

Q. Do you co-operate with them when you use the same talent in both stations, which I would say was the proper thing to do, although you might not be able to give them full time service?—A. Yes, we are glad to allow our artists to take part in other programs. For instance, we permit four of our artists to sing on the Campbell Soup program.

Q. I have had two or three letters last week largely from other artists in Toronto stating that they had no chance to perform for the commission, and only two, what you might call new talent had been really brought into the field since the commission was formed. I want a little information on that.—A. Well, I have here a list of some of the artists whom we have used, and I think in that list you will find practically—I would not say all—but at least a goodly percentage of the more experienced artists in Toronto. For us to take an inexperienced artist is rather a costly affair, for the reason that there is a certain amount of technique required for broadcasting, and vocal artists particularly have to learn how to broadcast properly. We are scarcely in a position to pay orchestras for rehearsals in order to train those artists how to sing with an orchestra.

*By Hon. Mr. Cardin:*

Q. Is it not fair to say that the public is asking or expecting more from you than from any other private station?—A. Yes, I believe it is.

Q. They are more critical of your programs than they are of the programs of the privately owned stations?—A. I think so.

*By Mr. Ahearn:*

Q. Last night in Toronto there was a hockey match which was of great public interest, not only to Canada, but to the United States as well, between Detroit and Toronto. Was there any approach to you to put that match out on the air in a network?—A. I leave that question to be answered by the commissioners, sir, because it is a matter of policy.

Q. The public certainly were interested, but we could not get it. Could not these local stations have broadcast that on a hook-up?

*By Mr. Beynon:*

Q. You said something about arranging networks. Is it part of your function to arrange or determine what stations shall carry your programs?—

A. No, sir.

Q. It is outside of your function?—A. Yes.

Q. Why do you say that you think Mr. Stovin is a good judge of music?—

A. Because of the success which he had in connection with the local station.

Q. That is CKCK?—A. Yes.

Q. Do you know if he selected the talent there himself?—A. He did.

Q. Have you received any complaints about the selection of talent in western Canada?—A. Yes, we have.

Q. Very many?—A. Not a great many.

Q. What was the nature of the complaints?—A. The nature of the complaints has been that certain artists apparently have not had an opportunity of appearing on our programs.

Q. Has it come from the aspiring artists themselves or from any other sources?—A. From both.

Q. Do you look into the matter?—A. Yes, sir.

Q. I mean, you give it your personal attention?—A. I consult the audition list which I prepared after my trip to the west last summer, and if the artist was satisfactory to me, I refer the matter to Mr. Stovin and ask him to see if