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# Canada Today/d'aujourd'hui magazine

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Canada in space

Thirty years of Canadian television

The new High Commissioner

Conversations with Margaret Atwood

Telidon: the videotex system of the future



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## A new magazine

In this issue we return to magazine format. For the past  
four years, Canada Today in Britain has been pub-  
lished in booklet size theme issues, which allowed us  
to concentrate exclusively on a single subject.

A recent survey of our readers gave us some very  
constructive answers. Although there was general  
satisfaction with the theme issues, a majority ex-  
pressed a preference for a wider variety of coverage  
that only a magazine can provide.

It is our intention to produce Canada Today maga-  
zine as a quarterly publication. Theme issues will  
continue to appear from time to time, to provide  
occasional comprehensive coverage of special sub-  
jects. A Newfoundland issue is now being planned to  
correspond with the 400th anniversary of the settle-  
ment of Newfoundland as a British colony by Sir  
Humphrey Gilbert.

Many readers expressed interest in an up-to-date  
news magazine which would chronicle contemporary  
events in Canada. However, there are other vehicles  
which provide a more timely package of Canadian  
news. These are Newscan, published weekly by  
Canada House, or Canada Weekly, produced by  
the Department of External Affairs in Ottawa. More  
comprehensive alternatives are subscriptions to  
Canadian newspapers or magazines.

With this magazine our purpose is to attempt to  
show Canada through a wide angle lens; to convey not  
only wilderness, spectacular beauty and enormous

natural wealth, but commercial developments, a dyna-  
mic culture, innovative technology and the challenges  
of both remote village and sophisticated urban society.  
As a High Commission magazine we will be putting  
our best foot forward, but in so doing we will en-  
deavour to present a balanced and accurate portrait of  
our country. We do not wish to present Canada  
through a veil of Rose Marie coloured clichés and we  
expect that our readers, with their criticisms and sug-  
gestions, will keep us up to the mark.

Our first issue includes feature articles on recent  
Canadian achievements in space technology; on Mar-  
garet Atwood, one of the leading poets and novelists in  
the English language; and the significant advances in  
information technology represented by our Telidon  
system. We are also introducing a section of shorter  
items which we are calling 'Mosaic'. This includes an  
events column which highlights a few of the many  
Canadian trade, cultural and other activities in the  
United Kingdom. In this issue, we are pleased to  
provide an interview with the new Canadian High  
Commissioner to the United Kingdom, the Hon. Don  
Jamieson.

We hope our magazine will be lively, useful and  
readable, and we look forward to hearing from our  
readers.

John Graham *Minister, Cultural and Public Affairs*

# Canada in space

The material in this article is based in part on the book *Spacebound* by Theodore R Harty and Irvine Paghis of the Department of Communications, published by the Ministry of Supply and Services, Canada, 1982.

It is a quarter of a century since the Soviet Union launched the first artificial satellite, Sputnik I. Observing the enormous potential for world communications Canada immediately embarked on its own program of satellite production.

Five years later in 1962 a US Thor-Agena rocket, belching brilliant orange and white flame, lifted off its launch pad in southern California pushing Alouette, Canada's first satellite, into orbit around the earth thereby propelling the country into the space age.

So many satellites have been launched since that notable day including ten other Canadian ones that many people have forgotten Alouette was the first spacecraft entirely designed and built by a nation other than the United States or the Soviet Union.

Why was Canada so keen to compete in this costly and hazardous activity? Could Canada, with its limited research resources, make a significant contribution, and what return could be expected from the investment? History provides favourable answers to these questions. The record shows that Canada's contribution to space technology has been significant and there have been substantial economic benefits as well. Canada has had a number of outstanding satellite programs whose achievements have won national and international acclaim. One of these is the Alouette-ISIS program which included four Canadian satellites; another is the Hermes program. Both programs have been successful and fruitful; indeed the position of prominence that Canada enjoys in space science and technology is, in a very large measure, a direct result.

Hermes was, in its time, the world's most powerful communications satellite. In April 1971, Canada's Department of Communications (DOC) and NASA agreed to develop it in order to conduct a variety of technical and social experiments in such fields as telemedicine. It was originally called the Communications Technology Satellite (CTS) and was to have a two-year mission life. Launched from the Kennedy Space Centre on 17 January 1976, it had an operational life of four years.

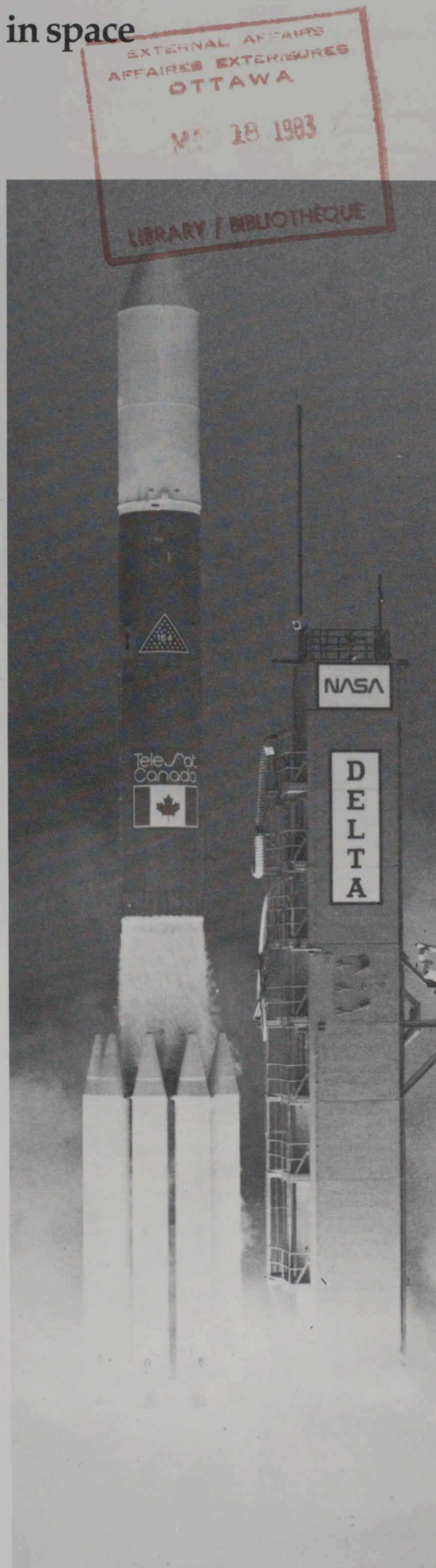
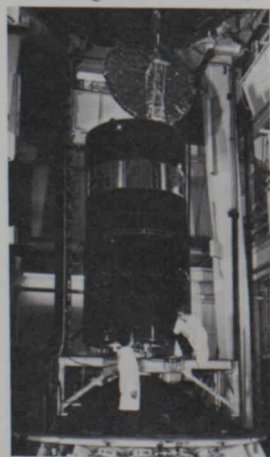
DOC was responsible for the overall management of the project. It designed and built the spacecraft at the Communications Research Centre (CRC) near Ottawa. The cost to Canada was about \$60 million, and eighty percent of the industrial contracts, by value, went to Canadian industry. NASA provided an experimental, high-powered (200-watt) transmitting tube, conducted pre-launch testing and launched the vehicle. Its costs were \$11.4 million for the Hermes program and \$10.8 million for the launch vehicle. The European Space Agency also provided several components.

The overall objective of the Hermes program was to advance the technology for space and ground components of satellite systems that use high-radiated radio frequency power. Toward this aim, Hermes used the 14/12-GHz frequency bands, which are reserved for broadcast satellites. An added Canadian objective was to develop advanced component and subsystem capacity in Canadian industry, both for Canadian use and export.

A Delta model 2914 vehicle launched Hermes into a geo-stationary orbit at 116° west longitude just west of South America. The experimental spacecraft was 188 centimetres high and 183 centimetres in diameter. It

Right: Anik D1 launch  
26 August 1982

Below: Shown under construction Anik C-3 the world's most powerful domestic communications satellite, towers some 6.43 metres (21 feet) tall with its 183-cm (72-inch) communications reflector (antenna) and lower solar panel deployed. The satellite has 16 transponders in the 14 and 12 Gigahertz radio bands.



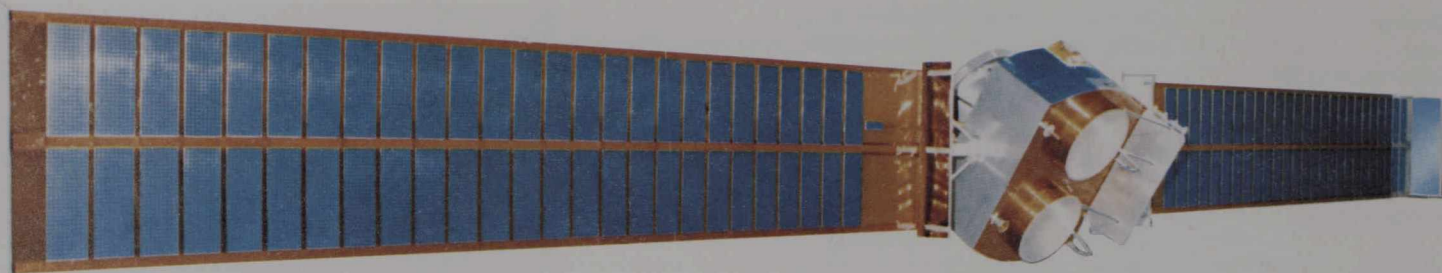


Photo: Department of Communications

Above: Hermes with its arrays extended accordion style.

weighed 674 kilograms at launch. Its two channels each covered a ground area approximately 965 kilometres wide.

### Hermes Experiments

Canada and the United States began their original program of forty-six experiments in April 1976, using the satellite on alternating days. In Canada, twenty organisations have conducted twelve technical and fourteen social experiments. Universities, industries, broadcasters, native associations and federal and provincial governments have worked in such areas as telemedicine, tele-education, community interaction and administrative services.

