



RADIO

CBC

STAFF MAGAZINE
MAGAZINE DU PERSONNEL

RADIO
CANADA



Vol. 1

No. 9

STATION RELATIONS

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CBC ELECTION COVERAGE

JULY, 1945

RADIO IS DIFFERENT—Or Is It?

by DAN E. CAMERON

A FRIEND of mine is in the newspaper business. He started out on a prairie city newspaper and worked his way up to the odd by-line from time to time. Now he's on the staff of one of Toronto's big daily papers. Definitely—this newspaper friend of mine is a success. Admittedly Toronto's big dailies reach several thousands of readers more than back in the smaller home town area. This newspaper Alger thus has the product of his labors before the eyes of many more people than he could hope to reach had he not moved to "the Big City". In the eyes of all his associates in the newspaper world, he's a "success" because his employers consider his results worthy of presentation to their large number of readers. My friend "has arrived".

Another friend of mine is in radio. In fact, he works for the CBC. He's been in radio for a number of years, and he does excellent work. He's a producer. To my mind that makes him radio's counterpart of newspapers' editorial or feature writers. He's an idea man, who can put across his ideas convincingly. Those who work with him consider him extremely capable—in fact we think he ranks with the best in Canada. He's assigned to do all sorts of important programs—some regionally, some nationally—and the odd one for "across the border" consumption as well. But here's the rub—is he a success?

Or, rephrasing the query—as long as he stays at a regional point, can he be rated as a top flight producer?

Or, more definitely—does he have to "move to the Big City" to be considered tops?

From where we sit, here in Winnipeg, today's answer to the last question would appear to be in the affirmative.

In other words, the "successful" radio producer, like the "successful" editorial writer, must be "transferred to the Big City" before he really "rates". Or so it seems.

Now, let's go back a moment to my newspaper friend. The measure of his success—the measure, mark you—was in the fact that only in the larger centre could he reach a larger audience. One "daily" newspaper can't have subscribers over a large area geographically and still be a "news" paper. Consequently where

the larger audience is concentrated, that's where the newspapers attract the top-flight writers—the "successes".

But radio is different—*or is it?*

When a program is carried on a coast-to-coast network of the CBC, is the potential audience necessarily restricted by the origination point of the program? Lines run in and out of our regional points just the same as they are connected to our eastern studios. A program from Halifax, from Vancouver, or from Winnipeg, when going full network, reaches the same transmitters as a feed from Toronto or Montreal. Radio is different—*or is it?*

And right about here is where someone butts in and says: "The fathead—what a feeble case he's building! Doesn't he know that all the top talent is 'in the east'?"

Talent Trek

So we pause again—for "top" identification. Admittedly a larger centre will naturally have a larger number of capable actors and musicians, radio notwithstanding. But isn't it a fact that because "successful" producers are at present concentrated in and around national program office that other cities harboring our regional offices have to suffer the spectacle of actors and musicians trailing along to the "centres" so that they too may be "successful"? During these war years it certainly has not been entirely the attraction of the stage and the concert hall that has beckoned talent from the regions. It's even been rumored that in cities other than Toronto and Montreal, cultural activities outside of radio have felt the absence of these "successes".

But let's stick with the field of radio. Suppose you are a producer—of either musical or dramatic programs, let us say. And let us suppose, further, that you are assigned to a regional office. Continuing our suppositions, you labor through the years, the days and the nights of the years, building a nucleus of radio talent. But every now and then one or more of your group gets the urge to be a "success", and hikes off to the "centre" for more work and more pay. So you dig away at the good old circle of trying to fill in gaps. You hope and pray that you'll get a few good shows out of your group before someone else gets the itch to "succeed".



DAN CAMERON

Dan Cameron joined the CBC staff in January, 1942, after teaching school in Saskatchewan. Later that same year he moved to Winnipeg where he is now talks and educational producer. He is western representative of the national executive of CBC Staff Councils, and president of the Radio Broadcasters' Club, of Winnipeg.

The "Call"

Or else—if you're "hep" and at the same time have something on the ball, you'll consider travelling too. As a matter of fact, if your group holds together long enough for you to really display your ability as a producer, you may for a day rate with a capable clergyman. You'll get a "call". Your well-trained group may need you and miss you—they may take quite a while to "train" another producer to work well with them—but you, well, you're human. You want to be a "success", so you "go to the Big City". Radio is different—*or is it?*

Well, I for one think that if radio isn't different it certainly should be. Because of its physical structure, radio can tap the intellectual resources and stimulate intelligent thinking of Canadians in a way that no newspaper can ever hope to do. Radio can reach right down and shake people to the very roots of their being—and do it from coast to coast at the same instant.

Mining companies may concentrate a lot of machinery at the location of a big strike, and profit handsomely thereby. But nature scattered her mineral wealth in different proportions to the way Canadians are scattered across our Dominion. And Canadian talent for writing, for

(Continued on page 14)

A publication for the staff of the Canadian Broadcasting Corporation. RADIO is published for the purpose of exchanging ideas and information about the industry, in the interests of the further development of national radio in Canada.



Revue mensuelle des employés de la Société Radio-Canada.

RADIO a pour objet de faciliter l'échange d'opinions et de renseignements de nature à contribuer au progrès de la radiodiffusion nationale.

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Publishing Address: Canadian Broadcasting Corporation, 1236 Crescent Street, Montreal, P.Q.

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BOARD REPORT

(Submitted by Harry J. Boyle, chairman of the editorial board)

Recognizing that RADIO has already set a very high standard and is accomplishing a large part of its primary objective of promoting better staff-management relations, the editorial board, meeting in Montreal June 15, concerned itself mainly with the task of promoting an even higher editorial standard. As a result of the meeting a number of very definite proposals were passed by unanimous agreement.

In the first place, a writer's contest has been approved. This will be open to all members of the staff except correspondents and members of the editorial board. The details are reported elsewhere in this issue of the magazine. This contest has been developed for the primary purpose of sustaining the general interest on the part of readers.

After due consideration, item No. 10 of the original manifesto on editorial policy published in the first issue of RADIO was revised to read as follows: "The principal responsibility of the editor, in handling anything of a controversial nature, to be to get a balanced presenta-

tion of different views."

Item No. 11 was revised as follows: "In the matter of staff-management relations, the editor is not to impose his own opinion (editorial or otherwise) or to trespass on the authority of the Staff Councils."

The editorial board decided that in place of the original intention of publishing eleven issues each year, we should publish a full twelve monthly issues.

Going on an original suggestion of the general manager, the editorial board again considered the matter of the best method of collecting authoritative data on the history and development of national radio in Canada. The editor has been asked to submit recommendations on the most efficient method

of collecting this material, as we feel it is quite vital to the interest of the Corporation as a whole that it be collected now while it still remains in the memory of those who were most vitally concerned with its developments.

OUR COVER THIS MONTH

L For Lanky

When four of the RCAF's famed Ghost Squadron touched down at Dartmouth Air Station recently, they were the first of a long stream of bombers and their crews returning to Canada following the European war. After a series of mishaps and delays, they landed on the evening of June 8 and CBC staff were on hand to record the event. Our Cover This Month has a double tie-in with radio, as it shows Syd Kennedy of the Halifax staff covering the arrival of "L for Lanky", which can be seen in the background.

TELEVISION Was Fun!" The first time I heard that over the air, I nearly put my ears out of joint. "Was?" Why television isn't even here yet, so what's all this about—"Was"?

Well, the BBC started broadcasting regular television programs every day early in 1936 and kept it up until the war came along and all transmitters had to go off the air for the duration. Did you get that? 1936!

Last year about this time, the BBC told us what they had done in television in those three and a half years. The program was called "Television Was Fun" and it came on on Saturday mornings.

Maybe the listening time was bad; anyway it's a cinch that the authors of the two previous articles on television in RADIO—J. A. Ouimet and Rupert Caplan—didn't hear the programs or they wouldn't have said what they did about television production.

Mr. Ouimet said that television was ready now "given suitable program material and skilled presentation." Mr. Caplan said that television production was "still in the trial and error stage."

A telephone call to one of the BBC's representatives in Toronto, Gilbert Harding, produced the loan of a complete set of the "Television Was Fun" scripts. Those scripts hold so much valuable information on television production that it's impossible to sandwich it all into a few paragraphs. All that can be done is to give the highlights.

Immediate and Intimate

In every one of those scripts you find the words "immediacy" and "intimacy", and they are what make television different from anything else. The *immediacy* business is easy to understand. When you see something on your television screen—say a horse race or parade—you know that it's more than likely going on right then, that very second, and not something recorded on film which you see some time later.

The intimacy part is more difficult to understand. In all the scripts the guest actors said that they found that television was not at all like the stage or screen because of the *intimacy*. On the stage the actor played to a large audience. On the screen "shots" were so short that there was no chance to build up intimacy. But in television the actor plays to a single person—the camera—and the action is continuous to the end of the play.

