

CA1
EA980
C17
Nov. 1974
DOCS c.1

CANADA

TODAY / D'AUJOURD'HUI

LIBRARY E A / BIBLIOTHÈQUE A E
3 5036 01031438 6

Vive les Canadiens

The French fact is vital in Canadian life. Some thirty per cent of all Canadians speak French. In Québec some five million people speak it every day, at work, at play, in church and around the dinner table. In Montréal there are good French-language universities and good restaurants (thousands of them) serving food with a Gallic emphasis. A quarter of all players in the National Hockey League have French names. Pierre Trudeau is the Prime Minister of Canada and the pleasant young women on Air Canada ask you to "*veuillez attacher vos ceintures de sécurité*" before you take off. French Canada is and has always been a most significant part of the country's political structure — George Etienne Cartier was a founder of the Conservative Party, Sir Wilfrid Laurier was the first Liberal Prime Minister and Louis St. Laurent was among the most respected of the political leaders of the 20th Century. In recent years, French Canada, most particularly the Province of Québec, has stretched its sinews culturally, emotionally and politically. The awakening has been traumatic, with flashes of violence, but it has had positive results — among them a determined effort to make Canada's Public Service truly bilingual — and it has reaffirmed a vital Canadian truth: Canada is one country but Canadians are by no means interchangeable.

French Canadians (for example) are not simply Canadians who speak French and live in Québec. Québec is La Belle Province but it is not *le monde entier*. There are Acadians in New Brunswick (and elsewhere) and Métis in Manitoba (and elsewhere) and at least a million other French-speaking Canadians here and there, in Ontario, Nova Scotia, British Columbia, Saskatchewan and Alberta. There are daily French language newspapers in Ontario and New Brunswick and fourteen weeklies outside Québec. There are French language TV channels and radio stations from coast to coast. In and out of Québec there are French Canadians who have achieved pinnacles in the arts, in science and in industry. This issue of CANADA TODAY/D'AUJOURD'HUI is not a definitive report on French Canada — in these few pages we can only *effleurer la question* — but in them we do, at least, call attention to the second half of our name.

La Belle Province

QUEBEC is the strikingly different province; different from the rest of Canada and unique in North America. It is the only large area in the Western Hemisphere in which the language, the customs, the music, the drama, the cuisine and the philosophies of life are thoroughly Gallic.

It represents the remarkable survival of a once beleaguered people; there were some 65,000 Canadiens in Québec when the Treaty of Paris ended the North American wars between the British and the French in 1763. The Treaty gave

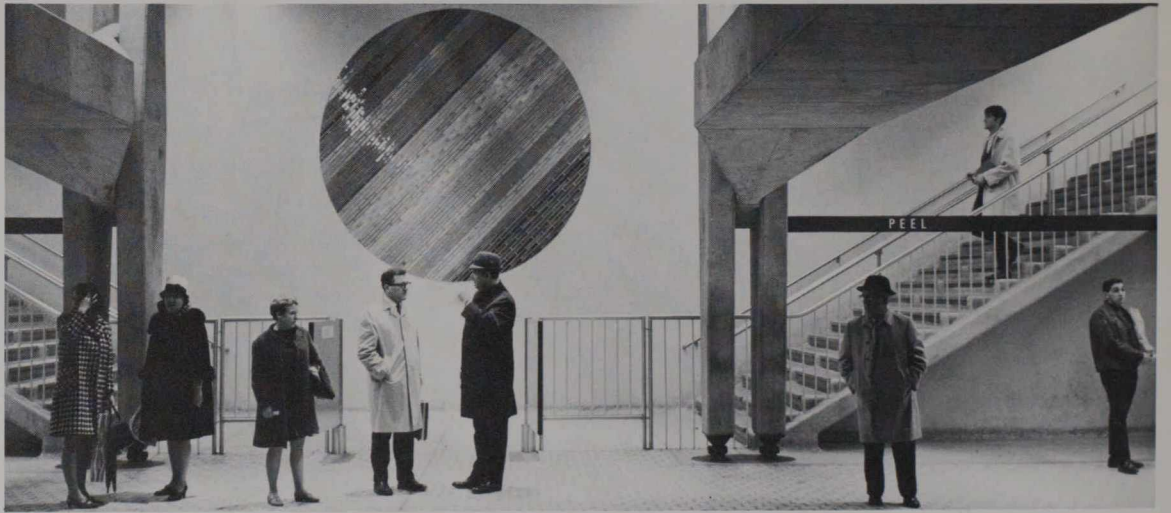
them control over three enormously important aspects of their lives: their language, their religion and their system of land tenure. With these basic ingredients they built a distinct and enduring way of life — they not only survived but they flourished. Québec is still Québec and today it has more than six million people and 594,860 square miles; it extends from the compact coziness of Sherbrooke in the south to the vast, cold austerity of Ungava and James Bay in the north, where one of the world's largest hydro-electric

power projects is under construction and where tiny bands of Indians and Eskimos live and hunt over vast regions of scrubby bush. Between are the Gaspé Peninsula, Ste. Anne de Beaupré, Trois Rivières, Québec City, Montréal and all manners of men, manufactures and life styles. It is second only to Ontario in industry and its mines have been producing for decades, iron, copper and asbestos — it has dairy farmers and fishermen, miners and poets and bankers, hockey players, radicals and priests.

