autopsy report showed that Moro was

killed only hours before his body was found, lending new weight to the theory that his "people's prison" was in or near Rome.

Police said the waterproof 10 by 13 foot cell 50 feet under the surface of Gentilezza's garden received air and some dim light through a window facing on the inside of a well. The entrance to the stair leading down from the garden to the cell was concealed by plants and garbage bags.



BRUNO GENTILEZZA...Moro kidnap suspect.

Trudeau is asked about grants to art group

By YVES LAVIGNE and MARTY YORK

Prime Minister Pierre Trudeau has been asked to explain federal Government grants to a group linked to a Toronto tabloid that says in its May edition that it supports violence as practiced by the Red Brigades in Italy.

Tom Cossitt (PC, Leeds) said in the House of Commons yesterday that the Centre for Experimental Art and Communications publishes the monthly magazine Strike. The tabloid supports the terrorism of Aldo Moro's killers and received Canada Council grants of \$29,000 in 1975-76 and \$47,200 in 1976-77.

The centre received a total of \$253,622.50 from provincial and federal agencies, including Wintario, the Ontario Arts Council, the Canada Council and the External Affairs Department from 1973 to 1978.

Only \$2,500 of this, from

the Ontario Arts Council, was specifically for Strike. All other granting agencies have said that their money was not intended for Strike.

Mr. Cossitt cited part of the current issue of Strike in the House. It says: "In the manner of the Red Brigades, we support leg shooting/kneecapping to accelerate the demise of the old system."

The centre and Strike are in the same building at 15 Duncan St. and Amerigo Marras is a member of the centre's advisory council and the editorial board of Strike.

In an interview yesterday, Mr. Marras admitted sympathy for the Red Brigades.

"Have you ever been to Italy? Well, I have and I know what it is like over there," he said. "A big drama is being made over this thing, but it's the same as the murder over Mussolini."

Mr. Marras said the Moro murder "is just a red herring" and that there are "worse problems than this business about Moro."

Mr. Marras added: "All this fuss, crying over Moro and all that. We have to think of more important issues."

He said that Strike advocates a forum for the "new ideology, which is critical of liberalism and authoritarian communism."

The May edition of the tabloid has a front-page photograph of the blood-soaked and bullet-riddled bodies of the former Italian premier's bodyguards.

An editorial says that "the questioning through polemics of the cultural, economical and political hegemony should be fought on all fronts..."

The publication became political in January. Before, it had been more of an arts magazine.

"Why are you trying to confuse the issue?" Mr. Marras asked. "What do the CEAC's grants have to do with Strike? Strike is an independent organization which just happens to work in the same building."

Mr. Cossitt said in the House that the centre publishes Strike.

The External Affairs Department granted \$7,472.50 to the centre in 1976 and 1977 for two trips to Europe during which 14 cities in five countries were visited. One trip was a visit to European parallel galleries, which feature experimental work, as does the centre, and the other trip was a series of performances across Europe, culminating with participation in the Bologna, Italy, art fair.

Mr. Marras went on both trips, as did other members who are members of Strike's editorial board.

Suber Corley, Bruce Eves and Paul McLellan, members of the centre council, are also listed on the editorial board of Strike. Mr. Marras is the program director for the centre and Mr. Corley is the centre's administrative director.

The Canada Council has given \$118,000 to the centre since 1974.

"We fund CEAC as a centre for artists in their experimental activities," said Geoffrey James, head of the visual arts section of the council.

In addition, the council gave Mr. Marras an individual grant of about \$300 in 1975, to attend an interna-

tional video conference and visit post-modern museums in South America.

It also gave Mr. Marras and Mr. Eves individual grants totalling \$5,841 in 1977, to attend an international art fair in Kassel, Germany.

Wintario has given the Kensington Arts Association, the name by which the centre was known until 1975, a total of \$59,000.

The Ontario Arts Council has given the centre \$69,150.

Louis Applebaum, executive director of the council, said that the centre has been granted \$25,000 for 1978-79. He said that a jury decides which publications deserve grants. The jury, he said, evaluates the artistic merit of a publication and the council bases its allocations on the jury's recommendations.

Mr. Marras was surprised to hear that the matter had been brought up in Ottawa yesterday.

\$2,000 civic grant delayed for check

A civic grant of \$2,000 to the Kensington Arts Association was postponed by Metro budget committee yesterday until it finds out if the organization has links with a publication supporting revolutionary forces.

David Silcox, Metro's director of cultural affairs who is responsible for recommending distribution of \$1.7-million in civic cultural grants this year, said the association is located in the same building at 15 Duncan St. as the offices of Strike, a tabloid which has praised terrorist tactics such as kneecapping.