If you don't believe the *intimacy* business you might note this: BBC received scores of letters complaining about the spooky show "Night Must Fall". People

Television Was Fun

By

PHIL CARSCALLEN

said it was so hair-raising that they had to turn off their television sets.

"Night Must Fall" was one of the plays BBC did in one of their two seventy-foot studios. They did hundreds of others in their studios with great success. But *stage* plays met only moderate success. They were fine as a novelty but the viewers preferred the studio plays as a steady diet. Why? The same old thing: *intimacy*.

Trial and Error?

As for stage plays, here is one way they handled a "first nighter". The theme of the show (a musical comedy) came on the speaker. Then the screen showed a girl announcer. She said that they were going to the theatre to see the first showing of the musical comedy. The announcer dissolved into a street scene (film was used there) which again dissolved to a television set-up outside the theatre. A close-up of the bill served as a program. The outside scene was dissolved into the interior (wide-angle shot) to show the audience. The cameras finally settled on the stage when the show was ready to get under way. That doesn't sound much like trial and error, does it?

On studio productions of plays, they may use as many as eight cameras. All the stage props have to be made of good material and are three-dimensional. It takes forty to sixty people to produce any major show. That sounds like Hollywood, and the cost of such productions runs into Hollywood figures.

Canada won't be able to do that sort of thing without a bigger outlay by far than she uses for sound broadcasting. But don't be discouraged, there are television productions which can be done without too much cost. But before we go on to them, let's have a look at the studio and see how a play is produced.

The producer in the booth has more than the sound broadcasting to worry about. He has the cameras, the lighting, and the direction of his cast to worry about all at once. While he can look through the window into the studio, he spends most of his time watching the two television screens in front of him. One of them, the one on the right, shows him the shot that is on the air; the other one shows him what's coming up for the next shot, or the view from any of the other cameras in use.

He may want to use that monitor screen to see if he can get a better angle from another camera, or in the case of the musical comedy "First Nighter" I spoke of, he may want to see that the cameras are ready in front of the theatre while he is using the street scene.

All the time the show is under way, the producer is issuing instructions, making changes even while the show is on the air.

An example of that is a bit quoted from a recording used on one of the "Television Was Fun" broadcasts. It goes like this:

"Camera 2. Hold it. I think you've got something there. Yes. I want a close-up of his face. It's very important. That's it. Hold it. Very nice work, Camera 2.

"Camera 6 . . ."

Incidentally, that recording was taken from the actual shooting of a show which portrayed a mock air raid on the television studios. They didn't know how prophetic they were.

The biggest complaint of producers was the short time available for rehearsals. With television you can't spend weeks and months on a production like you can on the stage or in the movies, because programs are going on daily. The next complaint was the cramped quarters. The producers said they needed more space and yet they were using studios seventy feet long.

Less Expensive

It spells money all right, but here are examples of some productions that were less expensive.

News Commentaries: They showed the commentator sitting at his desk with a world globe beside him. He pointed to the part of the world he was going to talk about. Then, as he started to talk, the camera dissolved to another map of the area being drawn by a cartoonist. As the commentator went along, mentioning places and describing the advances of armies, the cartoonist quickly drew the map, wrote in names and pointed out the direction in which the armies were moving.

Art: To interest people in art, the BBC invited three artists to the studio. They were shown a bowl of fruit and told to paint it the way they felt they wanted to. One of them did a study in light and shade. Another made a poster. The third painted a scene with the apples as hills and the



Phil Carscallen, editor-producer of *CBC News Roundup*, joined the CBC in April, 1943, as a news editor in the central newsroom. He was on the "desk" for a year and since then has handled "Roundup". He started radio in Calgary in the bottom of the depression, later went into newspaper work in Calgary and put in two more years at *The Globe and Mail* in Toronto before coming to the CBC.

pineapple as a lake. All the time the men were painting, an art critic gave a running commentary and questioned the artists while they worked.

Music: Two ideas in music seemed pretty good. They used a constantly changing pattern of Gothic architecture for interpretation of Bach's "Air for the G String". They weren't trying to reconstruct the composer's thoughts, just giving the music an interpretation.

They did something called "Fugue for Four Cameras". The first subject of the Fugue was a dancer. Towards the end of that, the dancer's movements took her to one side of the screen. As the second subject started in the music, a second dancer—the same dancer as seen by another camera—appeared on the other side of the screen. At the appropriate moments there appeared a third and fourth view of the dancer, all on the same screen. At the end, the dancing figures came forward on the screen at once and dissolved on the final major chord into one figure.

Close-ups of conductors and various musicians were used, of course, to give view to a broadcast of an orchestra or soloist.

Actualities: The first big one BBC did was the Coronation procession in 1937 using the world's first sound and vision-equipped truck. Later special events trucks carried three cameras and six

microphones, and finally four cameras to a truck. The latest designs of the trucks had an independent power supply unit, a transmitter and a "fire-escape" antenna. Using ultra-short-wave, they transmitted the television and sound signals to a special receiving station.

What use did they make of the trucks? They televised every game on the books, from hockey and cricket to checkers and table tennis. They did all kinds of racing—horse, auto, and boats. They televised such things as the Memorial Day ceremony in front of the cenotaph in London, telecasts from zoos, in fact just about anything you can imagine.

They did parades, too. I'll use it as an example of how actuality broadcasts are done. The commentator is right on the spot, so he can get into the spirit of things, but while he's broadcasting he never looks directly at the thing he's talking about. Instead he looks at a monitor screen showing the picture that's being televised. There's a reason for that. One commentator learned it the hard way. He was doing a parade one day when a farm float went by with a lot of little pigs on it. He saw them and said into the microphone "Oh look at those little pigs. Aren't they grand?" At that moment the television camera was on the float behind—showing the leading ladies of the Health and Beauty section.

News Roundups: BBC used one very smart idea. They had a program called "Picture Page" in which they used interviews, short actuality broadcasts and practically anything topical and interesting. The show started off showing a switchboard girl answering a phone and saying: "Picture Page" (similar to a newspaper office). The switchboard was used throughout the show to link the various "pictures" together.

Talks: They found that television created personalities but submerged some of the prominent speakers of the day. The reason was that no scripts could be used and very often the speakers were most uneasy under lights and cameras.

Interviews: One idea was "Guest Night" when a commentator invited people to his "home". They always had several guests and all were in the same line of business. For instance, one night they invited a number of explorers; and during the broadcast one of them got down on the floor, and with ice cubes from the refrigerator, built a model igloo.

Light entertainment: A studio was designed like a huge ship. The passengers were well-known artists. The crew was made up of artists who were always on the show. The captain of the ship—S.S. *Sunshine*—acted as emcee and everyone did a bit in the way of entertaining. The

idea was a good one. One woman said it looked so real she expected the captain's usual remark at the end of the concert: "A collection will now be taken in aid of Mercantile Marine Charities." The captain's wife had little love for the sea and she said that just looking at the ship on the television screen made her quite seasick.

Farms: The BBC producers maintain their farm broadcasts were among the most successful of all. They had a model farm of about ten acres a few miles out of London. Once a week they did a show. First they showed a model of the model farm, pointing out where they were going that day, then the cameras dissolved to the real farm and showed it in action. One week it would be haying; another week milking. Probably the reason it was so popular was that most of the television viewers at that time lived in London and the farm telecasts gave them a bit of escape.

There just isn't room to mention all the programs, but that's enough to show you that in every department, BBC is over the "trial and error" period and is on a strictly professional footing.

ENGINEERING CHANGES

Announcement has been made of several changes within the engineering division. M. L. Poole has been appointed projects engineer, a new position at Keefer Building, Montreal. Mr. Poole came to the CBC from CKLW, Windsor, joining the Keefer staff in the operations department in February, 1939. In 1941 Mr. Poole was named Ontario regional engineer which position he has filled until his present appointment. A graduate of the University of Michigan, he has had long experience in all phases of radio engineering. As he is presently acting as coordinator of the Havergal Project, he will not take up his duties in Montreal until the job in Toronto is completed.

The position of Ontario regional engineer has been abolished and the region divided into two areas, the head of each reporting directly to the operations engineer at Keefer. Howard Hilliard has been named supervising engineer, Toronto area, and Max Gilbert will continue as chief operator of the Ottawa area. Mr. Hilliard has been with the CBC since 1938, starting as a junior broadcast operator at Toronto studios, subsequently being appointed chief operator in 1943. Mr. Gilbert joined the CBC in 1935 at Toronto and, in 1943, was transferred to Ottawa to act as chief operator at Ottawa studios.

