HOW ABOUT THOSE AUDITIONS - Earl Cameron
LES FEMMES À LA RADIO - Judith Jasmin
AUTHORS MEET AUDIENCE - Alice Frick
À PROPOS DU CONCOURS - Leopold Houle

OCTOBER, 1945
MAD SQUIRE OF COOKSVILLE GOES TO MAGAZINE DIGEST

The Mad Squire of Cooksville has left the CBC, and it's going to be a little dull around the central newsroom in Toronto until the editors get used to the idea.

There have been stories about him before in Radio. He's the character, Matt Smith, who put the night national news off the air while trying to brew himself a pot of tea. He's the same one who boiled a kettle on his blowtorch.

The editors hate to see the guy go—partly because of his shenanigans and partly because of his work. He's a fine editor. In fact, one story he wrote is still the model of good news writing. A copy of that story—about El Alamein during the darkest days of the war—is in every CBC newsroom across the country.

It is only one of the superior stories Matt wrote. There are scores of others, including one on the death of President Roosevelt.

Matt joined the CBC about five years ago in Winnipeg and came to the central newsroom shortly afterwards. There was a farm connected with the family some way—one of those western farms full of acres. That may be the reason why Matt refuses to be hemmed in by the city of Toronto.

First he lived in the suburbs of Toronto, then he got his eye on a farm at a place called Cooksville near the city. After prolonged negotiations, he bought the place. Not just a little place with ten or twenty acres as is common in Ontario.

Oh no! This place has a hundred and two acres and is the biggest place for miles around. So Matt became "The Squire of Cooksville" to the boys in the newsroom. The "Mad" was inserted as a natural result of being in contact with the guy.

For instance, he was undecided whether to plant tomatoes on his farm. He decided against it, because: "I don't know whether it's tom-ay-toes or tom-a-toes, and if there's that much of an international controversy about them, I can do without them."

He thought raspberries were in order, though, and so planted four acres of them. One of the planters—a local man—was stunned by the quantity and kept repeating: "Gee, Mr. Smith, that's an awful lot of raspberries." Matt shut him up by telling him confidentially: "My family is very, very fond of raspberries."

All the editors are familiar with the raspberries or some other product of the farm, because Matt has had everyone out there working at one time or another. The work wasn't so bad, but the rides back into town were enough to send the best of them screaming to an insurance agent.

Matt had a pint-sized Austin with a few deficiencies like door handles and a few accessories such as a clothes peg on the choke. Matt packed it with people until it bulged and then drove it like a race car—until it ran out of gas. Somehow the darned thing always ran out of gas, and Matt nearly always had to borrow thirty-five cents from some unsuspecting editor to give it a shot in the tank. He didn't do it by design and he always paid the money back. Things just happen like that to Smith.

One day Matt arrived at the newsroom with a beautiful expensive new briefcase and handed it around for inspection.

There were several comments on the weight, and reluctantly Matt opened the briefcase. There inside was his blowtorch, used to warm the workings of his Austin on a cold day.

At last he bought a bigger car, but the only thing different about the new car was that it went faster and took a bigger beating. Very soon the front fenders had taken an awful beating, a door handle had disappeared and a window was missing.

Yup, it's going to be quiet around the newsroom with big, likeable, genial Matt gone. He is now the executive editor of Magazine Digest.

Oh, one thing more. Usually when a person leaves a place the staff throws a party for him. But the Mad Squire of Cooksville remains different to the end. He threw a party for the staff.
A YEAR IS GONE—WHAT'S AHEAD?

Well, the first year is over. As you may have noticed on the cover, this is Volume 1—Number 12 of R A D I O.

A lot of tremendous developments have occurred since our first issue went to press: the war has ended; staff on leave with the armed forces are returning to their radio jobs; the Corporation has been brought face to face with the job of organizing for the post-war.

In our own niche, R A D I O too faced with the prospect of meeting the peacetime problems of the radio industry.

You may remember that in Volume 1—Number 1 our editor expressed confidence in CBC staff who supply the material for R A D I O. That editorial also expressed the hope that R A D I O would grow into a healthy virile journal.