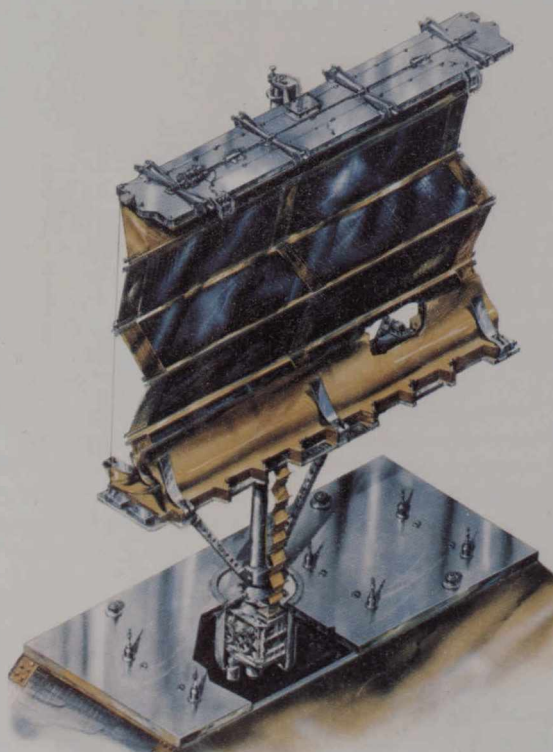
The goal of the Hermes telemedicine pilot projects was to improve the efficiency and capability of the overall Canadian health care system, particularly in remote locations. The Moose factory telemedicine project was but one example of the use of the new technology in medicine.

Medical staff from Queens University and the University of Western Ontario make consulting visits to the general hospital in the isolated Northern Ontario community of Moose Factory, but specialists; such as neurologists, rarely go. A University of Western

Ontario Hermes experiment made instant consultation possible by linking the London, Ontario Health Science Centre to the Moose Factory hospital, as well as to the Kashechewan Nursing Station on James Bay. Experiments with transmitting x-ray images allowed doctors in London, Ontario to diagnose a gastric ulcer using television fluoroscopy. Dr Lewis S Carey, a professor at the University of Western Ontario, reported, 'It was the first time, to my knowledge, that such a diagnosis has been made by satellite.' In another instance, a neurologist in London, Ontario diagnosed and prescribed treatment for a public health nurse in Moose Factory, 1,125 kilometres away. The nurse had been reluctant to take time to go south to see a specialist. The remote diagnosis determined that the problem was not neurological, and minor surgery at Moose Factory corrected it.

On 17 January 1978, on the second anniversary of the Hermes launch, Hermes had met its design-lifetime objective of two years and was still operating well. Accordingly, the government approved plans for a 'bonus' third year of communications and technology experiments, including a series of experiments conducted with Australia. A year later, Hermes was still operating satisfactorily, and a further extension of the experimental program until August 1979 was authorized. The Hermes experiments came to an end on 24 November 1979, when all radio contact with the satellite was lost. By that time the project had more than fulfilled all expectations.

Right: Artist's conception of beginning of solar array deployment of Hermes. The arrays carried some 27,000 individual solar cells.



Right opposite: Remote Manipulator System (RMS) — Canadarm in action on the Columbia space shuttle

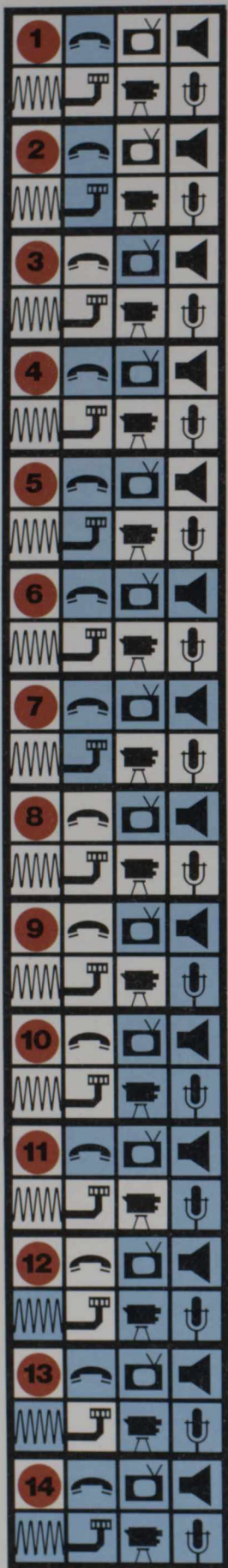
### Telesat Canada

Canada's extensive territory, harsh climate and thinly scattered northern and western settlements have created special communications needs, and space technology has helped meet them. The achievements of Alouette and the ISIS scientific satellites, along with Canada's early participation in the experimental and commercial development of the international commercial communications network, Intelsat, pointed to the value of satellites for enhancing domestic communications in remote locations. In 1968 the federal government decided to develop a domestic satellite communications system in order to further Canada's growth, prosperity and unity.

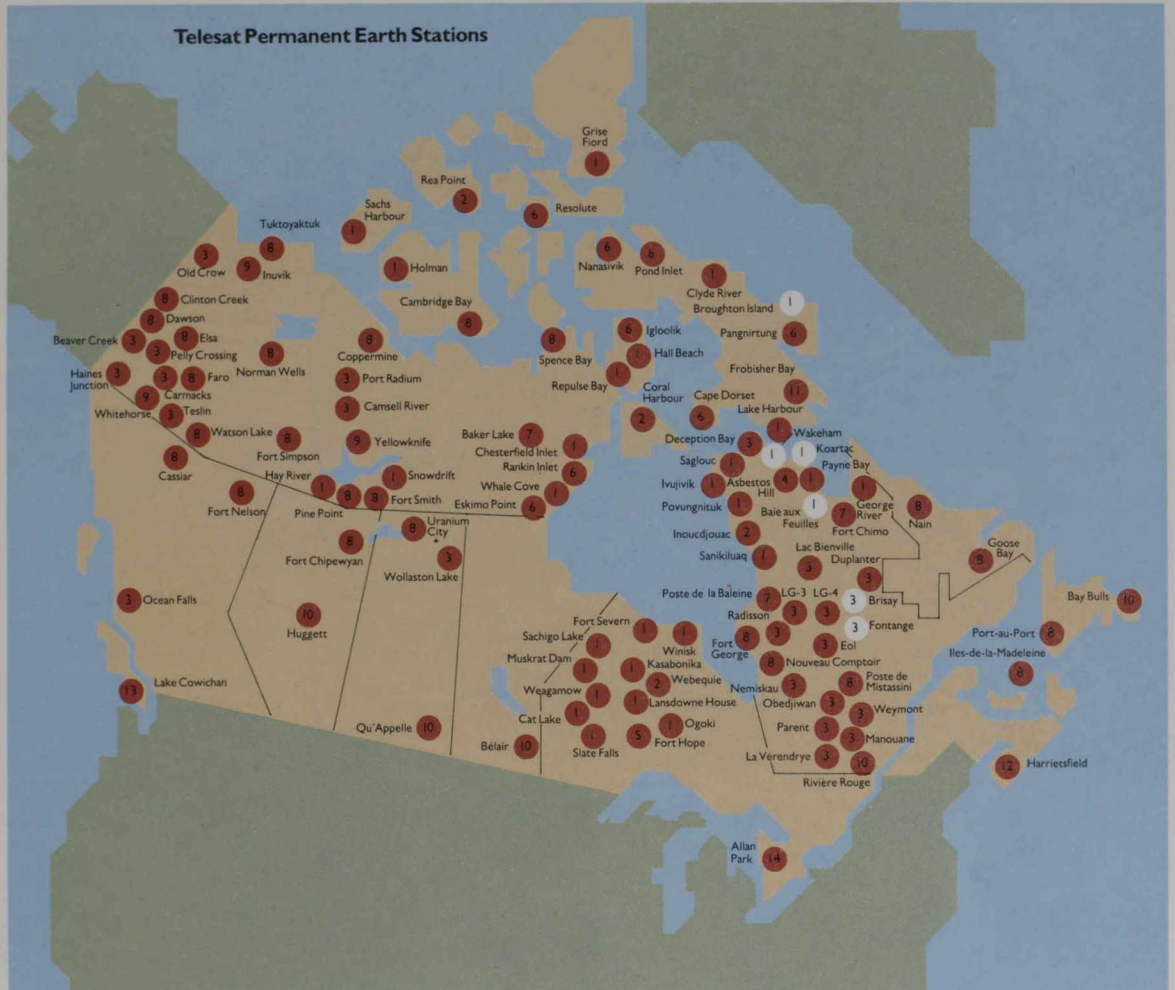
Telesat Canada was incorporated by an Act of Parliament on 1 September 1969. Telesat is a unique commercial venture. It is neither a Crown corporation nor an agent of government, but an enterprise whose ownership is shared by the Canadian telecommunications carriers and the federal government.

Telesat's purpose is to establish and operate a commercial system of satellite communications to serve all points in Canada, both in the northern regions and in

Photo: Department of Communications



To find which services are or could be available match the number on the station location on the map with that on the key above. Optional services are shown in a white box on the key. Locations not yet in operation are shown as a white circle on the map.



the south. In 1978 it added an Anik B geostationary satellite to the three Anik A satellites already in space and brought its total number of communications earth stations to one hundred.

The Telesat system has a reliability factor of better than ninety-nine percent. It provides such service as global television relay with local-area television distribution, multiple and single circuit telephone service, computer-data transfer, teletype, facsimile and all forms and combinations of electronic information. Its major customers are the Trans-Canada Telephone system, Canadian National/Canadian Pacific Telecommunications, Bell Canada, Teleglobe Canada and the Canadian Broadcasting Corporation. The CBC uses three channels on a full-time basis, two for English and one for French network television.