Le Personnel En Vedette

COMITE AMUSEMENTS RADIO CANADA MONTREAL A/S GRATIEN VIAU PRESIDENT EDNA WALKER SECRETAIRE RENE FRENETTE TRESORIER. ELOGES PROMAGNIFIQUE TRAVAIL stop DOMAINES BALLE-MOLLE stop RECEPTIONS stop CINEMA stop NATATION stop ETC stop

• • • cinq équipes se distinguent à la balle-molle par un nombre record de points à chaque joute . . . 31 points dans une seule joute . . . les quilles reprendront à l'automne . . . le ski à l'hiver . . . trois visites prochaines au Parc Belmont . . . Chevrier-Keefe organise pour bientôt des nautiques-activités (pas de bains mixtes) . . . le personnel assistera-t-il bientôt à des dîners-cinéma?! . . . initiative René Frenette, collaboration O.N.F. et autres sociétés . . . se renseigner chez publicistes Roger Germain (Keefe) Gilles Rivet (King's Hall) . . . pour qui prend difficilement la mouche . . . s'adresser à Yvan de Champlain, as-pêcheur, fabricant d'appâts irrésistibles . . . autre activité sportive . . . Jacques Hardy, Alfred Prendergast (nouvelles-King's Hall) tentent de faire de Jean (tout-nu) Morin (dossiers) un tarzan de leur force . . . Québec reprend des airs de ville internationale . . . dix pays se coudoient au Château à la Conférence internationale du Travail . . . Gordon Skilling et Gérard Arthur des ondes courtes "couvraient" l'événement . . . sur deux ondes. . .

A Québec toujours . . . de retour à ses anciennes amours . . . J. S. Thompson, ex-directeur général de Radio-Canada parle aux ondes courtes. . .

Migrations

Saisonniers . . . personnel de relève à l'occasion des vacances . . . division technique: Gratien Dandois, fils de madame . . . Robert Fautoux . . . Roger Riendeau . . . Jacques Lapalme . . . temporaires estivaux . . . annonceurs: Pierre-Carl Dubuc, futur avocat, U. de M. . . Kent Winter, McGill (pour l'été seulement, O ironie) . . . téléphone: Marguerite Belisle . . . commisso-nouvelles: Robert Vallé . . . Raymond Tanguay de Québec à Montréal pour fins d'initiation au jeu des chiffres . . . chez J. B. Godin gardien du trésor . . . à propos

. . . ce dernier dut garder le lit pour soigner une laryngite de sept semaines . . . du trésor, madame Therrien passe chez les sténos . . . la remplace, Pauline Fortin . . . Julienne Lemire du grand quatre quitte Radio-Canada pour la diplomatie française à Washington . . . ma chère . . . autre départ . . . Lucille Rouleau, secrétaire de Paul Leduc . . . technicien-CBV Gilles Rioux prêt temporairement à administration-Québec . . . Roger Morin ex-CBV . . . ex-Keefe . . . maintenant cinéaste-ONF . . . revoit ex-collègues-Québec . . . Montréal reçoit visite octennale de l'opérateur-CBV Bert Pickford . . . Albert Chamberland réalisateur-chef d'orchestre-examineur pour prix d'Europe . . . accorde à Claude Letourneau, violoniste d'Ici l'on Chante, récompense tant convoitée . . . autre récompense confirmée . . . dîner-gala à Maurice Valiquette, directeur-récompensé-plaque-bronze-CBV . . . les mots ne peuvent rendre justice à la magnificence des nouveaux studios de CBV . . . aussi . . . recommandons visite . . . vous accueillerez . . . selon heure du jour ou de la nuit . . . Thérèse Bilodeau ou Annette Filteau . . . Françoise Moreau (King's Hall) gagnante du tirage-\$50, consacre le tout à ses toilettes. . .

1 + 1 = 3

Léonce Gilbert, technicien . . . une fille baptisée Eliane . . . Florent Forget, causeries . . . une fille également, baptisée Maryse. . .

1 + 1 = 1

Marie Laramée (publicité M. Houlié) . . . devient madame Louis Lord . . . Marcel Emard marié au début de juin . . . demeure Marcel Emard . . . Maurice Bailly épouse radio-vedette Lucille Dumont. . .

Radio-Collège

Aurèle Séguin, directeur de Radio-Collège est actuellement à Kingston où il donne des cours de radio à l'Université Queen's.

. . . le cbjiste Gaétan Barrette interview François Hertel avec une saveur et une perspicacité impayable . . . gagnant des tas de Chicoutiniens au renouvellement de l'art au Canada français . . . le décor enchanteur des rives du Saguenay inspire une émission récente de Colette et Ro-

MONDANITÉS

La grande soirée récréative des ligues de quilles a enfin eu lieu. Des représentants du King's Hall, du Keefe et du Service International se sont pressés nombreux au café Saint-Jacques pour assister au dîner-sauterie au cours duquel on a présenté aux gagnants les prix qu'ils ont mérités.

Roger Baulu a agi comme maître de cérémonie. Parmi les invités de marque on comptait le colonel Samson, Mlle Louise Simard, monsieur Peter Aylen. Malheureusement, monsieur Jean Beaudet n'a pas pu s'y rendre, ce qui l'a peiné autant que tous ceux qui participaient à la réception.

Le colonel Samson a remis aux vainqueurs les prix et trophées, et ses collègues ont tenu à donner à Gratien Viau, l'organisateur dévoué et désintéressé de tous nos programmes sportifs et récréatifs, un joli cadeau. Il était temps, d'ailleurs, que nous reconnaissions de façon un peu pratique le dévouement à toute épreuve et l'initiative de Gratien. Toujours prêt à perdre ses rares moments de loisir pour rendre plus agréable la vie de ses collègues, il se dépense sans ménagement depuis des années. Nous exprimons ici la gratitude de chacun des Radio-Canadiens.

Les musiciens, dirigés par Raymond Denhez, en plus de nous faire danser, se sont mêlés à la fête pour nous faire profiter de leur verve et de leur esprit insatiables.

On dit que les jeunes filles, plus nombreuses que les hommes, ont une nouvelle dette de reconnaissance à Gratien Viau qui est allé pêcher quelques danseurs à l'enterrement de vie de garçon offert, à l'étage au-dessus, à un de ses amis.

Et pour couronner tout ça, un coquetel au frais du Comité!

Souhaitons que ces réunions aient lieu plus souvent, pour que nous puissions mieux nous connaître. Pour notre part, il y a certaines Radio-Canadiennes charmantes dont nous ne soupçonnions même pas l'existence!

land . . . Vilmond Fortin, le grand patron de Up-River revient de Montréal . . . peu loquace sur les perspectives de déménagement de CBJ . . . Emile Kendler exploite à la lentille les plus beaux coins de nature du Saguenay.

This is the Canadian Broadcasting Corporation

WHAT is the Station Relations Division? What does it do? Well, if you were eavesdropping on this division, here are some of the urgent messages that you might hear.

"Vancouver is calling. They request approval for a hook-up of stations. . . ."

"Sydney wants release from the reserved time for a special local broadcast. . . ."

"The New York Agency is asking about clearance of the script for the McCarthy Show Sunday night. . . ."

"Ottawa is calling for the interpretation given under Regulation Seven. . . ."

"Winnipeg wants to know about the validity of a quizz contest under the Lottery Act. . . ."

"There's a by-election coming up in Saskatchewan. They want the broadcasts arranged. . . ."

"The So-and-So Society is protesting against the nature of that religious broadcast over station XYZ. . . ."

"The program division wants a breakdown of distribution on 6.15-7.00 p.m. daily period. . . ."

That's it! That's Station Relations!

Link

Station Relations is *the* link between the CBC and all private stations. When a manager from any of Canada's 97 stations arrives in Toronto to chat with the CBC, Station Relations is generally the first department he looks for.

What was that first message we overheard? Vancouver wants a hook-up approved. That's one phase of the work of the division. Any network of more than two stations has to be approved by the CBC.

Then there was Sydney. Since the CBC hasn't radio stations in every city, the private stations carry many of its programs, and certain periods of the day are reserved for CBC programs only. If a private station wants to put something else in at that period they ask Station Relations. If for good reason the request is refused, the private station would be obliged to carry the CBC program.

The New York Agency was asking about a script. There you have one of the big jobs of Station Relations. Every single piece of continuity involving food, drugs or patent medicines used on any station in Canada has to be submitted to Station Relations before it goes on the air.

An average of two thousand pieces of continuity a month go to Gloria Hill's desk. She checks them for good taste. If there is any mention in the script of certain inner organs, the reference comes out.

Words such as "laxative" aren't used on Canadian radio. In fact any references which might not be in "good taste" are deleted.

Gloria Hill also checks the scripts to make sure that they do not break any of the CBC regulations. She then sends the scripts to the Department of National Health and Welfare in Ottawa, where they are checked to see that they come within the bounds of allowable advertising. They

STATION RELATIONS

must not make exaggerated claims. Such words as "ideal" and "miraculous" cannot be used. The scripts come back. A record is kept of the dates of clearance and they are then returned to the agency or station concerned.