"It is not clear whether the artistic organization is connected with the publication," Mr. Silcox told the committee.

Mr. Silcox was asked to check on the role of the association as much to protect the innocent as to make certain that civic funds do not go to support revolutionary activities.

Of 95 community organizations that applied for cultural grants this year, 81 were successful. The amounts range from \$243,000 for the National Ballet of Canada to \$500 for the Toronto Chamber Society.

The grants fall into five categories: dance, \$346,000; music, \$591,000; theatre, \$475,000; visual arts, \$268,000; miscellaneous, \$66,000. Unsuccessful groups can appeal to Metro executive committee on May 26.

As usual, the largest portion of the cultural grant budget went to the National Ballet, the Canadian Opera Company (\$230,000) and the Toronto Symphony, (\$200,000).

Mr. Silcox said he hopes the Metro cultural grant total will reach \$2-million next year. Last year's total was \$1.3-million.

STEPHEN LEWIS



TORONTO STAR MAY 17-1978

Let's not pay taxes for lunatic tracts

Stand back with me and view a collage of artistic contradiction.

In the fiscal year 1973-74, the Ontario Arts Council made a first-time grant to the Kensington Art Association of \$900. By 1977-78, the amount reached \$27,250. The money seemed legitimately spent: It was going to experimental and innovative art of every form — from radical realism to video performances — unorthodox, to be sure, but who can pass certain judgment on potential artistic genius? As Lou Applebaum, executive-director of the Arts Council said to me earlier this week: "So far, without any difficulty, we can justify financial support."

Fair enough. But the pigment thickens.

In the past year or so, the Kensington Art Association took on an additional form and name: The Centre for Experimental Art and Communication. With CEAC as a holding company, its directors then established Supervision Publications which, in turn, printed an intermittent journal calling itself Art Communication Edition devoted to "radical and marginal" art.

Are you still with me? If so, let me paste one last scrap to the canvas. In January of this year, Art Communication Edition underwent a remarkable change, re-emerging as a tabloid called Strike which, in the immortal words of the Hon. Robert Welch, minister of culture and recreation, "adopted a more aggressive social stance."

That's rather like saying that the Communist Manifesto advocated a degree of social reform.

Ideological gibberish

The fact is that Strike is a ranting Marxist tract, indulging in more dialectical nonsense per column inch than you'd ever want to read in a lifetime. What's more, in the May edition, the ideological gibberish became, predictably, pathological, as the editorial board of Strike heartily endorsed the shooting, "knee-capping," and maiming exploits of the Italian Red Brigades.

As most people know by now, the Ontario government inadvertently funds this psychosis through a quite separate Arts Council grant of \$2,500 — a grant originally made to Strike's previous incarnation.

But that's not the issue — or at least, it's not the issue unless the Arts Council decides to renew the grant, in which case everyone will have gone quite mad.

The issue is a little more complicated: Should we continue to give any public money at all to CEAC, an organization whose principal directors are also responsible for the publication and contents of Strike?

For some in the government, it raises the age-old question: Can we separate art and politics?

Certainly that's what Bob Welch was concerned with in a roundabout way, when he answered questions in the Legislature last week. He emphasized again and again that one grant has nothing to do with the other; but his uncharacteristically angry frothing betrayed a weak case.

We are not dealing with politics in any normal definition of the word. Those responsible

for Strike are not even articulate disciples of Trotsky, advocating his sophisticated views on art, literature and revolution. No, I believe that we are dealing with plain, stark and simple sickness.

The advocacy of extremist causes and positions is a reflection of collective dementia — personally, I think that if my psychiatrist-colleague Dr. Jan Duxzta could ever chain them to his couch, the insights of Freud would prove inadequate for diagnosis.

But again, that's neither here nor there. What I would argue is that no one — not Bob Welch nor the Arts Council — should dignify CEAC by pretending that its financial grant poses some great moral conundrum. Let's have no sophistry about "what is art," or "what are the limits of artistic expression," or even, "should the state intrude on the autonomy of the Ontario Arts Council?"

Not compartmentalized

The issue is not confused. People who write blithely of terrorism in the afternoon do not paint watercolor sunsets in the evening. Obscenity isn't packaged in compartments.

Nor need we raise the spectre of censorship as Bob Welch attempted to do. If, in one context, a group advocates the killing of innocent people, it shouldn't be eligible for a government grant just because it changes hats.

