

of panel shows, news shows, and a good range of programming. We could file schedules in greater detail if you wished to look over them.

Development, of course, has been pretty fast in both of these places. In Toronto, the number of sets in the area has risen—I refer to the area covered by the station—from around 65,000 when the station went into operation, to close to 150,000 at the present time. In Montreal the number has risen from almost nil to over 50,000.

I think in both places we find examples of the kind of problems that Canadian television as a whole has to face. For instance, in the Toronto area, the station at Buffalo, New York, can be received very clearly on most sets. I have often heard it said that perhaps competition from the Buffalo station is the most difficult in the world. Buffalo is a single station in that area, and in effect they pretty much have the pick of programs from all four American programs—chiefly the two biggest and strongest—through which comes a really massive array of very expensive and attractive programming. I think after any given evening in Buffalo the total cost of programming will run to between \$150,000 to \$200,000—not paid by the station itself because the programs come from a very wide area or perhaps on film.

We find, according to some of the commercial rating services, that very often more people in the Toronto area are looking at the Buffalo station than at our station. That, of course, is a bit discouraging at times, but I think that we, and other people, have to realize that what is happening is that in one case new Canadian production is just starting with a tiny fraction of the available resources behind programming, compared with a flood of programs costing enormous sums of money, very attractively done by expert showmen. However, we are not discouraged. I think most people, looking at the programming in the Toronto station impartially, would agree that though it is by no means perfect, and there are weak spots—a great deal of extremely effective production is being done. I would say that most of the drama production in the Toronto station in general compares favourably with anything done on this continent and perhaps in the world. I do not think we can say the same thing about light entertainment, but I think some light entertainment has been surprisingly good. The news type of coverage is developing in a very interesting way. I think perhaps that if, say the Toronto area, was away by itself on an island and television just came, people would think what was being done was entirely remarkable, but compared with the programs that pour across the line they are not always so impressed.

But, as I say, we have confidence in what is being done, and we have confidence in the talent that is turning up in Canada, in the production ability that has developed in the crews, and that is continuing to develop, and we think that as television grows in Canada it will stand up very well with anything going on anywhere.

In Montreal there is a different type of problem. There is not any telecasting coming in from outside. It is a city of two languages and we have so far only one transmitter and have to broadcast programs in two different languages. I think you could probably imagine what happens. It is the sort of thing familiar to us in the C.B.C. We get a great many letters and telephone calls from French speaking people asking why all the programs are in English, and we get calls from many English people asking why all the programs are French. In effect—though we have not been working to a definite percentage—it has worked out that the percentage over the months has run about 50 per cent in each of the languages. Naturally, a person who easily understands only one language is a little upset if he hears a program in his language for an hour and then the language changes.

The situation in Montreal will be improved when we have a second transmitter, so that one transmitter can be broadcasting French service and the other English language service.