#### The New Generation Satellites

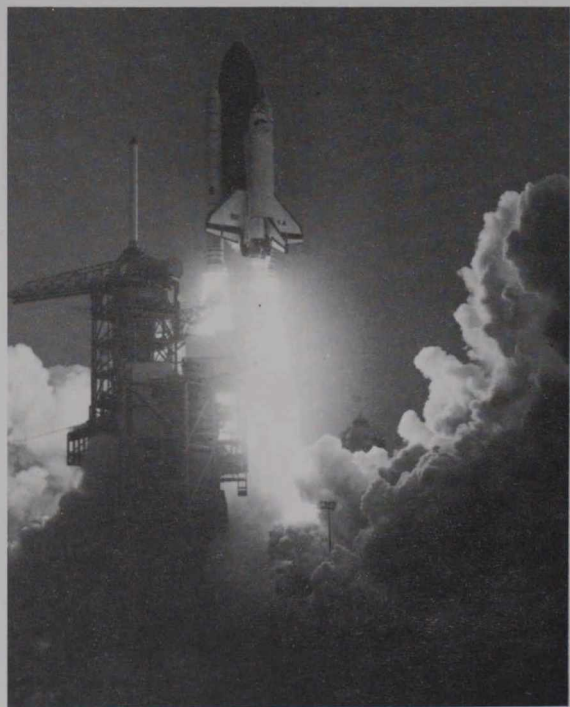
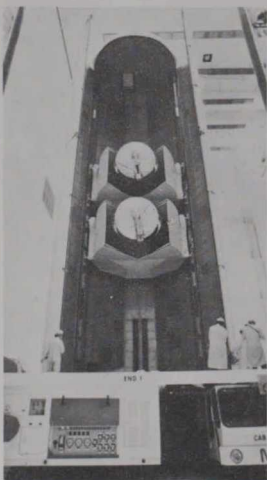
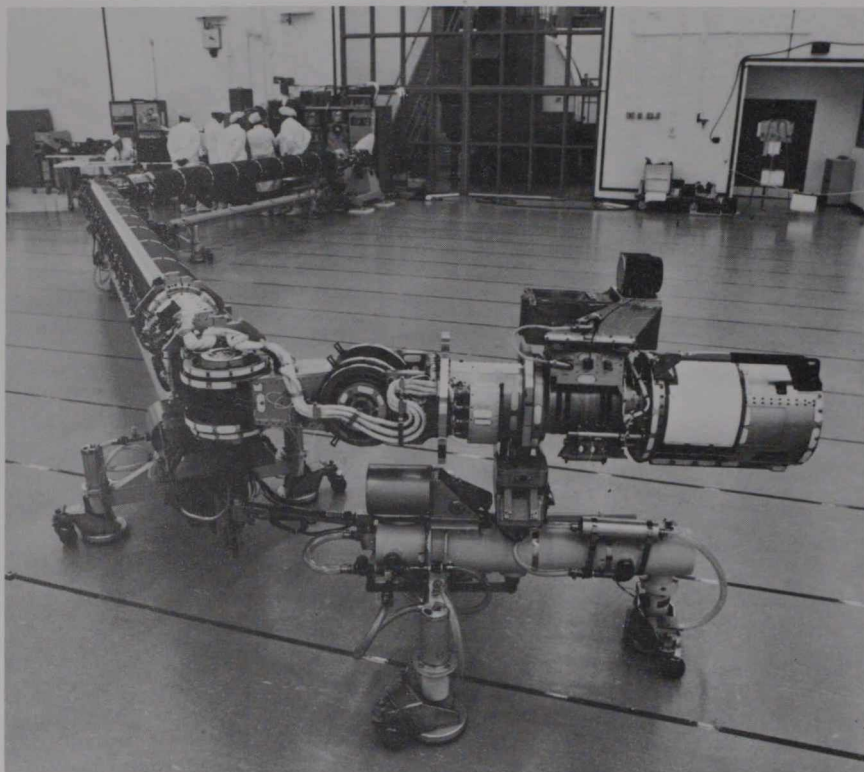
The Anik C and Anik D series have been planned for commercial operation in the field satellite service of the 1980s. Both series were successfully launched during the latter part of 1982.

The 24-channel Anik D 1 was launched on 26 August 1982 and became the fifth satellite to be put into orbit by the United States National Aeronautics and Space Administration (NASA) for Telesat Canada. The satellite, carried by a two-stage Delta rocket, was first injected into an elliptical 'transfer' orbit with an apogee of 22,597 miles. It was then placed in a stationary orbit

22,240 miles above the Earth. Once the spacecraft has drifted to 104° west longitude—its assigned operating station over the equator on the longitude over Saskatchewan—the on-board hydrazine-fuelled reaction control system will synchronize the speed of the satellite with that of the Earth below so that the satellite will appear to 'hover' in one location.



Photo: National Aeronautics and Space Administration



*Above: Arranged in flight positions Telesat Canada's Anik C-3 rides beneath Satellite Business Systems SBS3 ready for near dawn launch on board the shuttle Columbia.*

*These two satellites are seen here after being loaded into an environmentally-controlled payload canister—a ground-based copy of Columbia's cargo bay—for transportation to the launch pad for final pre-flight installation.*

*Top: Remote Manipulator System (RMS)—the Canadarm under test at Spar Aerospace, Weston, Ontario.*

*Right: Liftoff on 11 November 1982 of Columbia with first commercial satellite payload for the Space Shuttle Program—SBS3 and Telesat Canada's Anik C-3.*

Photo: National Aeronautics and Space Administration

The satellite is designed to pick up the traffic from ageing Anik A satellites now in orbit and to serve as a television satellite. It is the largest capacity Canadian satellite to date and is capable of carrying more than 900 one-way telephone calls or one television channel through each of its 24 transponders.

The most sophisticated communications package in space, Anik C-3 was launched into space from the American space shuttle Columbia on 13 November 1982. It was the fifth space mission of the Columbia and the first to be done on a commercial basis. Anik C-3 is capable of beaming back the complete programming of Canada's fledgling pay-TV industry and thousands of other signals simultaneously. Twice as powerful as any previous Canadian satellite, Anik C-3 is built to carry two colour television programmes and 1,344 separate voice signals on each of its 16 channels. Volume at full capacity will be 32 television programs and 21,504 voice transmissions, each stronger and clearer than any before. Signal clarity is guaranteed by the fourteen and twelve gigahertz frequencies on which Anik will operate. Far removed from the frequencies of most microwave communications, the new signals will allow Anik terminals to be located in busy city centres without interference. Dishes little more than a metre in diameter, economical for a vast new market of homeowners, will be able to pick up the signals when service begins this year.

The latest launch is covered under a \$75 million contract by Telesat Canada with NASA for the launching of five new generation satellites by the space shuttle Columbia. The five satellites are worth about \$160 million. Spar Aerospace Ltd. of Toronto, who also provided the remote manipulator arm for the shuttle, is the prime contractor for the two Anik D satellites and Hughes Aircraft Company of Los Angeles is the contractor for the three Anik C models. The five satellites will each be capable of reaching all of Canada from their stationary orbits 22,500 miles above the equator and are expected to accommodate all Canadian satellite communications traffic into the 1990s.

Canada has more satellites in space than any other country apart from the United States and the Soviet Union. This generation of satellites will keep Canada among the world leaders in commercial satellite communications.

# Thirty years of Canadian television

This article is based in part on material in an article by Jean Paul Moreau in *The Archivist*, a publication of the Public Archives of Canada, September-October 1982 edition. We are also grateful to Dr Bruce Wilson of the Public Archives of Canada London office for his assistance.

Canadian television celebrates its thirtieth anniversary this year. As elsewhere in the world, Canadian society has been deeply influenced by this medium.

It was in London in 1926 that John Logie Baird first demonstrated television. Research into moving images had actually begun much earlier, in 1887, and had led to the development in 1923 of the iconoscope by Vladimir Zworykin (1889-1982). Europe at that time was the centre of television research; in fact, broadcasts began in Germany in 1934, in Great Britain in 1936, and in France in 1937-38. The United States, in spite of Zworykin's discoveries and the work done in 1928 by C F Jenkins and the Bell Telephone Company, remained without a television service until 1939.

research throughout the world. The United States nonetheless increased the number of lines to 525, and the resulting improvement in image definition prompted Canada to adopt the same standard after the war, thereby assuring itself access to the North American market. Canada took a keen interest in the international conferences in Atlantic City and Paris in 1948 and in Mexico City and Milan in 1949 with a view to laying the foundation for Canadian television.

In March 1949 the federal government proposed a 15-year plan for the development of television in Canada. The Massey Commission was established and, after two years of study, submitted its recommendations. The government decided that television would be established under official auspices in Canada and that the Canadian Broadcasting Corporation would be responsible for setting up television stations in Montreal and Toronto, with the help of a \$4.5 million loan that had been approved in 1949. The CBC wasted no time and in 1951 assigned 19 of its 1,454 employees to television. By 1952, this number had increased to 103, of whom 49 were technicians. After experimental coverage of baseball games at the Delorimier Stadium in Montreal (July and August) and the Canadian National Exhibition in Toronto (August), Canadian television was officially inaugurated on 6 September 1952, in Montreal and two days later in Toronto.

With the country's fascination for the new medium growing by leaps and bounds, the number of broadcasting hours per week was increased from 18 in 1952 to 30 in January 1953. Sales of television sets show how popular TV was becoming: from 146,000 in September 1952, sales climbed to 224,000 in December of the same year. By December 1953 this number had more than doubled, and by the end of 1954 approximately 1,200,000 sets had been sold. By late December 1960, the four million mark had almost been reached. This growth continued when colour television sets came onto the Canadian market in 1966.

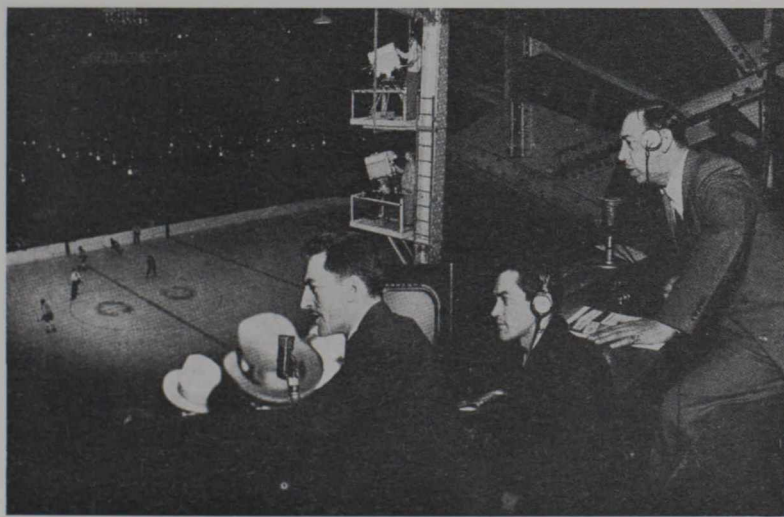
The 'firsts' that the CBC broadcast over Canadian airwaves contributed to this growth, and continuing advances in technology made the programs more attractive. Here are just a few of these highlights: the coverage of the coronation of Elizabeth II in 1953 using kinescopes taken by the BBC; the tuning in of our microwave receivers to Buffalo and the American networks on 19 January 1952; the World Hockey Championship 'live' from Germany in February 1955 and the Grey Cup in Vancouver the same year; the Melbourne Olympic Games in 1956; the royal visit in 1957; the Liberal Party convention from 14 to 16 February 1958, at which Lester B. Pearson was chosen leader, and the federal elections of the same year; the first televised Stanley Cup final (between Montreal and Boston) on 17 April 1959; Expo '67; the televised debate between Trudeau, Stanfield, Douglas and Caouette on 9 June 1968; the 1976 Olympic Games; and the 1982 World Cup live from Spain.