The "good taste" work of Station Relations has been recognized by certain United States radio stations. The CBC has found that a number of them have demanded Canadian continuity for food, drug or patent medicine products advertised on both sides of the border.

Regulations

Ottawa asked about interpretation of a certain regulation. Well, that's another job of Station Relations. Any station, CBC or privately-owned, can ask Station Relations for the interpretation of any CBC regulation. The department acts on behalf of the general manager in this matter.

Another thing, when new regulations are being drawn up by the Board of Governors, they are sent to Station Relations for review. They are given the acid test, questioned from all angles, to make sure that they are as air-tight as possible. When the regulations are passed, it is up to the division to see that they are carried out.

One of the regulations requires all stations to send Station Relations a program schedule well in advance of broadcast date, and file with them within a week, a copy of their program log for each day.

Through those schedules and logs, Station Relations has a complete record of

the four thousand-odd programs heard daily on Canadian stations.

What was that Winnipeg wanted to know? Oh yes, about a quizz contest under the Lottery Act. Yes, Station Relations even look after things like that. When a question like that is posed, they obtain a legal opinion on it for the station.

Elections

And now, that by-election in Saskatchewan. After the election session Station Relations had last month with a Dominion election campaign and an Ontario election, to say nothing of the odd by-election, there isn't a question along that line they can't answer. The June elections were the most complicated in history.

The thousands of political broadcasts that went on the air across the Dominion were cleared through Station Relations. For every station in Canada, a chart was kept showing the blocked time of CBC free political network broadcasts and CBC reserved time. Other political talks on the stations were scheduled so as not to conflict.

While a radio station may have an editorial policy if it wishes, it must make available equal time for all political parties on the air, whether the talks are free or paid for. Incidentally, there was not a single complaint in this regard.

Long before the elections, meetings were called by Station Relations at the direction of the general manager with party leaders or their representatives and program and Station Relations officials, when allotments of free network time

were dealt with. The allotment of time was made with the complete agreement of the political party representatives.

We overheard a couple of other messages. A society was complaining about a religious broadcast. In a case like that Station Relations checks with the station, and reviews the broadcast and advises the party concerned according to its findings.

The other case we heard was a request for a breakdown on the distribution of a certain period. That's another job of Station Relations. Say the program division wants to schedule a network show, Dominion-wide, and wants to find out what kind of an audience it will get; it calls on Station Relations.

They might say something like this: "We advise against the time because it is opposite a strong commercial spot in the west. The quarter hour just before it would miss the commercial period and would be good throughout the rest of Canada."

Statistics

You see, Station Relations has its fingers on the pulse of all radio broadcasting in Canada. By consulting records it can tell exactly what's going on at any hour of the day.

Compiling such statistics is a tremendous job. Charles Maclin, the statistician, has five girls doing nothing else but compiling statistics from the daily records or program logs sent in from the various stations. The girls are Margaret Harris, Mary Torpey, Anna Shirriff, Rosemarie McKay; and Phyllis Grimshaw whose speciality is Dominion network statistics.

Those figures are used for a variety of other purposes too.

Surveys are made of all "imported" programs and all "exported" programs. Detailed reports for the Parliamentary Committee are prepared in Station Relations. An annual report on the CBC's program sustaining and commercial statistics is sent to all the main broadcasting companies, corporations and networks all over the world.

Up to last year, the CBC statistical reports were mimeographed. Now they are printed, and compliments on the reports have been received from all over the world.

If a department of the program division wants a talk to originate in a city where there is no CBC station, Station Relations arranges, through the nearest station, for a hall if needed, broadcasting equipment, ushers, announcers, operators, stenographers and even a mimeograph machine.

No sir, there isn't much that Station Relations does not do, and the surprising thing is the small number of people who make the division operate.

There are only twelve in the whole division. There's Supervisor Jack Radford; his assistant, Malcolm Neill; Mr. Radford's secretary, Dorothea Wilson; Mr. Neill's stenographer, Loreen Walton; Mr. Maclin and his five statisticians and Gloria Hill. There is one other, and his office is in Montreal. He is Maurice Goudrault, supervisor of station relations (Quebec). This office is in reality the French voice of the division and the Toronto office uses this branch for all matters arising within the Quebec region.

Dottie Wilson, Loreen Walton



Phyllis Grimshaw



(Photos by Malcolm Neill)

Jack Radford, Charles Maclin, Malcolm Neill



Gloria Hill



Anna Shirriff, Rosemarie McKay, Margaret Harris, Phyllis Grimshaw, Charles Maclin



“CUT”

par

JOS BEAUREGARD

UN FAIT de la guerre, pour gens de la radio, exclusivement. Seuls, les vrais initiés peuvent saisir toute la nuance. Pour eux seuls, le drame qui suit est un drame concret. Car, c'en est un; un vrai, vécu, encore tout chaud.

L'affaire s'est passée en vingt minutes. Cinq disques: quatre minutes au disque. Mes accumulateurs fournissent un courant régulier. Durant toute la veillée, j'ai fait des coupes d'essai qui donnent bien. Mon studio ambulante longe le mur d'une maison de ferme. Il pleut et le toit coule, mais je me sens en sécurité là-dedans. Peut-être à cause des objets familiers qui sont toujours des talismans dans le danger. J'ai trois vibrateurs qui ronnoient et l'acétate se laisse entamer docilement. A onze heures vingt, je dois enregistrer les sons du barrage d'artillerie qui précède l'attaque. Je dois être de retour à la base pour une heure du matin. Là-bas, nous procéderons au montage. A trois heures, les disques finis s'en iront par courrier. A midi, l'émetteur de Rome les transmettra à Londres, d'où on les relayera au Canada. Au pays, on entendra après le bulletin de nouvelles, le son d'un commencement de bataille qui dure encore.

Je veux des sons individuels et des sons d'ensemble. Les premiers sont difficiles à réussir. Il faut se reprendre souvent. J'ai un microphone placé au centre d'une



L'auteur a fait la campagne d'Italie, attaché à l'unité ambulante de Radio-Canada. Quelques-uns de ses enregistrements dont l'allocution de Sa Sainteté le Pape, ont une grande valeur documentaire.

batterie. Un artilleur s'offre de le déplacer suivant que je lui demanderai. Je le remercie, content de l'aubaine qui me permettra de finir plus tôt. Je lui explique comment il peut m'entendre par le microphone et je vérifie une dernière fois, les révolutions, l'intensité, la tonalité. Un peu avant l'heure H, les Allemands commencent à bombarder nos positions. Leur tir est très imprécis encore, mais quand nous aurons lancé nos premières salves, ils rectifieront, et je pourrai probablement graver une dizaine de bons éclatements. Une veillée fructueuse!

Onze heures vingt. . . Mon premier disque est pour l'ensemble. J'établis le circuit du microphone qui fait face au ciel, sur le toit de la voiture. De partout, fusent des projectiles en direction des lignes ennemies. Le son arrive, bien fourni. Pendant quatre minutes, le saphir vibre en arrachant un cheveu de cire brillant et souple. Je concentre mon attention sur la tonalité. Un reflet de bonne couleur indique la belle tenue de ce premier disque. Puis, j'en commence un autre, d'ensemble lui aussi. Ce deuxième terminé, l'artillerie allemande se met à répondre. Quelques éclatements dans les environs. Je me sers maintenant du microphone installé au centre de la batterie, pour capter les coups individuels. Je dis au gars qui m'aide, les changements que je veux. Entre deux salves de nos canons, un obus allemand tombe à proximité. Un craquement bref et sourd enregistré par ma machine. Puis, un autre et un troisième, plus près. Je demande à mon artilleur de changer l'angle du microphone. Une autre salve de nos pièces. D'autres projectiles ennemis qui tombent, tout près. Le microphone n'a pas été changé et j'ai manqué un effet. Je réitère ma demande sur un ton de commandement. Je m'énerve et je finis par me fâcher. La réponse arrive, après le dernier obus allemand. C'est un râle! Le gars a reçu un éclat. . . Le souffle d'un moribond transmis par le microphone, a fait tout le circuit, pour arriver à mes oreilles à la juste intensité, à la tonalité parfaite. . . Non! je ne l'ai pas enregistré; c'était une période de transition, entre deux disques.

Jardin de la victoire

Le décor: Dorval-sous-les-avions. . . le héros: Paul de St-Georges. . . l'ambiance: gaie!!! Paul veut excuser son retard avec de joyeux compagnons. . . il s'attaque à son "rock garden". . . sème à tout vent. . . trois semaines se passent. . . un comité de voisins vient identifier les fleurs. . . ce sont des betteraves. . . Moralité: le houblon est une mauvaise herbe.

