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A special report on the Canadian Broadcasting Corporation, which may be the most interesting radio and television network in the hemisphere just because of the things that are said about her. The article's unusual length reflects the significance of national communications in the Canadian scheme.

Mother CBC

[PART I]

What she is. Her money and critics. Where she's going. First principles.

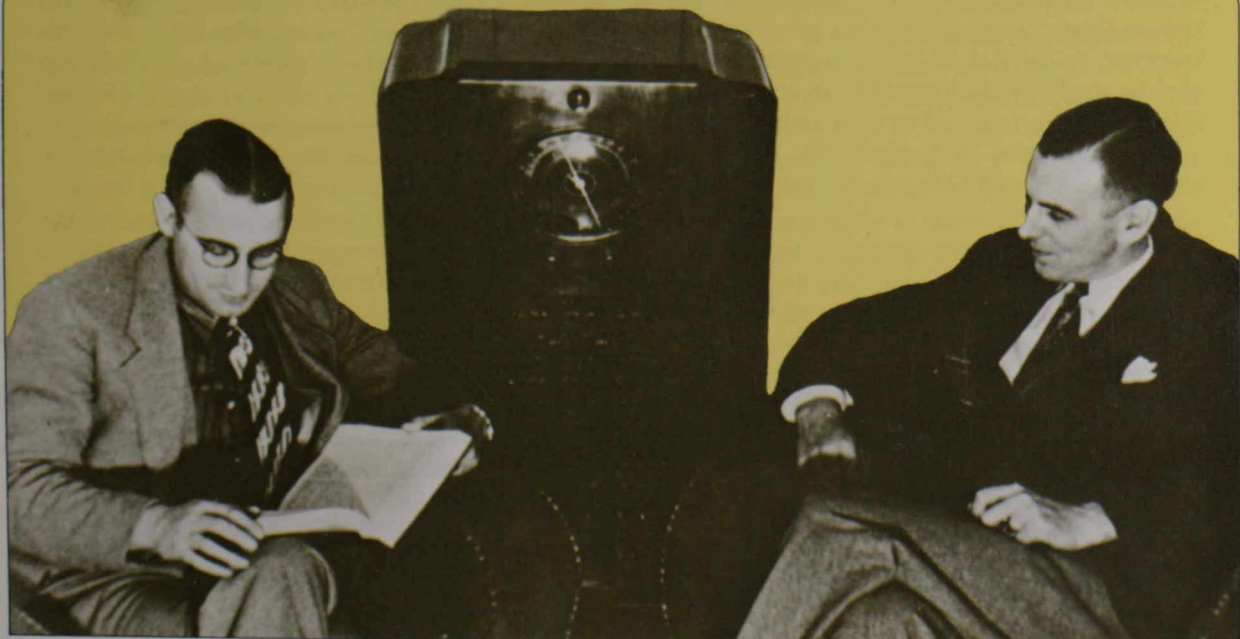
THE CANADIAN BROADCASTING CORPORATION, Canada's most beloved and reviled cultural institution turned forty this year and with a string of announcements of things it is about to do. Among other things, it will build on the Toronto waterfront the tallest structure unsupported by guy wires in the world.

The Corporation spent \$218,139,000 in 1970-71 and, since Parliament's subsidy was \$166,000,000, quite a few Members complained about the CBC's style and spending. "As long as I am in this House of Commons," one MP said a couple of years ago, "when my constituents complain to me about the vulgar programs being shown, I will stand in my place and complain." Criticism is not confined to politicians. The Report of the Special Senate Committee on Mass Media in 1970 (See CANADA TODAY/D'AUJOURD'HUI, VOL. II, NUMBER TWO.) noted that "sniping at the CBC

has become a national pastime that ranks with watching National Hockey League games and thinking deeply about the reform of the Senate." Still "Mother CBC," as both friends and enemies call her, does go relentlessly on.

It is one of those peculiarly Canadian devices which marry public and private enterprise. It is a Crown corporation. It is publicly owned but it does accept advertising revenue from private industry.

In 1970-71 ad revenue from the CBC television totalled about \$42.9 million and from its radio operations, \$2.2 million, together about one-fifth of the Corporation's expenses, and the proportion of its money that the CBC raises itself through ad revenues has declined steadily during the past fifteen years. Still, Dr. George F. Davidson, the former president of the CBC, has said, "we are excessively dependent on commercial advertising



now. It is showing signs of affecting the quality and nature of our programming in prime time." Private broadcasters argue — and get politicians to agree — that CBC's government subsidies allow it to charge advertisers unnaturally low rates for time on television. The more extreme critics advocate that the government destroy the CBC, sell all its assets to the private broadcasters, and channel the vast savings into supporting such worthy sectors of Canadian society as the wheat farmers. The sum would be substantial. The CBC owns more than \$90 million worth of land and buildings and at least \$115 million worth of equipment—including snowmobiles, muskeg tractors, boats and about 4,000 microphones—including the gold one that King George VI used during the Royal Visit of 1939. It has more than fifty colour television cameras and seven colour TV mobile units. The cameras cost up to \$100,000 each. Two of the mobile units cost \$1,000,000 each.

By a recent count, the CBC television service went to 202 CBC affiliate stations and to 123 owned outright by the Corporation. It went also to seventy privately-owned stations of which all but a dozen were a part of Canada's other television network, the CTV. In radio, including AM and FM, there were 263 independent stations in the country, forty-five stations that the CBC owned and operated, and ninety-seven CBC affiliates. The CBC also owned and operated 244 low-power relay transmitters.

The CBC has obligations that do not burden private broadcasters. It must operate four national networks (English radio and television, and French radio and television); it must reach the last trapper on the last northern trapline and, sometimes anyway, the farthest Eskimo; it runs a "Voice of Canada" for listeners in 140 countries in eleven languages to bring news and entertainment to the Armed Forces overseas. It must also be as distinctly Canadian as any Canadian mass medium can be. It has more ambitious plans.

