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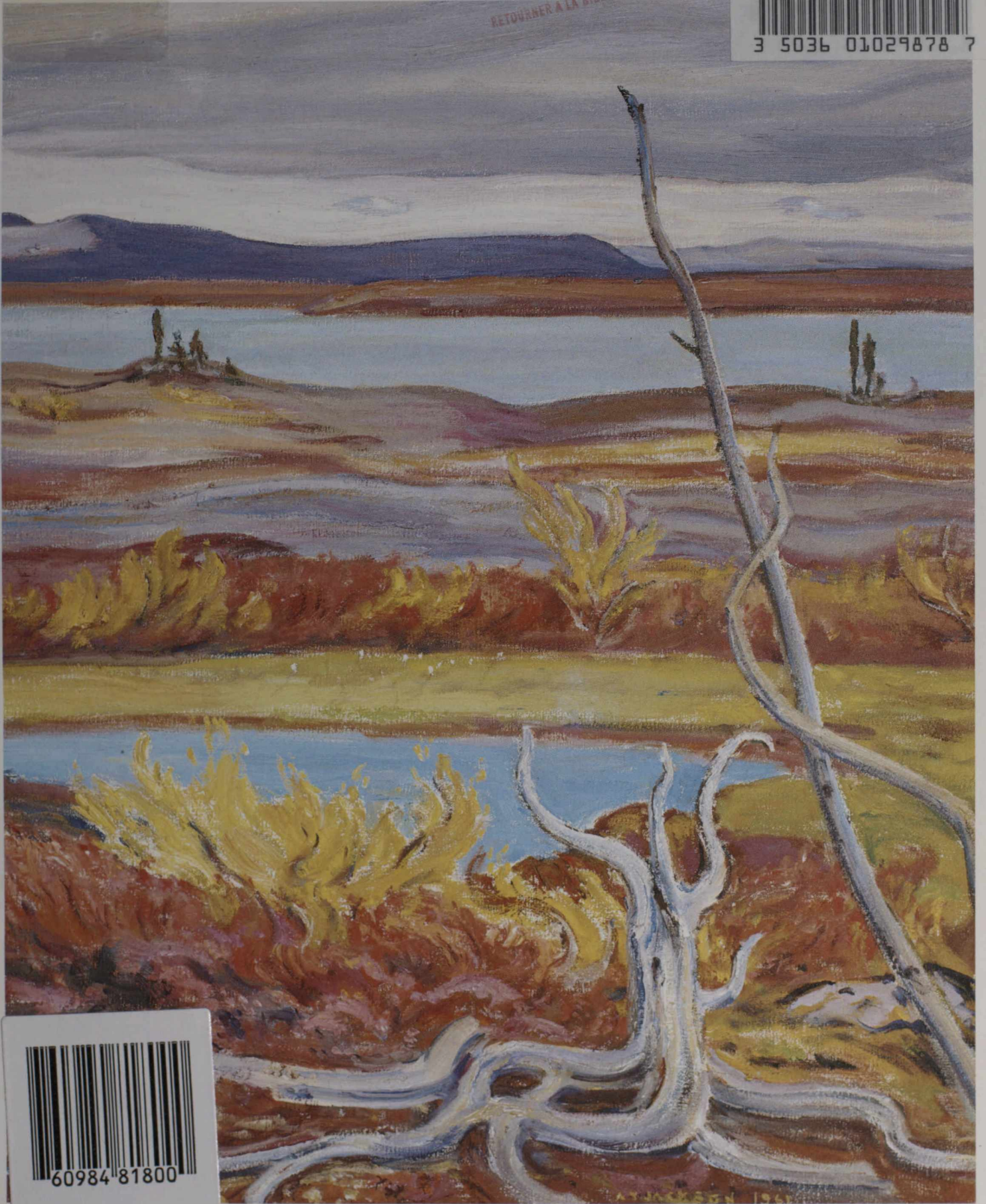
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Issue no 2

October 1983

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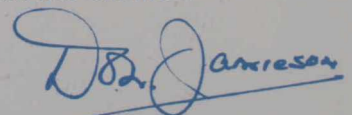
With this, the second issue of our magazine-format publication, we can advise our readers that the new London version of *Canada Today/d'aujourd'hui* magazine will now appear on a quarterly basis. The positive response to our February trial issue has left no doubt in our minds that a magazine of this type can provide the variety and depth of coverage of Canada that our British readers desire. It also gives us a chance to be more relevant, to concentrate on the events and issues of the day of immediate interest.

This issue features an article on Canadian landscape painting, to coincide with the exhibition of paintings from the Ontario Heritage Foundation Firestone Art Collection which opened at the Canada House Gallery in September. The High Commission is grateful to Dr Jack Firestone, who is both source and inspiration for this exhibition of the works of some of the finest Canadian artists of this century.

October is export month in Canada so it is appropriate that this issue should include descrip-

tions of many outstanding Canadian export products. The Canadian economy depends on exports to a greater extent than most OECD countries, it is gratifying to see Canadian manufacturers continuing to produce products that the world wants to buy.

In September, Prime Minister Margaret Thatcher made an official visit to Canada. Canada and the United Kingdom have much in common and have shared many experiences, both in peace and in war. However, the traditional relationship has been changing during the past decade, especially since Britain became a member of the European Economic Community. In our next issue we will examine some of the issues raised during Mrs. Thatcher's visit and take a look at the new relationship between our countries.



Canadian High Commissioner.

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The Canadian Landscape

Comments on a touring exhibition organized by the Canadian High Commission Cultural Centre Gallery

Paintings selected from the Ontario Heritage Foundation Firestone Art Collection

It is only very rarely that we have the opportunity to organize an exhibition comprising works by many of Canada's most renowned twentieth-century artists. The idea for an exhibition that illustrates both the widely differing ways in which painters have depicted the landscape, as well as the immense variety of subject matter itself across the whole of Canada, was put to us in 1982 by Jack Firestone and his wife while they were on a visit to London. As a dedicated collector of Canadian art over the last thirty years, one of Dr Firestone's main areas of interest has been Canadian landscape painting. It is from this Collection that the present exhibition is drawn and we are most grateful to Dr Firestone and the Ontario Heritage Foundation – to which more than twelve

hundred works in the Collection were presented in 1972 – for their generosity in lending the thirty-three paintings in this exhibition.

We are grateful to Dr Firestone too for his introduction to the exhibition in our catalogue, in which he outlines the artistic development, main interests and preoccupations of each painter. Through personal acquaintance with many of them he gives fascinating insights into the artists as people, enabling us to understand the paintings themselves in more depth.

An extract from Dr Firestone's catalogue introduction follows. It includes his personal appreciations of some of the artists, giving us a unique and intimate view of the Canadian art world in this century.

Lawren Harris,
Algoma Country II, 1923,
oil on canvas



DR JACK FIRESTONE

Since Canada gained a degree of autonomy in 1867, the visual arts have gone through three stages. During the years 1867-1914 most Canadian painters, largely trained in London and Paris, painted like their European counterparts when they returned home; in the period 1919-39 a strong feeling of nationalism and the struggle to minimize European influences dominated the art scene; and from 1946 to the present day French and American influences contributed greatly to Canadian painters becoming increasingly internationally oriented, with abstract and non-figurative art achieving pre-eminence.

The present exhibition comprises thirty-three works by the same number of Canadian painters created over a seventy-year period, from 1912 to 1982. Other than the earliest painting by Emily Carr, the works cover the second and third stages

referred to above. Even the Carr canvas, though of an earlier date, represents the new style of painting which dominated the art scene in the 1920s and 1930s.

The concept of landscape is taken very broadly, in the Collection and in this exhibition, to include both figurative and non-figurative or abstract art.

It is perhaps useful to make the distinction here between abstract and non-figurative art. Abstract art is the portrayal of a real object in such a way that the original physical entity becomes unrecognizable, while non-figurative art is created entirely from imagination. Over the period covered in this exhibition some landscape painters arrived at a point where their works showed no real resemblance between what they had seen and what they produced, and yet these works reflect a link with the country that inspired them.

Arthur Lismer, *Interior of an Island, Georgian Bay*, 1952, oil on canvas



Canada's landscape combines modern civilization and high technology with untamed wilderness and tremendous challenges to human ingenuity. What makes the country so special is at least partly its geographical diversity and its climate. As can be seen in the exhibition, there are strong regional differences in Canadian landscape painting too. British Columbia is represented by four artists, the Prairie region by two, Ontario by fourteen, Quebec by eleven and the Atlantic region by two.

Broadly speaking, Canadian landscape painters tried four different methods of painting their landscape. The first group painted nature's scenery on site, in glowing colours with a rich palette, on occasion over-emphasizing the majesty of the scenery. These artists braved the inhospitable north, the arctic wastes and rarely penetrated parts of the interior of the country. They did small sketches or drawings and then returned to their studios to paint the subjects on canvas. Examples of this category are Emily Carr, the Group of Seven and their followers.