As far as I'm concerned, the Centre for Experimental and Art Communication can continue on its merry way, sponsor folk-festivals in Ougadougou, rent video-tapes in Kensington market, or write learned hand-books on medieval torture. It's a free country.

But not with a single farthing of taxpayers' money.



LOU APPLEBAUM

"So far, we can justify support"

Not with public funds

The reading public may, in its next foray to the bookstore, find a magazine on the shelves called *Strike*. The May issue is readily identifiable by its front-page photograph of the bullet-riddled bodies of the bodyguards of the late Aldo Moro. On page three, an editorial states that "in the manner of the (Red) Brigades", the terrorist group which murdered Mr. Moro, "we support leg-shooting/knee-capping to accelerate the demise of the old system."

However obscene the public might find the photograph, and however offensive it might find the editorial stance, the common reaction will probably be to ignore the tabloid, to leave it on the shelf to be ignored by others and, all going well, to perish through lack of funds. But the matter is not that simple. The Ontario public already pays for the publication of *Strike* through its taxes; the Ontario Arts Council, an independent agency of the provincial Government, awarded the publishers of the magazine a grant of \$2,500 for the 1977-78 year.

In a similar vein, Vancouver's Pulp Press publishes roughly 50 books. One is a manual for urban guerrillas, with hints on raids, occupations and ambushes. Another is an 80-page essay arguing in favor of incest. Once again, the reading public could abandon the books to seek their own level in the marketplace, but once again they would find themselves involuntarily involved; the Canada Council, a Crown corporation which thrives on federal tax dollars, gives Pulp Press an annual grant of \$4,500.

Louis Applebaum, executive director of the Ontario Arts Council, says *Strike* was accepted for funding under its former title, *Art Communication Edition*, and has only recently changed into a strident political organ. "A decision whether to give another grant," he states, "will be made in June when the council meets." Roy MacSkimming of the Canada Council says the council has supported Pulp Press since 1973 strictly for its Canadian works. On those terms, the incest essay would qualify, but the urban guerrilla manual, written by a Brazilian revolutionary killed in 1969, would not. Charles Lussier, director of the council, says he was unaware that Pulp Press was publish-

ing the manual, and that "we would not be part of" a how-to text on urban guerrilla warfare.

The score stands at one delay, one rationalization, and one plea of ignorance. The sound you hear is the screeching of brakes as the councils try desperately to avoid the issue.

But the issue is too important to slough off. Certainly the councils have broad mandates "to support cultural advances" and to "foster and promote" the arts, humanities and social sciences; and certainly they have a duty to support explorations by the country's counter-culture which will by their nature be provocative. But the existence of such support depends on the good will of the electorate, and on its willingness to see its tax dollars used to create a climate of free artistic and social expression in the country. If that expression includes recommending the shattering of peoples' legs and the kidnapping of political opponents, we can expect an angry public backlash against the whole grants system — a backlash which would jeopardize everything the councils have tried to accomplish.

No one is suggesting censorship; for better or for worse, the publishers have a right to produce material which many may find offensive. But the public has an equal right not to see its money used to underwrite that production; and as the universal condemnation of recent terrorist activities in Italy has made clear, publications championing those activities sit squarely in the offensive category.

Instead of trading in vague statements, council officials should translate their disapproval of *Strike* and the Pulp Press manual into action: a firm statement that *Strike* will receive no grants for the coming year; a ruling that no publishing house which issues texts on the order of Pulp Press's manual will be eligible for funding; and a system of monitoring grants to ensure that applicants ineligible for funding are not leaked funds by sympathetic agencies which do qualify for grants.

If terrorist literature pays on the open market, so be it; but it must not be on the Canadian conscience that we footed the bill.

THE "TORONTO STAR"
SAT. MAY 27, 1978

Arts councils must always take big risks

The Canada Council and Ontario Arts Council have recently been in trouble with the politicians and newspapers. They have made some not very shrewd decisions, and they have had some bad luck, and so they are under fire.

This may be a small consolation to them, but many of us would not have it any other way. If the Canada Council and the Ontario Arts Council went a long time without getting in trouble, there would likely be something very wrong with them.

In the nature of things, an arts council deals with the unpredictable — particularly when it backs new and untried ventures.

An arts council has to bet on ideas and people who are not dealing in conventional values. It must take chances or die. An artist who is afraid of looking foolish will never do anything interesting, and the same goes for an arts council.

So it's only natural that the arts councils should have their seasons of discontent, and this is one.)

Some months ago, a Toronto theatre funded by the Canada Council and the Ontario Arts Council astonished its admirers by staging an obscene play about Nazi Germany that seems to have appalled everyone. (Certainly it appalled me.)