Its transmission supertower on the Toronto waterfront will cost between \$15 and \$20 million



Left, CBC's Toronto Transmission Supertower, right, Place de Radio-Canada in Montreal.

and it will be part of a new \$60 million headquarters for the CBC's English-language service. It should be finished by 1974. Place de Radio-Canada in Montreal, "the world's most modern broadcasting centre" will contain six CBC broadcasting stations: a French and an English television station and AM and FM radio stations in both languages.

The CBC in '72 is also pleased with creations for its television. A vital consideration in all Canadian television programming is an official requirement with regard to Canadian content. Canadians who are not fervent about their own culture complain that this ruling sacrifices good foreign shows to lesser home-brewed shows; but the fact remains that, starting October 1 of 1972, every station, whether publicly or privately owned in the Canadian television broadcasting system, must maintain a new high of sixty per cent Canadian programming. (The Canadian Radio-Television Commission is zealous in its pursuit of this.)

The CBC was pleased to report that Canadian content on the English TV network accounted for more than sixty-five per cent of all broadcasting time during October-March of 1970-71. The figure for the French network was slightly lower but still well above what the CRTC required. During the whole year, the English network had added more than two hundred hours of new Canadian programming to its schedules. A major inspiration for the very founding of the CBC back in 1932 was a public fear that American news, American entertainment, and American cultural values would swamp Canada's airwaves before Canada had a radio industry of her own.

This article is by Harry Bruce, a Canadian writer now living in Nova Scotia. Mr. Bruce has contributed to many publications in Canada and to the CBC.

A Select Offering

If you wish to know more precisely what CBC has to offer you may subscribe to SELECT, a bi-weekly program guide, by sending a \$6 check or money order to SELECT, CBC, Box 500, Station A, Toronto, 116. In addition to regular CBC broadcasts, which can be picked up in some areas of the U. S. but not in most, there are daily short wave programs beamed south, in English from 0100 to 0158 Greenwich Mean Time, on bands 9635 and 6085, and in French, from 1315 to 1343 (GMT), on 15315 and 11720.

And even now, forty years later, the odds are that in any official discussion of Canadian television programming "foreign" will turn out to be euphemism for "American."

Finally, in both television and radio programming, the CBC in '72 is trying to give even more network responsibility to its regional staffs, with one aim being to include more programs from all the wildly varying cultural and geographic corners of the country. This effort, like the increasingly heavy investments in Canadian content, is a return to first principles.

[PART II]

What she is. How and why she began. As a patron of musicians, writers, talkers, filmmakers, poets, and tapdancers. Her bias (it is said.)

THE BULK OF CANADIANS do not think their institutions socialistic, but their choice—in transportation, communications and culture—their choice has often been half-socialism or nothing. The people, in contrast to the miles, have been few and their sense of national destiny slight and fragmented. The federal government has often been the only source with both the money and ocean-to-ocean vision to build cohesive national organizations. Air Canada, the Canadian National Railways, the National Film Board, the Canada Council, a raft of grants, subsidies, and pot sweeteners for assorted expressions of cultural yearning are all federal government efforts to hold Canada together despite the logic of geography, climate, economics and the power of the people next door.

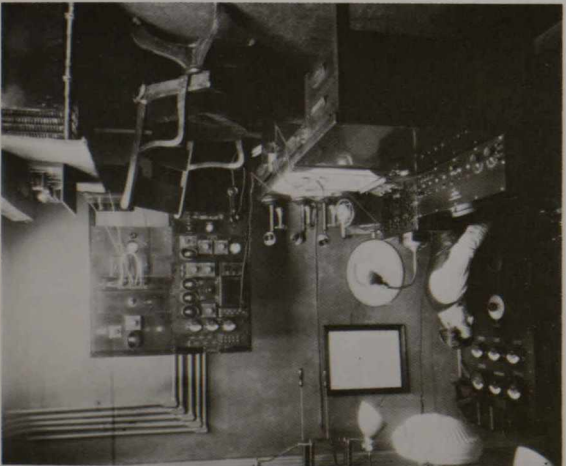
The CBC is the most pervasive of these. The economic odds against its becoming so were massive. Canada is forty times bigger than Great Britain but there are almost as many television sets in London as there are in our whole country. Canada is bigger than the entire USA, including Alaska, but in New York City there are more television sets than there are from Canadian coast to Canadian coast. Still an estimated 98.6 per cent of all Canadians are within reach of CBC radio, and 96.8 per cent are within reach of CBC television. The Corporation enjoys an almost total intrusion of the living rooms, kitchens, cars, workshops and cottages of Canada. It was born with a mission to build a sense of Canadian community by enabling Canadians to hear about one another and from one another; its new-found emphasis on regional programming decisions and production is a return to the obligations of forty years ago.

The early history of broadcasting in Canada has all the sad, dusty, rollicking, singing charm of the early history of radio almost everywhere. Stations began to spring up all across the coun-

try about 1922, and their owners included church groups, universities, radio manufacturers, newspapers, and just little clubs of primitive radio nuts. The CNR had its own stations and, before it established them, it had already experimented with broadcasts to moving trains. Uniformed operators tuned the receiving sets aboard the parlour cars, and it became the height of luxury to rattle across Canada to the sound of doo-whack-a-doo. CN gradually built up a little network and it offered light music, symphony, opera—all of it live—hockey, talks, school stuff, and Canadian historical drama. It imported young Tyrone Guthrie from England to produce the dramas. From the beginning, however, classic Canadian problems afflicted Canadian broadcasting. A recital of these problems of almost half a century ago sounds something like testimony before today's deliberations of the CRTC. Canadian programming suffered in the Twenties because recorded music and popular U.S. shows were both cheaper than native production. Stations were mostly in the big cities, where the money was, and service to sparsely settled parts of Canada barely existed. It cost a lot to broadcast across 4,500 miles to a scattered population and, therefore, national programming was weak. Moreover, in those days, Canadian stations operated on such low power that, although there were seventy-five by 1929, they reached little more than half the population. There was continual interference from powerful stations across the border. Licensing, then and now, was sometimes highly controversial and charges of political influence regularly thickened the air.