THE PLAY IS THE THING

Nous avons eu l'occasion déjà, dans RADIO, de souligner l'importance du travail d'équipe. Nous disions alors qu'à la radio comme au théâtre il n'y a que d'importants emplois. Chacun travaille ferme, apporte sa collaboration la plus étroite pour assurer le succès du programme. La moindre bévue du bruiteur, du réalisateur, de l'opérateur ou d'un interprète et le succès de toute l'émission est à l'eau.

Nos collègues le comprennent au point qu'un programme de Radio-Canada c'est toujours un bon programme. Mais si la Providence pouvait faire jaillir la lumière et inculquer dans le cœur de chacun que "The Magazine is the Thing!" Vous ne croyez pas que ce serait charmant? Les articles pleuvraient, chacun rivaliserait d'ardeur pour assurer le succès de RADIO, tous nos collègues attendraient, palpitants d'impatience que le prochain numéro paraisse, nous recevions peut-être les palmes académiques ou tout au moins un "Oscar" canadien. . . et le comité de rédaction serait content. Prions mes frères, mais aussi, agissons. Communiquez toute idée d'articles sérieux, de nouvelle de lettre ouverte à votre correspondant, dont le nom paraît au début de RADIO.

CONCOURS POUR COLLABORATEURS

Les travaux publiés dans RADIO au cours de l'année seront soumis au CONCOURS POUR COLLABORATEURS.

Tous les membres du personnel, sauf les correspondants et les membres du bureau de rédaction de RADIO, sont admis au concours. On distribuera des prix selon l'échelle suivante:

- A) Grand prix de \$25.00 pour l'article, écrit en français ou en anglais, qui aura le mieux servi les intérêts de la radio nationale.
- B) Deux premiers prix de \$20.00, deux seconds prix de \$10.00, deux troisièmes prix de \$5.00 pour les articles qui auront suscité le plus grand intérêt chez les lecteurs.

Ces prix seront partagés en parts égales entre les auteurs de travaux en français et en anglais.

De plus, on attribuera un prix de \$5.00 à la meilleure photo de l'année.

Les travaux soumis au concours devront avoir été publiés dans RADIO entre le 1er avril et le 31 mars.

Le bureau de rédaction choisira un groupe de juges dont il publiera les noms prochainement.



Election Special

Central newsroom on election night used a special system for tabulating results.

(Photo by Verne Ireland)

CBC ELECTION COVERAGE

THE bells of the teletypes sang a frenzied song of "Flash! Bulletin!" all evening long June 11—the day Canada went to the polls.

All across Canada, CBC newsrooms were geared to meet the flood of copy which had to be on the air, sometimes within seconds.

The central newsroom in Toronto had a special system in operation that night.

Senior Editor Bill Hogg took charge at the top end of the desk and received all copy as it went through the assembly-line stages.

The system worked along these lines: Copy Clerks Ralph Kuyale and Bill Hamilton cleared the teletype machines as fast as the copy came in. They whisked election flashes and bulletins to the lead writers—Editors Matt Smith (full network) and Bob Bryden (Ontario).

The tabulations or progressive reports of candidates' standings went to Editor Lorne MacIntyre who sorted them out, checked the province of the constituency named, wrote it in and passed the slip to Editor Phil Carscallen, who wrote in an approximate fraction for the number of polls heard from and marked the order of the standing.

The tabulations and lead stories then went to Bill Hogg for final checking and on to Announcers Elwood Glover, Bernard Cowan, Allan McFee, Bill Bessey.

Two more editors, Margaret Phillips and Maureen Murphy, were at the *Toronto Star* turning out election bulletins for Toronto, which were aired by Announcer Gordon Keeble on CJBC.

Supervisor of Broadcast Language W. H. Brodie was in the newsroom all evening advising announcers on pronunciation of names in the election news.

Chief Editor D. C. McArthur was on the job, advising, checking and arranging for outside pick-ups and special speakers.

Blair Fraser, the Ottawa editor of *Maclean's Magazine*, worked in the newsroom all evening and gave three commentaries.

Stenographer Marjorie Meyer worked at the tabulation desk, checking and typing lists of elected members as the confirmation came through, and had lists ready for each broadcast.

Teletype Operator Dena Teacher sent copies of the bulletins to Montreal for translation into French for the French network.

To French and English

In Montreal, Top Newsmen Jean St-Georges tugged at his tie just before six o'clock, squared himself to his typewriter, and hammered out the first of the election bulletins he and his crew of four writers—Roger Bourbonnais, Thomas Bertrand, Gilles Hénault and S. D. LeMyre—were to keep feeding to the French network during the entire evening.

Sitting across from him, and sharing a microphone between them, were two announcers, Roger Baulu and Miville Couture. Joe Beauregard, recently with the CBC engineering unit overseas, looked after technical matters at a portable cocktail bar.

The other side of the picture—the English election coverage from Montreal—was similar. Announcers Monty Tilden and Terry O'Dell, side by side at a microphone set up right in the newsroom, sat within a yard of News Editors Laurence Duffy and Harry Shane, who kept an almost steady stream of Quebec returns following to CBM, CHLT, Sherbrooke,

and CKCV, Quebec. Ron Morrison was the operator on the English side.

Two fleet-footed news apprentices, Jacques Hardy and Alfred Prendergast, whirled tirelessly all evening between the teletypes and the news desks.

Twin Lights at Halifax

To supply the Maritimes with local returns, Editors Jim Kinloch, Bill Power and Margaret Macdonald concentrated on re-writing the flashes as they came in, and Kay Hazeldine kept the copy coming from the teletypes. Jamesie Stead, secretary to the regional representative, donated her assistance wherever it was needed—including replenishing the coffee perk.

An interview with the keeper of the twin-lights at the entrance to Halifax harbor was fed to the full "election" network as one of the evening's back-ground features.

600 Miles From Watrous

"This is CBK, Watrous, Saskatchewan," announced Ron Morrier crisply, and settled himself more firmly in front of the mike set up in the P. & I. department, Winnipeg. Propped up before him, just to remind him where he was, was a sheet of yellow copy paper on which was lettered in bold, big capitals—CBK. So, on the evening of federal election day, a branch of Watrous was operating from Winnipeg.

The set-up in the prairie region is like this: The regional transmitter is at Watrous, Saskatchewan. Several hundred miles away, in Winnipeg, are the regional newsroom, offices and the CKY studios in which programs from Winnipeg originate. The studios are on the third floor of the building, the newsroom and the P. & I. offices on the sixth. The problem was to get regional election bulletins on the air without wasting a second.

For the occasion, an emergency broadcasting studio was set up, immediately across from the newsroom, in the office of the P. & I. representative, with a direct wire to Watrous, via Saskatoon—a 600 mile link from studio to transmitter.

Then Some At Vancouver

The whole Vancouver newsroom staff, two announcers and then some, pitched in for the occasion, the "then some" being former CBC News Editor Charlie Gunning from Winnipeg, who is now with Western Air Command, and Farm Broadcaster Tom Leach, whose reasoned arguments did much to counteract the increasing antipathy toward numbers—just plain numbers—which developed among the editors as the evening progressed.

The straight news service from CBR
(Continued on page 15)



Gilles Rivet est membre du service de la trame sonore à Radio-Canada depuis plus de deux ans. Il fait preuve de beaucoup d'ingéniosité dans l'art du trompe l'ouïe.

Si déplorables que soient au théâtre les erreurs de mise en scène, elles sont rarement fatales; par contre, l'auditeur du théâtre radiophonique, du fait que les facultés auditives sont moins blasées que les facultés visuelles, se crispera à la moindre irrégularité de mise en ondes. Voilà ce qu'ont compris les réalisateurs et voilà pourquoi ils ont fait du bruiteur leur plus important collaborateur. Ensemble, ils étudieront le texte, travailleront la mise en ondes et régleront la trame sonore. La musique de scène, habituellement enregistrée sur disques, et une multitude d'accessoires dont les résonances soulignent le parler et aident à situer l'atmosphère de la pièce, constituent le décor sonore.

Quelques compositeurs canadiens, tel Henri Gratton, ont écrit de la musique de scène pour des sketches radiophoniques; mais cette heureuse initiative représente un travail considérable qui n'est pas à la portée de tous les budgets. Il est bon de signaler toutefois la tendance qu'ont les meilleurs de nos réalisateurs à éviter le plus possible l'emploi de fragments symphoniques pour relier les diverses tranches d'un sketch; ceci, à la plus grande satisfaction des véritables dilettantes qui déplorent cette mutilation des chefs-d'oeuvre de la musique.

Au bruiteur incombe souvent la tâche de choisir la musique de scène. Cette tâche est fort ardue puisque la musique doit s'attacher à souligner chaque mot, chaque scène, plutôt qu'à traduire l'idée générale de la pièce. Selon que le texte l'exige, la musique sera tantôt gaie, tantôt triste, un instant légère puis, soudain,

Décor sonore

par
GILLES RIVET

tragique. En tout temps, elle viendra en quelque sorte confirmer la pensée de l'interprète.

