

ART—CANADIANS, FOR THE USE OF

By BARKER FAIRLEY



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Art in War—and After

When we think of Canada's resources, we are apt to forget about those kinds of wealth that belong, not to anybody in particular, but to everybody. A building like the Peace Tower at Ottawa, a song like "A la claire fontaine", can't be spent. You can't buy anything with them. But if we look after them, remember them, we can enjoy them for their own sake. They are part of our assets. The article discusses this kind of wealth and raises a number of points for discussion:

- (1) Why do the Nazis burn some books and call some paintings decadent? Can a democracy afford to ignore art?
- (2) Is there a risk that we may lose works of art by default or neglect? If so, what do we lose besides paper, pigment or stone?
- (3) Is the making of pictures just as natural a job as the making of bread? Must artists be the long-haired type?
- (4) Is art only possible in ancient, distant places? Is it useful in a young country like Canada?
- (5) What have Canadian artists been doing, in peace and war? What do they offer us?
- (6) What steps can be taken in our country on the artistic front to help make a better Canada after the war?



The article is followed by a list of suggestions made by Canadian artists themselves. They think that help given by the Canadian government to designers, performers and audiences will pay dividends in peace and prosperity for all. Have a look at their arguments.

ART—Canadians, for the Use of

By BARKER FAIRLEY



THE notion that art is just 'arty' — that it is foreign to our common humanity and belongs merely to a few oddly-dressed individuals — gets no support whatsoever from history. History — the history of you and me and of your children and of our ancestors — tells us that we all learned to draw — or at least that we all did some drawing — long before we learned to write. Everyone who reads this printed page could go back in his life — if he could remember clearly enough — to a time when he couldn't write and couldn't read either, but was as happy as a clam when he was drawing. Yes, drawing. Not drawing well, but making lines and shapes on a big sheet of paper with coloured crayons or something of the sort, and doing it with immense pleasure and concentration.

This was the time in Mr. Everybody's early life when the business of writing the word horse

horse

was so mysterious and complicated that he only learned to do it very slowly — with great pains and with much rapping of knuckles — and didn't properly understand it even then, whereas the business of drawing a horse to the extent of getting the four legs on the under side and putting the tail at one end and the head at another, was something that he understood completely from the start. After all, there was nothing to explain. Drawing at this early stage in his life was natural and writing was — by comparison — artificial. It is because drawing is so natural to

every child that we start him drawing as soon as he is well out of the cradle as the surest way of keeping him quiet. Any father of young children knows that his wallpaper isn't safe from attack while crayons are to be had.



Caveman's Angle

If we enquire of the caveman, who lived in the childhood of the human race, we can learn the same lesson from him. He too found himself drawing one day — quite naturally and spontaneously — without ever having gone to school. Drawings of animals have been discovered in the caves at Altamira in Spain and elsewhere that are as good as any that have ever been made. You would hardly believe it. These drawings not only look like the animals they represent — bison and wild goats, for example — they feel like them too. You get their character or their strength or their speed — all set down with a won-

derful simplicity and with an understanding sharpened by real knowledge. These were the animals that man hunted for his food. It must have been because he hunted them that he was able to draw them so well. The modern artist when he sees them can only shake his head in despair. In this matter he has nothing to teach his ancestors, he can only learn from them.

Yet when these drawings were made — perhaps ten, perhaps thirteen thousand years before Christ, in what we call the Old Stone Age — mankind was in its infancy. As yet man had neither learned to tame any of the animals he hunted nor to grow vegetables to feed himself nor to bake clay to make pottery nor to fashion so simple a thing as a wheel — to say nothing of inventing an alphabet and writing with it — but he had already discovered that he could draw and, using what scanty materials he possessed, had scratched these astonishing figures in the



soft rock of his cave and tinted them with red and black. We don't know for certain whether he drew them for fun or for some other reason connected with hunting superstitions. Probably the latter. But he drew them and that is enough.

Can Everybody Draw?