In 1929, a Royal Commission reported to Parliament its belief that broadcasting was important in the promotion of Canadian unity, and that it would be impossible for commercial revenue alone ever to finance an adequate national service. It recommended the government establish a nationally-owned broadcasting company. For the next three years of Crash and Depression, the debate bubbled along in a messy way but eventually the government decided that if the people had to choose between "the State or the United States" they'd probably pick the State.

The government did not immediately go the whole route to a nationally-owned company—the art of government in Canada usually precludes immediately going the whole route to anything—but it did establish a three-man authority to be known as the Canadian Radio Broadcasting Commission, and the CRBC was the beginning of public broadcasting in the country. Its job was to build new stations and take over others to develop and operate a national network. It would tolerate the survival of only those private stations that it did not need for the network.



The legislation prohibited anyone from owning a private radio network in Canada.

By the spring of 1933 the CRBC had begun to assemble its own broadcasting staff and to acquire the CNR's stations. It carried programs in both English and French, and symphony concerts, plays, children's programs, sports, radio variety, news and the "Northern Messenger" broadcasts to the Arctic and sub-Arctic that have continued in one form or another until today. Moreover even in its extreme infancy the CRBC, precursor of the CBC, began happily to assume its beloved role as the mother of performing and theatrical talent across Canada.

From Lorne Greene to Chris Plummer, from Rich Little to Richard Tucker, from Glenn Gould to Theresa Stratas and Maureen Forrester, to scores of writers of U.S. network television shows and directors of Hollywood movies, to quite literally tens of thousands of singers, dancers, musicians, ventriloquists, magicians, outdoorsmen, guitar-strummers, yodellers, comedians, mimics, gardeners, weathermen, cooks, puppeteers, fashion experts, pundits, announcers, stage hands, set designers, ladies' choirs, make-up artists, seamstresses, and just people who have a certain talent for talking about the affairs of the day . . . for all of these, the CBC has served either as an extensive training ground, or as an occasional source of cash and public exposure, or as a sole means of survival. During 1970-71 alone, the Corporation reports, it "brought before its television and radio audiences some 30,000 Canadian artists, musicians, commentators, actors and actresses, performers of many kinds; paying fees amounting to \$21,600,000."

The CBC's role as chief patron of the performing arts in Canada was particularly important for a long time simply because the arts had so few other well-endowed patrons. "One significant

In the twenties the brave new world of sound began. It came out of ten Canadian National Railways broadcasting stations from coast to coast and it landed in observation cars like the one center, rolling across the prairies. The unseen performers, upper left, dressed up sometimes and produced simulated sound effects from strange gadgets. Transmission involved tons of magnificent tubes. By the late Thirties times were grimmer, but when King George VI came to Winnipeg in 1939, CBC rose to the occasion and furnished him with two golden microphones through which he said a few words to the Empire. By the Forties it was grim indeed and Rooney Pelletier, the CBC war correspondent in London, interviewed home town boys such as Lieut. Kemp Edwards, of Ottawa for the faithful listeners at home.

medium," Edgar McInnis says in his history of Canada, "was the Canadian Broadcasting Corporation, which not only gave hospitality at intervals to Canadian compositions in its serious musical programs but also provided an outlet for composers of incidental music. Even more than the musician, the aspiring dramatist had to rely largely on the CBC as a vehicle for his talents in the absence of anything resembling a national theatre . . ." In short, no institution in the country has come close to rivalling the CBC's long record as a public teat for the entertaining arts.

Some of the talent back in '33 gave a hint of just how widely the Corporation would search in the decades to come. The CRBC's first annual report describes "a novelty mandolin orchestra under the direction of a fifteen-year-old boy. This mandolin orchestra was composed of five children from one family."

In 1936, the CRBC made dramatic history in radio journalism with a marathon "actuality" report from the scene of a mine cave-in at Moose River, Nova Scotia. For three days and nights, a small crew, working with improvised equipment out of a borrowed car as a studio, put bulletins on the air every fifteen or thirty minutes. Every station in Canada and 650 in the United States carried some of this coverage.

In these early days, the CRBC-CBC also got its first taste of an accusation that has stuck with it for all of its forty years, and may well be with it throughout the next forty as well. It is the accusation of political bias in CBC programs, and it arose during the 1935 election campaign in connection with a radio series called "Mr. Sage." "Mr. Sage" was not labelled a party production but he was cheerfully partisan nonetheless, and a committee of Parliament decided the show contained "offensive personal references." The 1936 Broadcasting Act prohibited "dramatized political broadcasts," and, nowadays, the controversy spins primarily and endlessly around the CBC's handling of television news and public affairs shows.

In 1936, the CRBC disappeared and the CBC replaced it. The Corporation inherited a staff of 132 (or roughly one sixty-eighth of its total staff in '72). The new CBC was modelled more closely on the lines of a private corporation, but the Parliamentary committee that recommended its establishment reaffirmed "the principle of complete nationalization of radio broadcasting in Canada. Pending . . . this . . . the fullest cooperation should be maintained between the Corporation and the private stations."