Québec City is the heart of Québec and of old Canada. In 1842 Charles Dickens wrote, "The impression made upon the visitor by this Gibraltar of America . . . is at once unique and lasting. It is a place not to be forgotten or mixed up in the mind with other places, or altered for a moment

in the crowd of scenes a traveler can recall." Today Québec City flourishes to a degree not matched since Dickens wrote those words. The St. Lawrence harbour, once world-famous for the yards which built wooden ships, is now being enlarged to accommodate the greatest tankers afloat. The construction of buildings, unprecedented in style and extent, is restoring the 17th Century facades within the old city walls and piling up a \$100 million commercial complex — Place Québec, Place Haute-Ville and Place de la Capitale — outside of them. The citizens are as concerned with preserving the past as with enlarging the future. "We are a courteous people, a traditionalist people and a conservative people," Jules Blanchet, of the Citizens Committee for the Restoration and Renovation of Old Québec, has







Urban Québec includes the technical and aesthetic sophistication of Montréal's Place Victoria, on the opposite, upper page, and the Metro station below it. At the bottom are two views of ancient Québec City. The Basilica Cathedral is on the right. Above, on this page, is a broader view of Québec City, with the Chateau Frontenac in the background. At bottom right is the Place D'Armes, where horses and carriages are available for hire.

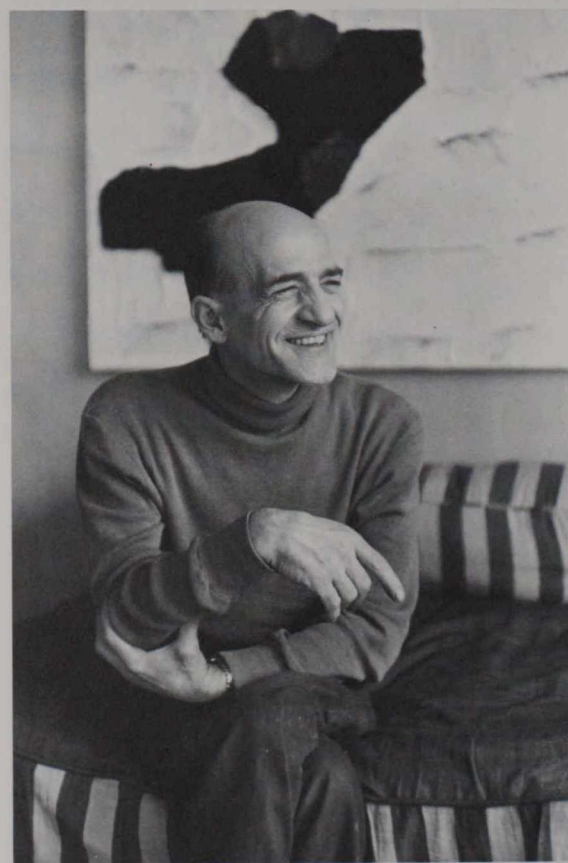


said. "There is still the odour of Jesuits in this old city . . . we have a bastion of French Canadian culture here that will be able to resist these advancing concrete towers."

Montréal is something else; built around Mount Royal, combining woodland, crowded streets and riverfront, it is, for most Americans, North America's great unknown city, the greatest inland port in the world, the home of Expo 67 and the home of the next Olympics. It is the second-largest French-speaking city in the world, with three million people. In the production of French-language television it is a rival of Paris. It has a mean winter temperature of 26 degrees F., an average annual snowfall of 120 inches and one of the great subway systems of the world. The subway, called the Metro in the European manner, is part of a great underground-overground complex of shops, theaters, covered promenades,

restaurants, hotels and office buildings, all protected from the cold. The first part of the complex, the \$70 million Place Bonaventure, was built over and under the Canadian National Railway tracks.

Place Bonaventure is connected below ground with other elaborate segments. The latest, Place Desjardins, is on the edge of Montréal's Chinatown. It will cost \$100 million and will feature towers around a domed square. Despite all these architectural triumphs, Montréal's greatest distinction is still the thousands of good restaurants, almost all out among the snow-piled winter streets. Over three hundred Montréal restaurants have been classified as first class by gourmet associations and the best are in the old city, a well preserved area of narrow streets and solemn stone buildings.



Refus global

[AN ARTISTIC UPHEAVAL IN MONTREAL]

MODERN CANADIAN ART began in Montréal.

First there was Alfred Pellán, who'd been painting in Paris and who came home in 1940 with his own abstract canvases and concrete ideas.

Then — most importantly — there was Paul-Emile Borduas, the founder of a school — *les Automatistes* — and the maker of a manifesto, *Refus global*, which has been called "perhaps the most single important social document in Québec history and the most important aesthetic statement a Canadian has ever made."

Pellán set the stage; his own Matisse-like paintings were a thousand kilometers beyond the staid and representational state in which he found Canadian art. Borduas was close behind; he began painting his first abstracts in 1942 and in the spring of that year he held a famous exhibition of gouaches, half way to abstraction — some accidental shapes were developed into animal likenesses, some were not. He became the spontaneously chosen leader of the teen-age students at the Ecole du Meuble and the Ecole des Beaux-Arts. They gathered at his home to discuss surrealism, psychoanalysis and social reform, three subjects frowned upon by both the powerful provincial government and the Church. For a moment the followers of Pellán and the followers of Borduas were one; in 1943 Charles Maillard, the

conservative director of the Ecole des Beaux Arts vetoed Pellán's efforts to include some student abstractions in the annual school show. The students rebelled and forced Maillard's resignation but Pellán's victory was an abstraction itself. The students — and Borduas — had turned their backs on him, not from contempt but because they felt a compulsive need to cut free from Paris and to begin at a beginning of their own. So they met with Borduas and casually began to construct their major bomb bursts. The first was their joint show of 1946 — Borduas, Marcel Barbeau, Roger Fautoux, Jean-Paul Riopelle, Fernand Leduc and Jean-Paul Mousseau. Borduas was the oldest — by from eleven to twenty years — the philosopher and the most accomplished painter. The show exploded in the face of the Montreal establishment, delighting the young. "Enfin! La peinture canadienne existe!", said the young critic-poet, Claude Gauvreau, brother of the painter, Pierre. Some of the students, though it was not yet apparent, were advancing beyond the master in terms of their abandonment of old forms. Barbeau's *Le tumulte a la mâchoire crispée* was undisciplined, dynamic and unprecedented, a frozen explosion in which every part of the canvas had been vigorously assaulted. Barbeau was delighted with it: "*C'est la première fois que je peins avec une joie parfaite.*"* Borduas was not; a painting needed a certain depth: "Il faut que ce soit un objet sur un fond allant jusqu'à l'infini."** At his suggestion Barbeau destroyed all his other paintings of that year.