And then there were all the daily productions which, for the first time, could be seen as well as heard. Between 1952 and 1954, *Concert hour*, *The Plouffe family* and the first school broadcasts began appearing on the screen. Television drama and serials such as *Le survenant* and *Capaux-sorciers* made their debut in the mid-50s under the guidance of Robert 'Bob' Allen, Guy Beaulne and a number of others. The second half of the



Vol. III, No. 11 Montréal 10c l'exemplaire

## Les éliminatoires du hockey à la radio et à la télévision



Les éliminatoires pour le championnat mondial du hockey débiteront cette semaine. Ce sera encore l'occasion de grands reportages à la radio et à la télévision. Michel Normandin (que l'on aperçoit à l'extrême droite sur notre photo) fera la description des deux dernières périodes au réseau Français. CBFT permettra également à ses spectateurs de voir une bonne partie des pontes. Les reportages commenceront à 9 heures 30 et se poursuivront jusqu'à 11 heures s'il le faut. René Lecardier commentera les jeux que les caméras capteront. On le voit au premier plan avec Louis Bédard, régisseur. Accrochées à une colonne du Forum, on aperçoit les plates-formes des caméramen.

## Toscanini dirigera la "Missa Solemnis" de Beethoven

Cover of an early program guide for Radio Canada, the French language network of the Canadian Broadcasting Corporation.

Canada, as a member of the Commonwealth, followed British research closely from 1930 to 1936. Alphonse Ouimet, later president of the Canadian Broadcasting Corporation, developed its first prototypes during this period. Between 1936 and 1939, with picture sharpness improving in Europe (the number of scanning lines was increased from 343 to 405), Canada kept an eye on its southern neighbours, who increased the number of lines per frame to 441. The Second World War temporarily interrupted television

Photo: Canadian Broadcasting Corporation

Studio 40 of CBC Montreal preparing for program 'Club d'un soir' broadcast on 6 September 1952, the first day of public television broadcasting in Canada.

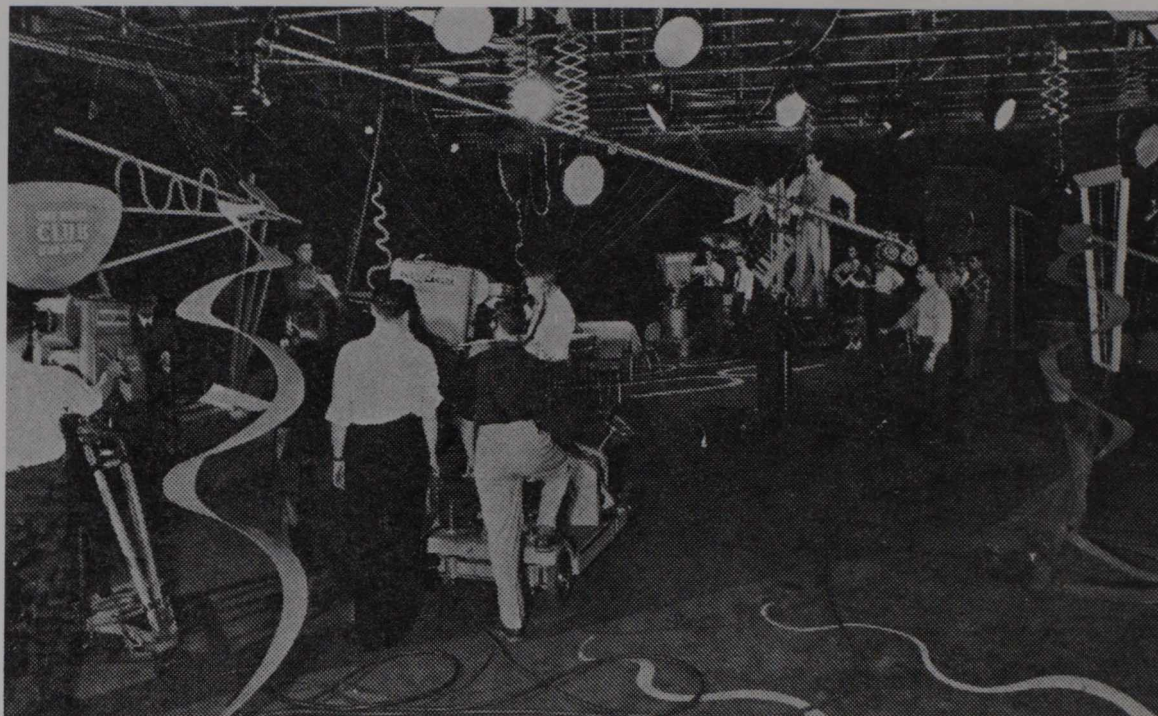


Photo: Canadian Broadcasting Corporation



Canadian Broadcasting Corporation



CTV Television Network Ltd.

decade saw the rise of news and public affairs programs, such as *Point de mire*, *Carrefour*, *Le 60*, *Close up*, *Tabloid*, *This hour has seven days*, *Les travaux et les jours*, *Country calendar*, *Eaux vives* and *Heritage*. Variety shows and children's programming also had a place in the broadcast day: *Front page challenge*, quiz shows, *Pepinot et capucine*, *Nic et pic*, *Howdy Doody*, *Maggie Muggins*, *La boîte à surprise*, *Bobino*, *Les couche-tard* and *Appelez-moi Lise*, to mention just a few.

The Fowler Commission opened the door to competition from private Canadian television stations (the CBC had always been subject to competition from US border stations). This competition became even stiffer after 1966 as a result of the private stations forming their own networks, the most important being CTV, TVA, and Global TV. The advent of cable television in the late 1970s added a whole new technical dimension to television broadcasting, the implications of which are still being worked out.

The first thirty years of Canadian television have been eventful, but what does the future hold? The Federal Culture Policy Review Committee released in November 1982 after two years of study its report on cultural policies for Canada (the Applebaum-Hébert Report). Among other things they looked at television broadcasting and saw the following as some of the likely features of the emerging broadcasting environment in Canada:

'The number of Canadian households served by cable television will probably increase by the year 2000 to nearly 85 percent of all households. The percentage of cable subscribers able to receive more than 12 basic channels, through the use of converters or cable-compatible television receivers, is likely to grow from 30 percent in 1980 to close to 100 percent in 1990.

'A variety of new cable-delivered home services – such as emergency medical alert, burglar and fire alarm, banking, catalogue shopping, information

and distance-learning programs – will soon be provided.

'At least one out of four Canadian households, it is expected, will own either a videocassette or videodisc unit capable of recording and playing television programs and films.

Telidon-type videotex terminals will be more widely used, accelerating the use of interactive services involving two-way communication. Such services will be distributed by cable, fibre optics, telephone, terrestrial transmitters and Direct Broadcast Satellites (DBS).

'Satellites will transmit more powerful signals than at present, enabling them to be received by small, low-cost earth stations or "dishes". By 1986, several satellites originating from the United States will probably be in operation, sending messages directly into homes through dishes whose cost will be no more than that of a colour television set. The signals from such Direct Broadcast Satellites will spill over into Canada, becoming available to most of our population, although some of these signals will require a decoding unit to "unscramble" them.

'A dramatic increase in user-pay services – both of the pay-per-channel and pay-per-program variety – will occur. Service will be provided through several cable "tiers", each offering a distinct package of services.

'Audio and video retrieval systems permitting the user to call up specific programs will become common. Electronic video games and music are already being sent to some cable subscribers from a centralized computer.'

These changes will have enormous consequences, which will be felt in the United Kingdom no less than in Canada. As Applebaum and Hébert point out, if they are properly taken into account they can usher in a new era of development for Canadian creative talent and for the participation and enjoyment of audiences.



# The new High Commissioner

An interview with the Honourable Donald Campbell Jamieson, PC, Canadian High Commissioner to the United Kingdom

*Mr. Don Jamieson was nominated late last year by Prime Minister Pierre Trudeau as Canadian High Commissioner to the United Kingdom, succeeding Mrs. Jean Casselman Wadds who was named as a member of the Royal Commission on the Economic Union and Development Prospects for Canada. He brings with him many years of experience in Canadian politics and also in the Canadian broadcasting industry. He served in the Second World War with the Canadian Armed Forces Radio Network and after that worked as a journalist, a radio and television commentator and a broadcasting executive. His political career began in 1966 when he was elected to Parliament for the constituency of Burin-Burgeo on the south coast of Newfoundland. He has held a number of important cabinet posts including the position of Secretary of State for External Affairs, from 1976 to 1979. He is married to the former Barbara Oakley of Greenspond, Newfoundland, and they have four children, Donna, Heather, Roger and Debbie.*

*Mr. Jamieson granted this interview to Canada Today prior to his arrival in London. In it he talks about his goals as High Commissioner and the future directions he sees for Canada-United Kingdom relations.*



*Mr. Jamieson, as our seventeenth High Commissioner to the United Kingdom, you follow in the footsteps of many remarkable predecessors. What was your reaction to the Prime Minister's announcement of your appointment?*

I am happy and proud to take up this new challenge. My grandfather emigrated to Newfoundland exactly 100 years ago from the north of Scotland so coming to this island is in a sense a homecoming for me. The job itself is very important, and, as you note in mentioning my predecessors, I am inheriting a proud tradition.

*You have had many years of experience in the federal cabinet, as Minister of Defence Production, Transport, Regional Economic Expansion, Trade and, finally, Secretary of State for External Affairs. How does it feel to now become a working diplomat?*

Well, I've always had a reputation as an open and vigorous politician. Diplomats have a reputation as stodgy pin-striped bureaucrats that I have found to be undeserved. When I was first appointed as Minister responsible for External Affairs people wondered how my straightforward style would fit into the world of diplomacy. I soon found that it was a positive advantage. When I first met Henry Kissinger I said to him, "You know, you called my predecessor by his first name and if we don't do the same thing, it's going to be interpreted as a cooling of Canada-US relations so how the hell are you?" And he said, "Fine, Don," so we were off to the races. It sometimes took longer with

the Soviets, it was half an hour before the Soviet Trade Minister and I were telling jokes. I've found that a straightforward manner is always appreciated. Saying what you think and making your stand on the issues of the day clear is in my view the best way to resolve differences and enhance cooperation.