In the late Thirties, the CBC carried the predictable run of music, drama, talks, news, religious broadcasts, variety shows such as "The Happy Gang," dance music "distinctively styled



by the Dominion's leading exponents of synco-
pation," and such superior U.S. fare as the Metro-
politan Opera, Lux Radio Theatre, Charlie Mc-
Carthy and the World Series. It carried King
Edward VIII's abdication speech, a Christmas
service from Bethlehem, the third birthday party
of the Dionne quintuplets and, during the Munich
crisis, more than a hundred special broadcasts
in seventeen days.

In World War II, French and English-speaking
CBC engineers and correspondents made on-the-
spot recordings in the London blitz, and they
were the first among the wartime broadcasters
to develop mobile equipment for use in the Euro-
pean campaigns. CBC engineers helped the Free
French Forces install a powerful shortwave radio
station in French Equatorial Africa. Back home,
there were Victory Loan appeals, popular war-
time drama series such as "La Financée du Com-
mando" and "L is for Lanky" (and Lanky was
for Lancaster bomber), and the beginning of
what the New York Times drama critic of the
day called "the best repertory group in this hemi-
sphere." This was the famous "CBC Stage" which
presented plays and adaptations by Canadian
writers. Later, the CBC Symphony Orchestra won
an equally high reputation, particularly for its
performances of Canadian and modern works.
Stravinsky conducted it in 1962 and pronounced
it "brilliant." CBC Radio continued innovating
even after TV arrived. In the late Fifties it opened
the Northern Service, which now serves 80,000
over two million square miles of the High Arctic,
the Yukon, the Northwest Territories and the
most remote northern corners of six provinces
of Canada. One of its stations, CHAK Inuvik,
is the northernmost radio station in North
America. The Northern Service broadcasts not
only in English and French, but also in two
Eskimo dialects, and the Indian languages of
Slave, Cree, Chipewyan and Loucheux. Finally,
to cut short further detail on the accomplish-
ments of CBC radio, the Report of the Special

*The Happy Gang, upper left, filled the air with
music back in the forties. Blaine Mathe was
violinist, George Temple producer, Kathleen
Stokes organist and Eddie Allen singer. Bert
Pearl, the M. C., is sitting down. The man top
right who looks a bit like a butcher with his
thumb on the scale, is the revered Andrew Allan,
creator of the CBC's Radio Stage series.*

*Radio linked Canadians who'd never been linked
before—the Eskimos are story tellers on the
Northern Service which began in 1958, and Bob
Ruzicka, bottom, sang from a general store in
Inuvik. Some early CBC workers, such as Lorne
Green, center right, went on to other things.*

Senate Committee on Mass Media had succinctly
defined its qualities. "The CBC's radio service
is the one broadcasting organization in Canada
to which one can tune in and know at once that
it is Canadian, and that it is public broadcasting."

In television, there were Canadian experiments
as early as 1930, but the first station was the
CBC's CBFT Montreal and it did not open till
September 6, 1952. Two days later, CBLT opened
in Toronto. There were perhaps 150,000 tele-
vision sets in the country. But only two years
after that, CBC television was available to sixty
per cent of the population, and Canadians owned
a million TV sets. By 1958-59, more than sixty
CBC and private TV stations were operating in
Canada, and the CBC network was available to
ninety-one per cent of the population. In French
and English, CBC television was producing more
live programming than any other network in the
world. In the years 1952-59, the development of
a national television service had cost more than
170 million dollars but the CBC was quick to
point out that Canadians had spent nearly seven
times as much to buy television sets.

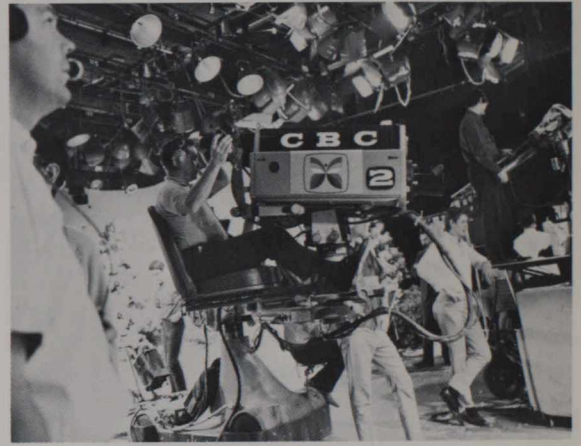
On July 1, 1958, the CBC telecast a special
program to mark the opening of coast-to-coast
microwave service. The microwave links stretched
more than 4,000 miles and gave Canada the
world's largest television network. The Corpora-
tion today has 11,452 miles of microwave net-
work for television and 28,000 miles of leased
lines for radio. More than ninety per cent of its
television transmission during the peak evening
hours is in color. Such facts, combined with the
CBC's service to virtually all the twenty-two
million people who are scattered across a huge
and forbidding geography, inspire the Corpora-
tion to define itself as "unique among the world's
broadcasting organization."

[PART III]

What she is. As a Trojan horse in our
midst. Her Hectors. \$5.48.

AT ONE TIME OR ANOTHER the CBC has triumphed
in virtually every way that a radio-television net-
work can. Its productions in French and English
have won more than their share of international
awards for their educational value, for their pub-
lic service, and for their artistic or professional
excellence. Its science shows, its programmes on
the arts, its radio news, its more lavish efforts
in serious music are respected by audiences and
broadcasting people in many parts of the world.

The CBC's public money—the fact that it
need not constantly fight for ratings in order to
survive—means that it can experiment and
sometimes provide programmes specifically for
people who dislike whatever happens to be mas-



sively popular. Its more vehement critics argue that this is exactly what's wrong with the CBC, that it's *too* experimental, too arty, and that its relative freedom from the taste-making pressures of advertisers enable it deeply to offend the people of Middle Canada. On the other hand, CBC programming has attracted some intensely loyal fans, not only in Canada but in the northern States as well.