If we have held our own in this respect so far, the credit is now placed solely on the shoulders of those who deserve it: those members of staff who have contributed ideas, articles and news items for each issue. Without the full-hearted support of staff, R A D I O's correspondents and editors would not have been able to put out a single issue of any other than very mediocre quality.

Many letters and notes of approval have come to the editor's desk: from members of staff, from other publications and from interested people outside the Corporation who have seen copies of R A D I O.

These letters and notes are encouraging. They also challenge. We must not only live up to the expectations of staff and Management (Management, you know, also has a very big stake in the magazine—in fact had enough confidence in the ideas of staff to finance its publication)—we must not only live up to these expectations, but we must face the great challenge of improving with each and every issue the editorial content of our magazine.

Part of next issue we plan to devote to a description of some of the procedure used in putting out the magazine each month. It will be our birthday issue. At the tender age of one year, R A D I O is coming of age.

It is hoped that a knowledge of technique of magazine production will be helpful to those members of staff who will be contributing during the coming year.

Progress is being made, by the way, in organizing the contest for R A D I O'S contributors.

At the last quarterly meeting of the editorial board September 19, it was agreed that a separate panel of judges should be set up for two types of articles. One panel will judge the best published article, written in either English or French, best serving the interests of national radio, for which a prize of $25 is offered.

For the two sets of prizes for published articles of general (Continued on page 16)
How About Those Auditions?

By EARL CAMERON

The public has a pet gripe about radio, and since I agree heartily, I'm going to talk about it. The gripe is the impossibility of climbing over mountainous barriers to get into radio. All right, maybe it is an old subject, but so little has been done about it that it can stand a suggestion, and I think I have one.

The question came up the other night when I was riding home on a street car and got chatting with the motorman. We got quite chummy; in fact, so chummy that we started talking about each other's jobs.

When he found out I was in radio, the conversation turned into his monologue for a full five minutes, while he told me what he thought of radio.

Not the programs or the presentation, but the closed doors to aspiring artists; the impossibility of getting into radio.

It turned out that he was a singer. I don't know how good he was. Even though the car was practically empty, he didn't demonstrate, so I have to take his word for it.

But from what he told me, he spent a lot of money in voice training and was good enough to get a job singing with several local orchestras—even though the pay was darned little.

No Spot

One day he turned up for an audition at a radio station. All he was told was that there wasn't a "spot" for him "right then". That was the one and only time he was in front of a radio microphone.

He had confidence in his own singing and was sure that the only reason he was not in radio was because he didn't know the right people.

Now it wasn't the personal angle that caught my attention—I don't even know the chap's name. But I do know this—he's not the first one to complain that way—not by a jug full.

He told me that he figured that anyone who was in radio must have had pull—and he looked at me in a nasty suspicious way.

I told him I disagreed and mentioned that I came from Saskatchewan, working up through smaller stations to the CBC. I told him that I couldn't see that this so-called "pull" had entered the picture.

He said he didn't know about me, but he was sure that as far as he was concerned the only reason he was not in radio was because he didn't know the right people. Yes, he repeated himself—he meant to!

He isn't an isolated case. I'll bet everyone who reads Radio has heard it time and time again.

I explained to the motorman that producers couldn't take a chance on untried talent, however well recommended, not when they were so sure of the ability of their regular performers.

My friend agreed, but at the same time, he wanted to know how new people could make the grade against those odds. He was positive it couldn't be done. Frankly I'm beginning to wonder, too.

He was talking about himself as a singer, but the same thing applies to musicians and especially to actors.

Goodness knows you can't suggest that everybody should go back to the smaller stations in the smaller cities and towns to get experience. There just isn't enough room there for all the aspiring radio artists.

We can and do give auditions. But do auditions solve the problem? It seems to me that a man or woman must have the qualities of a John Charles Thomas, a Fritz Kreisler or a Charles Laughton to get any recognition at an audition.

Will a man get a chance through an audition to better his technique? His style? Will he get a chance to better his over-all performance through actual program work?

Not the way it's done now. I'm speaking about the CBC in Toronto only on this point, although I understand that it is much the same in other places—probably due to wartime conditions. When a person comes to the CBC for an audition, he does his bit in front of the microphone and that's the last he hears of it unless he's one of those very, very few who get a call offering him a part in a program.