The second group were also on-site painters, but their landscapes were more stylised and simplified, more subdued and lyrical, while still showing a painterly directness. Their pictures retained some Canadian characteristics, but were less obvious. Examples in this exhibition include Goodridge Roberts and Jean-Paul Lemieux.

The third group painted landscapes in their studios. There were no sketches or drawings done in the field to guide them. Rather, they painted from memory or were inspired by emotions. Examples of this can be seen in the works of Jack Shadbolt and Claude Picher. Sometimes, however, the landscapes were purely imaginary compositions, occasionally with symbolic connotations, as in the case of Ghitta Caiserman-Roth's paintings.

The fourth group went further with simplification, drawing stimulus from the landscape in their search for fundamental concepts and expressing these in abstract form. Examples of this are the works of Jean-Paul Riopelle, Marcell Ferron and Otto Rogers.

Most Canadian landscape painters during the last seventy years consider themselves 'modernists', and that includes the Group of Seven. This created a problem between the 'nationalists' and

the 'internationalists'. The latter claimed that art knows no borders and that it should not be tied to national or regional aspirations. But generally speaking most Canadian artists have paid little heed to such controversy and have continued to paint the Canadian landscape as they see it.

The Group of Seven

It was a Toronto painter, J E H MacDonald (1873–1932), who first gave expression to the new feeling of nationalism which spread through Canada in the first decade of the twentieth century. The Canadian economy was expanding by leaps and bounds; the west was opening up and many new settlements were established; large-scale immigration added to population growth; industry, agriculture, mining and forestry prospered; and Canadians acquired a new confidence which found political expression in pressure for greater independence from Britain and the United States.

MacDonald started to paint Canada through Canadian eyes, abandoning the European influences which had dominated the Canadian art scene for the previous half century. MacDonald's work appealed particularly to fellow painters Lawren Harris and A Y Jackson, and these three formed the nucleus of the group of artists who later became known as the Group of Seven.

The works of these artistic pioneers had a very mixed reception at their first exhibition in 1920 in Toronto. There was considerable criticism of their style of painting in particular the crudeness of colour and brushwork. However, a change in their fortunes began in 1924 when the Group's paintings were exhibited in the British Empire Exhibition at Wembley and received enthusiastic reviews. The *Daily Chronicle* said that 'These Canadian landscapes ... are the most vital group of paintings produced since the war, indeed this century.' A second show the next year had reviews which were just as encouraging; by 1930 these highly controversial painters were acknowledged as a 'National School', and by the 1950s they were a legend (although by the 1950s Canadian painters had largely shifted to abstract and non-figurative art).

The Group of Seven had ten members over the period 1920-33, and works of six of them are included in this exhibition: Jackson, Harris, Lismer, Carmichael, Casson and Fitzgerald. The influence of the Group spread to many of their contemporaries and the works of five of these is included: Collier, Comfort, Hewton, Pepper and Schaefer.

A Y Jackson (1882-1974) was the best trained professional to join the Group of Seven. He had also travelled widely in England, France, Italy, Belgium and Holland. On his return to Montreal he became known as the Canadian Impressionist. More than any other member of the Group of Seven, Jackson traversed Canada as far as explorers were prepared to take an artist. He painted landscapes applying the paint roughly. They are sometimes dramatic in their colouring, forceful in their impact and stirring in the message that Canada's strength lies in the land.

The north had particular appeal for Jackson: he painted in Alaska and Greenland, and visited the



Lemoine Fitzgerald, *Prairie Homestead*, 1925, oil on canvas

A Y Jackson, *Lake Rouviere*, 1961, oil on canvas





Franklin Carmichael, *The Nickel Belt*, 1928, oil on canvas

Arctic three times. The painting exhibited is based on a sketch that he did at Lake Rouviere in the western Arctic in 1959. Jackson wanted to show that the Arctic is not just a barren wasteland, but in summer becomes a panorama bathed in rich colours.

Lawren Harris (1885-1970) was the only member of the Group of Seven who was financially independent and could devote his time to art and spiritual beliefs. He became a firm follower of Theosophy, which subscribes to universal brotherhood and Brahmin and Buddhist teachings. Harris faced the dilemma of how to reconcile material with non-material values. He found the answer in Canada's northern lands, a source of inspiration and elation that brought him 'moments of release from transitory bonds'.

Harris's early paintings are landscapes, traditional houses and portraits. His style changed to semi-abstract in the late 1920s and to full abstraction in the early 1930s. In 1934, he painted his first non-figurative work, abandoning any recourse to reality as the initial stimulus to creativity. *Algoma Country II* (1923), exhibited here, is a monumental canvas in which Harris wanted to convey the north country's 'rhythm of light', its 'swift ecstasy' and a 'blessed severity' that raises man's spirits.

Interior of an Island, Georgian Bay (1952) is painted in brilliant colours and relates to one of Arthur Lismer's favourite sketching areas. Based on a sketch, the canvas was completed in his studio. Lismer (1885-1969) came to Canada from England at the age of twenty-six. Within a decade his paintings had shed most of their European influence and had become more Canadian than some of the other works of the Group of Seven.

Lismer had a sarcastic wit and a facile pen. He would draw cartoons at a moment's notice. During his early years he painted large canvases to reflect the grandeur of the country, using colour with daring imagination. In later years he produced smaller works with greater emphasis on detail; they became more tranquil and serene, showing his fondness of nature rather than the awe he had felt in earlier years.

The Nickel Belt (1928) by Franklin Carmichael (1890-1945) is a product of one of his more sombre moods. It reflects the ravages that man can bring to nature, depicting the outskirts of Sudbury in



David Milne, *Red House* circa 1933, oil on canvas

northern Ontario, the site of Canada's largest nickel smelters.

Carmichael was extremely versatile. He did well as a painter, designer, commercial artist, wood engraver, book illustrator and musician. By the late 1920s he had developed his own distinctive style. Rather than emphasizing what was near at hand - as some other members of the Group were doing - he took a wider view and painted a continuous chain of hills and lakes disappearing into the distance.

As his work evolved, Carmichael's mode of painting became stylized, prompted by decorative motifs. Some of his forest scenes were done in jewel-like colours, with trees and foliage painted in an intricate design, unlike observable reality.

The Internationalists

While the Group of Seven and their followers emphasized in their paintings the ruggedness of the country and the dramatic colouring of its landscape, there were others, the 'internationalists' or 'anti-nationalists' who felt that painting should be removed from national or regional considerations. They include in Ontario David Milne, a unique painter in his way, and later on Kazuo Nakamura, a science-oriented artist; and in Montreal a school of modernists which in the 1930s was led by John Lyman and Goodridge Roberts, later followed by younger men and women like Jacques de Tonnancour, Stanley Cosgrove and Ghitta Caiserman-Roth.

David Milne (1882-1953) was a shy and gentle artist who painted like a poet, sensitively and with a light touch. The style was flat and sparing in fine, suggestive colour. He strove for simplicity and aesthetic quality, and, believing in the principle that less is more, he tried to incorporate in his compositions surface areas that were hardly touched. Milne was an intensely personal painter whose modesty and simplicity is reflected in his work. In the exhibition, *Red House* (circa 1933) depicts a small cluster of farm buildings with fields and trees in the background and a turbulent sky dominating the scenery. The painting is harmonious in colour and the structure is delicate. Important though the sky is in composition, it is far from threatening and is quite different from its portrayal by some of the Group of Seven.

The French Canadians

The work of six French Canadian artists is exhibited, three of whom do fully abstract work (Alfred Pellán, Jean-Paul Riopelle and Marcelle Ferron), two who paint realistic but imaginary landscapes (Jean-Paul Lemieux and Claude Picher) and one who moved from figurative to abstract expression and then back again to realism (Paul Beaulieu).

Alfred Pellán was acclaimed as 'a man of a thousand styles' and as one who has 'liberated' Canadian painting. *Automne* is one of Pellán's *jardin* paintings - a series on the theme gardens, flowers and soil. Heavily pigmented and painted in luminous colours, this is a vibrant picture and radiates vitality, passion and power - all characteristics of Pellán's own personality.

Alfred Pellán, *Automne*, 1959, oil on canvas



Jean-Paul Riopelle,
Peinture grise, 1958,
oil on canvas



The Canadian painter best known internationally is Jean-Paul Riopelle. His style is intensely personal, just as his personality is strictly private. Many changes have occurred in the way he paints, but, when asked, he affirms 'For me, everything is landscape'. *Peinture grise* (1958) reflects his subdued vitality. The paint is heavily applied in bold palette strokes. One can read into the picture traces of landscape features blended with an emotional response. This is a dynamic and happy painting. Riopelle is a profound and restless painter whose imagery is boundless.