Still the school flourished and the next year acquired its name — from a Borduas canvas, *Automatisme 1.47* — an acknowledgement of their debt to surrealist automatic painting techniques.

In 1948 they exploded the second bomb by publishing *Refus global*, a hand-assembled mimeographed book wrapped around with reproductions of an ink drawing by Riopelle. It was simply a collection of essays, short pieces by Claude Gauvreau, Françoise Sullivan, Bruno Cormier and Fernand Leduc, and a long one by

* "It is the first time I have painted with perfect joy."

** "There must be an object on an infinitely deep ground."

Modern Canadian art began when Alfred Pellán, upper left, opposite page, returned from Paris in 1940. Paul Emile Borduas, lower left, founded a school, *les Automatistes*, and encouraged younger painters, including Jean-Paul Riopelle, upper right. Guido Molinari, lower right, who enrolled in art school the year Borduas issued his *Refus global*, grew up under the influence of the *Automatiste* belief that art was totally intuitive and he once blind-folded himself and painted in the dark. He later rejected that approach totally, becoming a hard-edge pioneer. Today he is the acknowledged leader of French-Canadian painting. Samples of the work of the four are on the next few pages. Riopelle's oil, *Landing*, is at the top of Page 8, Borduas' oil, *Fond blanc*, is below it and Pellán's oil *Quatre femmes*, is on Page 9. Molinari's acrylic, *Structure*, is on the lower right side of Page 10.



Borduas. It was a calculated assault on the restricted, frozen past. One commentator has said that "modern French Canada began with Borduas." It called for individual liberty: ". . . Break permanently with the customs of society, disassociate yourself from its utilitarian values.

MAKE WAY FOR MAGIC! MAKE WAY FOR
OBJECTIVE MYSTERIES!
MAKE WAY FOR LOVE!
MAKE WAY FOR THE REAL
NECESSITIES! . . .

*Refuse to live knowingly beneath the level of your
psychic potential. Refuse to close your eyes to*

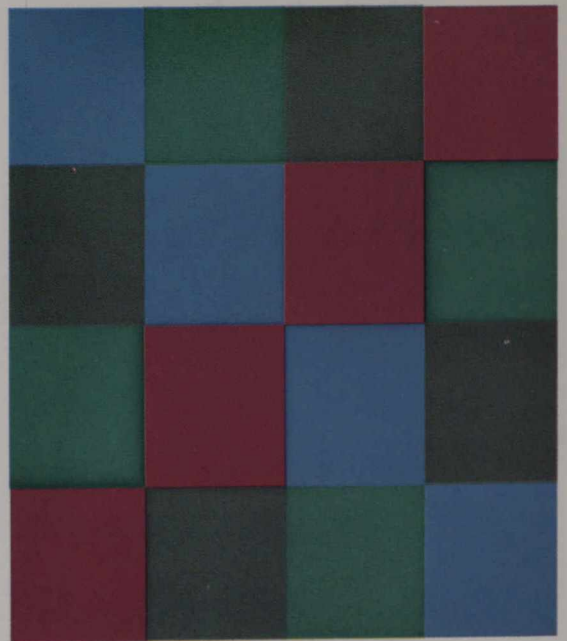
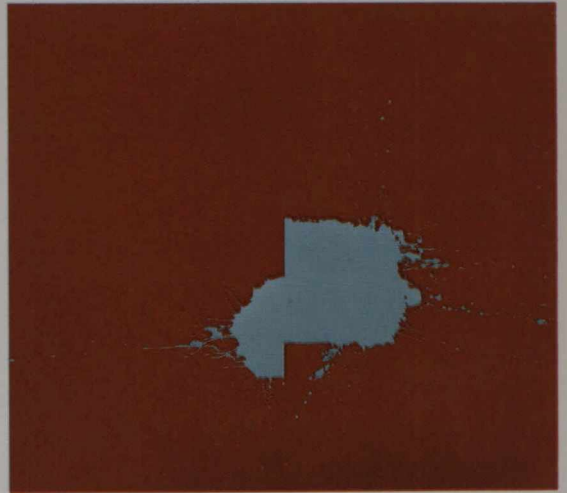
*the vices, the frauds perpetrated under the guise
of knowledge, of services rendered, of favours
repaid. Refuse to live in the isolation of the
artistic ghetto, a place fortified but too easily
shunted aside. Refuse to be silent — make of us
what you please, but you must understand us —
refuse glory, honours (the first compromise):
those stigmata of the 'nuisance', the unconcerned,
the servile. Refuse to serve, to be made use of
for such ends. Refuse every INTENTION, pernicious
weapon of REASON. Down with both of
them; put them behind us."*



Borduas was fired from his job at the Ecole du Meuble and became, at once, unemployable as a teacher. He continued to paint but sales were few. Pellan had rallied an attack on *les Automatistes*, issuing his own manifesto — “we seek a painting freed from all contingencies of time and place and restrictive ideology” — called *Prisme d'yeux*, but it would soon dissolve. Borduas and his disciples would slowly, but inevitably, gain world recognition. In 1953 Canada's National Gallery would buy his *Sous*

le vent de l'isle and in 1957 he would have his first one-man show in New York, at Martha Jackson's Gallery. He traveled abroad and had shows in Montréal, Dusseldorf, London and Paris. He died as his fame was peaking, in 1960, of a heart attack. His service to Canadian painting was of unquestioned prime importance. His service to society was unique.