*So what are the issues in Canada-UK relations as you see them?*

No one issue predominates at the moment. I'm sure that if you had asked my predecessor Mrs. Wadds this question she never would have predicted that patriation of the constitution would have taken so much of her time and energy. I'm fortunate because I will have time to devote to the whole range of Canada-UK relations – our bilateral political relationships, trade, immigration, culture, scientific relations, defence, and so on.

*Do you see any new direction or emphasis in Canada's relations with the UK?*

My task will be to see that our traditional close relationships are maintained and prosper. We have to recognise that the generation that experienced the close bonds forged during World War Two are now retiring from government and business. We cannot rely to the same extent on traditional contacts and must take more purposeful steps to see that the relationship is flourishing. There is no doubt too that our traditional relationship has changed since Britain became part of the European

Community. This has many implications for its old Commonwealth partners but perhaps most importantly this also opens up all sorts of new opportunities for cooperation and consultation. The British and Canadian Governments consult constantly on the whole range of the world's political and economic business and the High Commission is an important part of the machinery of consultation. London of course remains a centre of many activities associated with the Commonwealth and I look forward to seeing these expand.

Cooperation in the area of defence, both bilaterally and through NATO remains a priority. During the recent Falklands conflict we strongly supported Britain. When I was Minister of External Affairs, Canada, along with Britain, became a member of the contact group which is striving to bring about the peaceful independence of Namibia. I am still hopeful that a successful conclusion to that process can soon be achieved. In the area of economics and international trade we share many goals, particularly the promotion of world trade through the mechanism of the GATT. In working towards these goals I am looking forward to renewing many old acquaintances in this country and to establishing new working relationships with government ministers and politicians. Science and technology are also areas where I would like to explore the potential for greater bilateral cooperation.

*The Canadian economy seems to be experiencing many of the problems plaguing other industrialised countries in recent years - unemployment, inflation, sagging output and low productivity. How will this affect your work?*

It makes my job all the more challenging. It becomes extremely important that in bad economic times we do not shrink into a protectionist shell that will only make matters worse. Our economic problems are world economic problems which demand a global solution and this is a point which I will be making to British leaders; we have to work our way out of this together. Our unemployment problems have affected the traditional immigration movement to Canada from Britain. We are simply unable to absorb the numbers of immigrants we have in the past. But economic indicators for Canada over the medium term are good, Canada remains a land for immigrants and a land for the future.

In the circumstances I think that economic development through trade and investment must become top priorities for both our countries. British investment has contributed significantly to the development of Canada and continues to be welcome. The rules of our

Foreign Investment Review Agency (FIRA) have recently been reviewed and its procedures speeded up to further facilitate beneficial investment in Canada. The opportunities are certainly there. There continues to be a strong interest by UK companies in direct investment in Canada. For example British companies have been active in the development of oil and gas resources off our eastern coast, where the expertise developed in the North Sea fields has been of particular importance. While 1982 has witnessed a drop in exports from Canada of raw materials and semi-manufactureds, I am confident that this trade will revive when the expected worldwide economic recovery takes place. I'm also pleased to see that despite the difficult economic situation, the proportion of Canadian exports of high technology and manufactured goods to the United Kingdom is on the rise. This trade will receive continuing emphasis while I am in London.

*Canadian cultural activities in Britain seem to have increased over the past few years. In times of economic restraint do you expect this to continue?*

I think it follows that government people as well as senior businessmen will take us - our products and policies - more seriously if we are seen to be a people capable of excellence in the arts as well as in other fields. Certainly many of our leading corporations and banks are beginning to see it that way. Their increasing involvement in sponsorship of major Canadian cultural events in Britain is a very positive sign. Successfully projecting our cultural achievements in a world centre of the arts is helpful, not only to the cultural community in Canada but to our image as a whole. We now have in the Canada House Cultural Centre a splendid showcase for Canadian artists, musicians and actors. This facility fulfils a worthwhile role especially for younger Canadians who want to establish an international reputation.

*Thank you, Mr. Jamieson.*

# Margaret Atwood

ADAM HOPKINS

*Margaret Atwood has achieved a worldwide reputation as a novelist, poet and critic. She is the author of seven collections of poetry, four novels and Survival, a thematic study of Canadian literature. Her novels, described by George Woodcock as 'tight and sinewy studies of neurotic frontiers' represent some of the best of a new wave of highly imaginative and experimental prose fiction which has emerged in Canada in the past decade. The poetry, of which Selected Poems (1976) is the most substantial selection, combines a restrained, secretive nature with a razor sharpness that cuts to the bone exposing at various levels the contradictions inherent in human nature. Her major work of criticism, Survival, sparked an explosion of interest in and discussion of Canadian literature that continues to this day.*

*This interview was conducted by Adam Hopkins during a visit by Ms Atwood to England and Wales in October 1982 and first appeared, in a slightly longer version, in Guardian Weekend. We are grateful to the author and to the Guardian for permission to reproduce the article in Canada Today.*

Conversations with Margaret Atwood, author of *Surfacing*, *The Edible Woman* and a string of other novels and books of poetry that establish her as one of the 'big' writers of our day, may not be entirely agreeable unless one enjoys the free play of intellect. To put it plainly: this early champion of the cause of women and creator of a shimmering imaginative world is liable to be a great deal cleverer than those she is talking to.

And everything one has half imagined, half assumed from the backs of her books—and indeed from their insides—turns out to be true. Margaret Atwood, one of the most sophisticated novelists around, really did spend half her childhood in a cabin by a lake in the northern wilderness of Canada and here she and her brother began to write, as quite small children, for one another's entertainment. Her mother really did scare off a bear by shouting at it; her brother really did fall in the lake and almost drown and was only rescued because the mother heard air bubbles.

Margaret Atwood is an expert canoeist. She came to the city more fearful of it than of the wilderness and she still believes the woods are safer than the streets. And yes, everything she writes is true in that all the details, however rearranged, are taken from real life.

Her latest novel *Bodily Harm*, with its plots and counter-plots on a Caribbean island, is a compilation of precise details from three islands in the Grenadines. In

*Surfacing*, a novel of spiritual quest and the book that established her at home as a major writer of prose (her earliest successes had come in poetry) the heroine returns to the lake and log-cabin of her childhood to look for her father who has vanished.

She goes there with three companions, her lover Joe and a married couple. All squabble and work up grievances while the nameless heroine, increasingly alienated, commits herself more and more deeply to the search for her father who must be either mad or dead. Eventually she experiences, in the woods and lake, a regression to the primeval, an identification with all that preceded her existence, merging at last purified and ready to return to society. The last scenes are described in heightened language that can only be described as visionary.

Margaret Atwood agrees that the lake and log cabin of the book are the lake and a mixture of the various cabins of her own childhood, 'accurate down to the minutest detail, including the house made of bottles which can still be seen.

'The lake is much as described, in fact, it is exactly (with suppressed laughter to acknowledge the flicker of evasiveness) it is exactly as described. It has a thousand miles of shoreline and it's thirty miles long, and it's a very, uh, mysterious environment. *Surfacing* of course is a ghost story and it's the perfect setting for a ghost story, a very ghostly kind of place, it's a very echoing, reflecting sort of place.'

But what about the human side, the scientist father who has drowned, just as we feared, and who may be partly responsible for the quest in the first place because he has failed to present the mysteries to his daughter? Well, yes, the Atwood father was indeed a scientist, a 'forest entomologist,' 'a very woody man' who built the houses that they lived in, 'having grown up in the backwoods of Nova Scotia where if your house burned down you built another.'

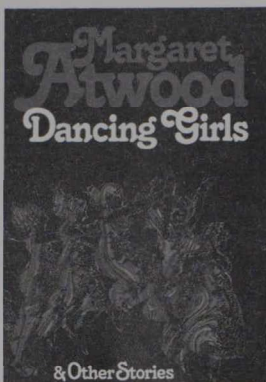
But are the characters of the parents in the book, who seem rather stiff and disagreeable, taken from real life?

'No,' she replies. '*Surfacing* is obviously not my story. I think the only way of connecting it with me is to say it's a way of dealing with death in advance, both my parents being alive and very lively.' Both are dead in the book.

'My big problem as a writer is that I have very nice parents and writers are supposed to have horrible parents so they can write about them and make them the background for the miseries of their characters.' Her own father is 'very explanatory and he likes little children, we went on a lot of collecting with him'. Her brother also became a scientist. 'So I have to use other people's parents, collective, not individual.'

She is not, she says, a very deliberate writer in terms of themes or meanings and she allies herself with the tradition of English realism. She admires Dickens, for example, because he 'used to get out and walk round and look at things and my feeling is that he built the work up from details rather than down from theories. I feel that if you get the things right, and the arrangement of things, the meaning is going to emerge from that, rather than paint-by-numbers where you outline the theory and colour it in.'

Given the importance she attaches to exactitude of



*Dancing Girls*, a volume of short stories and True Stories a volume of poetry, are published in Britain by Jonathan Cape, price £3.95 and £7.95 respectively. *Bodily Harm* is also published by Cape and a number of Margaret Atwood's novels are available in paperback from Virago.

detail, perhaps the oddest aspect of *Surfacing*, with its minute descriptions, is that it was written in London, France and Italy, the bulk of it composed in St Dionis Road in Parson's Green. 'I have very exact recall of just about everything,' says Margaret Atwood.

The issues that she tackles in her books, however obliquely, are central ones. In *Surfacing* it isn't just spiritual health and the one-ness of personality and its origins in nature but the exploitation of the environment as well and the question of small countries over-shadowed by more powerful neighbours, of one person over-shadowed by another, of male versus female.

*The Edible Woman*, written in 1965 and her first published novel, is a comical but finally disturbing book about a young woman struggling to be 'normal' to meet the expectations of her 'normal' fiancé—with the result that her body rebels and she can no longer eat, a case of anorexia some while before it began to appear in newspapers. But the story also works, if one chooses to read it so, as a commentary on the difficulties of young women anywhere. And in *Bodily Harm* the central themes are political and sexual violence, this time presented head-on as fundamental elements of the contemporary world.

So where does the boldness of subject matter come from, the reaching for all the universality she can manage? Her family spent winters mainly in Ottawa or Toronto and half the year, often more than half, in their fastness in the woods. Northern Quebec, the country of *Surfacing*, is 'rock, rock with pine trees and real Indians. That's where the glaciers came down and scraped off all the soil and dumped it into the southern part of Canada and the United States.'