Putting these two together—the child sprawling on the floor with his box of crayons and the caveman scratching at the rock in the twilight with his sharpened flint—we can see without enquiring further that drawing is not an invention of the idle rich or a mere accomplishment of the art schools. It is one of the basic activities of the human race—one of the things we first did and were first prompted to do. If we had all followed our first impulses, perhaps we should all be able to draw rather than to write. Why not? We know anyway that if there hadn't been drawing first there would have been no writing at all. The letters we use in writing — and in printing — were drawings to begin with. They only turned into letters later when they became fixed and started to mean something different from what they meant in the beginning.

In some countries — notably in China — the art of writing is to this day an art of drawing, done

with black watercolour and a flowing brush, as any Chinese laundryman can show you.



And even we — even the most hard-headed of us — have to draw sometimes. When we are stuck somewhere — maybe in a committee meeting or in a dentist's waiting-room — what do we do but doodle and what is doodling but drawing?



It is curious to reflect that, while every child draws at some time or other, the number of adults who draw must be very small indeed. Perhaps one in a thousand, perhaps less. And what is worse — the remaining nine hundred and ninety-nine — or all but a very few of them — lose any sense of

drawing they ever had and get the notion into their heads that it is something special and superfluous. And they begin to think the same about art in general. And about artists too, as if they were different from other people and a little queer.

THE ARTIST—The Forgotten Man

If the great majority of us have got so completely out of touch with this basic activity — and out of touch with art and artists as a whole — there must be a reason for it. It would have been more natural, one would think, to have kept in touch. Without enumerating the other activities of the caveman, we can agree that we have gone on doing them all from that day to this. It is art that has got a little cold-shouldered. Why did this happen?

One answer is that the schools are to blame, that we have educated ourselves out of it. Education, we are told, has become too

intellectual, too formal, too dry. Too much spelling of words, too much adding and subtracting. Too much learning of rules, too much theory, too little practice. Sometimes under such a system it seems as if school were all words and words and nothing else.

It Wasn't Always So

It isn't any use blaming the schools, though, and expecting them to put things right by themselves. The trouble seems rather to come from society as a whole and so to concern us all. It is a fairly recent trouble too. In the days when the artist was a part of the

community he lived in, when he worked along with everybody else just like the blacksmith or the carpenter, no one ever questioned his value, there was no artist's problem then. He did his job like any other man and there was no more to be said about it. The great cathedrals of the Middle Ages — Chartres and Reims and Ely and Durham and Strassburg — must have employed whole armies of artists and artisans — architects, painters, stained-glass men, sculptors and carvers in wood and stone, metal-workers — whose work remains, though their names are forgotten. Does anyone think they were at variance with their fellowmen or were in any way treated differently? Certainly not. Society — in this case the church — employed them and gave them the standing they needed to make them feel that they *belonged*.

And so it must have been in all the days of history when things were made that we continue to value—great buildings, paintings, statues, or poems or music. The artist was the servant either of the people or of the state, or of leading institutions within the state or of wealthy patrons who were institutions in themselves. You can check up on this in Ancient Greece or Renaissance Italy.

Broadly speaking, the whole

story of art down through the ages can be told—and should be told—in terms of society, of what people needed and how they lived, and shown to be inseparable from the progress and dignity of our civilization.

Out in the Cold

It is only in recent times—with in about the last couple of centuries — that the artist has felt isolated and pushed out into the cold. And he is not deluding himself. Compared with most of us who can get a job and earn a wage, he *is* pushed out. Anyone can see by looking at the way the world is run today that there isn't any obvious place for an artist to hang his hat, no matter how good he is. He has to take his chance in the general scramble and take a handicap too because the demand for his work is so uncertain.



... the demand is uncertain

Articles which appear in Canadian Affairs should be regarded as expressing the views of the individual Canadians who write them. These are not necessarily the views of the Defence Departments, the Wartime Information Board, or any other Government Authority. Indeed, occasions will arise when in order to complete the picture of some aspect of wartime life an issue will present opposing views of different authors on one subject.