Not that it is itself entirely apart from the din. In 1970-71, its most popular television series on the English network was Walt Disney which, with five million viewers, outdrew even the Saturday Night Hockey. Bill Cosby, the Interns, Red Skelton, Ed Sullivan and Bugs Bunny also drew huge Canadian audiences; and, though the biggest single audience was 5.4 million for a play-off hockey game, the 1970 Academy Awards show was close behind with 5.2 million.

The CBC has friends in organized labor, the agricultural community, the universities, the churches, the adult education movement, among myriad voluntary organizations, the press, and the millions of viewers and listeners to whom it belongs. It also has its enemies and dedicated critics and they, of course, tend to be noisier than the friends. "There is probably nothing in Canadian life that has been discussed as much as the broadcasting system," the CBC says in one of its publications. "It was set up in the first place after prolonged public debate . . . Regular review is part of the system itself . . . and many special committees and commissions (twenty-five at least, since 1932) have looked at broadcasting." One of these commissions once remarked "the dilemma between the need for public scrutiny and the need to avoid too much of it," and suggested that "You cannot expect to have a healthy tree if you perpetually dig around the roots." The advice has never taken. The committees of Parliament gather, the cries of outrage in the Commons are as sure as the return of the birds in the springtime. The threats fly, too.

"You know," said one Prime Minister of Canada, "we often complain that the CBC, especially the French network, is full of separatists, and I daresay it is probably true judging by the results of it . . . We will assume our responsibilities as a government. We will close the shop. Don't think we won't do it. If need be we can

produce programs . . ." Separatists, both underground and above-ground, are the revolutionaries of French Canada. They believe the province of Quebec must break away from the rest of Canada and form a separate state, and they are among any Canadian Prime Minister's least favourite people.

No one seriously denies that there are indeed separatists working for the French operations of the CBC and many politicians see something more serious than irony in the fact that the CBC pays out money from the taxpayers of Canada to keep on staff men who are dedicated to breaking the country in two. The fact that it continues to do so, however, means something.

The CBC can get it in the neck for listening to the politicians; that's called succumbing to political pressure. And it can get it in the neck for not listening to politicians; that's called arrogantly ignoring the wishes of the people of Canada.

There's something about the CBC that brings out not only inspired vituperation in Parliament but a kind of florid, pulpit-style oratory as well. "The thing about Eve," thundered one Member of Parliament, "was that she was faced with the same subtle temptation which is now being offered to the young people of this country from many sources, and the CBC is assisting in presenting this temptation through the medium of television." One member described the CBC as "a Trojan horse in our midst." It was also called a headless horseman and a runaway engine.

A fast survey of federal MPs' recent complaints against the CBC includes the opinions that its news and public affairs programs have glamourized the use of marijuana and LSD among young people; undermined Christianity, family life, patriotism, respect for government, and the future of generations to come; attacked the "very fabric of our Western way of life"; paid "fantastic fees" to undeserving performers; presented bearded peaceniks in a favourable light; spent ten times what a comparable organization in private industry would have spent; betrayed a glaring anti-Americanism . . ."

During one marathon diatribe, the Cabinet Minister who had the unhappy duty to answer to Parliament for the CBC made the following announcement:

"If I cannot do anything else to bring the honourable member to the point, I have taken the precaution of putting in this envelope the sum of \$5.48 which is the per capita cost of CBC radio and television for every man, woman and child in Canada. If the honourable member will undertake neither to listen to nor to watch CBC radio or television for a year from this date, and to shut up about it, I will be glad to send

Television gave politics a new immediacy. The 1968 Liberal Convention unfolds upper left. It also gave vaudeville an extension of life: Kaleidoscope, upper right, was among the first regular programs when CBLT, Toronto, began broadcasting three or four hours a night in September, 1952. Electronic equipment, center right, and sets, bottom, grew rapidly more complex.

him this money."

The bulk of criticism, however, even at its most vehement and sensational, does not spring from any deep, wide and determined dissatisfaction with the Corporation. Certainly there is no great surge of public opinion to destroy it. The Canadian Radio-Television Commission restores perspective: "For more than forty years the need for a truly Canadian system of broadcasting has been affirmed by Royal Commissions, Parliamentary Committees, public leaders, Canadian newspapers and by the Canadian public . . . It was obviously the opinion of Parliament when it passed the 1968 Broadcasting Act that the need to preserve a Canadian system of broadcasting remains as great in the 1970s as it was in the late 1920s." Without Mother CBC, a

Televised hockey games are CBC's sure fire, weekend, weekout, major attraction, but on other nights other icy thrillers are offered, such as a special with Barry Morse as Sweeney Todd, the Demon Barber, top left, and other excitements such as There's Nothing Like a Big Brass Band, top right. Prime Minister Lester Pearson exchanged salutes with a constituent, bottom left, on The Tenth Decade and Ed Reid, Adrienne Clarkson and Paul Soles took a plunge on Take 30.



"truly Canadian system of broadcasting" is now unimaginable. She'll likely be around to celebrate other tempestuous birthdays in the decades to come.

[PART IV]

What she is — by way of what Canadians will see in 1972-73.

PERHAPS the CBC's most important and expensive programming responsibility is to produce Canadian shows—as opposed to merely buying programmes from the United States and the United Kingdom. The English network's 1972-73 television season features seven new Canadian-produced series and several specials on Canadian performers and Canadian situations. In both its prime-time and overall schedules, the network is achieving sixty-seven per cent Canadian content in 1972-73. The emphasis has its dangers as well as its rewards.