In Jean-Paul Lemieux's early years, his romantic period, he painted traditional landscapes of lakes, rolling farms and wooded areas, followed by a more free-flowing portrayal of scenery along the lines of the Group of Seven, and figure studies. A dramatic breakthrough occurred in 1956, when he developed a style that made him known as a unique Quebec painter. His paintings depicted sombre-looking people in severe and often hostile landscape. The figures had unemotional, stolid faces against a flat land, bleak winter or melancholy summer. They reflected man's loneliness and a sense of timelessness. Now, for over a quarter of a century, Lemieux has been a loner as he paints the soul of Quebec, the land and its people.

Port au persil (1953) reveals his transition from traditional — painting on occasion in hazy Impressionistic style — to more simplistic and serene versions which were to become the hallmark of his later career. Lemieux is a proud Quebecois whose haunting portrayals of the unfathomable mystery of his heritage have given him a distinct place in the Canadian art scene.

Western Canada and Atlantic Canada

Canada's western artists live in two distinct regions: one is British Columbia, the other the prairie provinces of Alberta, Saskatchewan and Manitoba. British Columbia is the country of the Gold Rush, Salmon fishing and giant trees. Its climate is the warmest in Canada.

The work of three British Columbian painters is included: Emily Carr, Jack Shadbolt and Joe Plaskett. A fourth, Maxwell Bates, straddles both British Columbia and Alberta.

The scenery of the prairie region is quite different from the coast: chiefly flat lands, largely grain-

Emily Carr,
Sunlight in the Forest,
1912, oil on canvas



growing areas with oil derricks, uranium mines and a host of other resource industries.

The work of two painters from this region is included: Otto Rogers and Lemoine Fitzgerald.

While most of the painters of central and eastern Canada have had a European orientation, western painters have largely looked towards the United States, mainly to New York or California.

Emily Carr (1871-1945) was Canada's greatest woman painter and her work continues to be regarded as an outstanding contribution to her era. She scoffed at her male colleagues who tried to keep women out of their elite circle and was determined to let the quality of her artistry speak for her. In her later years, the country that held women could not paint professionally began to acknowledge that she was indeed an accomplished artist. It was only after her death, however, that her true genius was recognized, and she is now ranked among the best painters Canada has produced.

The crucial time in Carr's development came in 1910-11, during her stay in France. Where before 1911 her paintings had reflected the conventional academic tradition of the times, after her return to Canada from France her work became much bolder and showed greater richness of colour, less attention to detail and greater economy of brushstroke. *Sunlight in the Forest* (1912) was painted in the Post-Impressionistic style she had acquired in France. It shows her sense of pictorial control, her vigorous, free brushstrokes and vibrant colours. It also illustrates her concentration on key features of a scene.

Atlantic Canada is comprised of Nova Scotia, New Brunswick, Prince Edward Island and Newfoundland. The chief art movement in the Atlantic region is High Realism, a style internationally known through the work of Alex Colville, Michael Forrester and Christopher Pratt. Most of the artists in this school paint in egg tempera in a style which combines strong content orientation with subtle interpretation. However the two artists who are included in this exhibition are individualists who do not belong to the prevailing school of their region: Molly Lamb Bobak and Anthony Law.

Individualists

Each of the thirty-three artists exhibited are individualists, but some have developed in greater isolation from artistic influences: Henri Masson, David Partridge and York Wilson. David Partridge's most original contributions are his nail configurations, or 'nailies'. These are abstract creations using nails on plywood backing or wood blocks. The nail heads are coloured, and he builds up mountains and valleys using different sizes of nails and varying depths and densities. In this exhibition, *Arctic Sun* (1959) is an imaginary composition using nitro-cellulose.

Canada is a land that has inspired the explorer, the innovator and the artist. Its sheer immensity, its colourful diversity and its unique character are all features that have aroused the free-wheeling spirit of Canadian landscape painters over the last seventy years and resulted in the works which appear in *The Canadian Landscape* exhibition. ♣



Jean-Paul Lemieux,
Port au Persil, 1953,
oil on panel

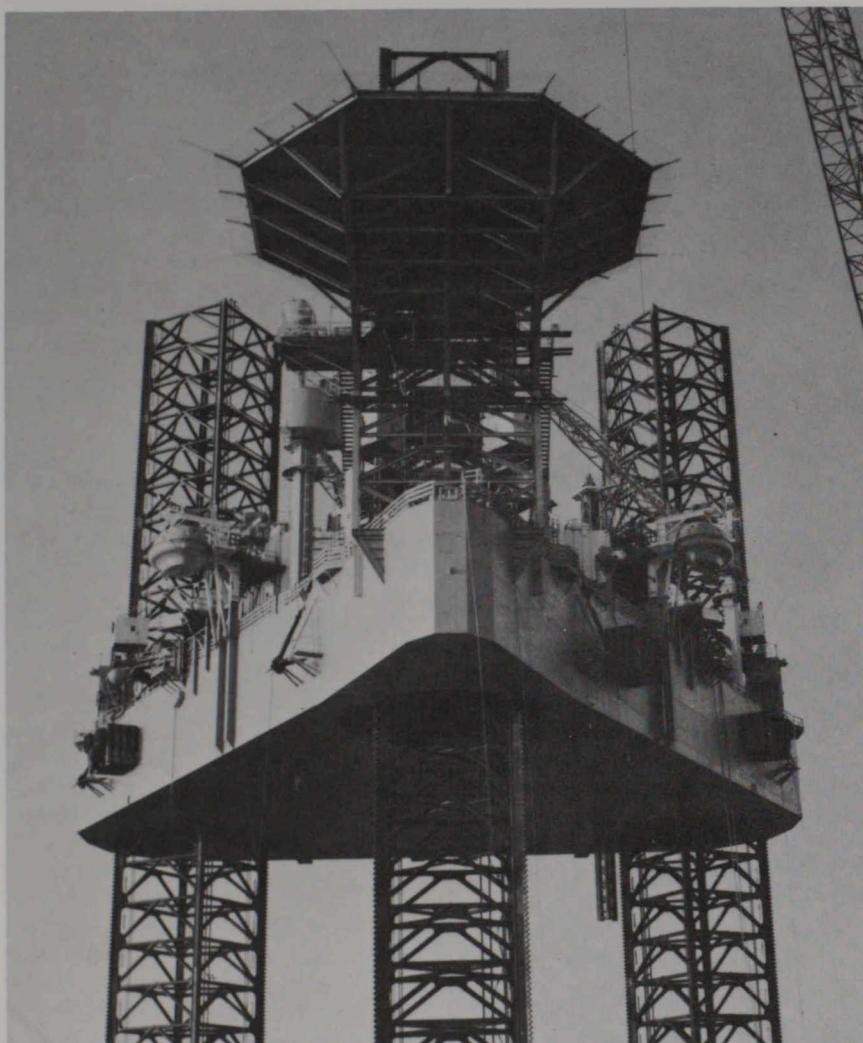
The Canadian Landscape

is on view at the Canada House Gallery Trafalgar Square, London, from 14 September to 4 November 1983. It will be at the City Museum and Art Gallery, Plymouth from 21 January to 15 February 1984. After that it will go to the Municipal Museum in Madrid and the Canadian Culture Centre in Paris.

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A semi-inflatable rescue boat suitable for Arctic and offshore oil exploration. The craft can endure temperatures as low as -55°C.

Canada offshore



Jack-up drilling rig, one of many Canadian-made products serving the ocean industry.

The Canadian ocean industry has undergone phenomenal growth in size and importance in the past decade. Sales jumped from about \$50 million in 1970 to \$1 billion in 1981 of which \$500 million was exported goods and services. This trend is expected to continue as market analysts predict that Canadian offshore expenditures will increase 500 per cent to reach \$5 billion by 1990 and the world market for offshore equipment will attain a new peak of more than \$20 billion annually in the next two years.

The ocean industry in Canada consists of about 250 companies which supply equipment and contracting and consulting services for the exploration and exploitation of ocean resources. The present emphasis is on the recovery of offshore oil and gas but Canadian expertise extends to fresh water, food, power (wave, tidal) and mineral resource exploitation technology.

Available products

Canadian-made products range from semi-submersible and jack-up drilling rigs to sensitive underwater surveying systems, from supply boats to remotely controlled submersibles, from acoustic communication and positioning systems to oceanographic probes, from ice technology to exposure suits.

One of many pieces of Canadian geophysical survey equipment that is designed to study the ocean environment.



About 60 core companies in the Canadian industry offer a wide diversity of products and services uniquely suited to the oceans and have the following common characteristics.

These companies:

- are opportunity-oriented;
- sell low volume/high value custom-engineered products or services on domestic and international markets;
- employ mainly highly-skilled people;
- have an excellent growth rate;
- are mostly Canadian-owned;
- have achieved significant export sales success in competition with much larger, foreign firms;
- have the design and engineering abilities to develop high-technology items in response to specific needs.

The remaining 190 also sell to the ocean industry firms but their principal products are directed towards traditional land-based and marine markets. These companies include multi-nationals which have adapted their product line to meet the demands of this new and growing sector.

The core companies employed some 6,000 people in 1981. About 25 per cent of these are professionals in fields such as engineering, geology, marine biology, oceanography and geophysics. By 1990, employment in the industry is expected to rise to 20,000 people.