When she was five the lake in the far north gave way to Lake Superior and though the family moved back again to Quebec some years later the first house-move was a great grief, the biggest of her childhood. *Snow White* was another key experience; quite seriously, it seems.

'Okay,' says Margaret Atwood, 'Here's my trauma. I was freaked out by *Snow White* at an early age. It's the first film I ever saw. I remember it vividly. The transformation scene where she eats an apple and turns from the queen into this horrible-looking green witch just scared the bejesus out of me. My parents bought Grimm's Fairy Tales thinking they would be nice children's stories but it was the unexpurgated version. They decided their darling children would be frightened by the grisly things in it. They weren't. We devoured it. But *Snow White* really scared me. Film images are more frightening to children than stories are, they seem real, they seem right there. And my mother thought I was being so quiet because I enjoyed it so much. Actually, I was rigid with fear.

'I'm sure it's all there somewhere in the writing. Anyone doing a Freudian analysis, if such they wished to do, I'm sure could hang a lot on that. But I think that once the literary imagination gets going it's not so much being dropped on your head at the age of two that feeds it. It's everything you read and experience.'

From the first, great powers were evident in the poetry, as also two dominant voices, one private and one public. The private voice is strange and sometimes

surreal, full of metamorphoses and quicksilver imagery; the public voice is often overtly political, hammering away with blunter and more explicit passion than is usually permitted to show itself in the novels.

After taking her first degree at the University of Toronto she moved on to graduate school at Harvard. Signing up for a course on early American literature she found that she was being invited, in the absence of any early literature of merit, to study the equivalent of Shakespeare's laundry lists, 'from 1650 on and, hell, it doesn't get good till 1830.' Well, she thought, if we can study these texts of sermons at Harvard, which considers itself the belly button of the universe, why can't we study Canadian literature at Canadian universities?

The result was an enormous read-in and a book of criticism called *Survival*, published in 1972. This became an instant phenomenon.

'That book has sold something like 85,000 copies in Canada which for a work of literary criticism is astronomical. The response to it was really instructive and quite overwhelming. It made Canadian literature something to be discussed and studied if only to see where attitudes had come from. Some people thought *Survival* had come down from the mountain, second only to Moses. Others thought it was the work of the devil. But argument raged. People then wrote books about it, beginning with a refutation of mine. That goes on to this day.'

*Survival* perhaps helped strengthen Canadian self-esteem. It also described a literature which was gentler than the American, with key characters portrayed as victims, not expansionists. The novel *Surfacing* is also full of what is, prima facie, pro-Canadian sentiment, the heroine associating all kinds of unpleasant things—materialism, spiritual vacuity, the urge to kill—with 'the Americans.' 'The Americans,' she once said to an audience in Wales, 'think Canada is where the weather comes from. But we (with low-pitched emphasis) we live there,' a thought from which her audience drew a ready parallel.

Her resentment of cultural encroachment, a hostility to 'anybody doing it to anybody,' and her speaking-up for minority cultures have given her books an extra edge for Welsh and Scottish readers and it is no accident that she is in Wales at present [October 1982] to receive the Welsh Arts Council's International Writer's Prize, though this, it should be said, is awarded in recognition of the whole of her work so far.

When her first marriage ended in 1972 she began to live with Graeme Gibson, a Canadian and already a published novelist. Graeme considers they are married to each other. She 'guesses she supposes she considers so' as well. They have a daughter, Jess, now six years old; and apart from a year in Scotland where Graeme was on a writer's exchange they have mostly lived on a 100 acre farm outside Toronto. Two years ago, when Margaret was chairman of the Writers' Union, they moved back into the city, into a house now overflowing with books. 'One of my projects is to clean it up,' she says.

Apart from her divorce, the externals of Margaret Atwood's private life seem rather more placid than those of many of her characters who live with alcohol and pot and numerous entanglements. She herself is



Photo: Graeme Gibson

abstemious. Alcohol doesn't agree with her and she drinks little. She runs, she walks, she swims, she skates. Her domestic life sounds orderly. But what, I ask, of *Power Politics*? A marvellous but troubled book of love poems, or anti-love poems, perhaps, published in 1971. They don't sound at all domestic unless they record the break-up of her marriage.

'Oh no, she replies, 'I don't think I would have married anybody like that.'

Later she adds: 'People shouldn't talk too much with authors or they destroy their image of the writing. I think works really ought to have their own integrity. I'm never too communicative about what went into my books because that in a way is not the point. The point is the relationship between the work and the reader. By the time you come to publishing it, that's what matters, not the relationship between the writer and the work'. Margaret Atwood is chary of 'messages.' She employs a glinting symbolism capable at best of bearing a number of meanings and creating a now-you-see-me-now-you-don't effect. Even so, she is generally reckoned to have adopted a feminist stance. By her account, though, it is feminism that has appropriated her in what she calls 'the butterfly net syndrome.' And she is grateful, even if bitterly criticised by some for not

going far enough, for not, as she puts it, 'pushing all men off a cliff.'

'I know I get a lot of support from women and I would never repudiate that. I think that every woman who can read and write is a feminist by inheritance. People have fought to obtain that right for you and you shouldn't take it for granted. For every person in a labour union there's a long bloody history. People died to get the rights others now have. So I don't agree with the kind of women who say "I'm successful therefore any woman should be able to be successful and what are they whining about." That seems to me a very selfish attitude, a position for the very unaware and the very historically uninformed.'

I quote a remark from the Welsh poet Gillian Clarke who admires the Atwood novels because 'her feminism is not like racism, identifying the enemy by physical characteristics and hating the lot of them. It's a determined beavering forward and an absolute confidence that women are worth all the things that human beings are worth.'

Margaret Atwood accepts the comment. She adds that being pro-women doesn't necessarily mean being anti-men. In any case, she had begun writing on these matters at high school, a time when any woman growing up in North America with any idea of doing other than follow the normal course—'Which was seen as being married at quite an early age'—simply had to develop something that was later called feminism in order to go on doing what she wanted to. 'I can't recall having any particular theories about it. But then when the feminist movement came along, I said, "I'm glad to see you. Where have you been all my life?"'

I asked again about her attitude to men. In my opinion, by no means shared with every reader, Margaret Atwood is generally fair to men as individuals. But there is a passage in *Bodily Harm* where Rennie, the heroine, after great efforts to stay open-minded, decides that 'she's afraid of men, it's simple, it's rational, she's afraid of men because men are frightening.' Is that a change of heart on Margaret Atwood's part, a conclusion that all men are rapists, or potentially so?

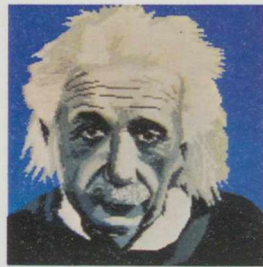
'No, of course not,' she replies. 'But we can say that most wars we know about have been conducted by men. The women's movement most often sees violence as being done by men to women, but if you actually do a head-count worldwide and throughout history, you'll see that most violence has been done by men to men.' Her conclusion is that men are more violent than women. 'Now, they may be more violent because they have more power or they may have more power because they are more violent. To me, this is an important field of investigation and if I were a scientist that's what I would be studying.'

If Margaret Atwood seems sometimes confident to a fault this is because she is trying to say the things she thinks important. 'Presumably one of one's purposes in life is to try to understand one's own environment,' she has observed at an earlier point in our conversation and this is what she struggles, with all her intelligence, to do.

Here is a novelist and poet of great gifts writing at the heights of her powers. She addresses herself to central matters and if that means she considers the undertaking significant for herself, so be it. It could turn out significant for us as well.

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# Telidon



The secret of Telidon is in its highly efficient coding scheme - The Picture Description Instructions "PDIs" which describe images in terms of basic geometric elements such as points, lines, arcs, rectangles and polygons. Telidon terminals can handle non-Latin characters, ideographic symbols or cursive scripts as well as the widest range of videotex attributes such as color, motion, overlays and display resolution.

The pictures on these pages illustrate some of the graphic capabilities and applications of Telidon. Being capable of creating detailed drawings and even reproducing photographs, it may be used for computer art, electronic mail, weather maps, city plans, illustrating real estate listings, charts, plans, and a wide variety of educational presentations.

The Telidon story begins in the late 1960s when revolutions in electronic miniaturization had reduced computers to desk top size. This new technology made it feasible to develop electronic information centres for the home and office. At the heart of such centres would be an interactive television system capable of displaying pictures, sound and text.

Canada had long been a leader in the field of telecommunications. Its scientists believed that they could make a significant breakthrough in interactive television. Research on a superior graphics system was carried out during the first half of the 1970s at the Communications Research Centre of the federal government's Department of Communications. In 1975 the scientific team had reached a point where a Canadian company was given a contract to develop compatible hardware and software. Two years later, Telidon's revolutionary Picture Description Instructions Language was complete and three patents were applied for. At the same time, other countries were competing to corner the lucrative Videotex market. In 1977, Canadian policy makers decided to review the various Videotex systems and realized that the approach that had been developed in their own Communications Research Centre was considerably superior. In consequence, the research team was encouraged to press ahead with its work.

Through government funding, Telidon technology continued to develop and programs were established to assist in its transfer to private industry. The federal government also assisted in Telidon sales and marketing.

Designed to be user-friendly, Telidon is easy to operate and requires the minimum equipment.

Videotex is the generic name for a system which integrates computer technology with a television set and allows for two-way communication.

Telidon's pictures are crisper and far more realistic than those of other Videotex systems which were designed before the price of computer components became affordable to home users. Telidon is flexible enough to be used in a whole range of situations including armchair shopping, public displays, sales seminars, and the Office of Tomorrow.



Telidon's novel Picture Description Instructions Language is the key to its success. Because it is fully compatible with the electronic systems of the future it will not easily become outdated.

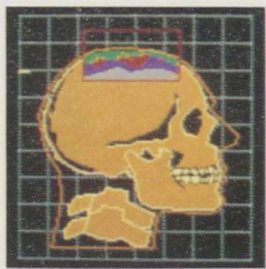
Telidon can be brought into the home or office by a range of carriers; telephone, cable TV, optical fibres, broadcast television and, in the future, laser beams and radio. There are even portable and display stand-alone systems for special uses.

Canadian scientists and engineers work hand in hand with the Videotex industry to provide the most up to date Telidon equipment and services for every application.