L'équipement des spécialistes de la trame sonore aux studios de CBF-CBM, à Montréal, comprend plus de mille disques sur lesquels sont enregistrées par des compagnies spécialisées, une formidable variété d'impressions sonores telles le tintamarre d'une foule, ses huées et ses applaudissements, le heuissement d'un hippopotame, le cri de la girafe. Le lecteur conviendra qu'il serait dans certains cas assez difficile pour le bruiteur d'enregistrer lui-même ces sons; pourtant, un très grand nombre des bruits inscrits au catalogue du service sonore de Radio Canada ont été enregistrés par nos créateurs d'illusions.

Bien que le magasin d'accessoires des studios de Radio Canada à Montréal soit bien outillé et qu'il abrite une multitude d'objets hétéroclites, qui donnent au profane une impression de bric-à-brac en désordre, les bruiteurs doivent souvent inventer et faire appel à toute leur ingéniosité pour trouver l'outil qui rendra au micro, dans tout son réalisme, l'effet désiré. Dans un laboratoire de recherches, chacun des membres du service rivalise d'imagination et d'ardeur pour créer du trompe-l'ouïe.

Il arrivera parfois que les bruits prennent le premier plan dans un sketch. M. Beudet, directeur des émissions au réseau français, inscrivait récemment à Canadiana, une émission qu'il dirige, une adaptation dialoguée d'un conte de Louvigny de Montigny. Il s'agissait de rendre la pensée de l'auteur, au moyen du son, tout en conservant la poésie du texte original. Le bruiteur tenta l'expérience. Il en résulta une synchronisation de toute une gamme de sons: bruit de vent... d'une berceuse... le tic tac de l'horloge... une porte qu'on ouvre... la tempête qui fait rage... la tempête dans les coeurs... des pas, etc. Au dire des spécialistes, les résultats furent très heureux.

Le bruiteur expert peut provoquer à volonté l'hilarité chez les auditeurs. Il existe en effet au répertoire des effets sonores cocasses, déconcertants, exagérés ou tellement inattendus, qu'ils font jaillir le rire; ainsi le vrombissement d'un avion traduira l'approche d'un maringouin.

C'est Paul Leduc qui disait qu'à la radio, il y a trois façons de provoquer le rire: le mot spirituel, l'intonation comique et l'effet sonore cocasse.

M. Pierre Schaeffer de Radio-Paris, au cours d'une récente visite à Montréal, me disait qu'à la radio européenne, le bruiteur n'existe pas. C'est l'opérateur qui, de sa chambre de contrôle, travaille au moyen d'outils de fortune. Il m'a laissé entendre qu'il trouvait excellente notre façon de procéder, et qu'il avait eu l'occasion d'apprécier le bon travail de nos bruiteurs.

J'ose espérer que ces quelques considérations feront mieux comprendre toute l'importance du rôle des bruiteurs radiophoniques, et du travail ardu qu'ils doivent accomplir.

LE SPORT



Si la médecine moderne voit dans le sport un facteur de santé, les éducateurs, eux, s'accordent à reconnaître qu'il joue un rôle prépondérant dans le développement de la rapidité de

jugement, de l'esprit de corps, d'émulation et d'initiative. C'est ce qu'ont compris les dirigeants de la Société lorsqu'ils ont approuvé d'emblée le projet d'une ligue de balle molle qui mettrait en lice les membres du personnel des trois services de Radio-Canada à Montréal. C'était donner à chacun une occasion de connaître ses confrères dont il sait l'existence par suite des nécessités du métier, mais qu'il ne connaît pas suffisamment pour entretenir avec eux des relations dans une franche atmosphère de camaraderie. Chaque jour, les nécessités du travail forcent les mem-



bres des divers bureaux à communiquer entre eux; si leurs relations jusqu'ici n'ont été que sur une base d'affaires, elles seront désormais revêtues d'un caractère plus intime.



Grapevine Network



Squadron Leader W. W. Grant, of Sackville staff, attended Ottawa investiture June 27; received D.F.C. awarded his son, the late Flight Lieutenant D. M. Grant.

Wedding Bells

The rain stopped just for Jean! Every day for weeks black clouds rolled across the sky and wept. But June 9, the clouds disappeared and the sun smiled a big broad smile, because Central Newsroom Editor Jean Mary Penny became Mrs. John S. Crosbie.

The wedding was in Emmanuel College Chapel, in the building where Jean had done a lot of studying during her university days.

The groom, John Crosbie, was with the CBC in Halifax and Toronto before leaving a few months ago to become manager-producer at Rai Purdy Productions.

After the wedding (7.30 p.m.) the guests crossed Queen's Park Drive to the reception at Wymilwood Hall.

John and Jean left for their honeymoon in the Laurentians.

Wedding bells rang for Miss COLETTE LABONTÉ, international service, and Lt. Pierre Barot, June 11. The staff presented Miss Labonté with an eight-piece wedge-wood coffee set.

Finger Power

NOTHING'S impossible at Toronto studios—if you call in Sound Effects Operator Harold Symes.

Recently Phil Carscallen, editor-producer of CBC News Roundup, received a talk from overseas by Matthew Halton, in which Halton talked so fast he sounded like Donald Duck.

What had happened was that the battery-operated recording equipment used by Halton when the recording was made was running too slow. That meant that when the recording was played back at the normal speed the talk speeded up and the pitch of the voice went up to high G. (Sort of like playing a 33 disc at 78.)

Symes was called in.

He talked the matter over with Harold Wright, recording room operator. Five minutes later the recording was finished, all ready to go on the air.

Symes had put the faulty disc on a Presto turntable, put the pick-up on it and spun the table with his finger at the right speed. It sounds simple, but try it.

Departures:

From Sackville transmitters, R. A. Brodie, to become assistant general secre-

tary of the Y.M.C.A. at Saint John, N.B. Before leaving, he was entertained by staff at dinner and bowling tourney and presented with a golf bag . . . After five years with the Corporation, Mrs. Jamesie Stead, secretary to the Maritime regional representative, to devote her full time to housewife career . . . From Keefer, Mrs. Ursula Glashan, better known as "Murph", CBC staffer since 1937 and secretary to the assistant chief engineer since 1941. Staff presented her with a slipper chair before leaving.

MRS. MARGARET ORCHARD, of Winnipeg, has left the staff of the CBC. Her position—treasurer's cashier—is now filled by MURRAY TRIMBLE. Mr. Trimble comes to the staff after four years with the Canadian Pacific Airlines, training navigators in Canada. During this time he was on loan from the R.C.A.F.

Prepared

Toronto Recording Room Supervisor GEORGE PENNY and his wife took a week off to visit relatives in Washington. George had heard stories about the meat shortage and so packed along three pounds of prime beef. The Customs man was a little shaken when he saw it, but let the meat go through on the understanding that George and his wife would be the ones eating it. George got in a lot of sight-seeing, including the local radio stations. He sent back giant-sized post cards to prove that he'd been there.

Bowling Champs . . .

. . . At head office taken at annual banquet in Chateau Laurier: L. to R., R. Lethbridge, Nellie Alberding, Mrs. C. Stephens, Irene Innes, Florence MacLennan, J. P. Mus-sé (pouring).

(Photo by Percy Palef)



Newcomers:

To head office accounts, Carmelle Seguin, Christina Campbell, Harvey Speers . . . To Sackville transmitters, Relief Operators James A. Peach and John R. Williamson, both students at Mount Allison University . . . To CBR, Mary Gwennap, succeeding Betty Harley in central records; Switchboard Operator Verdon Harper, replacing Mrs. Beth Crowe, who has been transferred to treasurer's cashier's office; Jane Jones, assisting in traffic, who spent some time at CFRN, Edmonton . . . To CBR announce department, Alan Thompson, after three years overseas with the R.C.N.V.R. Before the war Announcer Thompson worked in radio, and is a first-rate musician.

MISS MADELEINE BANCE, former secretary to the director of personnel and administrative services, has been transferred to the administrative section in the P. & A. division.

MISS E. M. HODGSON has been appointed secretary to the director of personnel and administrative services at head office.



JOYCE T. DICKSON

Miss Joyce T. Dickson, studio assistant at CBA transmitter, won top honors in the Open Soprano Class at the New Brunswick Music Festival held in Saint John, N.B., in May. Miss Dickson's mark of 91 was the highest in any class of competition at the festival. This is the third successive year in which she has won first place in her class at the annual music festival.

Toronto Golf

Postponed from May 18 the fourth annual CBC spring golf tournament was played over the St. Andrew's course in Toronto, June 15, under heavy skies. The largest turnout of any tournament participated—some 44 golfers. Guests of honor included Michael Barkway and Gilbert Harding, BBC representatives, and Harry Bramah, treasurer, who was present from his duties in Ottawa.