Exports in ice technology

Canada's consultants to the offshore industry have met many difficult challenges including those of the Beaufort Sea and the Arctic Islands. They have also developed world class expertise in the measurement of ice strengths; the precision-monitoring of ice movement and properties; the design, engineering, construction and maintenance of structural works at islands and harbours in ice-infested waters; and the engineering of ice platforms for offshore drilling in the Arctic Ocean.

In addition, Canadian manufacturers have won international recognition for the advanced technology of equipment such as manned and unmanned submersibles, underwater survey systems, ocean acoustic instrumentation, pollution control systems, and survival gear.

Today, Canada is at the forefront of the offshore industry. The products and services of 14 Canadian offshore industry companies were on display at the Canadian exhibit at Offshore Europe '83 in Aberdeen, Scotland, September 6-9, 1983.

Further information may be obtained from the Commercial Division of the Canadian Consulate in Glasgow, or the Canadian High Commission in London.

Canadians in Britain

Canada at London Zoo

The Canadian High Commissioner, the Hon. Donald Jamieson, opened a new Canadian Wildlife Exhibition and Film Centre at the London Zoo, Regent's Park, on May 26 this year. The Centre, which will be permanently housed in the Mappin Terrace Building, is a joint venture sponsored by the Canadian Government, the Canadian provinces of Nova Scotia, Quebec, Ontario, Alberta, and Saskatchewan and the Zoological Society of London.



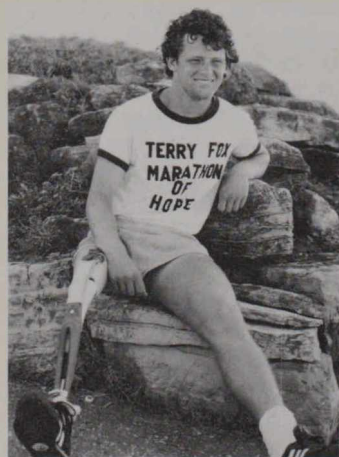
Lord Zuckerman (left), President of the Zoological Society of London, with the Hon. Don Jamieson.

Canada provides one of the most exciting and varied habitats for wildlife in the world, ranging as it does from the Great Lakes and prairies of the south, to the forests, taiga and tundra of the north. The exhibit seeks to demonstrate the importance of preserving wildlife for the future enjoyment of mankind as well as providing some of his basic needs. Every four months the films and a section of the exhibition will change. Featured in turn will be specific examples of Canadian wildlife starting with 'The Wolf'. Other animals to be shown are Caribou, Bears, Bison and Beavers, as well as Fish and Birds. Endangered species will be shown on film including, for example, the Whooping Crane, which a vigorous Canadian government program has helped to save from extinction. Now these animals can be seen on film in their natural environment whilst on the same day they can be observed more closely in captivity. The Centre is open to the public each weekend and during the week schools and groups will be able to use the Centre by arrangement with the Zoo's Education Department.

The Terry Fox Run

Over 200,000 people across Canada and around the world took part on September 18, 1983 in the third annual Terry Fox Run. Terry Fox was a 22 year old amputee who lost his right leg to cancer in 1977. Vowing to take himself to the limit for the cancer cause, Terry embarked on a cross-Canada run in April 1980 to raise funds for cancer research. Halfway through his run the cancer spread to his lungs and he was forced to discontinue his Marathon of Hope in Thunder Bay, Ontario. He died in Vancouver on June 28, 1981. Since that year his courageous odyssey has been commemorated by 10 kilometre runs held on the third Sunday in September each year to raise funds for cancer research.

In London the Terry-Fox Run is held in Regent's Park. The 1982 run raised £3,353.68 which was donated to the Cancer Research Campaign of the United Kingdom and the Canadian Cancer Society. Across Canada over \$2.4 million was raised for cancer research. Final returns from this year's run are not yet in but all indications are that it has been an even greater success, both in terms of participation and funds raised.



Finance

Toronto Stock Exchange moves

With the pageantry and fanfare of a circus parade, the Toronto Stock Exchange moved May 10 from its art-deco building on Bay Street to a gleaming, futuristic concrete and glass tower a block away.



Surrounded by Bay Street's financial elite, reporters and curious passersby, exchange chairman Murray Howe and Secretary of State Paul Cosgrove officially locked the big steel doors that for 46 years had been the site of the exchange.

Then they led a 'ceremonial walk', the 800 or so metres up Bay and King streets, to the exchange's new \$25 million home a block west at First Canadian Place.

At the inner portals of the new building, several hundred people watched as Ontario Premier William Davis cut a ceremonial ticker tape to officially open the exchange tower.

After a New Year's Eve-like countdown on the trading floor, Ontario Lieutenant Governor John Aird pressed a siren to officially signal the first trade at 10 am. The first transaction – the trade of 100 shares of Bell Canada common stock at \$28 – was carried out by Harry Abbey, 81, and Harold Dawson, 78, the two oldest traders on the floor. Both men began their careers in the mid-1920s before the great crash.

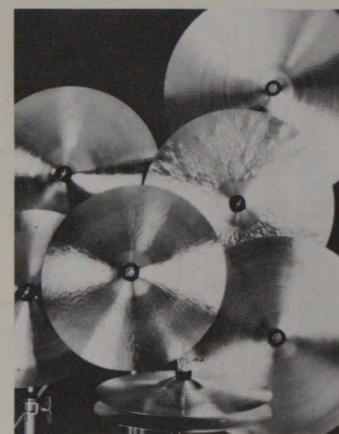
Trade

Musical products

The Canadian musical products industry has achieved an impressive record of both domestic growth and increased acceptance in major export markets. Total production during 1981 was estimated at about \$50 million of which \$20 million was exported. The industry is growing at an average rate of 15 per cent annually. The industry consists of three sectors: musical instruments and accessories (wind, string,

percussion and keyboard instruments), audio and sound amplifiers and publishers. Sophistication, innovation and dependability – at prices that are highly competitive – are among the features of the Canadian musical products industry.

The Sabian AA cymbals pictured below are made from high quality cast bronze machine hammered to produce a bright and penetrating sound by Sabian Ltd of Meductic, New Brunswick.



Omnisport

Omnisport was formed in St Catharines, Ontario in 1976 as manufacturers, distributors and installers of synthetic sports surfaces. Omnisport surfaces have been designed to overcome major problems encountered with other popular sport surfaces and are suitable for tennis, soccer, football, cricket, baseball, field hockey and golf. In the United Kingdom Omnisport surfaces have been installed at the Queens Park Rangers football pitch (under the trade name Omniturf) and at the All England Lawn Tennis Club, Wimbledon (under the trade name Omnicourt).

The idea for this exciting new sports surfacing was conceived in 1975 by Seymour Tomarin, a young Canadian business finance graduate, now President of Omnisport International. He spent four and a half years perfecting both the product and the method of installation at tennis clubs throughout Ontario and Quebec. Finally, in 1979, after ascertaining the most suitable fibre, granular dressing and base construction Omnisport introduced the grass-like tennis surface it calls Omnicourt.

Omnisport products are now being marketed worldwide through a network of subsidiaries, joint ventures, partnerships and distributorships.

Microlight plane

In skies throughout the world, a new type of aircraft has appeared over the past five years. Partly traditional airplane, partly glider, partly powered hang-glider (the design's progenitor), the planes are known as microlights or ultralights and have become a popular way to experience the joy of simple, inexpensive and unencumbered recreational flight.

One of the most popular designs, the *Lazair*, is manufactured in Port Colborne, Ontario by Ultraflight Manufacturing Ltd.

It was developed by Dale Kramer, a 24-year-old aerospace engineering student who left the University of Toronto in his third year to devote his efforts to perfecting the aircraft.

The microlight airplanes, which usually weigh under 102 kilograms, have evolved from the hang-gliders of the 1960s and early 1970s. By the mid-Seventies, various efforts had been made to eliminate the need for cliff-side launching as well as to allow much longer flight endurance.

Dale Kramer, a glider and airplane pilot, saw some of these early models in 1977 and concluded that he could come up with something better.

The final result won an Experimental Aircraft Association award as best microlight and launched Ultraflight. The firm employs 21 people today.

The *Lazair* – the name is derived from lazy air – is sold as a kit, all 400 parts fitting into a 6 metre by 0.5 metre shipping crate. Assembly by the purchaser is estimated to take between 150 and 200 hours. The price is \$5,500.

It is a rather unusual-looking craft, having an open metal-tube structure with no enclosed

cockpit, and fabric or plastic covered wings and tail. Powered by a pair of 9.5 horsepower two-stroke engines, the single-seat *Lazair* requires little more than 30 metres for the take-off run or landing roll and becomes airborne at just 29 kilometres an hour.

Top cruise speed is 88 kilometres an hour and flight endurance is about two hours. A special boon of the *Lazair* is its ability to function as a glider, with the engines shut down, once the pilot has climbed to an adequate altitude.

