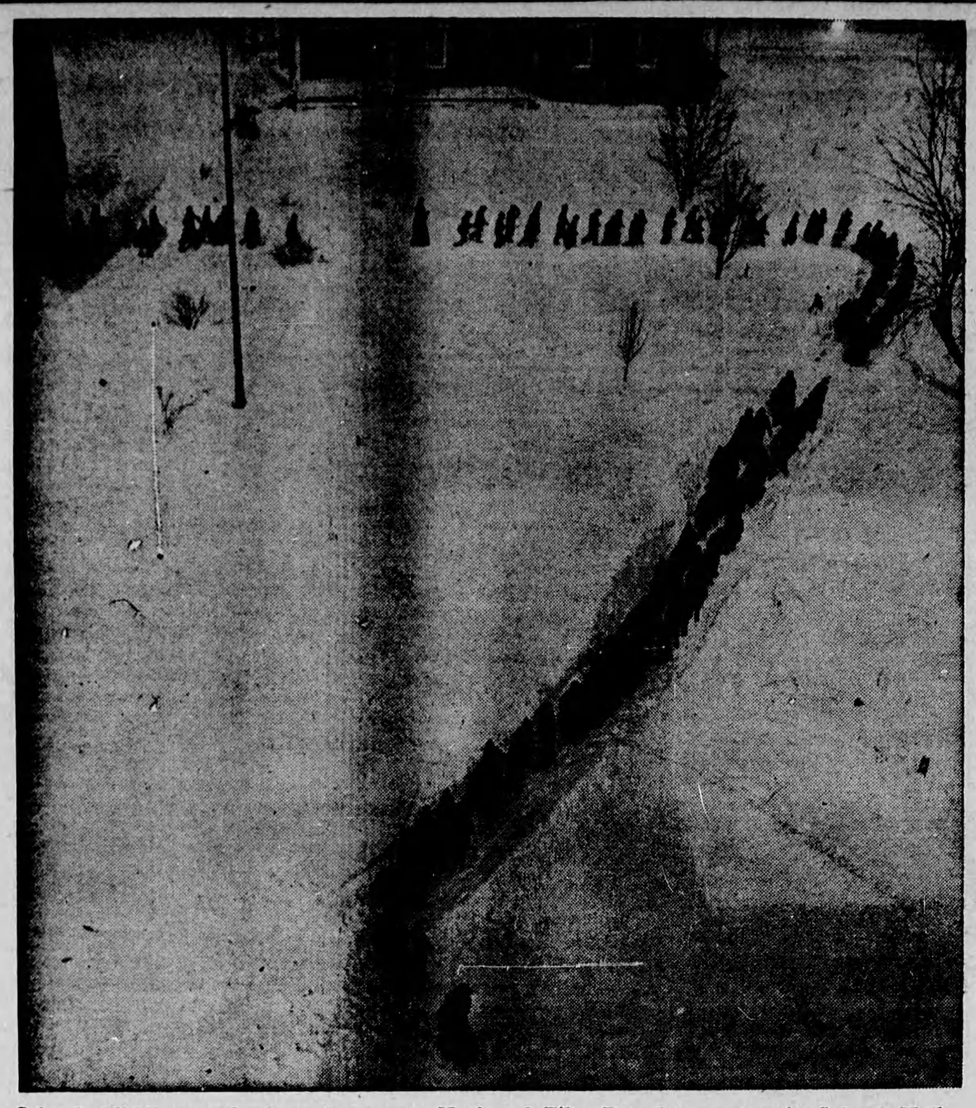


School children parade through snow to National Film Board screening in School Hall.

"Workers On The Land"

A brief review of a new koda-chrome-colour production of the National Film Board — Now being shown in many Ontario communities on the Rural Circuit Film Programmes

How do you keep skilled farm labour from drifting to the towns and cities? At this time of year, when the crop is in, and work in the fields comes slowly to a standstill, many farmers will be faced with the prospect of losing the skilled workers they have been using during the busy season.

This problem — which has vexed Canadian farmers since pioneer days—has been brought up for discussion in a new film produced by the National Film Board for the Department of Labour in association with many federal and provincial farm-labour committees. It is entitled, "Workers on the Land," and is being shown this fall in many Ontario communities on the rural circuit film programmes.