Only in exceptional cases do the people taking the audition know how they've done. No report is sent to them. No one tells them what the judges thought of their singing, playing or acting. (I've left announcing out of this because it's a different type of work.) They have no idea of what's wrong with their technique or style.

Report to Artits

So there's one way we could help the artists. We could give them a report on the findings of the judges. Those who did pretty well would seek out instructors on their own.

But if they spent money improving themselves, what then? They could keep on taking auditions and maybe some day they would get through the magic portals.

But I think the CBC has a bigger job, a greater responsibility. While it's the CBC's duty to provide the best programs possible to the biggest audience possible, are the members of the listening audience who aspire to active participation in those broadcasts, getting the break they deserve?

I'm not speaking of the commercial field, because that's out of our hands to a great extent—but what about CBC "sus-
RADIO GREMLINS

Ever since radio has existed it has been plagued with an unknown force which causes wrong switches to be used, announcers to make fluffs, wrong words to slip into editors' copy and continuity writers' scripts, and thread to pile up on recording tables.

It's been a constant menace and extremely difficult to combat since it was an unknown quantity. At least it was an unknown quantity until recently.

As everyone knows, tremendous strides have been made in wartime with electricity and cameras and all that sort of thing. About two years ago, the R.C.A.F. discovered, with the intelligent use of the new instruments, that little fellows called "gremlins" were causing all sorts of things to happen to planes.

Now the CBC has taken a page from the RCAF to turn over to the CBC engineering department for further study and a large memo on the subject is expected shortly.

HOMING WARCOS

There has been quite a homecoming of war correspondents lately, now that the war is over. Bill Herbert came back about the middle of September, visited the CBC at Toronto and went on to the west coast to take over his duties on special events.

Marcel Ouimet arrived back near the end of September.

The head of the CBC overseas unit, A. F. Powley, is expected back shortly.

Matthew Halton, who has been home on leave, has returned to England where he will make his headquarters and will send regular reports back home by shortwave.

In England

Clayton Wilson arrived in England during the month, where he was joined by Oscar Smith, formerly of the Vancouver staff and more recently a Captain in the Canadian Army overseas. They are now both on loan to Auxiliary Services, attached to No. 1 Canadian Broadcasting Unit.

Elected to Council Executive

Hildegarde Morrison, acting treasurer's cashier, has been elected to the executive of the Halifax Staff Council...which now consists of three men and three women. Hildegarde replaced Jim Kinloch on the executive.

Visitors

Recent visitors to Keefer included F/Lt. Peter Tremblay, D.F.C., and F/O Jeff Lareau, D.F.C., both formerly of the R.C.A.F., both formerly of the R.C.A.F., both formerly of the R.C.A.F.

Office Boy Scripter

George Pratt claims the distinction of being the only CBC office boy who writes script for the national network, or is he the only script writer who is an office boy!...anyway, it was George who wrote and arranged the recent recorded series from Vancouver called "Hot Wax."
Le Personnel En Vedette

On déménage

CBF-CBM viennent d’obtenir trois autres magnifiques bureaux au King’s Hall. Le trésor à J. B. Godin, le commercial d’Omer Renaud et le Réveil Rural d’Armand Bérubé s’y installeront tandis que Gratien Vian agrandira ses magasins. L’ancien département commercial logera Radio-Collège.

Votre avion va-t-il au Paradis?

John Payne, Jean St-Georges, Roger Baulu, Mike Romanelli et Gilles Hénault ont porté fièrement l’étendard de Radio-Canada à 15,000 pieds dans l’atmosphère. Ils ont fait un enregistrement sur une haute échelle dans le “Constellation”, l’avion le plus gros, le plus rapide et pouvant grimper le plus haut.

Quand un colo rencontre un autre colo

Le colonel Samson, en compagnie du colonel Landry, est allé passer ses vacances, au Saguenay, à faire de la pêche. Résultats impressionnants.