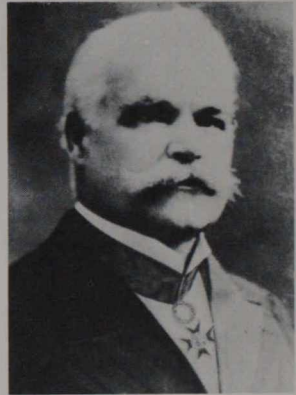


Contemporaries of Molinari include Marcelle Ferron, whose oil, *San titre no. 1*, is upper left on the opposite page, Jacques Hurtubise, whose oil, *Fanette*, is upper right and Claude Tousignant, whose acrylic, *Accelérateur chromatique*, is lower left. Fernand Toupin's, acrylic, *Germinal*, is above and Jean McEwen's oil, *Laque d'un pays rouge*, is at right.



Photo Credits: 2-3, 4, 5, 6 Pellan, 18, 20 Leclerc, 22-23 Street gallery, Information Canada Photothèque; 6, Riopelle, National Gallery of Canada; 6, Borduas, Philip Toccock; 6, Molinari, Photo-Gabor; 8, 9, 10, 11, Photograph Yvan Boulerice; 12-13 Montreal at night, Gouvernement Du Québec; 14, Cartier, Bernier, Public Archives of Canada; 14, St. Laurent, Desjardins, Robichaud, Bourassa, Frappier, 15 Laurier, 16 Louis Desmarais, Simards, Lemelin, La Presse; 16, Paul Desmarais, Karsh, Ottawa; 16, Bombardier, Bombardier Ltee/Ltd; 16, Leger, Ken Bell; 19, Payette, Société Radio-Canada; 20, Charlebois, Ronald Labelle.





Alphonse Desjardins



French Canadians have helped shape the land, government, industry and destiny of Canada, sometimes conspicuously, as in the cases of George Etienne Cartier, the co-founder of the Conservative Party, whose picture is at the top of Page 14, of Wilfrid Laurier, above, first Liberal Prime Minister, and of Louis St. Laurent, at the left, below Cartier, a more recent Liberal Prime Minister.

Louis Robichaud, center left, was Premier of New Brunswick from 1960 to 1970 and Robert Bourassa is the present Premier of Québec.

Sometimes the influence is significant but unobtrusive. Alphonse Desjardins, founder of caisses populaires, (whose story is on this page) is shown next to M. St. Laurent. Capt. Joseph-Elzéar Bernier, bottom left, pleaded at the start of the century for a chance to explore the Arctic. "France, England, the United States, Norway are currently racing each other in the discovery of the North. Why allow ourselves to be outdone? I can try to find, and even succeed in finding, the Northwest Passage as well as anybody. In the near future the North will become a strategic asset for Canada. Why wait for other nations to plant their flags there: Canada must officially take possession of the islands of the Archipelago, which were given to us by Great Britain in 1880." In 1904 he was given command of The Arctic and in 1908 he took possession of the Arctic Archipelago in the name of Canada. His trips to the far North spanned a quarter of a century.

Armand Frappier, bottom right, is Director and founder of the Institute of Microbiology and Hygiene, at the University of Montreal. He is an international authority on the treatment and prevention of tuberculosis and he organized the production of Salk vaccine.

Alphonse Desjardins, an original journalist, died in 1920 after changing the fiscal base of hundreds of thousands of future French Canadian families.

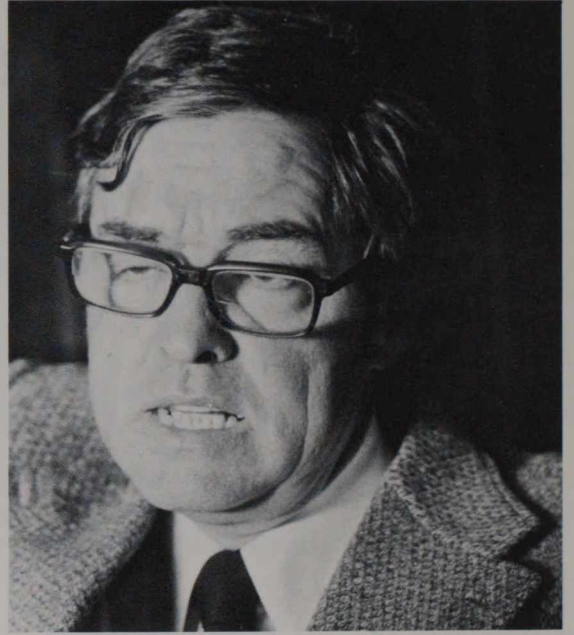
M. Desjardins was born in Lévis, in what was then lower Canada, in 1854 and he pursued an early career as a journalist. From 1879 to 1890 he published the debates of the Québec legislature and from 1892 to 1917 he was official reporter of the House of Commons in Ottawa. While listening to a House debate on interest rates, he conceived the idea of founding co-operative savings and loan institutions to serve working class families; institutions which would serve and be owned by the shareholders in a particular parish. He found the first *caisses populaires* in Lévis in 1900 and he devoted the next twenty years to the cause. There were dozens in operation at the time of his death. Today there are over 1200, with close to a million members.

Simard

The Simard family enterprises — founded in 1917 by Joseph Arthur Simard who left school at the age of 14 — are of extraordinary influence in Québec.

Three of Joseph's sons, Arthur, Jean and Léon, are in controlling positions of an industrial empire which includes shipyards, steel plants and an advertising agency. A cousin, Claude Simard, has served as Minister of State for Industry and Commerce in Québec, as well as President of Clauemiand Limitée. The Premier of Québec, Robert Bourassa, is married to a Simard daughter, Andrée.