Telidon's superior graphics speak for themselves. They make the system the most sophisticated in the world. In addition, Telidon is designed to adapt to any anticipated revolution in electronic information processing.

Other Videotex systems initially built their graphics out of coloured squares. The pictures look crude, with curves and diagonal lines being represented by a series of steps. Users of such systems have already faced the prospect of replacing terminal equipment as these systems become outmoded. Attempts to upgrade the images with methods such as Dynamically Redefinable Character Sets (DRCS) can improve their quality somewhat, but require more data storage and longer

## the Videotex system of the future



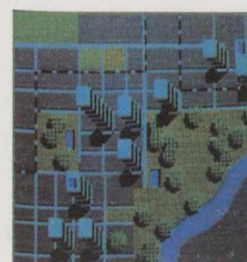
a wide variety of equipment and over many different carriers. Systems are available at a variety of prices and can be selected for a specific use or situation.

Today Telidon has become the Videotex system of choice for several major corporations. It forms the heart of the North American videotex standard adopted by the American Telephone and Telegraph Company. Time Inc is using Telidon for its multichannel teletext service. The Government of Venezuela has purchased a Telidon network as a government information service, and Myer Communications of Australia uses the Telidon system for its international Videonet videotex service. Standard Telephone and Radio has developed a Telidon Service in Switzerland that is compatible with the British Prestel Videotex System.

In the UK several major organisations, such as Proctor & Gamble, JCB, ICI and Thames Television, have discovered the advantages of Telidon technology as a cost-effective business tool. Telidon technology has been introduced to the UK by a British company, Poulter Computervision Ltd of Leeds, which has an exclusive agreement with Norpak of Ottawa for the UK-Eire markets and an agreement covering the rest of Europe. Applications of Telidon in the UK so far include creation of 35mm photographic slides for audio-visual use, use as a complete audio-videotex system and use as a conventional videotex database. New applications are constantly being developed to take advantage of newly available technology married to the proven and forward-backward compatible Telidon technology.

Telidon is thus at work in offices, homes and public places both in Canada and abroad. Uses range from a province-wide information service for the agricultural community in Manitoba, to an electronic version of the Montreal newspaper *La Presse*. New applications of the technology are constantly being developed. The electronic future is exciting and extends to the limits of human ingenuity and imagination. One thing is certain, Telidon will be at its centre serving the world.

Further information can be obtained from the Commercial Division of the Canadian High Commission in London.



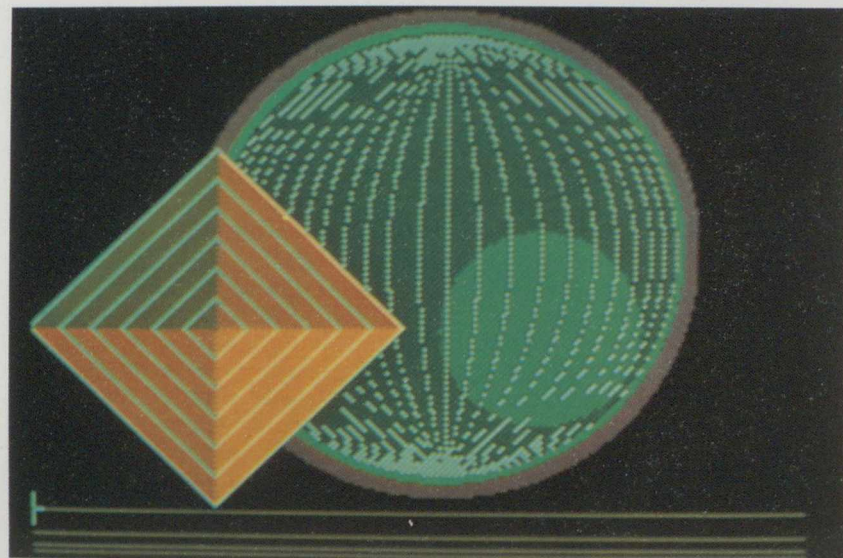
transmission times than Telidon. By contrast, an investment in Telidon equipment is protected, for, as technological breakthroughs take place, Telidon will look even better.

The heart of Telidon's success is its unique Picture Descriptions Instructions Language which creates graphics out of points and natural lines. Telidon's alpheometric computer language is so advanced that its picture potential is ten times greater than any existing television set. Even when future innovations occur, Telidon pages will be compatible with both new and old equipment. Telidon's page instructions are electronically coded in a highly efficient way and make the best use of computer and terminal memories. They also allow more information to be transmitted at lower cost.

The alpheometric coding scheme is simple to learn and writing a Telidon page does not require expensive equipment. Telidon page creation is therefore accessible not only to large businesses but to the small user with a simple message.

Telidon is designed to be independent of transmission media, television sets and data banks. As advances in electronics occur, Telidon pages will not become outmoded, and old and new equipment can be used together.

Telidon reception and transmission is possible with



## Education

### Bilingual education

Father Roger Guindon, Rector of the University of Ottawa, urged Canadians not to copy the American way of handling bilingual education and minority rights in his address at the Canadian Education Association convention 'Canadian Response—or Made in USA!'

He said the essential difference between the two countries was that in the US, bilingualism in public schools is considered as the major means of assimilating children whose mother tongue is not English into the English-speaking mainstream. In Canada, the mainstream is twofold: English and French.

Father Guindon urged Canadians to accept the fact that linguistic duality and cultural pluralism are here to stay because we have rejected the American melting pot concept. Canada's new constitution has enshrined the language rights of francophones and anglophones in education from coast to coast, wherever the numbers warrant it.

### Quebec White Paper on school reform

'The Quebec Schools: a responsible force in the community' is the title of the Quebec government's White Paper proposing a number of basic educational reforms in the province. The main objective is to 'redefine the schools, to give them responsibility for their own educational projects, to make them the focus of the system and to put them back into the hands of those who use and run them', making them basically community schools in which parents are the important partners. The White Paper suggests each school be made a corporation within the meaning of the Civil Code and that it be granted powers in specifically educational and pedagogical matters as well as sufficient powers to manage its own human, material and financial resources. Parents would form a majority on an appointed and/or elected school council. The composition, role and powers of the school boards would be redefined, their numbers would be reduced and the new integrated boards would become

non-denominational. Pedagogical development would become the focus of the Ministry of Education activities in the proposed system. The plan is now under public discussion, following which a bill will be introduced in the Quebec legislature.

## Trade

### Computer Taxis

Taxicab passengers in Ottawa, Winnipeg, Hamilton and Edmonton are no longer serenaded by radio dispatchers.

Cab drivers in those cities are dispatched (and their fares are metered) by digital computers. The information is flashed on small video screens. The system also has advantages for the cab companies. It can handle 500 cabs on a channel (instead of 150).

It works like this. The driver pushes a button on a keyboard, and his screen shows a list of cab zones and the number of empty cabs in each. He then signals to the computer the zone he's headed for. When he gets a call a buzzer sounds and the fare's location flashes on the screen. No other driver gets the message.

The new system has been developed by Gandalf Technologies Inc of Ottawa and is being marketed by Canada Systems Inc.

### Photocopyproof

What should you do if non-subscribers keep photocopying your newsletter? Get Polymark Management Ltd of Montreal to coat your paper stock with a substance that will make it copyproof. Then put the newsletter in the copier and the copy comes out blank. The service is called Nocopi and it costs five to seven cents a page, depending on volume. It is spreading all over the newsletter industry and it is also being used by lawyers, accountants and government offices with secrets.

### Sonobouys

The Canadian Commercial Corporation has received a million dollar contract from the Federal Republic of Germany for the supply of 4000 AN/SSQ-41B Sonobouys, manufactured by

Hermes Electronics Limited of Dartmouth, Nova Scotia. Sonobouys are air-launched expendable devices designed to transmit information concerning underwater movement and sound.

Hermes has achieved international recognition as a manufacturer of sophisticated products in the field of submarine detection devices, communications and ocean data systems. Production and delivery of the Sonobouys are scheduled over seven months and will provide an estimated 42,000 person hours of employment.

Canadian Commercial Corporation contracts with foreign governments and international agencies on behalf of Canadian producers of goods and services. In 1981-82, the corporation achieved sales of over \$550 million, involving 435 Canadian suppliers and more than 50 foreign customers.

### Trojan Hoists

The company says it's the Ultimate Portable Hoist and it probably is. It can lift up a car or truck six-and-a-half feet in the air and tilt it 25 degrees.

This allows a six-foot mechanic to work without straining his neck. It has been tested up to 20,000 pounds, more than three times its recommended capacity.

It can pick up a three-quarter ton truck without even trying.

It is powered by a twelve-volt battery and can be moved easily, which means it can be set up indoors or out, as long as there's an available space at least 12 feet wide, 15 feet long and 13 feet high.

It has a single, totally enclosed, self-lubricating cylinder and, despite its name, nothing to hide.

You can buy one for \$4995.00 from your nearest dealer or from Antec International Equipment Inc, PO Box 3687, Regina, Saskatchewan S4P 3N8.

## Books

### Robertson Davies

*Robertson Davies'* latest book, *Rebel Angels*, is now available in a paperback edition by Penguin Canada and will appear in the United Kingdom in a King Penguin edition in March 1983. A recent review by Anne Collins in *Books in*



Photo: CP Laserphoto

Canada said this about the author and the book: 'Watching Robertson Davies at play with his beloved notion of the university, his talent for murder mystery, and the arcane, irreverent, and sometimes profound bits and pieces of knowledge he has gathered, is watching both entertainer and entertainment at its best.'

### Christopher Pratt

The work of the Newfoundland artist Christopher Pratt was recently on display in the Canada House Cultural Centre. A book on his art by David Silcox and Merike Weiler has been published by Prentice Hall/Key Porter. The following review is taken from a review by Gary Michael Dault in the November issue of *Books in Canada*.

This handsomely made volume reproduces all of the important paintings by the enigmatic Newfoundlander, and does so with such fidelity that they actually maintain something of the lonely, evacuated airlessness that lends Pratt's pictures their authority as engines of mystery and meditation.

One of the pleasant surprises of the book is the inclusion in it of many of the preliminary studies and working drawings for Pratt's major paintings. An important function of a book like this is to allow us, if possible, a glimpse of the artist at work, the artist in the process of being what he is. Otherwise, art books turn into drafty museums of little use to the enthusiast and inhospitable to the general reader.

*Christopher Pratt* is, with all its slickness and even glibness, a genuine attempt to show what Pratt really is like and what his pictures are about.