Although there were virtually no government regulations concerning microlight flying in Canada until recently, standards for a microlight pilot's licence have now been formulated. Red tape is still kept to a minimum, however, and the requirements are much simpler than for a conventional private pilot's licence.

One of the most gratifying aspects of the *Lazair's* success as a commercial venture has been the volume of business from outside Canada.

Technology

European satellite contract

Spar Aerospace of Toronto has signed a \$65 million contract with British Aerospace to help build a new European satellite. Spar will build solar array and signal amplifiers for the L-Sat, a 50 metre long new generation communications satellite being built by the European Space Agency (ESA). Spar and British Aerospace are teamed with Selenia Industrie Electronich SpA and Aeritalia of Italy and Fokker NV of the Netherlands in the \$600 million project. When launched in 1986 the L-Sat will be used for TV communications, high-density telecommunications, voice, data and video links to small earth stations and high capacity inter-city telecommunications services.

The satellite will weigh more than 2,000 kilograms. The solar panels being built by Spar will generate up to seven kilowatts of power. At launch in 1986 they will fit into containers only 200 millimetres thick, stretching out to

50 metres when they are deployed in space about 36,000 kilometres over the equator.

Writers

Gabrielle Roy

One of Canada's best known novelists Gabrielle Roy died recently in a Quebec City hospital at the age of 74 of a heart attack. Prime Minister Trudeau described Miss Roy, a three time winner of the Governor General's award for fiction, as one of the most eminent writers of the post war period.

'Despite the recognition and renown which she earned in Canada and elsewhere, she never lost the human and sensitive touch which pervaded her works.'



A scene from *The Tin Flute*

Born in Manitoba, Miss Roy won acclaim for her first novel, *Bonheur d'occasion*, published in 1945 and translated into English as *The Tin Flute*. The chronicle of Montreal working class life was described by Toronto publishers Jack McClelland as 'the' Canadian novel. Ironically her death came just as a Canadian cinematic version of *The Tin Flute* was being premiered at the Moscow Film Festival to favourable notices.

Alden Nowlan

Alden Nowlan was an award-winning poet and humorist noted for his compassionate and insightful writing. He died recently at the age of 50 in Fredericton, New Brunswick, as a result of complications brought on by a heart seizure.

Nowlan, who was inspired to write at age 11 after seeing a film about American novelist Jack London, was still writing when he was admitted to hospital June 11.

In the intervening years, he won a Governor General's award for poetry, a Canada Council special award and a Guggenheim fellowship for poetry.

Gold

Canada's newest goldfield

Hemlo, Ontario, on the north shore of Lake Superior, is now firmly on the map as Canada's newest goldfield.

About 30 drilling set-ups are at work in the area and there have been 15,000 claims started so far. Estimates of what have been found are quoted as in the region of 14 million tonnes of ore averaging about 7 grams of gold a tonne. This at current world prices would be worth some \$2 billion (US), and the volume would equal about 2.5 times Canada's existing annual gold production.

The first mine to produce ore is expected to be in operation by next year, with production costs of less than \$200 an ounce, which compares with the current gold price of \$620 (Cdn).

Gold was first discovered in Hemlo in 1945, but it was not until many years later that large-scale mineralization became apparent. In this sense the deposits are unusual in that they are more like the reefs of South Africa's rand than the structurally complex deposits of the Canadian Shield.

Hundred dollar gold coin

The Royal Canadian Mint is bringing out a 1983 commemorative 100 dollar coin to celebrate the 400th anniversary of the landing of Sir Humphrey Gilbert at St John's to take possession of Newfoundland in the name of Queen Elizabeth the first, thus establishing it as the first British colony in the new world. Struck in 22 carat gold, the commemorative coin continues the mint's tradition of outstanding design selection and the finest craftsmanship. One side of the coin features



actual size



three main design elements: a large ship's anchor, a three-quarter view of a 16th century sailing ship, and the Marconi Tower on Signal Hill in St John's. The other side of the coin bears the effigy of Queen Elizabeth the second. The coin's specifications are identical to each of the previous commemorative gold coins issued by the mint annually since 1977.

It measures 27mm in diameter and 2.16mm in thickness and weighs 16.965 grams. Containing one half troy ounce of gold the coin is 91.7 per cent pure gold, the remainder being pure silver.

National Parks

Pacific Rim Park

Canada's Pacific Rim National Park in British Columbia is the country's first national marine park and the only national park on the Pacific Ocean.

It stretches along 105 kilometres of shoreline and the sound of the endless Pacific swell crashing against the beach or the rocky shore is ever present. The 389 square kilometre park is not large by Canadian standards and yet it is divided into three distinct parts. Long Beach, the West Coast Trail and the Broken Group Islands are all popular but for different reasons.

The most popular section is Long Beach with a good paved highway all along its length. It is a favourite of bathers, hikers, surfers and campers. The eleven kilometre beach of almost-white sand is parallel to the highway and it is rarely crowded.

Long Beach at Pacific Rim Park



Canadian Government Office of Tourism



Visitors to the park walk beneath a unique tree formation

Canadian Government Office of Tourism

Grey whales, sometimes 15 metres long, are often seen close to shore, their tails swinging high in the air as they sift the sandy bottom for sea worms and other delicacies. Sea lions also sun themselves on offshore rocks while harbour seals do likewise on quieter stretches of the beach or in isolated coves.

Fishing from the beach or from a rocky point is popular with many, while others dig for clams, oysters and mussels or fish for crabs, starfish, shrimp and other sea creatures in tidal pools.

Medicine

Neurological research

There's new hope for paraplegics, thanks to the efforts of Dr Albert Aguayo of McGill University, Montreal. Paralysis caused by damage to the central nervous system (brain and spinal cord) has long been thought beyond repair. Yet in the peripheral nervous system severed nerves can grow back and function again. Neurologists now think it may be cells surrounding these nerves that spur their regrowth. Dr Aguayo has successfully regrown spinal nerves in rodents by bridging cut ends with a tube-like peripheral nerve sheath. The damaged nerves grew all the way through the graft. The next step is to see if they will function normally. Dr Aguayo recently received the \$10,000 Wakeman Award 'for research with the most promise for helping paraplegics'.

Laser used for artificial legs

A laser device that can scan a three-dimensional object and create a computer model of it is proving useful for making artificial legs and is drawing interest from companies that make engineering models and shoes.

The shape sensor was developed at West Park Research Centre in Toronto's West Park Hospital to study shapes of casts for making prosthetic devices. A low-power helium laser beam scans a vertical line as the body part or object is rotated past it. Measurements from up to 17,280 points are taken with an accuracy of a millimetre in any dimension. A computer collects the readings and can display on a screen a cross-section of the irregular shape at any location along the object.

The information can be fed directly to a numerically controlled model-shaping machine to create a plaster mold. A process that once took days of careful carving and measuring can be completed in a few hours.

Discovery aids cancer detection

A team of Montreal medical researchers has succeeded in producing antibodies that can detect and identify different types of cancer in humans.

The team was led by Dr Phil Gold, who is director of the McGill Cancer Centre, a professor of medicine at McGill University and physician-in-chief at Montreal General Hospital. The Montreal physician discovered carcinoembryonic antigen (CEA) 17 years ago. The discovery of CEA made it possible to detect cancer using simple blood tests. If CEA is found in a patient's blood stream, it means that a cancerous tumour is also present. The test for CEA indicates the presence of cancer, but does not show what organ is affected. The newest breakthrough by the McGill cancer research team means that physicians can now detect both cancer and the specific organ involved.

Dr Gold said that it would be a couple of years before the new antibodies would be commercially available. 'In the next decade, I hope this leads to new diagnostic and therapeutic treatments we

don't have now. With any luck, we are headed in the right direction.

Researchers awarded Killam prizes

Dr Brenda Milner of the Montreal Neurological Institute has been awarded the 1983 Izaak Walton Killam Memorial Prize in recognition of her outstanding contribution to neuropsychology.

In addition, another 23 Canadian scientists and scholars have been named recipients of awards, totalling \$1.2 million, in the sixteenth annual Killam competition sponsored by the Canada Council.



Neurophotography, MNI

Canada Council chairman Mavor Moore (right) presents the Killam Prize to 1983 winner Dr Brenda Milner.

The Killam awards are made possible through a bequest of the late Dorothy J Killam before her death. They are intended to support scholars of exceptional ability engaged in research projects of outstanding merit in the humanities, social sciences, natural sciences, medicine, engineering and interdisciplinary studies within these fields.

The Izaak Walton Killam Memorial Prize, worth \$50,000, is the most prestigious of the awards. Dr Milner, this year's winner, is internationally recognized as one of the world's leading research workers in neuropsychology – the field that bridges the study of the brain and behaviour. Her work has provided a better understanding of the brain mechanisms of behaviour; it has also helped develop valuable screening tests for protecting patients with epilepsy from undue risk to speech or memory as a result of surgery.