A gay newspaper, which was given an Ontario grant for its arts coverage, unexpectedly published an astounding article about sex with children; it stepped far outside the bounds of what most people, including most homosexuals, regard as acceptable.

A Vancouver book publishing co-op, which has been getting Canada Council money, was revealed to be issuing an instruction manual for urban guerrillas.

A Toronto art magazine, which had an Ontario Arts Council grant, changed its policy — some time after receiving the grant — and came out in favor of the Italian Red Brigades terrorists.

No harm done

In none of these cases, it should be pointed out, was substantial harm done, except to the blood pressure of the exceptionally sensitive.

It's true that some ideas were ventilated that most of us regard as foolish or potentially harmful — but it's also true that, in the public arena, those ideas were quickly denounced.

From the standpoint of the councils, some of these incidents amount to genuine embarrassments. But that's happened before and will happen again. Arts councils are fallible, and the people who advise them are fallible. They will go on making mistakes.

What must not be allowed to happen is what some politicians — and, I'm afraid, some news-



Robert Fulford

paper people — would like to see happen: Close supervision of the arts council's decisions by politicians. That way lies disaster.

Here I have to declare a personal interest. Like almost everyone else in a similar position, I've often sat on boards which decide on grants; in recent years I've also been on the receiving ends of grants, though never as an individual. These experiences have left me with the impression that the councils, in their judgments, are extremely careful. But they have also left me with the view that the system is sensitive; political meddling could cripple it.

When the Canada Council was founded in 1957, it established two principles that made its success possible. The first was that the council, while it received its funds from Parliament, must be independently responsible for decisions. The second was that these decisions must be made on the advice of professionals.

Artists' fears

For the most part the principles have been maintained, and they have been adopted in turn by the Ontario Arts Council and by other provincial and city arts groups.

Recently some officers of the Canada Council have begun to fear that the government, in pursuing the goal of national unity, will interfere in the funding of the arts in order to promote political interests. This fear has filtered down to some of the artists. For that reason it was important that Secretary of State John Roberts, in a speech to the Canadian Conference of the Arts at Halifax, reaffirmed the basic principles:

"I regard myself, personally, as a sensitive and discriminating individual," Roberts said. "I am quite assertive and combative about my judgments; I hold to them strongly . . . I am superbly confident of my taste.

"But none of that is relevant to my role as Secretary of State. I do not, should not, and cannot use my personal criteria of taste to determine what should be done. It is not my job; it is not the job of politicians. What we have instead is a process — perhaps an imperfect process — whereby the value of applications submitted by artists for support is judged by their peers."

Since 1957, that process has made possible a flowering of the arts in Canada that has exceeded the hopes of almost everyone. It shouldn't be tampered with just because some of its less important results make some of us feel uncomfortable.

LETTER TO THE EDITOR

No knee-capping

As artists and human beings we protest against the political gesturing of Strike journal which advocates knee-capping and other barbaric acts in the name of political ideology.

In the past we, as artists, have supported the Centre for Experimental Art and Communication, the Kensington Art Association and Art Communications Edition (three associations essentially run by the same core of people and endorsing the same philosophies), because they have raised important questions regarding art and its role in society. Although we have no argument with individuals who would advocate the use of artistic media as agents in social change, we deplore Amerigo Marras's exploitation of an artistic journal to support the terrorist tactics of the Red Brigade as a necessary and acceptable political strategy. It is impossible to support methods of social change which include mutilation and murder.

We urge artists and other persons concerned with human rights to protest against individuals and groups which support the Red Brigade and leg-shooting as political solutions.

Fran Gallagher, Ron Shuebrook, Bruce Parsons, Art Green, Toby MacLennan, Natalie Novotny Green, Alison Parsons
Fine Arts Department
York University
Downsview

GLOBE, MAY 27

Arts council decides it won't back terror

Taxpayers' money has been used by an organization, some of whose directors advocate terrorism, to build up assets totalling \$200,000, including ownership of a building on Duncan St. in which the federal Liberal party is a tenant.

The funds have come mainly as annual grants from Wintario, the Ontario Arts Council and the federal Canada Council — a total of nearly \$250,000 in the past five years — to the Centre for Experimental Art and Communication.

Earlier this year the Toronto tabloid Strike, published by some of the centre's directors, ran an article which supported knee-capping — shooting people in the knees — “to accelerate the demise of the old system.”

Now the Ontario Arts Council has terminated its grants and the Canada Council is reconsidering its financial commitments to the centre.