One CBC press release introducing the 1971 season described its upcoming series, *The Whiteoaks of Jalna*, as "the most ambitious single project ever undertaken by the CBC-TV drama department." It consisted of thirteen hour-long episodes based on Mazo de la Roche's famous novels about the Whiteoak family of southern



Ontario and it starred Canada's best-known lady of the live theatre, Kate Reid. It seemed to take its inspiration directly from the U.K.'s *The Forsyte Saga*.

Some critics saw *The Whiteoaks of Jalna* as the most flagrant example yet of the CBC's tendency toward expensive and arty self-indulgence; and, as the winter rolled on, the jokes about Jalna and its horsey men and women and their stupendously complex inter-relations became as commonplace as sour remarks about the weather. So many Canadians recognized Jalna as terrible that, by the time the CBC announced it had decided not to proceed with plans for fourteen new episodes for the 1972-73 season, the show could be regarded as a force for national unity. It gave Canadians something they could all talk about together.

Jalna was a sensational failure but hardly a symbol of all CBC programming. A brief run-down of what the 1972-73 prime-time schedule will include should give a fairer idea of the Corporation's tastes. The new Canadian series on the English TV network this fall are:

Images of Canada, which consists of six hour-long colour explorations of Canada's history, myths, hopes and illusions;

Arts Canada (working title only), a weekly half-hour magazine show on film, theatre, ballet, painting and sculpture in Canada and around the world;

To The Wild Country (working title only), in which narrator Lorne Greene and five one-hour colour programs follow John and Janet Foster as they search for the last of the quiet outdoor spots in Canada;

The Beachcombers, a half-hour colour adventure series starring Bruno Gerussi as Nick Adonidas, a licensed beachcomber who survives by salvaging logs along the coast of British Columbia;

The Market Place, a half-hour consumer show to point out to Canadians the bargains and the pitfalls of shopping, to provide unbiased product information, and to indicate each week the best food buys from coast to coast;

A new weekly variety series out of Montreal;

And six major sixty-minute documentaries, along with thirteen half-hour colour documentaries on the French in Canada, all by Canada's highly regarded National Film Board.

The CBC also plans to move into prime time with a half-hour colour panel show entitled *This is the Law*, and to repeat *The Tenth Decade*. *The Tenth Decade*, which won assorted prizes for journalism in 1971, was a series of eight one-hour documentary programs on battles in Canadian federal politics in the late Fifties and through the Sixties.

The CBC's television specials in 1972-73 will include performances by Christopher Plummer in *The Wit and World of Bernard Shaw* and *Travels with Leacock*; a cast of international stars in *Tennessee Williams's South*; Michael Kane in *The Disposable Man*, which is about the return to his family of a Canadian businessman who had been imprisoned on a spy charge in East Germany; *Strike*, a drama about a bitter labour dispute in a one-industry town; *The Discoverers*, a dramatization of the discovery of insulin by the Canadian medical team of Banting and Best; a Gilbert and Sullivan special; and a one-hour variety special to mark the 20th anniversary of television in Canada.

Still other specials will include *Can-Can to Barcarolle*, on the life and work of Jacques Offenbach; *Toronto Dance Theatre in London*; *Maurice Béjart and His Ballet of the Twentieth Century*, one of Europe's most brilliant ballet companies in a TV premiere of *Messe ur Le Temps Présent*; *Maid as Mistress*, an Italian comic opera sung in English; the Manitoba Theatre Centre's production of *The Adventures of Pinocchio*; Glenn Gould in concert; and *There's Nothing Like a Big Brass Band*, filmed this summer in Niagara Falls, Ontario.

Another CBC special for which the Corporation has high hopes in 1972-73 is *A Chemical Generation* (working title only), a one-hour documentary on the increasing use by Canadians of such mood-changing chemicals as barbiturates, narcotics, and alcohol.

In case most of this sounds a trifle solemn, the CBC plans at least two specials starring pop singer Anne Murray and five Wayne and Shuster comedy specials. Moreover, many of its squarest standbys from the popular series of previous years will be back again in 1972-73. These include *Singalong Jubilee*, *Countrytime*, and the *Irish Rovers*, and, of course, in addition to several science shows and weekly public affairs programs, the eternal and beloved *Hockey Night in Canada*.

The CBC, for the thirty-three per cent of its TV production which is not home-brewed, relies heavily on the more popular American shows. In 1972-73, it will once again expose Canadians to *The Partridge Family*, *Cannon*, *Mary Tyler Moore*, *Flip Wilson*, *Carol Burnett*, *The New Dick Van Dyke Show*, *All in the Family*, and *Man at the Top*. Moreover, this year, it's got some new imports: *Cousin Maude*, a half-hour comedy series, which is a spin-off from *All in the Family*; *Mash*, a half-hour comedy series based on the hit movie; *Anna and The King of Siam*, a half-hour comedy-drama series starring Yul Brynner and Samantha Eggar; and *The Julie Andrews Show*.

Canada Holds An Election

[POLLS APART]

THE U. S. AND CANADA are holding their major elections this fall, within seven days of each other — the first time since the turn of the Century that such elections have, more or less, coincided.

Americans will elect a President, and Canadians will have chosen a new House of Commons October 30th, and they may or may not have a new Prime Minister too.

Canada's General Election is a Parliamentary election — the Party which controls a majority of seats in the House of Commons forms the Government. That Party Leader — chosen earlier at a Party Convention — will be Prime Minister.

Canada does not have the American system of check and balance — its executive branch is part of its legislative branch. The Prime Minister is a member of the House, and he will pick his cabinet — the other members — from among its members.

The election processes in Canada and the United States are notably different.

Election Day in Canada is a movable feast, though it is almost always on a Monday. It occurs when the Prime Minister by preference or necessity calls it.