Help for torture victims

A centre to help rehabilitate the victims of torture now living in Canada will open in Toronto this autumn if organizers can collect enough money to cover the costs. The proposed Canadian Centre for the Investigation and Prevention of Torture is already operating informally from the Toronto office of Amnesty International. Setting up a separate office and providing more effective services to hundreds of known victims and their families will require the help of churches, foundations and governments. A grant, expected from the United Nations Fund for Torture Victims, would provide a large part of the centre's first-year operating budget of \$125,000. The Canadian Centre would be the first of its kind in the western hemisphere – more elaborate than the casual help available to torture victims in a handful of Canadian and US cities. The centre wants to offer medical help through referral to nearby doctors and hospitals, but the main emphasis will be dealing with the psychological trauma experienced by victims. The idea for the Canadian centre grew out of work started in the late 1970s by two Toronto doctors – family physician Dr Philip Berger and Spanish-born psychiatrist Dr Federico Allodi – and the medical group of Amnesty International.

Cities

Vancouver harbourfront development

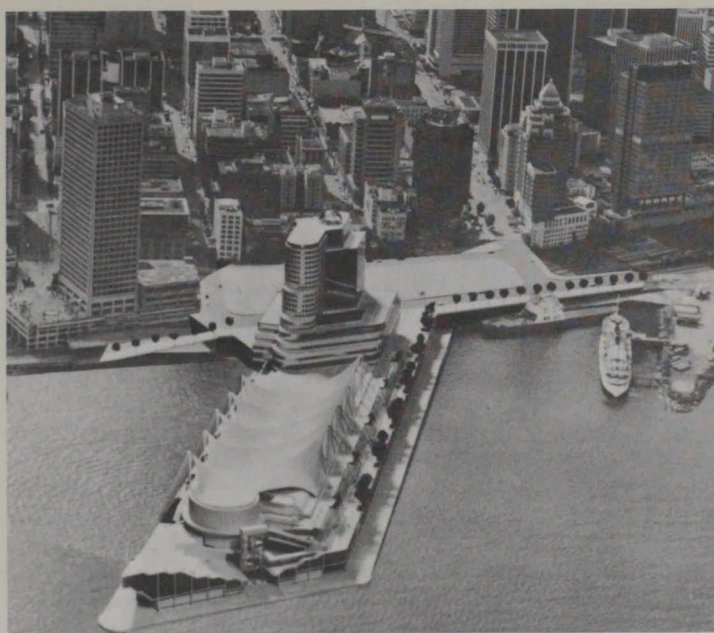
Canada Place, the \$137 million Vancouver waterfront development that will include the Canadian pavilion at Expo 86, is expected to draw visitors from all over the world.

Canada Place is to be opened as part of two major celebrations – Expo 86 and Vancouver's centenary. However the impact of the federally funded project will reach far beyond 1986.

The development, to be constructed between 1983 and 1986, will include in addition to the Canadian pavilion, a cruise ship terminal, a hotel and an international trade centre (both to be financed by the private sector),

a public plaza and other amenities. The Canadian pavilion, following Expo 86, will become Vancouver's trade and convention centre.

In addition, Canada Place will open the waterfront areas to the public for the first time in decades with a large plaza, two promenade levels with view areas, a series of restaurants and shops, an outdoor entertainment area and an IMAX theatre. It is expected to become as active and colourful as San Francisco's Fisherman's Wharf.



Canada Place is to include a ship terminal and the Canadian pavilion at Expo '86.

The striking design of Canada Place is the product of a joint venture team of three firms of architects: Downs-Archambault, and Musson Cattell & Partners of Vancouver, and Zeidler Roberts Partnership, Toronto. Based on a marine theme, its shape suggests a prow thrusting into Burrard Inlet, a roofline of sails catching the wind and the superstructure of an ocean liner. The site for Canada Place is Pier B-C, a parallelogram 335 metres long and 101 metres wide, at the north foot of Burrard Street.

Although the convention centre will not open until 1987, meetings have already been booked with enquiries about space dating up to 1992.

The Canada Place cruise ship facility is expected to have an impact on tourism in Vancouver. Warren S Titus, chairman of the Royal Viking Line, recently noted that the number of cruise ship

visits in the west coast port had quadrupled over the past decade. In 1983, there will be 194 arrivals accommodating an estimated 180,000 passengers. At Canada Place five cruise ships will be able to dock.

Another feature of Canada Place will be an IMAX theatre, which was one of the great crowd-pleasers at the 1982 World's Fair in Knoxville, Tennessee.

IMAX, a Canadian motion picture system, can project images

ten times the size of the conventional 35 millimetre movie frame. The eyeball-shaped IMAX theatre positions screen and audience so the image fills 50 to 130 per cent of the viewers' field of vision. This visual impact, combined with audience surrounding stereophonic sound, produces 'total involvement' cinema, seeming to draw the viewer into the picture.

History

United Empire Loyalists

After the American War of Independence, some 40,000 Loyalists left the newly-formed United States of America for eastern Canada so they could still remain part of the British Empire. Two hundred years later, their arrival and settlement in Canada is being marked by an exhibition entitled *The Loyal Americans*.

The exhibition has opened at the Canadian War Museum in Ottawa and will travel first to Lexington, Massachusetts; on to Middleton, Nova Scotia and finally Saint John, New Brunswick.

By means of weapons, uniforms and accoutrements, domestic artifacts, furniture and numerous works of art, the exhibition examines the role of the Loyalist provincial corps during the colonial war in America and their subsequent establishment in British North America after the signing of the Treaty of Paris in 1783.

The Loyalists suffered great hardship and often immense material sacrifice as they made their way northward into Canada. About 20,000 settled in Nova Scotia and 14,000 in what soon became New Brunswick, while smaller groups moved on to Newfoundland, the Island of St John (now Prince Edward Island), and Cape Breton Island. A further 6,000 Loyalists sought refuge in the province of Quebec. Although some remained in the settled areas of that province, the majority trekked to its unoccupied western portion, forming the basis of the new province of Upper Canada, later Ontario.

Wherever they settled, the Loyalists contributed to the development of Canada's national heritage. Their traditions of federalism, representative government and democracy were grafted to the existing political and social institutions to create a distinct and markedly different nation from the one they had been forced to flee.



Leather-bound pine cutlery chest (circa 1760)

Canada - A big idea for a conference



An aerial view of downtown Ottawa featuring the historic Chateau Laurier Hotel and the Canadian Government Conference Centre

As a sign of Canada's great confidence in its future, it is expanding its conference and convention facilities at an amazing rate throughout the country. Thanks to a determined effort on the part of the Federal Government (which is investing C\$535.5 million); provincial governments, municipal authorities and private industry (between them spending in excess of C\$1 billion) - there will be eight new convention centres and enlargements of many others.

These new facilities are putting Canada on the map as the conference destination of the 80's for European organizers. As Geoffrey Smith, head of the European bureau of Meeting Planners International, recently pointed out: 'Canada's image is a place of wide-open spaces, rugged scenery and a wealth of natural beauty. That's true enough. But it is also a place of advanced technological achievement, good communications and some of the finest meetings and incentive destinations in the world'.

Organizers should note Canadian hotel and convention costs now offer the value of a pound for the price of a dollar. Whatever your needs, there is now likely to be a Canadian city with the facilities and surroundings required to make your meeting a success. An aggressive approach is being made not only to North American businesses but to international markets as well.

The pride of 1983 is Montreal's Palais des Congres which opened on July 1 this year. Aimed to accommodate meetings of between 1,500 and 6,000 delegates (to match the city's existing hotel and other facilities), the new centre has great commercial potential and a positive marketing approach.

The ground floor comprises one hundred thousand square feet of exhibition space with room for 520 booths. Conference facilities are above, with a main hall which can serve as a 5,800 person theatre or a 3,480 person classroom, plus 31 smaller meeting rooms. Up to date amenities include special facilities for media communications.

Montreal, long noted for its fine underground shopping complexes; innumerable restaurants and nightlife; its old quarter and recreation areas; is equally the perfect incentive destination. Hotels are excellent and many of them are geared to the conference market. Among the best are the Queen Elizabeth with a complete convention floor handling up to two thousand delegates, and CP's Chateau Champlain which can cope with up to 650 conventioners.

In the spring of this year the Saint John Trade and Convention Centre in Saint John, New Brunswick made its debut. The Great Hall covers 16,150 square feet, enough room to seat two thousand people theatre-style. It utilizes some of the best audio visual and simultaneous translation equipment available. Six additional meeting rooms gives the centre a total spread of 21,450 square feet. Conventioners (and their spouses) using this venue can take advantage of unique sightseeing possibilities. Saint John is situated on the Bay of Fundy which experiences the world's highest tides.

Newfoundland is best known for its fisheries and its newly discovered offshore oil. Its new conven-



A trade show at the Calgary Convention Centre

tion facility, built into a new 312-room CN hotel in St John's, can host up to 1,300 for a reception. The hotel's sport facilities include jacuzzis, swimming pools and squash courts.

