

experimental, Eastern institutions.

It has been said that the almost intuitive reaction to artistic needs that made the Council an international model, has become boggled by bureaucracy. This has created a new barrier of formality — at times a militancy — between the Council and the recipients.

Some artists have formed the Canadian Artists Representation, which is asking for rental fees from the public galleries which exhibit their works, and dramatists have established the Playwrights Circle. The Circle has demanded production, by January 1, 1973, of one Canadian play out of every two put on in any of the forty-five Council-funded theatres — a ratio based on the recent radio-television quotas of the CRTC designed to curb U.S. influence in Canada.

Some producers disapprove of this or any government intervention — because it infringes on their creative license or because they doubt that the body of Canadian plays is big enough yet to support this ratio. Advocates point out that the attendance records at Canadian plays — bolstered by such successes as "The Ecstasy of Rita Joe" and "La Guerre, Yes Sir" — is higher than non-Canadian plays.

In this, David Gardner, theatre arts officer of the Council, is walking the knife edge, but the

situation will probably be solved without any quota system at all. Most producers under the pressure of publicity already are planning to put on more Canadian plays. In a questionnaire the Council sent to thirty-six companies, Mr. Gardner said that six replied that their content is one hundred percent Canadian, eight said it was fifty percent, and the remaining twenty-six claimed "some" Canadian production.

Any influence Eastern cities might have is expected to diminish rapidly since Gérard Pelletier, Secretary of State and the Cabinet Minister in charge of the Council budget, has made his views of the necessity of regionalization clear.

Meanwhile the Council continues, with money enough to approve between twenty and thirty percent of the artists' applications — a point which could account for any tendency there may be to subsidize "safer," less controversial artists.

As usual, something of what everybody says is true, including the observations that the Council is no dummy. One of its assorted auxiliary tasks is to select winners for the world-known Molson Prizes to outstanding Canadians and to finance the Governor General's Literary Awards. The Council discreetly points out, in its reports, how many of these major winners have earlier Council grants to their credit.

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*The ultimate art show is in Venice, Esposizione Biennale Internazionale d'Arte. It opened late this spring, and among the paintings and sculptures from the world at large were a few from Canada including Seasons No. 1, oil on canvas, owned by the National Gallery and painted by Gershon Iskowitz. 100 x 140 in.*

