

pect of supply problems at home, Canada decided to limit them. Later, the National Energy Board found that the discovery rate of new fields and the productivity of old ones were less than anticipated and would not supply the traditional domestic markets as well as part of the Montreal area beyond 1982. It was then decided that exports should be phased out. The phase-out was designed to provide time for US refiners to develop new supply sources. Since Canada pays international prices for oil imported into eastern Canada, an export tax was applied to crude oil exported from western Canada to raise it to international levels. Revenues from the export tax (now \$5.60 a barrel) are used to compensate oil import costs.

[NATURAL GAS]

The situation in natural gas is somewhat different. Exports to the US continue at a high level — forty per cent of Canada's production goes south — but no new long-term export licences have been granted since 1970. Recent discoveries in western Canada have increased the conventional gas supply, and as a result, Canada authorized emergency

exports of about 40 billion cubic feet of gas above the normal flow to American consumers last winter. However, the possibility that exports may be reduced in the 1980s to reflect the rise in domestic needs still exists.

[COAL]

Canada imports about 16 million tons of coal from the US annually and exports about 13 million tons (half of its own production) to Japan. This reflects geographic and economic realities; eastern Canadian consumers are closer to the Appalachian fields than they are to those in western Canada.

[ELECTRICAL POWER]

Traffic in electricity has been modest in recent years, varying from a small net Canadian import in the late 1960s to a net export of 5.3 per cent of Canadian generation in 1973. A variety of factors affect the flow — including surplus Canadian hydro-electric production in times of above-average water flows, emergency needs and differing patterns of demand.

The Folger Connection

In 1970, when O. B. Hardison, Jr., director of the Folger Shakespeare Library in Washington, DC, began to show films in its in-house theatre, the first choice was a Norman McLaren documentary from Canada's National Film Board. It was the absent-minded beginning of a trend.

When the Folger began poetry readings in its Elizabethan theatre, two Canadian poets — Mar-



Screen Test

It is when you see their faces high on the silver screen, all made up and larger than life, that Canadians and Americans seem most alike.

Which of the people below are, or were, Canadian?

Ben Blue, Geneviève Bujold, Raymond Burr, Hume Cronyn, Fifi Dorsay, Marie Dressler, Deanna Durbin, Glenn Ford, Lorne Greene, Woodie Guthrie, Ruby Keeler, Beatrice Lillie, Rich Little, Gene Lockhart, Raymond Massey, Mary Pickford, Walter Pidgeon, Christopher Plummer, Mort Sahl, Norma Shearer, Alexis Smith, Donald Sutherland and Eva Tanguay.

Answers: All except Woodie Guthrie.

garet Atwood and Frank Scott — were invited to read. When it began producing modern plays, it offered the American premiere of *The Complete Works of Studs Edsel*, written by an American, Percy Granger, who lived in Canada (the play's locale) during the Vietnam War and had several plays produced on CBC-TV in Montreal. *Creeps*, by David Freeman of Toronto, which had previously won the Floyd S. Chalmers Award as the best Canadian play of 1972, followed.

The next year the Folger had the premiere of *The Collected Works of Billy the Kid* by Canadian Michael Ondaatje.