

have access to a C.B.C. outlet?—A. Certainly. That happens, and we have a standing invitation to all the stations on the Dominion network to make suggestions, and if there is something which seems to work out satisfactorily, we will pay the cost, and put it on the network. Very satisfactory programs have developed in that way. Some come from London, Ontario, and some from Vancouver and other stations. That has happened quite often, and we pay out-of-pocket costs—program costs.

Q. There has been a suggestion that the four main centers for the C.B.C. program outlets tend to have an urban flavour which is not necessarily typical of Canadianism, but is more typical of Americanism.—A. Programs in general?

Q. Yes.—A. I think there is always a possibility of that. I do not think it occurs and we try to see it does not. We try to keep officials from getting too much interested in what is going on in just Montreal and Toronto, and they do travel quite a good deal, and such things as the farm broadcasts help to bring the corporation into touch with the people outside the main centers. We realize the importance of it, and try in all sorts of ways to try to get a national outlook on problems and not from one or two main centers. One interesting thing is that quite a number of officials in the corporation have come up through the farm department, and, of course, have a rural background.

Q. Farm Forum is very much appreciated in rural sections.—A. We know that.

*By Mr. Coldwell:*

Q. I think all discussion programs are.—A. A very large proportion of serious comment comes from rural areas and smaller towns. People seem to take more time to think and consider programs. A lot of reaction on Wednesday Night comes from smaller places in outlying areas.

*By Mr. Dinsdale:*

Q. Would you underwrite the cost of a program having merit?—A. When it goes on the network.

Q. What about talent?—A. That is what I mean.

Q. I guess they eventually gravitate towards Montreal, Toronto, Winnipeg and Vancouver?—A. To a certain extent although a lot of talent stays fixed. For years we have had Don Messer from Charlottetown and there are a lot of people who listen to him.

*By Mr. Coldwell:*

Q. To what extent do you lose people to the United States and the United Kingdom. Several outstanding people have gone.—A. Your mean artists?

Q. Yes.—A. There has been a certain number of well-known people who have gone—you may be thinking of the Bradens who have gone to England. Perhaps some day they will come back, I hope so. Others have gone to the States. Where talent has been developed, I think there will always be some who will go. It is a healthy thing. They go on to try themselves in other fields, and sometimes they come back.

Q. I notice in the last issue of the C.B.C. news that the lady who played the kid in the play "Jake and the Kid" is going to England. I was amazed to read the kid was played by a married woman with three children, and an extraordinarily good program it is. When I heard the first broadcast, I thought it was just slandering Saskatchewan, and then I became interested and amused.—A. It is an interesting reflection on Canadian life that you find people here, good competent radio actors, and when they go to another country they reach the headlines, get promoted and become great names,