It is true that he can go in for commercial art — and commercial art should not be despised. The advertising pages of some of our modern magazines are sometimes more exciting than the contents proper. They even *sell* the magazine. But nobody—neither the advertiser nor the artist he employs—would argue that this is the way to get the best out of art. Often the best artist is the one least suited to commercial work and yet he sees no other way of making a living.

Who the Artist Is

Who is the best artist? He is the one who is best able to grasp and to put across to us the things that count if we are to get the know-how, not merely of things like flying or welding, but of *living*.

We work, fight and die for things the importance or truth of which we do not always fully understand. Sometimes we believe in things that are false or worthless. A good artist—one who is really sensitive to his surroundings — can help us find the way. Rembrandt, for instance, after getting into the big money by painting portraits of the rich decided he had been pandering to the pride of a few vain individuals. The real greatness of his country lay in the character, stoutness and

honesty of the ordinary folk — the student, the housemaid, the old fisherman. So he began to paint the common man, whom he endowed with a dignity which has endured to this day. His paintings help us grasp the great democratic idea of equality and freedom for all men.

Of course, Rembrandt's neighbors didn't quite see what he was driving at. Rembrandt paid dearly for having been able to feel and express a great truth ahead of his time. He was allowed to starve to death; since no one was prepared to pay him for pictures which they regarded as ugly.

What the Artist Does

It is only when conditions are against him that the type of artist emerges who stands outside society and calls himself an individualist or a Bohemian or an anarchist and paints pictures that nobody can understand and that don't seem to mean anything. In short we get the 'arty' artist whom we don't like and who probably doesn't like himself. All we have to do when we meet him is to remember that it isn't altogether his fault if he is like that. It is partly our fault too.

And the same applies to the idea which he spreads around that art is something different—something

that only these queer bohemians and eccentrics can produce. Any artist who is honest with himself will tell you that when he paints or carves or models or builds, he isn't using any special faculty that he has and we haven't, but is just using his wits the way everyone else does.



... when things go against him

If he is painting a picture he may begin by drawing a line to represent the horizon, which he does by looking at the real horizon or remembering it and then deciding where to put it in the square of his picture — either high up or low down or the same or not the same —and if he doesn't like the first line he draws, he draws another, and so on. He doesn't use his mind any differently from the way we

use ours when we have to set out a shop window or grow a patch of vegetables or plan a week's holiday. We all have the same kind of contraption for thinking with, just as we all have two arms and two legs, and four fingers and a thumb on each hand. The artist has just the same outfit as the rest of us.

All Artists of Sorts

If we could get to the bottom of it we should probably find that art was simply part of the familiar instinct to do things with our hands, to make things. This is so deep an instinct that human life is unthinkable without it. Every boy has it and every girl, though they may have different ways of expressing it, the boy running to meccano and model aeroplanes, the girl perhaps to dress-making. Every adult has it too, and the happiest are those who find an outlet for it — carpentering maybe or photography or weaving or embroidery.

But where in any of these activities does art begin and where does it stop? We simply can't say. Is the man who makes the front door not an artist when the man who makes the door knocker is? There is nowhere to draw the line. It is all one activity from the least job to the greatest.

CANADIAN ARTISTS



Another really absurd notion that gets into men's heads is that art belongs to all the so-called foreign countries and has nothing to do with home. This is the notion that makes buyers think that a picture can't be very good if it is signed Smith. Put the name Spaghetti on it or Vere de Vere or something fancy and they will give fifty dollars more without blinking. They forget that Canada is just as much an art-producing country as any other. And they forget that it has an art-history too.

If you want to look at the beginnings of art here in Canada, you can begin with the men who first built log-cabins and snake-fences in the bush. If you don't feel the art in that, you're bound to feel it in the canoe of the inland waters or the furniture of French

Canada or the totem pole of the West Coast. These are all works of art and all Canadian-made.