Silcox's preliminary essay is breezy and informative. Merike Weiler's conversational afterword 'Reflections' is a watery biographical meander with the artist. All in all, however, the book is earnest and honest and attractive to hold and look at.

### John Holmes

The second volume of John Holmes' history of Canadian Foreign Policy, *The Shaping of Peace: Canada and the search for World Order, 1943-57*, has been published by the University of Toronto Press. This review is taken from a longer review by David Stafford, a history teacher at the University of Victoria in *Books in Canada*, December 1982.

John Holmes was an officer of the Department of External Affairs from 1943 to 1960 and for much of this period was an assistant undersecretary of state with special responsibility for the United Nations. He thus speaks with knowledge and authority, but with the self-confessed bias, too, of a serving diplomat.

This second volume (the first appeared some three years ago) presents Canada's foreign policy in the 1943-57 period as a successful game played for high stakes by a group of admirable and able men. Written by an insider for insiders, it's replete with those metaphors of the mandarin that set themselves apart as a breed on their own. 'Being a middle power,' Holmes tells us—and much of this volume describes in thorough detail how Canada learned this important role—'was hard work, but it was also good sport.' Leading the play for most of this period was Lester Pearson, whom Holmes frequently describes as a quarterback, and whose personal Super Bowl came at Suez when he successfully promoted the idea of a United Nations emergency force.

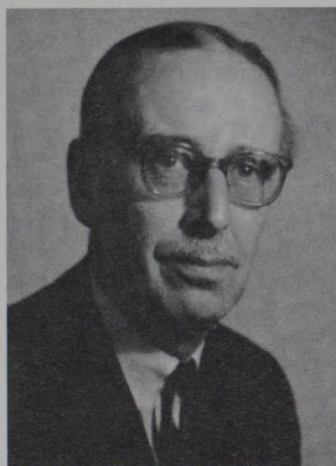
'The diplomacy and the policies of Canada in the decade after the war,' Holmes concludes, 'were designed for masters at the game.' Let us be truly Canadian and even the score by changing from an American to a British sporting

metaphor. This is Test Match cricket seen from the members' pavilion.

### Charles Ritchie

'*Charles Ritchie is a natural born diarist*'—C. P. Snow

*Diplomatic Passport* reveals that as a diarist Ritchie is second to none. It is no exaggeration to say he is a glittering ornament to Canadian literature'—Ken Adachie, *Toronto Star*.



*Diplomatic Passport, more undiplomatic diaries, 1946-1962*, first published in 1981, is now available in the United Kingdom from Macmillan London Limited. This is the latest work of the celebrated Canadian diplomat and diarist Charles Ritchie. It follows on from *The Siren Years*, his highly successful account of the wartime years, which he spent largely in London. In this latest book we follow Ritchie through his assignments in Paris, Ottawa, Bonn and at the United Nations in New York, the latter two as Ambassador. Although Charles Ritchie was one of the most senior officers of Canada's diplomatic service and played an important role in shaping Canada's postwar foreign policy, there is little in these diaries of what one would call 'official business'. Rather, they consist of acute observations of the people and the society in which he lived. John Grierson, the Duke and Duchess of Windsor, Nancy Mitford, Elizabeth Bowen and Dag Hammarskjöld are but a few of the personalities described with perception and wit. Ritchie hesitated before publishing these diaries, thinking the record too

personal for publication within his lifetime. Readers of this volume will be grateful that he decided to let the record stand.

### Film

#### Michael Snow

Michael Snow is widely recognized as one of Canada's leading contemporary artists. Though best known in this country as a film-maker he has worked as a painter, sculptor, musician and photographer. Among his films are *Wavelength*, one of the richest of structuralist films, *La région centrale*, an extraordinary epic of landscape and camera virtuosity, *Rameau's nephew*, an exploration of language/sound/image relations, and *A casing shelved*, not really a film at all but a single slide transformed into a movie by guiding sound.

A retrospective of the work of Michael Snow is taking place at the Canada House Cultural Centre January 9-28. This provides a rare opportunity to see and assess Snow's films as a whole, together. The retrospective features the British premieres of two recent Snow films, the controversial *Presents* and *So is this*, which, with a characteristically bald and witty gesture, is constructed entirely with words. The exhibition also provides a first opportunity to view several of Snow's slide and sound pieces and the remarkable doubled-sided screen installations *Two sides to every story*.

### Miscellaneous

#### Commonwealth Institute Exhibition



A new Canada Exhibition has opened at the Commonwealth Institute in London's Kensington High Street. The exhibition which was opened by the then High Commissioner, Mrs Jean Casselman Wadds, will dispel some of those myths about Canada being a remote, cold and uninviting part of the world. So too will it explain to the public just how sophisticated has Canadian society become. Through snowmobiles and laser sail boats to the Challenger Executive Jet and the manipulator arm for the NASA Space Shuttle, Canada demonstrates its achievements in the field of high technology. Floating above a model of the Toronto CN Tower, the tallest freestanding building in the world, is a copy of Hermes, just one in a long series of telecommunication satellites which put Canada number three in the world of space communications.

Main attraction in the exhibition is an informative illuminated map. By pressing buttons on the control console a display of Canada's natural resources, routes of pipelines, major cities and the Trans-Canada Highway, is revealed. School parties will find it invaluable when doing their geography projects.

A visit to the Commonwealth Institute could really be worthwhile if you are one of those people whose impressions of Canada were formed out of a school geography book. Additionally you will have the advantage of visiting the exhibitions for many of the other Commonwealth countries. The Commonwealth Institute is open to the public seven days a week, 10 to 5.30 Monday to Saturday, 2 to 5 on Sundays.

#### Arc on the Move

*The Arc on the Move* series which is being broadcast on BBC television from early January is the result of a co-production agreement between Primedia, a Canadian company and the BBC. Canadian producer Paula Quigley and BBC producer Alastair Brown worked together on the 13 part series which examines the rescue and breeding of endangered animal species on Madagascar, Mauritius and a number of smaller islands in the Indian Ocean. The star of the series is Gerald Durrell.



# Bush aircraft on new stamp issue



Canada Post has issued the last four stamps in its Canadian aircraft series, featuring bush planes.

'The bush aircraft hastened the development of the remote areas of our country and added a distinctive Canadian touch to world aviation,' said André Ouellet, Minister responsible for Canada Post Corporation in announcing the stamps.

The two 30-cent postage stamps feature the Fairchild FC-2W1 and the de Havilland Canada Beaver, and the 60-cent stamp shows the Fokker Super Universal and the Noorduyn Norseman.

Although Fairchild FC-2W1 was not built in Canada, several of them gained fame in Canada by flying the first airmail run to Sept-Îles and dropping the mail by parachute. In 1928 the aircraft helped in the rescue of some German flyers stranded in the Strait of Belle Isle.

The de Havilland Canada Beaver was designed shortly after the Second World War and first flew in 1947. Almost 1700 of the aircraft were built in Canada and were sold to Canadian customers as well as to foreign customers in more than 60 countries.

Canadian Vickers Limited of Montreal built 15 Fokker Super Universals. The aircraft was known for its durability. For example, after having been abandoned in a 1929 Arctic expedition and recovered 11 months later, one plane started with little trouble. In another instance, a Super Universal that had sunk in the Burnside River flew perfectly when salvaged.

The Noorduyn Norseman went into production in Montreal and was the work of Robert Noorduyn, an expatriate Dutchman who arrived in Canada in 1934. A notable feature of the single-engined monoplane was its ability to take off and land in a relatively short distance carrying a heavy cargo.

The bush aircraft stamps were designed by Robert Bradford and Jacques Charette of Ottawa. The aircraft depicted on the stamps are as follows: Roméo Vachon's FC-2W1 delivering mail; the prototype Beaver, now in the National Aeronautical Collection; "Punch" Dickens' Super Universal G-CASK; and the Norseman as a Saskatchewan air ambulance.

Further information on Canadian stamps is available from the Philatelic Service, Canada Post, Ottawa, Ontario K1A 0B5.

Cover photo  
Space shuttle using  
manipulator arm to place  
Canadian communications  
satellite into space.  
Drawing done using  
Telidon's revolutionary  
Picture Description  
Instructions Language.  
Courtesy of Poulter  
Computervision, Leeds

# 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 Cultural Affairs Division, Canada House. Regarding Canadian studies contact Academic Relations Division

## Exhibitions

Michael Hayden and  
Craig Tandy  
Kinetic and light sculptures  
Canada House  
26 January - 22 February

Three sculptors  
Angela Haupt,  
E J Lightman,  
and David Pellitier  
Edinburgh College of Art,  
22 January - 22 February  
Gardiner Centre Gallery,  
Brighton, 21 Feb - 11 Mar  
Cartwright Hall, Bradford,  
25 March - 8 May

Gershon Iskowitz  
Paintings  
Canada House  
2 March - 31 March

David Boldoc,  
Paul Fournier  
and K M Graham  
Recent large scale drawings  
Walker Art Gallery  
Liverpool  
4 March - 10 April

## Music

Jane MacKenzie and  
Roger Vignoles  
Soprano and piano  
Canada House  
19 February

Toronto Symphony  
Orchestra  
Manchester, 27 February  
Leeds, 28 February  
Birmingham, 1 March  
Reading, 3 March  
Royal Festival Hall,  
London 4 - 5 March

Timothy Blackmore  
Piano  
Canada House  
7 May

Daniel Domb  
Cello  
Canada House  
28 March

Film Canada House Cultural Centre Cinema  
March - The Grierson Influence

Grierson, Drifters, and  
extracts from Man with  
a Movie Camera, Nanook  
of the North, and  
Battleship Potemkin  
11 March

Films from the GPO,  
EMB, and the Crown  
Film Unit  
18 March

A documentary context -  
speaker and films  
20 March

Grierson, the documen-  
tary and the NFB -  
speaker and films  
24 March

Challenge for Change -  
speaker and films  
25 March

Drifters, plus discussion  
with invited speakers  
27 March

Playreadings Canada House Cultural Centre  
Jennie's Story  
14 April

by Betty Lambert

## Canadian studies

Conference of the  
Association of Canadian  
Studies in Ireland  
St. Patrick's College  
Maynooth, Co Kildare  
8 April - 10 April

British Association of  
Canadian Studies Annual  
Conference  
University of Leeds  
11 - 13 April

Canada in French  
Studies Conference  
Univ. of Birmingham  
28 - 30 March