Eager to draw international gatherings, Alberta, host province for the World Student Games in 1983 and the 1986 Winter Olympics, can claim two first class city bases. Edmonton's Convention Centre, opened this May, provides an eighty two thousand square foot main hall that can be sub-divided, plus a flexible thirty two thousand square foot area made multi-purpose by portable walls. Up to 7,900 people can be served sit-down meals here. A new exhibition complex, due for completion in January 1984 - Edmonton Northlands - lies less than two miles away and offers more than four hundred and fifty thousand square feet of space.

Calgary, which entertains in a Wild West spirit, is well established. Its Centre can accommodate up to 2,400 persons. A twenty four thousand square foot exhibition hall adjoins the banquet area and an indoor garden may be used for receptions of up to 670 persons. Total exhibition space comes to fifty three thousand square feet and there are ten small rooms plus a tiered lecture hall for 340 persons. Incentive programmes can incorporate nearby Banff and Jasper National Parks, Lake Louise and the Athabasca glacier while the area's convention hotels include the luxurious Banff Springs and Jasper Lodge, both of which provide theatre style seating for up to 750 persons.

One of Canada's outstanding new convention centres will be in Ottawa, the nation's capital. Although the city has previously fulfilled conference needs with the Federal Conference Centre (a converted railway station opposite the Chateau Laurier Hotel); in January 1984 a brand new seventy thousand square foot Congress Centre will open, its main hall seating 4,500 people. VIP reception facilities are of the highest standard as are those for multilingual and top security conferences, in small meeting rooms or plenary sessions.



The skyline of Vancouver, BC, with the coast mountains in the background

Ottawa is an elegant city to which the new Centre can only bring rewards. Across the Ottawa river, facing the Parliament Buildings, Hull, in the province of Quebec, with its bistros and cafes, offers an extra touch for incentive groups. Soon Hull itself will have its own convention centre with capacity for 3,500 persons.

Toronto is looking forward to the 1984 opening of what will be the biggest new convention centre in Canada. The centre, projected to cost \$160 million, will be located at the foot of the CN Tower and feature a two hundred thousand square foot main hall; a forty thousand square foot ballroom; 50 meeting rooms and a 1,200 seat theatre. Toronto has already excelled itself as a cosmopolitan metropolis capable of hosting prestigious international gatherings like last year's IMF meeting held at the Sheraton Centre. It is a city with food and wine for all budgets; shopping complexes, boutiques and street markets; and a host of sightseeing possibilities both in town and close by.

The showpiece of Canada's convention plans will be in Vancouver for Expo '86 - a futuristic five-storey convention centre with a new 500-room hotel, restaurants, an IMAX theatre and other amenities, on a ten acre site. When the convention facility is complete in 1987 it will accommodate as many as fifteen thousand delegates in 25 separate meeting rooms. The column-free main exhibit hall will have natural daylight through the roof. The site on the old pier B-C will include new cruise ship facilities that will provide fifty five thousand square feet of covered space.

And still there's more. Halifax, Canada's principal east coast port, is adding a new world trade and convention centre - Canada Place - to be ready next year. It will have available one hundred and nine thousand square feet of meeting and exhibit space on three levels. Its main hall will accommodate two thousand people for banquets.

Prince Edward Island, a destination well known to North American tourists but still waiting for

European discovery, will soon boast a new Hilton International Hotel and convention centre in Charlottetown. The largest hall will seat up to fifteen hundred persons in twelve thousand square feet of space. An additional eight function rooms are geared for forty to one hundred and twenty people.

Expansion of existing facilities should remind European planners that destinations like Quebec should be high on their list. Quebec City's Centre Municipal des Congres, beneath the Hilton Hotel and linked to the Auberge des Gouverneurs, is being enlarged this year by seventeen thousand square feet, raising the hall's capacity to fourteen hundred persons theatre style. And there are plenty of attractions for off duty hours - from historic sites to some of the finest restaurants in North America.

Many smaller Canadian cities are also expanding their convention facilities. Hamilton Convention Centre is adding purpose-built accommodation to Hamilton Place, thereby providing an exhibition area of nineteen thousand square feet with meeting space for twenty four hundred persons. Work is under way in Windsor, Ontario to add a further eighteen thousand square feet to the Cleary Auditorium and Convention Hall. Plans also call for a new 350-room hotel.

One of the first of Canada's new generation of convention facilities was the Winnipeg Convention Centre. It covers under one roof 30 acres of activity on three floors. The eighteen ground floor meeting rooms can seat twenty five hundred persons. While the second floor contains a six hundred seat theatre, a shopping mall and restaurants. Above that is a pillar-free main hall of seventy eight thousand square feet.

Whatever the type of meeting you may be planning, whether it be an international convention or a mountain retreat where senior management can get away from it all, Canada has something to offer.



Visitors to Halifax can stroll through over forty specialty shops, pubs, galleries and restaurants in a newly restored harbourfront corner of the city. These historic properties are some of the longest surviving waterfront structures in North America

Halifax's restored waterfront area with the schooner Bluenose II in the background



Hamilton Place, Hamilton, Ontario

Further information on convention facilities and incentive travel can be obtained by contacting Tourism Canada at Canada House, Trafalgar Square, London, telephone 01-930-5305 or Prestel 3443300.



The Glenbow Convention Centre, with the Calgary Tower in the background

Radio Canada International brings Canada's message to the world



Radio Canada International (RCI), the world service of the Canadian Broadcasting Corporation (CBC), represents the voice of Canada to millions of people round the globe.

Canada began shortwave broadcasting in February 1945, as a service to Canadian soldiers in Europe. Originally funded by a special grant from Parliament and administered by the CBC, responsibility for all aspects of the international service was turned over to the corporation by order-in-council in 1968. Four years later the name was officially changed to Radio Canada International, and in May 1980 the current mandate was approved by the CBC board of directors.

It directed RCI 'to provide a program service designed to attract an international audience, with the purpose of further developing international awareness of Canada and the Canadian identity by distributing, through shortwave and other means, programs which reflect the realities and quality of Canadian life and culture, Canada's national interests and policies, and the spectrum of Canadian viewpoints on national and international affairs'.

While recognizing broadcasting to foreign audiences as its primary objective, RCI was also called upon to broadcast programs 'to the growing number of Canadians abroad, in recognition of their need for more Canadian news and information'.

Compared to other services of its kind, RCI operates on a very small scale. Its annual budget of slightly over \$12 million (out of a total CBC budget of almost \$800 million) is roughly one-tenth that of the BBC's World Service. RCI has only six transmitters (located in Sackville, New Brunswick), compared to the Voice of America's 110, and broadcasts just 175 hours a week, while the British and the Americans are on the air for 734 hours and 868 hours respectively.

Five areas covered

At the moment, RCI shortwave programming is directed at six 'target areas' – Eastern and Western Europe, Africa, North America, Latin America and the Caribbean – the last added on May 1. The RCI newsroom is unlike any other in Canada. A staff of 22 people turns out 43 newscasts daily in a total of 11 languages: English, French, Russian, Polish, Ukrainian, Spanish, Portuguese, Czech, Slovak, Hungarian and German. The news line-up varies according to the target area.

Veteran CBC journalist Dave Struthers, who presides over the newsroom, sees his job as 'presenting world news events through the eyes of Canadian journalists'.

But reporting international news meets only a small part of RCI's mandate. To serve Canadians living abroad, RCI provides a special service which rebroadcasts some of the CBC's more popular news and public-affairs programs, including *As It Happens*, *Sunday Morning* and *The World At Six*. It also administers the Canadian Forces Network in West Germany and the Netherlands. Three RCI employees in Montreal edit CBC programs in English and French for broadcast to a 15,000-strong audience comprising forces personnel, support staff

and their families. They also negotiate for broadcasting rights to such events as the World Series and the Grey Cup. Funding for the forces network is provided by the Department of National Defence.

To reach listeners not tuned in to shortwave, RCI gets Canada's message across by means of recorded programs. Approximately 145,000 records are shipped each year to radio stations, embassies and broadcast agencies around the world. RCI produces 60 hour-long 'spoken word' discs each year, in English, French and Spanish, on subjects ranging from Canadian drama and literature to sports, law and business. In addition, RCI freelance reporters prepare about 200 shorter 'topical discs', in English, French, Spanish and Japanese, most of which consist of short features on subjects of interest to specific target areas.

Recorded programs

RCI also uses its recorded programs to assist the careers of Canadian singers, composers and musicians. It produces 90 music albums a year, divided equally between pop and serious music. Most of these are by young Canadian performers making their recording debuts. In the past, these efforts have yielded impressive results, Glenn Gould, Maureen Forrester and Oscar Peterson are just some of the Canadian artists first recorded by RCI.

More recently, RCI has been active in promoting Canadian music through its massive *Anthology of Canadian Music* series, which, when complete, will include 300 recorded works by 36 composers, together with biographical material and background notes. RCI also uses its shortwave services to promote concerts by Canadian artists in its various target areas. 'We are not in competition with the industry,' RCI's director Betty Zimmerman said, 'but we believe that supporting Canadian artists is one of our most important roles. We will do everything we can to lend our support, and we're happy to do co-productions with anyone.' In 1981, the Canadian Music Council presented RCI with its Firm of the Year Award in recognition of its work in promoting Canadian music.

