

that Canada create its own publicly-owned, coast-to-coast radio company.

It did and the Canadian Radio Broadcasting Commission, the CRBC, which was to be financed by \$2 annual fees paid by owners of sets, began with six stations (including CNR facilities) in the East. It offered programs of Canadian content (a phrase that would become fixed in the nation's vocabulary), in English and French, and in four years it was broadcasting six hours a day over its own eight stations and eighteen affiliated ones.

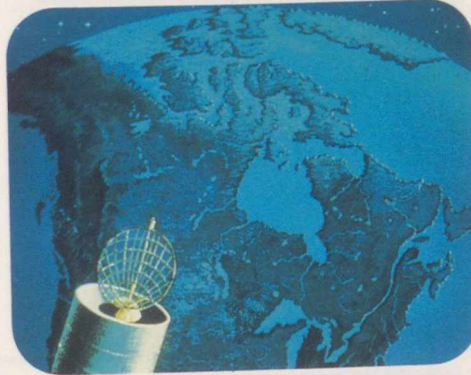
This was not good enough. In 1936 Parliament replaced the CRBC by the CBC, the Canadian Broadcasting Corporation, a Crown corporation destined to "safeguard, enrich and strengthen the cultural, political, social and economic fabric of Canada."

It was a difficult mission (two years ago another commission pointed out that these basic goals were "vague . . . largely unmeasurable . . . and inconsistent"), but CBC would fulfill its basic challenge – to serve all Canadians – with impressive speed.

CBC now owns and operates twenty-nine originating television stations and 545 transmitters, and it reaches over 99 per cent of the population. It has radio and television networks in English and French and thirty-two affiliated television stations. Its Northern Service and



Canadian National



Telestar Canada



Northern Quebec Service play to an audience of 80,000 scattered across the northern reaches of six provinces, the Yukon, the Northwest Territories and the High Arctic Archipelago. Local and network radio offer northerners shows in English, French, Inuktitut, Western Inuvialookton, Coppermine, Slavey, Dogrib, Cree, Chipewyan, Hareskin and Loucheux, and there is a full TV service in English, as well as special programs in the native languages bounced off the Anik satellite. CBC's Radio Canada International sends short-wave broadcasts in eleven languages to 10 million listeners a week, one million in the U.S. alone.

CBC tries to make certain that Canadian cultural products are always accessible and that both English- and French-speakers feel at home anywhere in Canada – a French-speaker in Calgary can watch dramas and hear the news of the world, the country and the regions in French; and an English-speaker can tune programs in Trois-Rivières.

A complete program schedule of short-wave broadcasts is available by writing:
Radio Canada International
P.O. Box 6000
Montreal, Canada H3C 3A8

Programming

Radio

In 1933 CRBC radio featured a novelty mandolin orchestra of six siblings led by a fifteen-year-old. It proved to be neither a cultural low nor a cultural high.

In 1936 it broadcast live bulletins every fifteen minutes from an impromptu studio in a parked car at the scene of a mine cave-in at Moose River, Nova Scotia.

They were carried in full by every station in Canada and in part by some 650 in the United States.

In the 1930s and '40s CBC radio became the nourishing mother of Canada's performing arts. It fostered the careers of practically every notable actor, musician and playwright in the country – Lorne Greene, Christopher Plummer, Richard Tucker, Glenn Gould and



Maureen Forrester, to name a few of the most luminous. It trained and polished thousands of singers, comedians, commentators, pundits and musicians. Many would move south in time, to write, direct and act in U.S. network shows and Hollywood movies; but all of them, and millions of other Canadians, would keep a special affection for the Mother at home.

From the start CBC lacked the fiscal resources of its southern rivals, but it could occasionally substitute dash for money, and it often took productive advantage of the flexibility that comes with intimate organization. It broadcast a Christmas service from Bethlehem and the third birthday party of the Dionne quintuplets from Callander, Ontario; King Edward VIII's abdication speech; and, during the Munich crisis in 1939, it