Following the golf, more than 65 persons sat down to dinner, a notable feature of which was the auction of one dozen golf balls in aid of the CBC overseas cigarette fund. The auction realized \$141.

The committee in charge was composed of Ken MacLaren, chairman, assisted by D. C. Claringbull, E. L. Bushnell, Wells Ritchie and Bill Vopni.

Writers' Contest

ARTICLES appearing in RADIO during the current fiscal year will also be entered in RADIO'S Writers' Contest.

The contest is open to all members of staff except RADIO'S correspondents and the editorial board.

Prizes will be awarded on the following basis:

(a) A grand prize of \$25 for the article best serving the interests of national radio, written in either English or French.

(b) Two first prizes of \$20; two second prizes of \$10; two third prizes of \$5—for articles having the best general reader interest. One set of these prizes is offered for articles in English and one for articles in French.

In addition, a prize of \$5 is offered for the best story-telling picture of the year.

To be eligible, contributions must be published in RADIO in issues of April to March inclusive.

The editorial board is selecting a panel of judges, which will be announced in a later issue.

Pitch

Recreation facilities in the form of a horseshoe pitch have been started in the 'garden' of the Toronto Jarvis Street offices. A set of shoes was donated by D. C. McArthur, chief news editor. Pitch was built by Bill Milne assisted by George Lovatt. E. L. Bushnell inaugurated the game following which other members of the staff tried their hand at the sport.



AWARDED BEM

Pilot Officer Don Fairbairn, first Canadian broadcaster to receive decoration in World War II, was awarded British Empire Medal in recent King's Honors List, in recognition of excellence and accuracy of his reporting of RCAF activities, often under difficult and dangerous circumstances. Above photo was taken while Don, former CBC farm broadcast commentator, was a corporal. He was promoted to Pilot Officer early this year.

Measles and Matrimony

Central Newsroom Stenographer Marjorie Meyer has a very generous little brother. He caught a lollipalooza of a case of measles and shared them with Marjorie, causing her to punch a two-week hole in her annual sick leave. The spots disappeared June 25 and Marjorie insisted on coming back June 29 and 30, just before she started her holidays, to prove that the measles wasn't a put-up job and that she still loves the old newsroom.

Miss Meyer's illness brings up another point. She does the stenographic work for the news roundup editor, who is RADIO'S Toronto correspondent. When she was away it was necessary to get someone else to do the work. Since stenographers are at a premium at the studios it was necessary to fall for a small slice of blackmail.

Grace Whytock of studio traffic agreed to help out provided she got a little publicity for the matrimonial agency she and Nancy Boyd of traffic have started.

OK. They've got a matrimonial agency and so far one dissatisfied customer, Driver Johnny Grozelle. They've been working hard on Grozelle for two months and his complaint is that he feels he is getting little satisfaction for his money—two cokes per interview.

CBC OFFICIALS AT CAAE MEETING

Winnipeg played host to a number of CBC officials from the east when representatives of the CBC, National Farm Radio Forum, Citizens' Forum, and the National Film Board attended a conference under the auspices of the Canadian Association for Adult Education, at the Fort Garry Hotel May 28 to 31. The assistant general manager, Donald Manson, headed a delegation which included E. L. Bushnell, Harry J. Boyle, Neil Morrison, A. B. Kemp, Elizabeth Long, and Tannis Murray. Winnipeg CBC delegates attending were J. R. Finlay, C. E. L'Ami, Peter Whittall, Dan Cameron, and Helen Magill.

Among Delegates . . .

. . . at CAAE convention, L. to R., Neil Morrison, CBC supervisor of talks; Miss L. Hoshal, CAAE; Harry J. Boyle, CBC supervisor of farm broadcasts; Ruth McKenzie, National Farm Radio Forum; E. L. Bushnell, CBC director general of programs.



RADIO IS DIFFERENT

(Continued from page 2)

speaking, for acting, for music, is not concentrated in heavy veins or deposits. It would appear plausible that the development of our Canadian culture, particularly in music and drama, will, in the not too distant future, reveal the effects of over-concentration. One rather interesting rumor going the rounds is to the effect that in cities the size of Winnipeg, it is impossible for youngsters to learn to play certain orchestral instruments. The

reason—the experienced players and probable teachers have galloped off to be a “success”—some of them at least in radio.

Community Citizens

Further, I think that ideally, CBC personnel should be valuable citizens in their own communities. Heaven knows, we preach enough citizenship on our networks. And hasn't the talented producer a valuable contribution to make to the citizenry at a regional point? Shouldn't “successful” CBC producers be a part of communi-

ties other than just those of “the Big City”? I mean an integral part—not a two- or three-year visitor until he shows evidence of radio maturity and as a result gets “called”?

Since radio is different, since any origination point can feed the network, wouldn't it be more useful to place as much emphasis on strong regional points as on a strong production staff at NPO?

In effect—should there not be more emphasis on decentralization of capable personnel? Except for the top level of administrators, who naturally need to be together for consultation, is there any real need to concentrate our producers of both ideas and programs? Couldn't CBC build for a better national radio and a better Canada if capable program planners and producers were working “out in the field” with some feeling of doing just that for a good many years? And without feeling that they must be inadequate in some way because they are not among those “called” to “the Big City”?



. . . Due to circumstances beyond our control, the program “Junior School Music” will not be heard today . . .

(Submitted by Carl MacCaull)

Ray Mackness Home

Home in Vancouver after many months overseas is F/L RAY MACKNESS, who has just received his honorable discharge from the R.C.A.F. Before joining up, Ray was on the announce staff at CBR. While carrying out radio duties with the Air Force, Ray did much news-reporting. Among his most interesting jobs was a broadcast from a bomber as it roared over Germany in company with hundreds of others on a bombing mission. He also broadcast from France shortly after D-Day.

New Arrival

Robert Keith, son of Mr. and Mrs. R. E. SANTO, Montreal, June 8. Happy Father Santo is on Keefer staff.

LETTERS

On Narration

Sir:

I should like to express my appreciation of the article, "Dramatist's Crutch", appearing under the name of Jean Hinds in the June issue of *RADIO*. In appealing to radio dramatists to exercise greater restraint in the use of narration as a technique in radio plays, Miss Hinds has expressed very succinctly what I have been trying to say to authors for some years.

I regret, however, that the Horrid Example she has selected for illustration should have been of a kind now comparatively rare in radio drama—the objective or third-person kind of narration. The narration most often used now is first-person singular. This technique is quite a different creature from the old-fashioned scene-setting style which so often degenerated into purple patches.

There are two main functions of the first-person singular narration. The first function is to provide an air of immediacy to the proceedings. The listener is made aware that he is hearing a story from the very lips of the person to whom it happened. This creates the impression of direct contact—making the microphone a bridge between speaker and listener, instead of a mechanical obstacle. The second function is to provide a means by which the author may convey in the short space of a half hour a story which would require considerably longer if it were to be told by dialogic alone.

Granted, there are stories which can be told better without narration; but there are other stories which, in my opinion, are improved by narration. The danger, however, as Miss Hinds quite properly points out, is that the dramatist will resort to narration through laziness, rather than through the conviction that in a particular case it is the best way to do the job.

I should like also to point out that there is another kind of radio drama which has been having considerable vogue lately. For want of a better expression, I think we may call this the dramatic essay for radio. Lister Sinclair's "Play on Words" is an example. This is not a play at all in the old theatrical sense. It does not pretend to be a play. It does, however, pretend to be entertainment; and its pretensions have been, I feel, vindicated by the very large and favourable response from the audience. The dramatic essay consists, in essence, of narration. It employs narration in various guises to present ideas for the consideration of the listener. To blame this kind of writing for employing narration is as if you blamed cheese for the quality of cheese-ness. Some critics, although happily not Miss Hinds, have fallen into the error of condemning the dramatic essay for not being a play—for not having a plot. It is quite true that it does not have a plot as Sardou had plots; but it does have a wise and witty argument as a very elaborate, allusive, and stimulating plot. That this plot is best conveyed by means of narration, far from suggesting that the writer is leaning upon a crutch indicates that he is leaping actively and wonderfully over physical barriers, even as radio does.

Toronto.

ANDREW ALLAN,

Supervisor of Drama.

Commendation

Sir:

I receive *RADIO* regularly and I write to commend you. It is one of the brightest house organs I have ever read.

Its format, pictures and articles are all excellent. It is filled with news of the CBC. It should be a strong force in cementing relationships of widely scattered CBC staffs across Canada.

Toronto.

FRANK CHAMBERLAIN.

To Germany

Jean Gregory of the Toronto studios music library has joined the Toronto Masquers to entertain the Canadian occupational troops in Germany. She will be the pianist for the variety group of twenty-two and she's well fitted for the job because she can play anything from Bach to Boogie. She sailed on the *Isle de France* June 24.