Arrivés:


Départs:


Un schnarck

Roland Nadreau (messager CBF) se rétablit de blessures reçues dans une collision de bicyclettes. Il paraît qu’il avait l’œil sur les deux jeunes filles qui l’accompagnaient au lieu de s’occuper de son vélo.

De Mexico, ma chère!

Clémence Colet, ancienne secrétaire du gérant CBF-M, actuellement à notre ambassade à Mexico, est venue en avion passer ses vacances à Montréal. Elle en a profité pour visiter ses anciens collègues.

La justice aveugle

Robert Hébert, technicien CBF-M, n’en est pas revenu. La police lui enjoignit de quitter son garage à cause de constructions urgentes et il se voit aussitôt coller un billet pour stationnement devant sa maison!

Crooner

René Pépé-le-Moko Lecavalier, qui se taille une réputation enviable comme annonceur-chanteur, tâche de se rendre à la demande de ses correspondants mais l’un d’entre eux, qui veut faire chanter ses chansons inédites, lui a envoyé les paroles de 15 chefs-d’œuvre, mais pas de musique!

Du nouveau à l’émetteur CBM-Marieville. “Pit” Désiel est l’heureux papa d’un fils de huit livres... de l’émetteur CBF-Verchères, Roland Beaulieu a été transféré à l’émetteur de CBF.

Distingués visiteurs

Aux studios de Montréal, on rencontra récemment quatre personnalités chinoises... T. Y. Penn, directeur-adjoint de l’Administration Centrale de la radio chinoise; S. T. Fan, ingénieur-en-chef; T. Y. King, architecte-en-chef, et H. K. Ihsu, directeur des programmes.

A l’honneur

Le sage Marcel Gagnon a mérité ce mois-ci l’honneur de se faire citer pour sa philosophie. Dixit Marcel: “Finie le job-analysis, à quand l’income-tax analysis?"

Ici l’on ne chante plus!

Huit minutes vingt secondes se sont écoulées de l’émission “Ici l’On Chante”, diffusée de Québec au réseau transcontinental de Radio-Canada, lorsque l’électricité manque. Surprise générale, stupeur et enfin, éveil à la réalité! Yvan de Champlain cherche un projecteur, Lélievre, ses limes, les musiciens leur mesure et le chef-d’orchestre ses musiciens! C’est la panne totale!

On téléphone, les employés des services de transmission téléphonent, les employés de la compagnie d’électricité téléphonent, les auditeurs téléphonent, tout le monde téléphone.

On se calme!

Quinze minutes plus tard, l’électricité revient, et l’émission reprend au point précis du minutage de la répétition générale qu’aurait normalement atteint l’émission s’il n’y eut pas eu d’interruption. La grande finale éclate “on the nose”.

“Ca, nous dirait Roland Bélanger qui réalisait l’émission, “c’est la radio”.

(Suite à la page 10)
In Winnipeg we like to think that some of the most outstanding programs broadcast by the CBC on one of its two national networks come from this point. Many more of our originations go to the western or prairie networks. Winnipeg is a central point that handles heavy traffic in delayed broadcasts. Yet, the CBC, in Winnipeg, is a set of offices only. The staff does not include announcers and operators. The nearest CBC transmitter is at Watrous, Saskatchewan, over 400 miles away, and CBK does not serve Winnipeg listeners adequately.

Nevertheless, CBC Winnipeg has grown rapidly, and here, in brief, is the story:

The prairie regional offices of the old CRBC were in Regina. In spring, 1937, after the formation of the Canadian Broadcasting Corporation, headquarters for the prairie provinces were moved to Winnipeg, and CBC Winnipeg originations went out from the newsroom of the prairie region in Winnipeg; the bulletin was prepared by Bill Metcalfe, who still holds the job of senior editor in this region.

Anyone unfamiliar with CBC Winnipeg may refer to an earlier paragraph and ask:

"How can programs originate without announcers and operators?" The answer is this: the use of private station CKY studio facilities and the services of its announcers and technical staff are leased by the CBC. Excellent work is done by CKY personnel who work with us in friendly cooperation. We all look forward to having, one day, a complete CBC establishment in Winnipeg. In addition Dominion network originations are produced at present, by CBC staff, in the studios of CKY, which is the local outlet of that network.