It all began with Joseph, who was born in Baie St. Paul in 1888, son of Capt. Joseph Simard, a river pilot. Young Joseph went to work for the Ontario and Richelieu Navigation Co. at the age of 14 and became a ship's purser. He later worked for the city of Sorel as an accountant and became superintendent of the Sorel Light and Power Co. In 1917 he and J. B. T. Lafrenière and Alide Beaudet organized the Manseau Shipyards, Ltd. In time he and his brothers, Ludger and Edouard, created one of the largest industrial complexes in Québec, including the Marine Industries, Ltd., which built nearly 100 ships during World War II. Among other large companies the family owns Sorel Industries Ltd., an armament firm, and Sorel Steel Foundries Ltd., which specializes in manganese alloys and steel castings.



Desmarais

Paul G. Desmarais, the Chairman and Chief Executive Officer of Power Corporation of Canada, is perhaps the most striking example of the modern French Canadian industrialist on the rise.

Through Power, he and his brother, Louis, are involved in a complex industrial empire, built originally on transport but now involving five French language dailies, a raceway, a hotel chain, and a life insurance company as well as the Canada Steamship Lines Ltd. Power Corporation has a net value of between \$400 and \$500 million.

Both brothers attended the University of Ottawa and Louis went on to McGill in Montréal. When Paul got out of the University his father's health was failing and the bus line was on the verge of bankruptcy, having 19 buses and \$385,000 in debts. He took it over, revitalized it and began putting together the sinews of the Power Corporation when he acquired a provincial transport system, Provincial Transport Enterprises Ltd. He soon acquired other bus lines, Lévis, Rouyn-Noranda and Shawinigan. His next bold move came when the Province of Québec took over a private power company, Gatineau Power. Its shareholders were to divide some \$12 million but a third of them were British and they refused to accept the cash since they

The Simard family has been significant in Canadian industry for three generations. The dynasty was founded by Joseph Arthur Simard in 1917. At the top of the page opposite are Ludger, Joseph's brother and partner, Arthur, his son, and and Claude, a cousin who has served as Minister of State for Industry and Commerce in Québec.

Paul Desmarais, left center, and his brother Louis, right center, are involved in an industrial complex built around bus transport.

Robert Lemelin, left bottom, is a successful author and a major publisher.

J. Armand Bombardier, center bottom, was the inventor of the snowmobile. He was born in Valcourt, Québec, in 1907, and when he died in 1964 he had been granted 40 patents. There are more than one-and-a-half million snowmobiles in use throughout the world and a almost half of them are Ski-Doos, of Bombardier manufacture.

His Eminence Paul-Emile, Cardinal Léger, resigned as Archbishop of Montreal in 1967 to undertake missionary work in Africa. The Cardinal's brother, Jules, enjoyed an illustrious career in Canada's diplomatic corps, serving as Ambassador to Mexico, to Italy and to France. He is now the Governor General of Canada, the personal representative of the Queen.

would have had to pay very high income taxes. Instead the group remained a corporation, changing the name to Gelco, and used the undistributed money to buy common stocks. Gelco shares were worth \$3 each. The next week the market crashed and the value plunged to 60 cents. Desmarais, who was a stockholder, flew to Great Britain and offered to buy the English-held shares for \$1 a share. His offer was accepted by all the English shareholders and, in time, by most Canadians too. Four months later the Gelco shares were back at the original \$3. Later Desmarais sold his Gelco shares for \$12 million (their original aggregate value) and bought the Imperial Life Insurance Company. In time he acquired control, first, of Trans-Canada Corporation Fund and then of Power Corporation. Power Corporation now controls assets of over \$5 billion.

Roger Lemelin

"When I came", Roger Lemelin said, "the structures were stale and full of dust. The prisoners of the structure could not produce. You can not work in a tomb. So, like Chairman Mao, I destroyed all the structure."

M. Lemelin is a dynamic publisher, a former meat packing tycoon, and one of French Canada's best known authors. His resemblance to Chairman Mao is considerably less striking than his resemblance to Henry Luce, of Time-Life, for whom he once worked.

In 1972, he became President and Publisher of *La Presse*, the Province's most widely read newspaper and the largest French-language paper published outside of France — after selling a meat packing business in which he had invested \$50,000 for \$2.5 million. *La Presse* was in poor shape — ridden by internal political strife, its circulation down to 140,000 — when Lemelin ran into his old friend, Paul G. Desmarais, chairman of Power Corp., of Canada, Ltd., who had bought the paper in 1967. Strolling in Place Ville Marie in the heart of Montréal, Lemelin said to Desmarais: "You are going to do exactly as I tell you and you will win, and I will come and be President."

He changed the management structure totally — replacing a President and seven Vice Presidents by himself and five operating managers, each in charge of a specific area, and acting jointly as an administrative Council, which meets each Tuesday. The change saved the company about \$1 million a year, which was reinvested in bigger editorial budgets. Circulation climbed to 212,000 and profits to an anticipated \$3 million this year.

Lemelin was a notable man long before he rejuvenated *La Presse*. He was born in a working-





Gilles Vigneault, upper left, is, perhaps, Québec's greatest chansonnier. Wilfrid Pelletier is the Director General of Music Teaching in the Province of Québec and Montréal and Québec symphony orchestras. Les Grands Ballets

Canadiens is shown, center, in Catulli Carmina.

Director Claude Jutra discusses a scene with the great lady of the French-Canadian screen, Geneviève Bujold, during the filming of *Kamouraska*. Above is Lise Payette.

class section of Québec City, broke an ankle while skiing when he was 18 and spent the next eight years in wheelchairs. "I must express myself," he said later. "I really started to write because I couldn't do other things." He wrote his first novel, *Au pied de la pente douce*, when he was 25; an attack on the provincialism of Québec society. His radio and TV series, "*La famille Plouffe*," became immensely popular, in both French and English. He won a number of awards and two Guggenheim Fellowships and later became Québec correspondent for Time-Life and a writer for the Canadian Broadcasting Corporation. This year he was accepted into Paris' Academie Goncourt — the only Canadian to be so honoured.