He must call an election if he can no longer muster a majority of the House and he must,

CAMPAIGN '72



"Nous autres, Canadiens, nous nous sentons capables de mener à bien tout ce que nous entreprenons. Nous sommes déterminés à conduire nos propres affaires. C'est sur cette capacité et sur cette détermination que repose la confiance qui oriente tous les Canadiens vers un avenir plein de promesses.

☼ Nous aimons à travailler ferme parce que notre diligence ne tarde jamais à porter fruit. Et nous entendons que les fruits de notre labeur ne soient pas gaspillés. Nous voulons que nos familles, nos voisins, notre entourage, nos biens à tous soient en paix et en sécurité, progressent peu à peu — tout cela dans l'équilibre délicat d'une économie en croissance et d'un environnement sain. ☼ Nous sommes de plus en plus une nation de citadins.

A mesure que nos villes grandissent, l'expansion des banlieues, la surpopulation, l'anonymat, le transport privé, la cherté du logement posent autant de "problèmes humains" qu'il nous faut prévoir et résoudre.

☼ Nous sommes civilisés, et nous devons avoir une constante sollicitude pour ceux de nos parents et de nos grands-parents qui ne peuvent subvenir eux-mêmes à leurs besoins. Nous devons avoir la même sollicitude pour ceux de nos voisins et de nos concitoyens qui sont encore privés des avantages et services qu'ils sont en droit d'attendre d'une société moderne.

Nous sommes un pays jeune — si jeune qu'une personne sur cinq parmi nous ira voter pour la première fois. Voilà pourquoi notre gouvernement doit faire preuve d'ouverture d'esprit et de souplesse. Voilà pourquoi nous devons pouvoir remplir des tâches qui confirment notre confiance en nous-mêmes et nous donnent le sentiment d'être utiles aux autres. Il nous faut à chacun une occupation qui assure la sécurité à nos familles et qui contribue à l'édification de notre pays. ☼ Il n'existe pas d'autre grand pays au monde qui ait autant de richesses à sa portée.

Ces richesses, sachons les protéger, les faire fructifier, et grandir avec elles."

Pierre E. Trudeau

at any rate, call one after five years in office. He prefers to call one at a propitious moment when he has a majority and feels that he can maintain or improve it. Most parliaments — as in the case of the most recent — last for something over four years. Only three have gone the five-year limit. Two have been dissolved in their first years. [On rare occasions a Prime Minister may call an election to resolve a major question. In 1911 Liberal Prime Minister Sir Wilfrid Laurier called one to let the voters decide if Canada should have its own Navy and whether it should enter into a trade reciprocity treaty with the United States. (The voters decided yes for the Navy; no for the treaty.)]

Strong governments tend to have long Parliaments, but a short one can be a sign of growing rather than waning strength. In 1957 Prime Minister Diefenbaker's Progressive Conservative Party won less than half of the House's 265 seats. He called an election less than a year after taking office in an effort to improve his position. He did. The Progressive Conservatives took 208

seats, giving them the most substantial majority in history.

The Prime Minister calls an election — for whatever reason — by asking the Governor General to dissolve the Parliament. The Governor General now does this more or less automatically, though once he exercised a certain independence.

When the Parliament is dissolved, all its members (including the Prime Minister and the members of his cabinet) must run if they wish to return to the House of Commons. The Prime Minister differs from other Members in that his Party has the majority (or coalition support) and he is its elected leader. He will run only in his own constituency — in American terms, in his own Congressional District. It is assumed, of course, that he will win. (It has happened that a Party has won a majority of seats, but the leader has lost. When that happens he runs again in a by-election in a "safe" constituency after the incumbent of that constituency obligingly steps down.)

An election must be called at least fifty-seven



LEWIS! 



Stanfield

days before it will take place. This time aspect tends to make the election process in Canada somewhat swifter and, therefore, somewhat less expensive than in the United States. Prime Minister and Opposition leaders campaign, of course, before the call. But the call starts the machinery. Once started a number of things occur.

WHEN THE GOVERNOR GENERAL DISSOLVES PARLIAMENT, the Prime Minister officially notifies the Chief Election Officer. The Chief Election Officer, a permanent civil servant, survives all elections. (Senators, who are appointed for life, do too. The Senate plays a relatively minor role in legislation. The power is in the House.)

Elections began when telephones and telegraphs and television were not imagined. The customs in Canada still lend a 19th century air to the process. The Chief Election Officer sends an Election Writ, embossed with the Great Seal of Canada to the Returning Officer in each con-

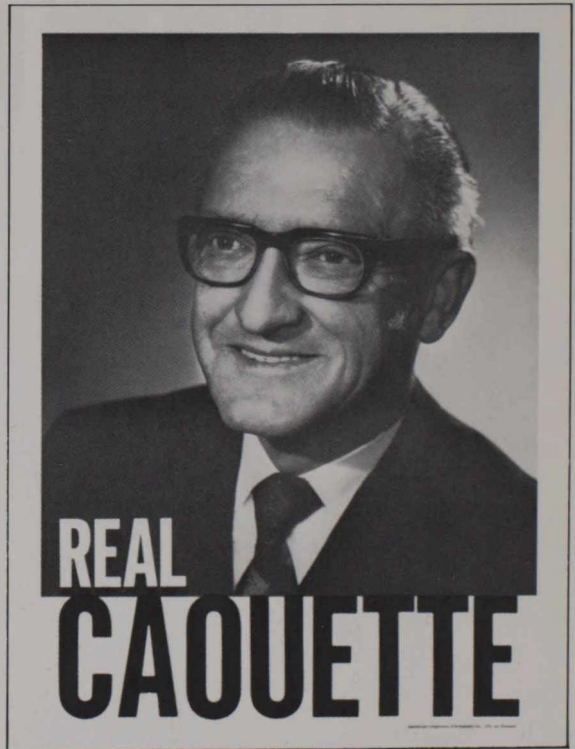
stituency. Returning Officers are appointed by orders-in-council and each of them has seven weeks to prepare his election. He will need every hour. The election must, by ancient law, be on a Monday unless the particular Monday occurring at the appointed time is a holiday. Then it is held the next day. The candidates meantime have gotten themselves nominated. They are most usually nominated at a local Party convention though a man or a woman can with the help of ten friends nominate him or herself and run as an Independent. In any case he or she must post \$200 and produce a petition with ten signatures attached.