CBC Winnipeg headquarters for three provinces— an area of 750 thousand square miles, and about two and a half million inhabitants. School broadcasts, political broadcasts, farm broadcasts—all programs that touch on provincial affairs or provincial government regulations—must work with three separate provinces.

Many prairie listeners are isolated, with radio as their most readily available connection with the rest of Canada and the world. As the vast majority of these listeners receive papers only once a week, they cannot depend on daily newspaper listings for program information. Therefore, in summer, 1944, a five-minute program news bulletin was begun—CBK program news, written in the P. & I. department, Winnipeg, and sent to Watrous for broadcasting there. Details of this and of a twice-weekly 15-minute talk emphasizing CBC programs, recorded in Winnipeg and broadcast from Watrous, were given in the story "CBK Watrous" in the May issue of Flare.

The present Winnipeg staff numbers 32. It includes one member of the original 1937 staff—Laurel Thompson, who still looks after the music library and also acts as office manager.
La jeune fille qui n'était pas appelée à ces métiers, très honorables certes, mais trop requis par le public, n'a pas eu l'occasion de les éprouver. Les femmes à la radio... Les femmes à la radio de Radio-Canada partagent les responsabilités les plus délicates, les femmes à la radio, de toutes sortes de créatures imparfaites (difficiles à avouer, mais vrai), leur travail sera donc, aux unes et aux autres, plus ou moins bien fait, et dans un certain nombre de cas pas à moi à trancher ce problème.

Attention les choses, extrêmement utiles à la société, ne doivent pas être diffusées; mais admettons également que le chien était vraiment.

A Radio-Canada l'évolution des esprits est si compliquée qu'il est presque incommen- surable de s'envisager d'un fait aussi normal. Tout le monde, ici à Montréal, trouve béton ouverte de voir une femme diriger à la tête de la discothèque (Marie Bourcier); une autre en charge de la bibliothèque (T. Brouette); tout un ensemble porte l'entière responsabilité des râteliers de CHM (Jean Daigneault); tout à fait normal la silhouette de madame Danube au toit du musée; à la publicité, l'assiste et le bras droit du directeur est madame Nelligan-Gagnon. Sur la direction, une idée de destination des emblèmes de femmes et hommes masculins. La confiance que les femmes à la radio ont reçue l'année dernière a été au plus bas. Armand Bégué est revenu après un niveau d'étude à l'École de Radio-Canada... Un groupe d'amis ont fait leurs adieux à Mlle Hélène Bélanger qui passe à la recherche... Jean Fortin des écrits fait honneur à Gilbert Harding de la BIC les nouvelles de la direction de Radio-Canada, de l'Ét. O'Neill et des Cantons de l'Est.

**Meeting Ground**

So, for a more or less select audience, we are trying to supply that type of entertain- ment, and at the same time to provide a meeting ground with the author with something to say and the people to whom he wants to speak. To put it another way, our purpose is to provide a medium through which Canadian playwrights to write what they want to write and second, to present to the public the best possible form of writing Canadians are able to do.

In the past year or two, a third has been its main consumer. Radio writing gives new life to our old means of entertainment, and radio drama on the part of Cana- dian dramatists has started at the BBC in Canada.

Radio writing is very new, and radio drama on the part of Cana- dian dramatists has started at the BBC in Canada.

We have no way of numbering the numbers of the third and most important group, for we must believe that it is growing. We know only that it is smaller than the first, greater than the second. Let us call its members our co- operative audience. They are people who choose, who decide when they want to hear, and listen to them.

**Testes and Preferences**

Any drama program requires the attention of its listeners. It cannot be used as background to conversation. If listeners are willing to give up their attention, we are obliged to amuse or interest, to entertain or inform them. Since, in our country, there is a scarcity of programs of the highest order, we are obliged to vary the nature of our drama broadcasts.

Many of these people write letters too, and from these letters we have learned many of the tastes and preferences of our audiences. I should like to quote from Andrew Link's report to the CBC program conference of last spring. It expresses our interpretation of the wisdom of the audience we are broadcast-

to:

"When we began this year, we were warned by many people that the public wanted something more serious. If we tried to present current events in dramatic form, we had better make the dose intense and surround it with works of serious writing. Somewhat to our surprise, they have found this to be untrue."