Lise Payette

[APPELEZ MOI LISE]

Lise Payette is the most emphatic personality on Radio Canada.

The 42-year-old divorcée commands an audience of 800,000 to a million for an hour every night with a talk show, "*Appelez moi Lise*". The show is bright, aggressive, sometimes shocking. She began in Trois Rivières in 1954 with a flip-pant advice show called "*Not Allowed to Men*." She lived awhile in Paris and worked awhile in Montréal as a free-lance writer and then returned to radio and TV with a daily, one-hour show, "*Place aux femmes*," succeeded by "*D'une jour à l'autre*" and then by "*Studio 11*".

Le Chansonnier

Gilles Vigneault is, perhaps, Québec's greatest chansonnier. A chansonnier in Québec is not simply a "singer" and he is not, as he is in France, simply a singer of satirical, political songs. At his best he is, like Vigneault, a poet expressing the aspirations of a people. The age of the chansonnier began in Québec, perhaps with Felix Leclerc, and took on a new momentum in 1960 when

Vigneault began setting his poems to music. Recently, in an interview with *The Canadian Composer*, Vigneault had things to say about his music, his country and his philosophy.

"So it happened that the first mirror in which the Québécois recognized themselves was 'la chanson' — you could call it a mirror that was flattering or informing, or misshaping or deforming — but a mirror all the same. And it wasn't a living room mirror, it was a pocket mirror, a good one, because it was handy, extremely practical, extremely portable. . ."

"In 1960, when I, along with a lot of others, came on the scene . . . it coincided with an election that opened a lot of doors, that opened up the flood gates. That was the time the Province of Québec de-Duplessisized itself . . . that started the big thaw, a sort of great awakening, when we decided to recognize everything and everybody and give letters of credit to our own people . . ."

Rejean Ducharme

Réjean Ducharme is Canada's most obscure literary celebrity.

He does not give interviews.

Few people know what he looks like since he will not be photographed.

He wins many prizes but will not accept them in person.

He lives at an unpublished address and he works at night and he tells no one, not even his charming wife, what he is working on.

M. Ducharme, 32, was born in St. Félix de Valois, and he now lives near Montréal. He has written five novels (one in verse), all published by Gallimard, the biggest publishing house in Paris. His works are surrealistic, poetic, with powerful, obscure symbolism and involved word play which makes it difficult to translate them. His first book, *Avalée des avalés*, was rendered into English by Barbara Bray and published by Hamilton of London, as *The Swallower Swallowed*. He has won the Governor-General's Award for fiction twice, in 1967 and 1973, and a special award from the Government of Québec. He was nominated for the Goncourt, France's highest literary award, and he is a Guggenheim Fellow. He attended school at L'École Polytechnique in Montréal and he has traveled extensively in the Arctic, the U.S. and Mexico. He is married to Claire Richard, an outgoing actress, and they live with, she says, "five cats, an ugly dog and no children, of course." He works, one understands, as a proofreader and a foreign editor, though he appears to resist magazine assignments. When the editor of *Maclean's Magazine* wishes to have him contribute an article he



Three of Canada's top literary figures are at the top of the page. Michel Tremblay, the playwright, is a relatively recent arrival to fame. Marie-Claire Blais, author of *A Season in the Life of Emmanuel*, and Gabrielle Roy, author of *The Tin Flute*, are perhaps Canada's best known women writers.

At the bottom are two of Québec's celebrated chansonniers, Robert Charlebois and Felix Leclerc. Opposite is Edith Butler, Acadian folk singer.

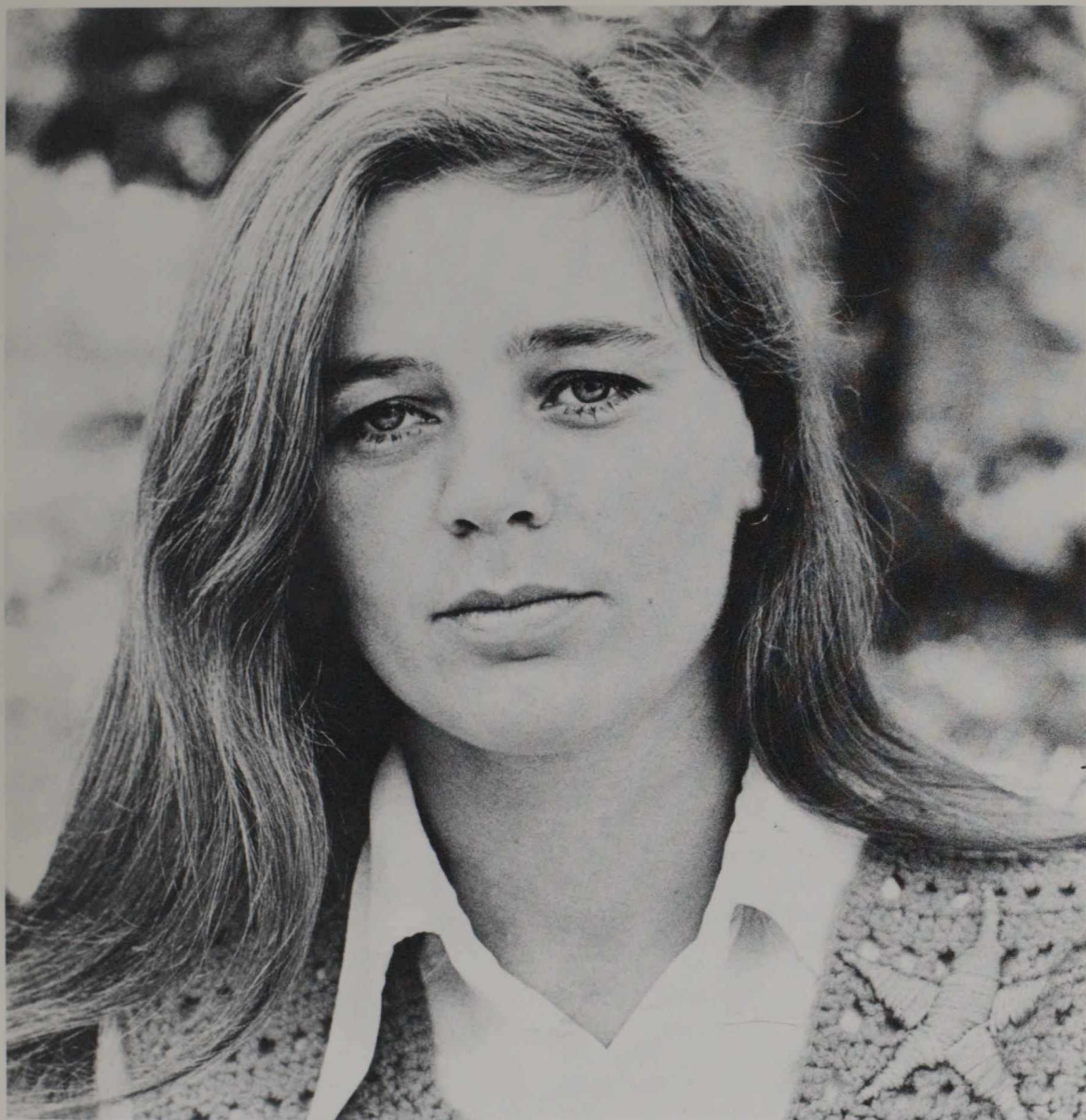
suggests a topic in a letter which is hand-delivered, by a mutual friend, to Ducharme who says no. His works include *La fille de Christophe Colomb*, *Le nez qui vogue*, *L'Océantume* and *L'hiver de force*.