Produced last year in koda-chrome-colour, and running for nearly twenty minutes, "Workers on the Land" takes you to a typical Canadian farm, and tells the story of how three people attempted to overcome the problem of losing the hired man.

The Hired Man Wants to Quit

In the opening scenes, you see an average Canadian farm, and you hear of the work that has been put into it as the farmer and the hired man return to the farmhouse after a day's work. Then, at the supper table, when the men have been joined by the farmer's wife, you hear the words which form the basis of the whole film: the hired man announces that he plans to leave the farm.

Immediately, the farmer and his wife ask—"Why?" Have they not treated him well? Does he not like the work? Yes—the hired man has been treated well, and he likes the work. But the work is only seasonal, and the hired man has plans for getting married — and to do that he needs a steady all-year-round job. So, he has thought it over, and he is going to the city to find a job which will pay him all year round.

Talking Things Over!

Then the farmer, his wife, and the hired man get into a discussion on this problem, and the farmer gradually builds up what he considers to be a plan to overcome it. In the first place, the farmer considers the fact that most of his work is concentrated in the summer months, leaving the winter for doing repairs and odd chores. As he thinks, it occurs to him that perhaps he could even things out a little, and spread the work out over the whole year. To do this, he could balance livestock farming with field crops, poultry raising with winter dairying, and so on.

Making Life More Attractive!

As he thinks about it—about how he could raise feeder steers, early lambs, and more pigs and chickens—he sees that this work would bring in more money, and that from this extra income he could afford to pay the hired man to stay with him all year round. This would mean a lot to the hired man; he could stay in the country where his skill would keep him in work, instead of going to the city where he would run the risk of unemployment.

As the discussion continues between the three people, the hired man sees that there is no reason why he could not do this. If some of the work would be new to him, he could take advantage of the advice of extension service workers, or even take some of the short courses and field demonstrations given by provincial agricultural colleges.

But What If He Marries?

Of course, up to this point, one important aspect of the problem has been left out: that is, assuming that the hired man does work all year round on the farm, and is able to get married, where will he and his bride live? Again the three discuss the matter, and the farmer comes to the conclusion that it would be worth his while to provide housing right on his farm for the young couple. This, he admits, is just one solution to this problem, but he thinks it will work on a good number of farms, and that it would be profitable as well, because of the greater amount of all year round work he and the hired man would be able to do.

"Workers on the Land" does not stop at this point. It goes on to discuss efficiency in the layout of the farm and the farm buildings. To film this section, the production crew "shot" sequences from a great many Canadian farms where time and labour saving plans have been worked out. There are also animated diagrams illustrating the principles of such changes and renovations.

Thought-Provoking Picture

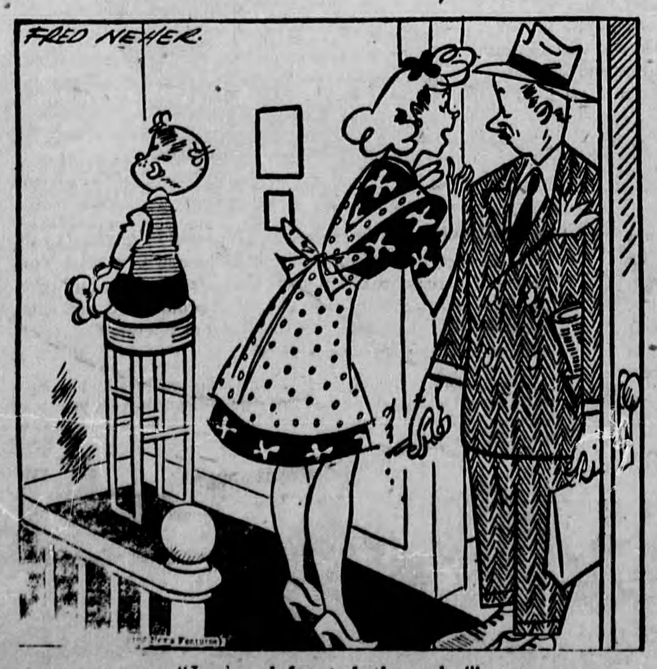
All in all, this is a thought provoking film, which has been composed of camera work representing a cross-section of Canadian farm life. You may not agree with the conclusions of the farmer who plays the leading role but you will find his ideas are worth discussing.