It is virtually impossible to obtain accurate ratings as to listenership for shortwave broadcasts. RCI uses a combination of audience response data (some 50,000 letters received each year) and surveys conducted by other broadcast services and the Gallup organization to conclude that about 10 million people each week listen to RCI programs around the world.

Most popular broadcaster

Perhaps the most popular broadcaster on RCI is Ian McFarland, host of a weekly show called *Shortwave Listener's Digest*, which deals with all aspects of the communications industry, but is primarily devoted to the joys of shortwave. For the past three years, it has topped an American broadcasting magazine's poll as shortwave listeners' favourite program. Mr McFarland also hosts a weekly show targeted for Africa, which features a 'mailbag' section where he reads and answers listeners' letters.

Program schedules available from Radio Canada International, PO Box 6000, Montreal, H3C 3A8. 🍁



Radio Canada headquarters in Montreal

Mia & Klaus - NFB Photochèque ONF

Gold turns over a new leaf



February 23, 1979, could become a significant date in the financial annals of Canada. On that date the Government of Canada authorized the initiation of the 'Gold Maple Leaf' bullion coin program. The Royal Canadian Mint was empowered to compete in the world market for a share of the investment money which is poured annually into the purchase of gold bullion coins.

When the government approved the Gold Maple Leaf program certain stipulations were set: that a maximum of one million coins be issued in 1979 and two million each in 1980 and 1981; that the price be based on the international gold market price which varies daily and a premium added to the cost of gold to cover manufacturing, transportation and distribution costs; that the Mint be given full responsibility for the program as well as the authority to control and manage it; and that Canadian gold be used exclusively.

The gold for the three million plus coins sold from 1979 to 1981 is produced in mines across Canada. According to Energy Mines & Resources Canada, the principal sources, in order of production quantity are: Quebec, Ontario, British Columbia, Yukon and Northwest Territories, the Prairie Provinces and the Atlantic Provinces. As of late summer 1982, 1,280,000 Troy ounces of gold had been wrested from the native rock where the precious metal had lain embedded for millions of years. To obtain one ounce of fine gold, an average of three tons of ore must be extracted and processed.

At the mines the ore is crushed then ground into a fine powder which is treated with a chemical to dissolve the gold. At this point it passes through a complicated series of filters, clarifying tanks, storage tanks and precipitation plants. The result of the extraction process is a rough bar 80 to 90 percent pure containing other metals such as silver and copper with faint traces of lead and zinc.

The Royal Canadian Mint refines the rough gold for over 90 percent of the Canadian gold mines. The facilities in the Ottawa refinery permit the extraction of all impurities thus producing 400-Troy-ounce bars of 9999 fineness. The glittering exciting metal which has fascinated mankind throughout the ages is ready for its transformation into the beautiful Gold Maple Leaf coin.

The coins manufactured from the refined metal have a diameter of 30mm, weigh one Troy ounce, and are composed of pure gold. The coins were stamped 999 fine gold but, based on assay results, their purity was 9999 and as of this year the one-ounce and fractional Gold Maple leaves all bear four nines instead of three.

The obverse (front) of the Gold Maple Leaf depicts the effigy of Elizabeth II and the nominal face value of \$50 while the reverse features a maple leaf in its natural form. Only the date changes from year to year.

The Gold Maple Leaf is distributed worldwide by firms chosen according to exacting criteria. The primary requirements demand that they be reputable organizations, that they have earned international recognition and that they be prepared to undertake the monitoring of retail premiums to



ensure that they are not excessive. They must be in a strong financial position with experience in two-way markets for both gold bullion and gold bullion coins.

In 1982 the Mint introduced two new additions to the Gold Maple Leaf product line. The launch of the 1/4 oz and 1/10 oz coins was held in Japan at the same time as it was announced in Ottawa because Japan is a major market for gold bullion.

The small coins are very popular in the Far East where they are not subject to value-added tax. Immediately after their introduction the Gold Maple Leaf fractional coins captured fifty per cent of the Japanese market. They are bought by investors, collectors and by jewellers who have already designed mountings to present the coins as rings, earrings, bracelets, pendants and watches. The fractional Gold Maple Leaves are available in Japan from supermarkets, department stores and jewellers as well as from precious metal dealers. This is an intriguing approach to marketing gold bullion and one which may set a trend in other corners of the world.

In the United Kingdom the one ounce and fractional gold coins are distributed through major banking institutions, stock brokers, bullion dealers, jewellery outlets, and coin dealers.

Gold bullion coins are also proving very popular as corporate incentive awards. During the past year or so companies have become increasingly aware of the effectiveness of gold as a recognition of merit or as a performance incentive.

The 1982 annual report of the Royal Canadian Mint reveals just how far the gold Maple Leaf Coin has come since its inauguration in 1979, when it was seen simply as a vehicle to stimulate the Canadian mining industry. That report revealed that the coin has now become a popular inflation beater for international investors and at the end of 1982 accounted for one-quarter of world sales of gold coins. This export success has helped to maintain the remarkable record of the mint, a public enterprise which since becoming a crown corporation in 1969 has been in the black every year. In 1981, on revenues of \$590 million, \$10.7 in profits were returned to the Canadian treasury. In 1982, thanks to higher gold prices, this increased to an estimated \$15 million.

The 'leaf of gold' has gained an enviable position for itself on the world market and is becoming known to an ever widening public. The mint is broadening its distribution network and is looking forward to the day when, all over the world, the name 'Gold Maple Leaf' will be synonymous with 'gold at its finest'...a true investment in purity. ♣



Hydraulic gold mining near Dawson City, Yukon

National Film Board Photobank



Historic Canadian forts are the subject of a series of 10 commemorative stamps issued by Canada Post on 30 June 1983. The stamps, available in booklet form only, depict ten important military and trading forts across Canada. The stamps were designed by Rolf Harder and the booklet by Jean Morin



Events

This column does not present a complete listing of Canadian events in the United Kingdom. Readers requiring further information are requested to contact the appropriate Division in the Canadian High Commission.

Exhibitions

- The Canadian Landscape* Canada House
14 Sept – 4 Nov
- Yves Gaucher
Recent paintings Canada House
17 Nov – 10 Jan
- Christopher Pratt
Prints Glasgow Print Studio,
14 Nov – 8 Dec
- Midland Arts Centre,
Birmingham,
12 Jan – 5 Feb
- Helmut Becker
'Paper as Image' Canada House and
simultaneously at
Crafts Council Gallery,
London, 9 Nov – 10 Jan

Music

- Canada House Cultural Centre
Recitals
Banff 7 November
Koenig Ensemble 5 December
Denis Simons 12 December

Film

- Canada House Cultural Centre Cinema
Big Meat Eater 4 November
- Shorts – *So far from Home, Sing Beast Sing, Acid Rain, Elvis Gratton, Une Ame Voile* 8 November
- Au Clair de la Lune* 11 November
- Une Journe en Taxi* 18 November
- Canadian student films, 25 November
How Birds Sing, plus two films by David Fine
- The Terry Fox Story* 2 December
- Ice Hockey Film* 7 December
- Second Wind* 9 December
- The Fast and the Furious plus Body By Garrett* 16 December
- Marie Chapdelaine* 6 January
- A Twentieth Century Chocolate Cake* 11 January

Front cover
A Y Jackson
Lake Rouviere
 (detail)
 1961, oil on canvas

Playreadings Canada House Cultural Centre
 To be announced 10 Nov and 8 Dec

Canadian Studies (Academic Relations)

- Conference on Ulster's contribution to the prairie provinces Queen's University Belfast, 5 November
- 'From Igloo to High Rise', conference on Canadian human geography for sixth formers Commonwealth Institute London, 8–9 November
- Lecture on English Canadian literature Canada House 8 or 9 November
- Canadian Studies in Wales Group – conference Gregynog, Newtown, Wales 16–17 November
- Canada in French Studies – conference London 18 November
- The London Conference for Canadian Studies – conference London, 18 November
- Lecture by John Meisel, chairman CRTCC Canada House, 5 December
- Course for London geography teachers University of London, 15 December

Trade Fairs at which Canada will be represented:

- Furniture National Exhibition Centre, Birmingham 6–10 Nov
- Compec '83 Olympia, 15–17 Nov
- Interbuild National Exhibition Centre, Birmingham 27 Nov – 4 Dec
- Royal Smithfield Show Earls Court, 5–10 Dec
- Hotelympia Olympia, 18–25 Jan

Tourism

- World Travel Market Olympia, 30 Nov–4 Dec
- CHTA Promotions – travel services and products from 28 organizations Slough, 16 Jan
 Bristol, 17 Jan
 Bournemouth, 18 Jan
 Croydon, 19 Jan
 Birmingham, 30 Jan