Michel Tremblay

[A MAN ON A JOUAL]

Michel Tremblay is 32 and a playwright. He has long hair, a full beard, round eyeglasses and a round face. He has written eleven plays in ten years in joul — the street language of Québec. (The word "joul" is the dialect pronunciation of *cheval*, meaning horse. In joul, for example, one would say "*slaquer quelqu'un d'la shop*" when speaking of a person being discharged from a job, instead of "*remercier quelqu'un de ses services*.") Tremblay's writing has touched on subjects that

many people find distasteful including incest and homosexuality. He has, nevertheless, achieved a great success, first throughout the Province, then in Paris, and, most recently, in Toronto and Ottawa where an English translation of *Hosanna*, the story of a transvestite, was received enthusiastically early this year. He followed his first success, *Contes pour buveurs attardés*, with a rapid sequence of other successes, including *A toi pour toujours*, *ta Marie Lou* and his most popular, *Les belles-soeurs*. His most recent is *Bonjour, la! Bonjour*, which had its world premiere at the National Arts Centre in Ottawa this summer. It is about a man of 25 who has an incestuous relationship with his 30-year-old sister. His choice of subject matter is not intended to be simply sensational: "What I'm trying to say in *Bonjour* . . . is that a particular relationship is not necessarily ugly or shameful simply because our society says no.



La Butler Did It

It would be difficult for Edith Butler to have a more English name—or to be more Acadian French.

Miss Butler, 33, was raised in Pacquetville, New Brunswick, where almost everybody (92 per cent) speaks French and where she feels the simple, earthy life the woodcutters and seamen live is under the threat of the 20th Century. Miss Butler went with a guitar to Notre Dame de l'Acadie College, the women's affiliate of the University of Moncton before Moncton went co-ed. "We would make variety shows and invite the boys," she remembers with a giggle.

After graduation she taught school in Bathurst, played and sang among friends, and then went to

Laval University to take a master's degree in folk arts. She sang to the Québécois students about the Acadians, a minority of a minority, and "they found it exotic to hear of a minority group from far away." She became a continuing attraction at the La Rexaille and Le Compagnon coffee houses in Québec and, after acquiring two booking agents, a piano accompanist, a complete sound and light system and a bus, she has also become an international entertainer, across Canada, in Ireland, Boston, Louisiana and Washington, D.C. She has made a movie for the National Film Board, *Les Acadiens de la dispersion*, and has recorded albums, including "Avant d'être dépaycée."



Franco-Americans

THERE ARE at least two million people of French Canadian origin living in New England. These Franco-Americans (as they prefer to be called) are the descendents of those who came to work in the mills in the mid-19th Century. Today they remain a strong and highly identifiable force. A French-language bi-weekly newspaper, *Le Travailleur*, is published in Worcester, Massachusetts, but while many Franco-Americans speak French, it is as a second language. The New Englanders have produced dozens of major political figures — Congressman, Senators, governors — and other notables, such as Jack Kerouac, the founder of the Beat Movement in literature.

[EARLY DAYS IN NEW ENGLAND]

"Near the factory are the mill tenements, alike as to form and colour and size, aligned; row upon row like soldiers. They seem like the toys of a giant. . . . From them flee the workers in the morning, to return at nightfall, fathers, children, often the mother. In the evening, and of a Sunday, the trolley invites one to ride. In the centre of the city, there may be a theatre with its attractive and mysterious announcements. The stores show in their windows the latest styles. There are the newspapers from New York and Boston. There are the poolrooms, and there one can smoke a congenial pipeful with one's friends. . . . There is no home life. The children work, give

part of their earnings to their parents, and in return receive the full confidence of the father and mother. The atmosphere of freedom is everywhere. Ah, this is a far cry from Québec, where the rows of farms reach from one parish to the next, and where the parish is a circular horizon with the church as a pivot." An anonymous French Canadian in New England, in the late 19th Century.

