

*By the Chairman:*

Q. Do you offer them more than they want?—A. There have not been any such cases brought to my attention.

Q. Of course, there is no way of tabulating the value of artists; different artists set different values upon their time and talents?—A. Yes.

Q. More particularly upon their talents than upon their time. But the public set different values. Is there anything developed within the commission whereby a value can be set upon artists? That goes back to my question of whether you have a check-up on the number of people that are listening to certain programs?—A. No. I would not say that has been done; it is more or less left to our ability to pay.

Q. That is always an important thing.

*By Mr. Beynon:*

Q. Now, I have another concrete case. There was an artist by the name of Isobel Much. I believe she is in Toronto at the present time?—A. My understanding is that Miss Much has gone to the United States.

Q. She was quite popular, was she not?—A. Yes, she was. If I recall correctly, although it was before my time, I think Miss Much was broadcasting on our national network.

Q. Yes, I think so. I think she got a very fine reception?—A. I think she did.

Q. Now, the complaint out there is that Miss Much left Moose Jaw, and one very bad thing you did was you advertised her as coming from Regina?—A. Mr. Charlesworth will have to accept the responsibility for that.

Q. And finally she left Canada, I believe, because she could not get an opportunity to use her talents here?—A. I cannot say as to that. I do not know for what reason she left Canada.

Q. That she was more or less sidetracked. I do not know anything about it myself?—A. That was a development before my time.

*By Mr. Wright:*

Q. I would say that in the city of Toronto there are fifty or seventy-five cases similar to those which Mr. Beynon has mentioned. You had a test of some two hundred voices—or was it more than that?—A. I believe there were more. That was during the time I was in the Canadian west.

Q. Many of the artists in Toronto were very enthusiastic about the commission, feeling that they were going to have an opportunity to get on the air, and the report comes out very frequently that not more than two new artists have been accepted, and they go further and state that much superior artists than those new ones are available. That is the case from the artists' end of it. I do not know whether or not in supervising the field you are using the best artists. I can quite appreciate, of course, that a person might be a very good singer and not be acceptable for broadcasting?—A. Yes.

Q. Nevertheless, the public are interested in some of those voices; they feel you are overlooking some good talent?—A. Our difficulty is this, that whereas we have a rather extensive schedule of programs, yet, the city of Toronto is only originating some eight or ten programs, per week, some of fifteen minutes duration, others of half an hour, and two full hour programs a week; and, naturally, in a city the size of Toronto and with such a limited number of programs originating there we cannot employ all the best talent at once.

*By Mr. Beynon:*

Q. Now, here is something I am interested in. What are the different types of programs? What do your programs consist of? I hear the radio very seldom?—A. I think I should refer you to our interim report in which that is very definitely set out. I will be very glad to go over that with you if you care.