It was the feeling for these things and for the Canadian lives to which these things belonged, that made artists go out and paint them so that people would know what they were like. Tom Thomson was this sort of artist. He was a woodsman first and an artist afterwards. He was like our friend, the caveman. It was because he could find his way back to camp with his eyes shut and catch fish when no one else could, that he was able to describe the North country so wonderfully. The National Gallery in Ottawa has a hundred and more of the little sketches he made in Algonquin Park.

Another of these artists is Emily Carr, who was so fascin-

ated by the Indians and the Indian villages of the B.C. coast that she ended by painting them with the same enthusiasm for her part of Canada that Thomson had for his. She makes you feel the B.C. forests the way an Indian feels them. When you stand in a roomful of her paintings you realize how old Canada is. The reminder is worthwhile.

These are two of the artists who have described Canada in paint. Along with a number of others who worked in the same spirit they have painted the length and breadth of Canada — the Arctic, the mountains, the prairie, the northern lakes in spring, fall, and



winter. At its best this school of landscape — especially in the work of the last thirty or forty years — has produced paintings that awaken in the breasts of all Canadians a knowledge of the country they inhabit and a sense of pride in it.

Artists Serve Their Country

Right now some of the best Canadian artists are doing a similar job, telling us more about the war effort than any one of us could see for himself. This in its way is as much a national service as other kinds of reporting. Yet it can't be said that such jobs were done before the war with our help or with our encouragement. We were rather indifferent to the Canadian art effort when it was under way and sometimes even a bit hostile. It was only after the event that we wakened up to the fact that we liked what these men had done and understood it and valued it. This is an improvement on fifty years ago when we didn't like Canadian art and there wasn't as much of it to like. But there is no need to stop there. If Canada has produced so much already in the field of art, why shouldn't she go on to produce more? What can we do about it? How can we help?

THE CARE AND FEEDING OF ARTISTS



We don't exactly know what it is that makes art flourish at one time and languish at another. We don't know what it is that sends it now to architecture, now to painting, now to music, now to poetry, and so on. Or at least we only partly know and we don't know enough to control it. If we did, England could have a Shakespeare all the time, or Germany a Bach, or Holland a Rembrandt. Or we might have all of them all the time, which would perhaps be too much of a good thing.

But we can see that it isn't just a matter of accident. It depends on conditions, geographical and social, which we can do something to improve. If we can't produce art at will, we can — within limits — produce conditions favorable to art and then take what we get.

It may be of especial interest to Canadians to note that twice at least in the recent history of the North American continent changes of a social and political kind have influenced art.

Take a Look at Mexico

The outstanding case is Mexico which, until 1911 a very backward country, has since modernized itself and become more progressive.

This was not easily achieved. The change was a violent one and the Mexican artists—to their everlasting honor—helped to make it effective. They point out that their country was backward, their people oppressed. And through their art — through posters, through paintings covering the walls of public buildings, through cartoons — they hammered home the idea that a change had come and that the people, although illiterate and poor, were capable enough, brave enough, noble enough to achieve it. The Mexican people were filled with a fervor and a confidence which carried them successfully up to the threshold of a new democratic future. For the Mexican people art was a sharp, powerful weapon.

Their artists started a movement in painting which catches the spirit of the Mexican people —



their legendary background, their closeness to the earth, their endurance — in a very memorable way. You have to go to Mexico to see it, because most of the work is there. But enough of it has been shown abroad — in Canada and the United States — to tell us how authentic it is. Names like those of Orozco and Rivera make Mexico a more important country than it was before.

The relation here between a change in the way people lived and the art they produced is plain to see. It may not be as simple as cause and effect—throwing a stone into water and making a splash—but it is just as close. There must have been something in the Mexican people that was suppressed under the old conditions, and was liberated under the new.

It doesn't follow from this that any change in society will be beneficial to art. It may or it may not. The French Revolution of 1789 took place in a country al-

ready among the most highly developed, in terms of art, in the western world. While the connection is not easy to find, it is nonetheless worth noting that Paris remained the Mecca of European and American artists during the whole of the nineteenth century. The Russian Revolution is too vast and too near to us for us to judge; but several Russian composers today are "tops". At any rate you can't look at twentieth-century Mexico without knowing more about the problem than you did before.