"Workers on the Land" is being shown as the feature film on one of the regular rural circuit film programmes, which runs for approximately an hour and a half.

Isis, most famous Egyptian goddess, wore the horns of a cow for a headdress.

SLOAN'S
LINIMENT
Good for
LUMBAGO
JUST PAT IT ON!

LIFE'S LIKE THAT — By Fred Neher



"Junior defrosted the cake!"

SHORT STORY

Men Are So Independent

By MARIA MORAVSKY

The electric eye bell tinkled melodiously and the man walked in. Miranda gave him a good look before he saw her. She was standing in the shadowed corner, behind the counter piled with ties.

He was tall, dark and handsome, just like the men gypsies always see in the future of any girl. His eyes were as blue as the gulf. When he came closer and laid his battered panama on the counter, the girl noticed white hair, shining like tinsel among the dark brown.

"What can I do for you?" her voice was eager.

"Well, you might look at these samples,' he opened a box of machine-made ties.

Miranda imperceptibly wrinkled her small nose. A salesman—with all that physique! He ought to be in the movies, she thought derisively. And here he was, selling ties.

"I keep in stock only handmade . . ." she said with polite regret. "This is what gives my ties distinction . . ."

"Can I show you some of those new glass belts?" he asked wearily.

"Why, yes, I sell belts, too. That's something I can't make, so . . ." she was glad he had another line of samples.

"They might sell," she said brightly. "If you give me a bargain. What are they worth?"

He named the price.

"It's too stiff for this one-cylinder business," she smiled apologetically showing both dimples. "Can you come down?"

Without an answer, he walked toward the door. Mirandad grew furious. This was what men did. They would not even discuss terms with her. At times, they acted so independent. This one was the "take it or leave it" kind.

The anger of many humiliations welled within her .She ran from behind the crowded counter, barring the salesman's way:

"Listen, mister. That's not the way to treat a woman in trade: Just because I own a hole-in-the-wall shop, is no reason for slighting me. Why, I may have a string of them one day . . ."

"I have no doubt you will,' he said curtly. "Please, let me pass. My baby is crying in the car."

"Your baby!" She followed him to the car. Among the pillows on the back seat, sat a whimpering thin girl with straw-colored hair, its end-curls damp with tears.

"Let me hold her," Miranda stretched her arms towards the child, The girl snuggled against her with a sigh of satisfaction.

"Why do you travel with a child?"

"Thats the only way I can take care of her. Her mother died when she was nine months old. At first I hired a nurse, but . . ." he looked up and down the street. "Say, how long can I park here?"

So he wanted to tell her his story. Miranda felt expanding warmth.

"Endlessly. I'm a friend of the cops. Come into the store and I'll warm her milk."

While she was heating the milk in the kitchenette at the back of the store, he told her, holding Lucy on his knees:

"I paid that nurse well. I could afford it then. I was the manager of a sports goods store. I looked like a sportsman's dummy," he smiled ruefully. "It helped attract customers. The shop was successful; they made me a junior partner. But . . . about that nurse; it was not her baby; once she let Lucy fall from the bed. The child was hurt badly. She lay for three months in a cast. After that, I took to the road. It's the only way I can have her with me, always. But sometimes, when Lucy begins to cry in the car, I feel so helpless . . ."

Miranda turned away and wiped her eyes. The electric eye bell tinkled again.

"Please, be the boss, while I feed her," Miranda asked softly. "Sell the fellow what he wants —the price list is tacked to the wall, behind the counter."

Left alone with the child, so easily entrusted into her care, Miranda revised her opinions.

★

Hard to Please

Recent Bride (to magistrate): "I can't stand it any longer. My husband actually swore at me. And I was learning to drive just to please him too."

Magistrate: "What did he say?"

"He sat there in the ditch and said 'Holy cats, woman, didn't you see that lorry?'."

★

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