“We support all kinds of experimental groups, but the Ontario Arts Council can't reconcile itself to a stand in support of terrorism,” director Lou Applebaum said in an interview last night.

The council was ordered to reconsider its position by Robert Welch, minister

of culture and recreation, after the Strike article was cited in the Legislature.

Charles Lussier, a director of the Canada Council, told The Star last night his council wants an explanation of the article before making a decision in September whether to continue giving money.

Lussier said the Canada Council cannot reclaim any of the money given in the past.

About \$50,000 of the money used to buy the building came from Wintario, but spokesmen for the lottery organization could not be reached for comment.

Magazine backing terror loses \$25,000 Ontario grant

LIE.

A magazine that supports violent terrorist activities like those of the Red Brigades in Italy has lost a \$25,000 grant from the Ontario Arts Council because its publishers did not come up with "an adequate explanation" for their views, a council official said yesterday.

Ronald Evans, the council's director of policy and planning, said the grant application from the publishers of Strike magazine said that "as artists they were concerned with the political realm."

"When the council asked them to justify their stand on terrorism, they dealt in questions of metaphor which the council could not accept."

On the the front page of its May edition, the magazine published a picture of the bodies of the bodyguards of former Italian premier Aldo

Moro, himself later killed by Red Brigades terrorists. Inside, the magazine said it supports "leg shooting, knee-capping to accelerate the demise of the old system On the way to surpass Liberalism, we should prepare for the barricades."

The Ontario Arts Council in April approved a \$25,000 grant to the Kensington Art Association, also calling itself the Centre for Experimental Art and Communication. The centre's advisory council includes some of the same people who put out the tabloid magazine under the centre's auspices.

That grant was withdrawn by the council last week, Mr. Evans said, and a separate application by the magazine's publishers was rejected.

(The group earlier had been turned down in a bid for a \$4,000 grant from Metro Council. Metro staff rec-

ommended a grant of \$2,000 before the radical views of the magazine became known, but Metro's budget committee rejected the recommendation.)

A member of the Centre for Experimental Art and Communication would not comment in a phone interview yesterday on the provincial council's refusal to provide a grant. Asked for his name, he asked in return: "Is there anything else I can do for you?"

The minutes of the arts council meeting that withdrew the grant read: "Because we hold Kensington Art Association Centre for Experimental Art and Communication responsible for Strike, and because Strike has taken a position in support of terrorism, the Ontario Arts Council withdraws its funding" from both groups.

Mr. Evans said the council does not want to be responsible for forcing the publication out of business, but most of the financing always has come from the general public. "If there is a community out there that supports them, then the responsibility is on it now."

The art centre received a \$4,000 Wintario grant in December (half the amount it sought) to buy second-hand videotaping and playback equipment. Robert Welch, Ontario's Minister of Culture and Recreation, said that grant was not related to Strike.

The magazine formerly was called Art Communication Edition, and only in its two issues since January has it shown the radical political approach.

The Toronto Sun
Wednesday July 5, 1978 25

Radical paper's grants halted

The Ontario Arts Council has voted unanimously to cut off all grants to a Toronto group that produced Strike — a publication which advocated leg shooting and knee-capping "in the manner" of Italy's Red Brigades.

In addition, the Canada Council is holding up further grant payments to the Toronto organization until it gets "a satisfactory explanation" for the pro-terrorist editorial stance of the publication.

Pictured bodies

The Strike statements, along with publication of blow-up pictures of the bullet-spattered bodies of former Italian premier Aldo Moro's guards, were first revealed by the Sun on May 5. Originally, both the OAC and Canada Council officials defended the organization.

OAC stated it was withdrawing \$25,000 awarded the Kensington Arts Association — the Centre for Experimental Art & Communication because it was "responsible for Strike and because Strike has taken a position in support of terrorism."

Increase sought

OAC turned down Strike's own application for a grant which was "considerably more" than the \$2,500 the publication received last year under the name of Art Communication Edition.

The decision followed a three-hour session in which CEAC leader Amerigo Marras, a 29-year-old Italian immigrant, and 10 of the group's principal officers met with OAC directors. Later, CEAC submitted a written statement OAC had given the group \$27,250 last year.

Tim Porteous, Canada Council's associate director, said CEAC's grant for 1978 was \$35,000, but an undisclosed amount was paid before the "hold" order went out. The council will decide in September whether to terminate the grant, he added.

The Kensington-CEAC group used a \$50,000 Wintario grant to help buy the building at 15 Duncan St. where it has headquarters and in which it has the Ontario headquarters of the Liberal Party as a sub-tenant.

agYU