Jean has been with the CBC for three years and is now on leave of absence while she's overseas. The troop is now in England and will shortly go to the continent.

JULY 1945

ON NARRATION

THIS morning it is one's duty to report that a young Canadian lady bids fair to start a fine to-do in broadcasting circles. By name, she is Jean Hinds and, by act, she has seen fit to challenge openly and with delightful humor one of the most sacred cows in contemporary radio: The narrator."

Those are the opening words of an article written by Radio Editor Jack Gould in the June 24th edition of *The New York Times*. After quoting Miss Hinds' article "Dramatist's Crutch", which appeared in the June issue of *RADIO*, Editor Jack Gould added a few comments of his own.

"In the main," he wrote, "Miss Hinds' premise seems no less valid on this side of the border than on hers. For, indeed, there has been a decided trend away from the accepted elements of the drama in favor of what might be more accurately regarded as the recitation."

Mr. Gould went on to say that it could be argued that in many cases the reliance on the narrator also reflects the tendency of many writers to encompass too much within the limitations of the average program time. He pointed out that the narrator device is most extensively used where the writer attempts the "grand sweep", and that the narrator deals with such a diversity of thoughts that the cumulative effect frequently leans more to confusion than climax.

But *The New York Times* editor said that perhaps the prime evil of excessive use of the narrator within the dramatic form is that it underscores the impersonal quality already so manifest in the radio medium.

"Assuredly," Mr. Gould wrote, "The narrator has a unique place in radio, but Miss Hinds has raised a sound point in suggesting that, after all, he is not the indispensable man."

ELECTION COVERAGE

(Continued from page 7)

was supplemented by special election features. These included a talk on elections of the old days by the well-known West Coast commentator and former newspaperman, Pat Terry, and a broadcast covering some of the unusual personal and geographical features of election day in B.C. by Chief Announcer Dick Halhed.

Short-Wave To Troops

A complete change of routine was required in the international service newsroom in order to broadcast the election results on the CBC's European transmission.

Because of the six hour time difference between Montreal and London the international service maintained its election service broadcast operations until 3.00 a.m. (9.00 a.m. British Double Summer time). The short-wave transmitters were reopened at 6.00 a.m. EDT with special election news summaries and features.

During the earlier part of the evening the international service depended largely on the Trans-Canada network for its election results. But at 11.00 p.m., when most of the returns from Eastern Canada were available and those in Western Canada had started to flow over the teletypes in greater volume, the international service newsroom made a careful analysis of all returns and selected the names of all military personnel who had entered the campaign. These were then compiled into a special 15-minute broadcast giving all the names of the nearly 100 military candidates and the results of the balloting in their constituencies. Capt. Bud Lynch also prepared and read a special election feature for the troops overseas and Blair Fraser made a special commentary for European listening audiences.

Doug. Henderson, Pat Waddington and Jim Crandall were in charge of newsroom operations on election night. Copy Clerk Bill Spears tabulated results.

Peter Aylen, supervisor of the international service, was in charge of production.

THE LAST SPIKE

A CBC special events crew recently returned to Vancouver from a trip to the city of Revelstoke, where a feature broadcast was originated in connection with the Diamond Jubilee Celebration of the historic driving of the last spike which completed the building of the Canadian Pacific Railway from coast to coast.

The famous spike, which was ordinary steel and not gold, was driven into a tie at Craigellachie in 1885.

Studio Supervisor Tony Geluch fed the broadcast into the C. P. repeater station, and the show was fed East and West simultaneously. Those Revelstokians who were unable to attend the celebrations were able to hear the show over their local CBC repeater station—CBRA.

N. Y. POW-WOW

Central Newsroom Senior Editor BILL HOGG spent four days in New York on CBC news service business. He had a pow-wow with Reuters News Agency, talked over coverage of the Pacific war with BBC officials, and visited the newsrooms of CBS and NBC.

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ADMINISTRATIVE MEET

The job analysis, holidays for casual employees, and commercial fees were among topics discussed at the administrative conference in Ottawa June 19 and 20.

The meeting was told that a policy had been formulated to grant holidays to casual employees at the rate of one day per month of completed service. These holidays will be given following six months of continuous service.

In the discussion of commercial fees, it was noted that announcers and producers would be paid 85 per cent of commercial fees collected, with a pro rata deduction in salary on an agreed basis.

The meeting agreed that where commercial fees were collected for services performed occasionally by employees other than announcers and producers, in addition to their basic salary, they would be paid 60 per cent of the fees collected, as permitted by a ruling of the National War Labor Board. It is intended that this will apply only to exceptional cases and under specific permission of the director-general of programs. In other words, employees other than announcers and producers will not be permitted to participate in series of programs where a commercial fee will be collected periodically over a number of weeks.

It was the feeling of the meeting that supervisors should be permitted to undertake limited commercial work over CBC networks or stations by direct personal arrangement with sponsors concerned, and when specific permission is given by the management. Requests will be considered in the light of whether permission is in the interests of the Corporation, the client and the individual concerned, in that order. They will be subject to the fact that the supervisory character of the individual's work for the Corporation will not suffer.

In the engineering report to the meeting it was stated that Halifax, Quebec and international service studios had all been completed. The Toronto studios and offices will be in full operation by the middle of July. And the two short-wave transmitters at Sackville will be operating in any direction by the first of September.

The conference agreed in principle that wherever possible the engineering division would take over the playing of discs.

In the matter of public relations, the meeting felt that an improvement would be made by scheduling public speaking engagements for senior officials travelling throughout Canada.

ENGINEERING TRIP

CBC Operations Engineer Norman Olding and B. C. Regional Engineer Arthur Ellis have returned to Vancouver from an inspection trip of the Cariboo and Interior Repeater Stations. Mr. Ellis has left with Mr. Olding on an inspection trip of CBC transmitters from Vancouver to Winnipeg.

B. J. PALIN DIES IN MONTREAL



His many friends throughout the CBC learned with regret of the death of B. J. Palin of the Keefer staff, Tuesday, June 26. He was 49.

Born at Stoke-on-Kent, England, Mr. Palin came to Canada shortly before the First Great War. He worked with the Great Northwestern Railway in 1912, joined the Army after the war's outbreak in 1914, and returned to Canada in 1919, at which time he joined the C.N.R. in Toronto as assistant director of recreation. He moved to Montreal when the railway moved its head office from Toronto, and remained there until he established his own radio shop in St. Catharines, Ontario, in 1932. In 1940 Mr. Palin joined the CBC's Ottawa staff as a clerk, later being transferred to Toronto and eventually to Montreal in January, 1942, where he was in the chief engineer's office and later in charge of personnel. In 1943 Mr. Palin was appointed secretary of Panel IV of the Canadian Standards Association and devoted a great deal of his time to this work.

He is survived by his wife, the former Mary Ann Darby of England; his mother, Mrs. Alice Knight Palin; a daughter, Mrs. Helen Scantlebury of the W.R.C.N.S., and a son, Frank, of the R.C.C.S.

CBH NEARING COMPLETION

A new radiator has been placed in operation at CBH, Trans-Canada outlet in Halifax. The new tower, which replaced a temporary antenna installed at the time the station was opened last fall, stands on the roof of the United Service Building.

In the building itself, added studio and control room facilities for the expanding operations at Halifax have been in the process of construction for several months. At writing, most of the carpentry has been completed and as soon as the electricians, painters, etc., are finished, the engineers will be able to proceed with the installation of equipment.

P. A. SYSTEM

With the words "Dr. Cople wanted in Surgery", a new inter-office loudspeaker system was inaugurated last month at the Vancouver studios. Installed by Chief Operator Basil Hilton and his staff, the set-up is designed to cover production, announcing, and engineering departments from a mike installed at the reception desk in the entrance lobby. Now, with the silver tones of Switchboard Chief Edna Bennett and her henchwomen reaching to every cranny in the station, the end is foreseen of that routine about "I wasn't in the office when the phone rang..."

FRENCH LITERARY CONTEST

A radio literary contest has been organized by the CBC French network, for the purpose of discovering new radio script-writers.

Members of the jury are Mgr. Olivier Maurault, rector of the University of Montreal, member of the Royal Society of Canada, and president of "La Société des Écrivains"; Maurice Hébert, lawyer, director-general of the Tourist and Publicity Bureau of the Province of Quebec, also member of the Royal Society of Canada; and Robert Choquette, well-known French-Canadian novelist and radio script-writer.

The secretary of the contest is Miss Louise Simard, assistant to the general manager of the CBC, Province of Quebec.

The contest, which will close September 15 next, is divided into two sections, each offering prizes of \$200, \$150, \$100.

C. E. STILES, CBC supervisor of purchasing and stores, was made a member of the executive committee of the Purchasing Agents' Association of Montreal at a recent meeting at the Mount-Royal Hotel. Mr. Stiles was also named chairman of the membership committee.