The Métis

IN THE 1600s, when New France was still new, it tried to limit the number of young men who could run through the woods, trading with the Indians.

It issued *congés* — licenses — for trading but the young men went anyway, licensed or not. By 1700 a third of them were traveling far, *coureurs de bois*, to the Red River. Many did not bother to travel back; they hunted buffaloes, married Indian women and founded the Métis — the New Nation — and sought government recognition as a political unit. Scottish and English traders adopted their life style and their children became Métis too but the Eastern forces of civilization would not let them be. The rebellions began — the first, it is said, inspired by Jean-Louis Riel, grandson of Lagimodière, a famous *coureur de bois*. His son, Louis, led the two major rebellions, in the 1860s and the 1880s. Between rebellions he lived in exile in Montana, teaching in a school for the children of Canadian immigrants. He returned to Canada when the first railway crossed the Prairies and the old Métis way of life was



dissolving under the stress. The second rebellion was crushed and Riel was hanged, but the Métis persevered and tens of thousands of their descendents live today in Manitoba and throughout western Canada.

Les Acadiens

THE ACADIANS are not Québécois. The first, Huguenots, arrived in Passamaquoddy Bay, in what is now Nova Scotia, in 1604, four years before the founding of Québec. The main colony of 300, "men of high quality", came between 1632 and 1635. They and subsequent arrivals settled in Port Royal valley, Canso, Cape Sable and the coast of Minas Bay where, among other things, they built an elaborate and ingenious dike network which is still used to control the forty-foot tides of the Bay of Fundy.

The Acadians were and remained peaceful farmers but they were badly used by the vagaries of war. The British took Acadia eight times and the last time, in 1710, they kept it and made it Nova Scotia. The Acadians were at first allowed to continue their peaceful ways but when France built a mighty fortress, Louisbourg, opposite Cape Breton, the British became alarmed and in 1755, when the Acadians refused military service, the British decided to exile them. Historians estimate that some 16,000 were sent from home and many, perhaps half of them, died of starvation. The first five thousand were sent to New Brunswick, to Prince Edward Island, to New England and, as prisoners, to England. A few

were sent to Australia, some to the Magdalen Islands, and some to the Ohio Valley, from whence about 300 went down the Mississippi to Louisiana — a voyage which inspired Longfellow's poem *Evangeline*. Many went to France and in time 4000 of those re-migrated to join the tiny band in Louisiana. There are today a million descendents of the Acadians in Louisiana and their culture and language are still intact. There are nearly 400,000 of them in the Maritimes, half in New Brunswick.

The Acadians in the Maritimes remained almost totally isolated, poor and deprived of education until the mid-19th Century. Their first college was founded at Memramcook in 1864, the first newspaper in 1867. The early graduates of the college became the leaders in new fights for the rights of Acadians in politics, school and the church. The first Acadian bishop was invested in New Brunswick in 1912.

Today the Acadians have representatives in each of the three Maritime legislatures and one, Louis Robichaud, was the Premier of New Brunswick from 1960 to 1970. There is a good French-language teachers' college in New Brunswick, there is the Acadian university at Moncton and there is a thriving daily newspaper, *L'Evangeline*. In the words of Father Anselme Chiasson, Director of the Université de Moncton, "The future is bright in New Brunswick and there is hope in Prince Edward Island and Nova Scotia. . . . The Acadians came back, established themselves and survived."

The Louisbourg fortress is in the process of being restored at a cost of \$12 million, but it no longer alarms the British.

Of Colleges and Classrooms

Canada has five universities in which French is the language of the classrooms.

Québec's system of public education was revolutionized and greatly expanded in the middle sixties, when a network of CEGEPs was established. Youngsters attend these *collèges d'enseignement général et professionnel* for three years and they graduate with, in effect, a college diploma but not with a bachelor's degree. They may then go on to the one of the Province's four universities — Laval in Québec City, the University of Montréal, the University of Sherbrooke or the University of Québec, which has several campuses, the largest in Montréal. The CEGEPs are free and, generally speaking, a student may attend one while living at home.

The fifth French-language university is the University of Moncton, in New Brunswick.

Two Ontario universities are bilingual, Ottawa and Laurentian U. — up to half the courses are in French. Many universities where English is the principle tongue have colleges within their structures where instruction is in both languages: Glandon College at York University, for example, the College of St. Jacques at the University of Manitoba, St. Boniface at the University of Winnipeg, and the College of St. Jean at the University of Alberta.

Universities and colleges which do not have bilingual programs still give a special emphasis to the French language and the French Department is invariably the largest language department in the institution. The Association of Universities and Colleges of Canada is preparing a review called *Canadian Studies in Canada and Abroad* which includes information on French and bilingual programs. It should be ready in January and may be obtained by writing to the Association at 151 Slater St., Ottawa, K1P 5N1.

Eleven Days in August

For eleven days this past August, 1800 French-speaking youths from twenty-six countries came together in Québec City when the Agence de Corporation Culturelle et Techniques held its First International Youth Festival. They performed in, and watched, six hundred presentations of the panorama of French culture. They came from Viet Nam, Laos, France, Luxembourg, Belgium, Tunisia, Liberia and more than a dozen other places. The next super Franco-fête will be held in 1977 at a site yet to be decided.

This newsletter is published monthly except July and August. The views expressed are not necessarily those of the Canadian Government. Unless specifically noted, articles are not copyrighted and may be reproduced. If you have questions or comments on these or other Canadian subjects, please be in touch. Address and telephone number below.

CANADA

Today/D' Aujourd'hui

*The Canadian Embassy
Office of Information
1771 N Street, NW
Washington, DC 20036
202: 785-1400*

*Address Correction
Requested*



BULK RATE
U.S. POSTAGE
PAID
BALTIMORE, MD.
PERMIT NO. 1167

