

among spoken-word programs. High-quality programs of both types are heard frequently at good listening hours. Apart from regular broadcasts by Canadian symphony orchestras, the Metropolitan Opera programs, and similar programs, much fine music is presented on the CBC Wednesday Night program—a full evening on the Trans-Canada network for more discriminating listeners. The many periods of “standard” classical music on this broadcast are accompanied by programs giving expression to Canadian composers and contemporary composers of other countries. Chamber music by various groups as well as choral music originating at many points in Canada, and recitals by Canadian artists and those of international reputation are important features of the music schedules. Productions by the CBC Opera Company (which in the 1951-52 season included *La Bohème*, *The Marriage of Figaro*, *Manon*, *Peter Grimes*, and two Canadian operas, *Deirdre* and *Basmatchkin*) and by the CBC Light Opera Company are heard throughout the season.

During an average year more than 1,000 plays are produced by the CBC for the networks, chief among them the annual *Stage* series broadcast Sunday nights to a national audience, and longer items for the CBC Wednesday Night program. In this category, plays have ranged from adaptations of the humorous stories of Stephen Leacock to two-hour performances of Shakespearean dramas and such plays of Lister Sinclair's *Socrates*, Bernard Shaw's *Candida*, Christopher Fry's verse drama *The Lady's Not For Burning*, and *Crime Passionel* by the contemporary French writer Jean-Paul Sartre. A recent innovation has been the production of “anthologies” made up of prose, poetry and music, and programs such as *Vienna: The Glorious Age* which presented in dramatic words and music a comprehensive picture of an era.

Lighter fare is broadcast from production points across Canada, and includes a very high percentage of work by Canadian writers, both English and French.

Television.—Preliminary plans for CBC television broadcasting, expected to get under way at Toronto and Montreal in the autumn of 1952, call for a limited amount of broadcasting per day in the initial stages, and a program pattern roughly paralleling that developed for radio, but on a much smaller scale. As in radio programming, the objective of combining entertainment with information will be followed where possible.

The Royal Commission on National Development in the Arts, Letters and Sciences, in its report in 1951 which, after an intensive review of broadcasting in Canada, endorsed in the main the CBC's programming pattern for radio, had this to say about television programs:—

“It has been suggested that television may eventually supersede radio; if this should happen, most of what we have said of radio programs will apply to television. Again, television may develop and come to concentrate on its more immediately popular capacities such as variety shows, and sports and news actualities, leaving more serious programs to radio and films. For such television programs it will be essential to ensure the maintenance of good taste and a suitable and adequate use of Canadian material and Canadian talent The element of control necessary and now exercised by governments and by producers in radio and in the cinema will be far more important and far more difficult to achieve in the persuasive and subtle medium of television. We think it important also that, as with radio, the Board of Governors of the CBC endeavour at once to import the best programs from abroad, while developing so far as possible Canadian talent in Canadian programs.”