And the U.S.

The second case is easier to examine. This time it concerns the United States, where the Federal Art Project under the W.P.A.—Works Progress Administration—subsidized the arts on a large scale all over the country. This was in and after 1935, immediately following the Depression and mainly prompted by it. For a period — a regrettably short period — a great many artists were able to live as artists without fear of starving. Whatever the final verdict on this exciting venture, we can agree that it has furnished us with an object-lesson in social initiative from which we can learn something here and now.

What we can learn is that artists, by and large, do not lounge on a bed of idleness when their bread and butter is provided, but go to work with renewed energy. If the subsidy was so soon cut down and withdrawn, it wasn't their fault. In future any country — Canada for instance — that wants to encourage its ar-

tists will know one way of doing it. Here at any rate is an instance of the kind of social change we can imitate and imitate safely. France, the U.S.S.R., the United States, Mexico — and we could mention Sweden and several other countries — have shown what a moderate amount of official support can do for the arts.

LOOKING AHEAD



There hasn't been any W.P.A. in Canada. Neither has there been a revolution as in Mexico. But artists and public are beginning to get together and talk things over. The artists have banded themselves in a Federation, believing that they can do more to interest people and to improve their status if they act in concert, than if they hug their privacy as they used to do.

One very good idea that is coming to the fore is that of the civic art centre — not in one city but in every city and every town — where artists could work and where anybody could try his hand at making something. Another good idea which we can learn from the United States and from Mexico too, is that we should decorate

the halls and walls of our public buildings with sculpture and mural paintings and make them good to look at, and symbols of our achievements and aims.

If these two projects get well started the future will be rosy. Remember that art has only begun to develop in Canada and that there is still so little done, so much to do. It is only in a limited field of experience that Canadian painters have shown their excellence thus far. They have painted rocks and trees and clouds and rapids — the things we look at on our holidays — but haven't painted the places where people live and work and they haven't painted the people themselves. Or rather they are just starting to branch out into these new fields.

They don't want to paint the uninhabited north today, because they don't think of it as uninhabited. Haven't we begun to live there now?

This is just one of the ways in which we can see the changing world working its changes in the artist and giving him new things to do. The war itself helps to shift the emphasis and determine what these new things are to be. There are men now in the Armed Forces — as the Canadian Army Art Exhibition and the Royal Canadian Air Force Exhibition, recently seen at Ottawa, serve to remind us — who are playing their part in this development and will play a larger part when the war is won.

The future will have its problems. After we have made sure that our right to live is no longer endangered, we shall have to face

the huge task of rebuilding what has been destroyed. But that is not enough. To justify the sacrifices that have been made, it must be a new world — brighter than it has ever been, with greater opportunities than the past has afforded most of us. This is a job which can be achieved only if all of us, like a fighting unit, act as a team. And to keep that clear in our minds, we will need the help of our artists.

THE AUTHOR

Born in England, Barker Fairley has taught at universities in England, the U.S.A., Germany and Canada, and has lived for thirty years in Canada, West and East. His interest in art has been unprofessional but lifelong. He was closely associated with the famous "Group of Seven" when their work was at its height during the early twenties.

CANADIAN AFFAIRS invites constructive criticism. We want your suggestions so we can do a better job. Write directly to: The Editor, CANADIAN AFFAIRS, Wartime Information Board, Ottawa.

What the Artists Think



If the arts were found so valuable to remind us of our achievements and objectives in war, can we afford to discard them in winning the peace? Many suggestions have been made as to how we can use these sensitive instruments to keep our eyes (and our neighbours') on the long-range peace-time targets.

In Canada, these suggestions have been summarized before the House of Commons Committee on Reconstruction; they were presented by a group representing some 50,000 professionals and students in all the arts. The work of these artists affects hundreds of thousands of industrial workers; their brief was endorsed by the Trades and Labour Congress of Canada.

