

Other popular subjects of study were business at the Universities of Toronto, British Columbia and Alberta, medicine and nursing at Dalhousie, painting and drawing at the University of Alberta's School of Fine Arts at Banff, and the English language and literature at the University of Toronto and the Thomas More Institute, Montreal.

Public lectures offered by the reporting universities drew an attendance of approximately 238,000, and other activities such as films, drama and music reached estimated audiences of 743,000, with a total attendance for all programmes of this sort of more than 980,000.

The universities supplying data on the characteristics of participants in non-credit courses reported that 57 per cent were men and 43 per cent women. Fifty-nine per cent were between 21 and 40 years of age, 25 per cent between 41 and 60, 11 per cent under 21, and 5 per cent over 60. The level of education of 62 per cent of the participants was high school, 35.6 per cent were at a university level and 2.4 per cent had an elementary school background. Among the participants 28.4 per cent were housewives (6.5 per cent rural and 21.9 per cent urban). Nearly 22 per cent were clerical and office employees, 16.6 per cent professionals, 14.4 per cent fishermen or farmers, and 9.4 per cent technical and industrial workers.

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### ALUMINUM PRODUCTION

The Canadian production of primary aluminum in 1958 amounted to 633,629 short tons. The previous peak - 620,321 tons - was achieved in 1956, when the industry was operating close to its 650,000-ton capacity. The capacity, which was 821,000 tons at the beginning of 1958, had increased to 866,000 tons by the end of the year. The business decline that began in late 1957 continued to affect world markets in 1958 because the rate of increase of the total demand was not sufficient to absorb the output of all reduction facilities. As Canadian production is directed towards export markets, it was necessary to curtail output at some plants in order to balance supply and demand. Inventory build-up also accounted for some of the year's output.

Domestic consumption of primary ingot accounted for about 16 per cent of production in 1958. Producers' domestic shipments, a measure of consumption, were 105,543 tons; on the basis of end-use statistics, 1957 consumption was estimated to be 93,478 tons. Owing to a strike which reduced shipments to only 77,984 tons, producers' 1957 shipments cannot be used for direct comparison.

The value of aluminum exports in 1958 was \$223,619,621, or 5 per cent of Canada's export trade with all countries. The percentage composition of aluminum exports on the basis of value is as follows: primary forms, 93.4;

semifabricated, 4.6; scrap, 1.5; manufactured, 0.5. These ratios are little changed from those of previous years except that the tonnage of primary forms exported increased while dollar value declined.

The United States is the largest market for Canada's output of primary forms. Shipments amounted to 213,147 tons, or 44 per cent of Canadian exports and 90 per cent of United States imports. Another 33 per cent, or 159,232 tons, went to the United Kingdom. This was 14,171 tons lower than the 1957 sales of Canadian aluminum in that country. Of particular interest is the increase in shipments to countries now forming the European Common Market and the increase of more than 100 per cent in shipments to Australia, Mexico and Spain.

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### JULIE HARRIS FOR STRATFORD

Julie Harris, one of the leading ladies of the North American stage, will play Juliet at the Stratford Shakespearean Festival next summer.

The production of "Romeo and Juliet" in which she will appear as the greatest of Shakespeare's romantic heroines will be staged by Michael Langham, artistic director and general manager of the Festival, and designed by Tanya Moiseiwitsch.

"Romeo and Juliet" will be one of three plays staged during the 1960 Festival, which will run from June 27 through September 17. The other two will be announced later. One will be directed by Tyrone Guthrie.

Miss Harris refers to her coming assignment as her Shakespearean debut, although, as an unknown and struggling young actress, she had a brief acquaintance with the Bard. During a New York engagement of the Old Vic company 13 years ago, she played a walk-on in that company's production of "Henry IV." A little later she played one of the witches in a production of "Macbeth", starring Michael Redgrave and Flora Robson, also in New York.

Since rising to prominence, however, Miss Harris has played modern and classic roles with equal facility. As the tomboy Frankie Addams in "A Member of the Wedding," she leaped to stardom in a 62-week run on Broadway. Not long after this, she won further acclaim for her performance as Joan of Arc in Anouilh's "The Lark." She was also seen as Sally Bowles in "I am a Camera," a dramatization of the Christopher Isherwood stories. For "Member of the Wedding" and "I Am a Camera," she won both the Critics' Roll and Donaldson Awards. For her work in "The Lark," she received five top honors.

Miss Harris has appeared several times with Christopher Plummer -- first through the long Broadway run of "The Lark" and then in the television productions of "Johnny Belinda" and "A Doll's House." It was Plummer, she says, who aroused her enthusiasm for a summer at Stratford.