While the candidates print and post their posters a scattered squad of hired workers called "enumerators" are preparing a preliminary list of voters. The list compiled is printed and posted all over the constituency. Citizens whose names have been omitted may then protest and state their claims. Citizens who feel someone has been wrongfully included may challenge the listing. The list is corrected, printed and posted again.



The
land is
strong

Vote Liberal



The names of the qualified candidates are then printed on the ballots.

The Returning Officer has an odd distinction. He is not allowed to vote in the election unless there is a tie. On that rare occasion he casts the deciding vote.

He keeps the ballots in any case for six days — to allow for a recount. He then writes the name of the winner on the original Election Writ and sends it back to Ottawa to be published in the Canada Gazette. Candidates who polled less than half the votes given the winner forfeit their \$200, a device to discourage the frivolous from taking up everybody's time. By the time the writs are published, Canada has had a new Parliament and possibly a new Prime Minister for some time, since in practice the Prime Minister is sworn in by the Governor General before the writs arrive.

[ALMOST EVERYBODY VOTES]

CANADA, LIKE MOST DEMOCRACIES, has gradually broadened its voter base.

In the 1940's there were still some singular restrictions — the Japanese, who had been interned after Pearl Harbor, were barred in all Provinces. Eskimos were barred and so were Indians on reservations unless they had served in either World War I or World War II. In British Columbia, Chinese, Hindus, and members of the religious group called Doukhobors were barred.

In Ontario, Nova Scotia, New Brunswick and British Columbia the inmates of charitable institutions were not allowed to vote.

Today in a national election any citizen who has attained voting age and a British subject who has been a resident, not visitor, for a year or more may vote.* To vote in a particular constituency the voter must have been living there the day the Election Writ was proclaimed.

There are exceptions to the rules. No sitting Judges may vote. The Returning Officer, as noted, may not vote on Election Day. Those officially

* Under the new Election Act, this "British" exception will not prevail in future elections.



**With only one vote every few years,
you can't afford to waste it!**

If you want the rest of the world to keep on keeping up our country — waste a vote, elect the people who keep us selling it.

If you want the cost of living to keep going up — waste a vote, re-elect the people who let it happen.

If you want to see 200,000 Canadians unemployed again — waste a vote, re-elect

the people who made it happen before. And if you care about Canada, as we do, and want to keep these things around!

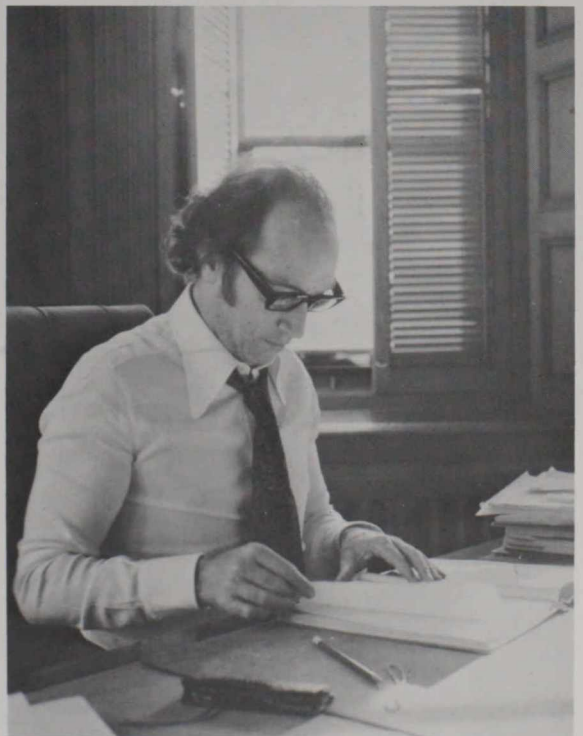
USE YOUR VOTE. Send more New Democrats to Ottawa. You need that vote.

Vote NDP.

Canada needs more new democrats!

**vote
NDP**

Adapted to the New Democratic Party of Canada.



insane or in prison may not vote and persons previously convicted of engaging in corrupt election practices may not vote. The voting age was twenty-one until the forties when it began to creep downward, first provincially in Alberta, Saskatchewan and British Columbia. It is now eighteen in all provincial and the federal elections.

[ALMOST EVERYBODY RUNS]

SEVERAL MEN BEGAN THE FORMAL RACE for Prime Minister late last summer.

Each was the elected leader of his Party.

Only one, of course, would be Prime Minister but each leader and each Party could have something to show for their efforts. The House of Commons has 264 Members.

At the dissolution of Parliament, in early September, the Liberal Party had a majority, with

150 seats. The Progressive Conservative was the official Opposition Party with seventy-three seats. The New Democratic had twenty-five and the Social Credit Party thirteen.

Prime Minister Trudeau, the Liberal leader, called the election with the intention of succeeding himself. His home constituency is Mount Royal in Montreal, Quebec. In the last election, he received eighty-five per cent of the vote.

The Hon. Robert L. Stanfield was the leader of the Progressive Conservatives. In the last election he carried his home constituency of Halifax, Nova Scotia, by a sixty per cent majority.

David Lewis was the leader of the New Democratic Party. His constituency is York South in Toronto, Ontario. Réal Caouette, from Témiscamingue was the leader of the Social Credit Party. Other parties held no seats in the last House.



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