The artists' brief made several points clear:

1. Good designs are as necessary as natural resources, skilled labour or capital, to provide full employment. For Canada especially, distinctive standards of quality are necessary if any product is to appeal to buyers, either here or abroad. We have acquired much of the

productive machinery during the war. Art in industry means putting everything we have into doing a fine job.

2. Encouragement of good designers has been official policy in Britain, France, Sweden, Denmark and elsewhere. This kind of national assistance has paid dividends in the national reputations for craftsmanship enjoyed by these countries.
3. Many Canadians have little chance to read widely, to see plays, to listen to musicians. At the same time many talented Canadians are forced to sell magazines to train themselves in the arts, and then to go abroad in search of a livelihood. This is a problem of distribution. Failure to solve it makes for a poorer, duller existence in Canada. There is scope for new art-forms, too, in Canadian ice-carnivals and our national water sports.
4. Canadians can discover a lot more about each other (and explain a lot more to outsiders) by means of pictures, books, plays and music than can be

learnt from trading and statistics. Through the arts we can be recognized as living people—and this personal kind of acquaintanceship is of the most cordial and permanent kind. That's why Britain, the U.S.S.R., the U.S.A. and other countries use their artists and works of art as ambassadors abroad. Come to think of it, what do we remember clearly about far-away cities and ancient kingdoms? Their temples, statues, poems, plays and songs? Inter-change of ideas and craftsmanship can do much to make for a lasting peace.

A Detailed Program for Canada

The people who prepared the joint brief had definite ideas about the ways in which widespread enjoyment of our talents can be achieved. They ask for a Federal Arts Commission, (or whatever it should be called) to conduct research in materials and methods; to collect and distribute information about Canadian artists and their work; to sponsor laws covering performance, copyrights, training, competitions, etc.; and to supervise public works programs so that our most capable designers can get a chance. Several existing or proposed federal agencies would co-operate in this work.

We have the National Gallery, the National Film Board and the Canadian Broadcasting Corporation. We could have a National Library, a National Theatre and

a National Music School. All of these bodies could train and use more Canadian talent. They could provide audiences everywhere in Canada—and abroad—with a much richer panorama of the outlook, achievements and opportunities facing Canadians.

For Your Home Town

But these impressive organizations in Ottawa can only work if there are people in the towns ready to look after the books, films, pictures and plays that come to them. The idea is to build in each community or neighbourhood a Public Centre. Whether large or small, it would be near the public park or sportsfield. It could house a library, an assembly hall with stage, a place for displaying pictures and showing films, and a workshop. These might all be rolled into one room, or might be adjoining rooms, depending on the size of the community. At least one Canadian city (London) already has such a centre, combining a music hall, (with records and projector), an art gallery, and a library, with facilities for reading out-of-doors in good weather. In many other places the school buildings could be used. What is needed in most cases is a group of citizens who will see that the thing is done. The artists suggest that our federal and provincial governments make grants to help—that a few demonstration centres will be needed in the beginning to show how the thing works.

Are These Just "Frills"?

These community centres can have a lot to do with winning the peace:

1. By seeing and hearing the best that the various regions of Canada have produced, the citizens of a community can get a clearer view of how much "made in Canada" can mean.
2. Smaller communities would have some of the attractions now enjoyed only by the largest.
3. By providing a centre for leisure activities where they can be pursued with greater interest and intelligence. This is important if the working day and the working career are to be shortened. These centres would also help take off the payrolls those who don't need the money but have nothing more interesting to do. They could also provide instruction in crafts for people with time on their hands, those who need cash income.
4. By providing a symbol of our intention to live more satisfying, varied and interesting lives. These community centres might constitute very fitting memorials to those who didn't come back. The people

of your town or neighbourhood would find under this roof, in pleasant surroundings, whatever is of interest to them from politics to handicrafts. We live in a world where the most complete schooling, if left untouched, goes quickly out of date. And if we are going to keep busy, and keep the peace, we will have to keep well-informed. It's not out of the way to think of spending two or three dollars a year per person for this, after we've spent perhaps \$50 per year to get him a formal schooling, and a hundred times that to train him to fight, is it?

Finally, remember that these are only proposals so far; suppose you were on the National Canteen Committee called Parliament. Would you support the community recreation centre idea?

You Can Get

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THE NATIONAL GALLERY OF CANADA,
OTTAWA, CANADA.



What's On Your Mind?

DO YOU AGREE?

"During a day two hundred and fifty men pass my desk at least once. For the first week I kept different copies of C.A. on my desk and as each soldier went past I asked, 'Have you read any of these?' The first day 243 said that they had not read any of them, 7 had read one or two. I then suggested they get a copy from the library and look through them. By keeping contact I found that the most read copy was 'Future for Fighters'.... The second week I placed copies of C.A. on various tables and watched the result. For three days no copy was read through but nearly all were picked up and glanced at.... The last three days I placed copies of the ABCA Current Affairs and War along side C.A. At the end of three days the ABCA booklets had been read and handled to the point where they were no longer readable.... Your articles may be of interest to generals and brigadiers but not to corporals and privates."

(C.S.M., CANADIAN CONVALESCENT DEPOT, C.A.O.,
CENTRAL MEDITERRANEAN FORCE—October, 1944).

REHABILITATION

"Here are my problems.... Will it be possible to take advantage of two assistance schemes at the same time? For example, I would like to buy a home and about an acre or so of land. I have a bit of money saved in War Bonds and should be able to pay for a home long before the time required by the Veteran's Land Act. If I am attending Pharmacy College under the assistance of the educational scheme, would it be possible for me to take advantage of the Veterans' Land Act and buy a home?"

(L.A.C., R.A.F., CENTRAL MEDITERRANEAN FORCE—October 17, 1944).

WHO GETS OUT FIRST?

"Personally I am of the opinion that the prime factor in determining when a discharge should take place is the economic factor and firmly believe that the only time a man should be discharged from the Armed Services is when he is able to be re-instated in civilian employment of a permanent nature which will assure that person a standard of living comparable to that he enjoyed while in the Armed Forces. The personnel that have no jobs or positions to return to should be retained in the Armed Services at the same rate of pay and dependents' allowances as was being received by the individual upon cessation of hostilities."

(ELECTRICAL ARTIFICER, S.N.A.D., St. John's, Nfld.,—Oct. 19, 1944).

MARKETING WHEAT

"I'm entirely ignorant of the methods by which our wheat is marketed, and reaches the hands of other nations.... I think that some method must be found to balance Western production with available markets, and as this is such an obvious problem I feel that I should know something to help me understand why this has never been achieved."

(PILOT OFFICER, R.C.A.F., OVERSEAS—Oct. 6, 1944).

Send us your comments. Your name will not be published.

Let's See ...



One picture may be worth a thousand words. A good fifteen-minute film can tell us a lot that pamphlets can't—and experience shows that films do make for livelier, better informed argument. You can get the titles below for your group. Some of the films will raise points for discussion on a wide range of topics. "The Industrial Provinces of Canada" for instance would be just as useful in examining the chances for a job in a particular industry as it would in the study of a particular locality. But for convenience the films are listed under the subjects discussed in recent issues of CANADIAN AFFAIRS.

CANADIAN AFFAIRS

FILMS

Art—Canadians, for the Use of	Canadian Landscape West Wind
Skyways of the Future.....	Wings of a Continent
The Maritimes.....	The Maritimes
Will there be Jobs?.....	Postwar Jobs
Canada and UNRRA.....	UNRRA in the Wake of the Armies
Ontario.....	Industrial Provinces of Canada
Power for Prosperity.....	Romance of a River
Prairie Provinces.....	The Prairie Provinces The Peoples of Canada

The films are available from some of the Military District Film Libraries, Naval Service Headquarters, or R.C.A.F. Command Film Libraries. Others can be obtained from National Film Board Regional Libraries. Ask your Schoolmaster or Educational Officer about getting them.

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