"The fact is, it seems we have put on as much writing as we can do, and made them enjoy it and appreciate it."
A propos du concours

par

LÉOPOLD HOULÉ, M.S.R.C.

On m'avait soufflé à l'oreille: "C'est un pari! Ca ne tiendra pas!" Le mot d'ailleurs fit écho. C'était par là mettre en doute les chances de succès du concours littéraire de Radio-Canada. C'était chez nos sceptiques, gager sur les moyens, les goûts, les talents dans un domaine qui fut très peu exploité par les nôtres.

La secrétaire du jury, Mlle Louise Simard, qui fut l'animatrice de ce concours et sur qui devait retomber le fardeau d'un travail difficile entre tous, eut à faire face en effet, à (les conseils de prudence) pretexte d'insuccès possible vu l'apathie de la plupart de nos écrivains pour le genre en question. L'un des juges du concours me confia que Radio-Canada aurait pu s'estimer déjà très heureux avec une cinquantaine de candidats. Son pronostic fut tout autre. Et nos prophètes de malheur durent se rendre à l'évidence en face du résultat obtenu. Et quel résultat!

Le concours a prouvé deux choses. C'est que Radio-Canada devient un précieux auxiliaire quand il s'agit d'une initiative d'ordre aussi exclusif que la littérature. Une initiative oblige à des actes de courage en face des préjugés qui souvent elle fait naître. Le concours a ainsi démontré que malgré les préoccupations de chaque jour, les auditeurs savent faire la part des choses de l'esprit. Quand on pense que 350 personnes ont présenté des travaux, on a le droit de se consoler et d'applaudir. Et on a le devoir de féliciter Mlle Simard qui, seule entre tous, il faut bien l'avouer, eut confiance dans ce résultat heureux.

Sa discrétion et sa réserve sont, on le conçoit, toutes protocolaires, laissant au jury ainsi qu'il convient, le droit de se prononcer. Mais j'ose croire que si elle ne s'attendait pas à l'avènement d'un Racine ou d'un Giraudoux dans l'amas des travaux reçus, elle en a trouvé de vraiment remarquables par leur correction, leur tenue, leur forme et leur fond.

Et ici, je me permets d'adresser au jury, en manière de reproche amical cette observation: "Pourquoi avoir écarté du concours tant de radio-dramaturges?" On aurait pu, autrement, apprécier, exception faite bien entendu des recettes et des trucs du métier, les idées, les ressources, l'originalité des uns et des autres. Un jeu de balance, quoi! Tout comme un compte-rendu de compositions au cours de lettres, par ordre de mérite!

Quant à moi, à titre de simple auditeur, je fais des vœux pour qu'on découvre parmi ces travaux, si intéressants soient-ils, un peu moins de Lamartine, un peu moins de Musset, mais un peu plus de Robert de Flers, un peu plus de Franck Novalin, et un peu plus de Tristan Bernard. Avez-vous que notre théâtre s'engorge souvent. Nous avons acheminés vers les dénouements à travers trop de saules-pleureurs.

Il n'est pas dans les habitudes des membres de notre personnel de s'échanger des compliments. Il faut vraiment que ce soit de l'extraordinaire. On risque autrement de pâmir nos humoristes et nos pince-sans-rire. Ce qui ne m'empêchera pas de dire que nos collaboratrices donnent un magnifique exemple, dans toutes les tâches qu'on leur confie, de dévouement, de travail et aussi d'intelligence aux chapitres du concours littéraire, du théâtre, de la discothèque, de la publicité, etc. Chers congénères, soyons modestes.

Marcel Ouimet

Marcel Ouimet, un des correspondants de guerre de Radio-Canada, est revenu à la fin du mois dernier. Ouimet faisait partie de l'équipe de trois journalistes qui sont partis en juin 1943 et sont restés jusqu'à la fin de la guerre en Europe. Des deux autres, Paul Barette, revenu en juillet, est rendu aux ondes courtes où il a pris charge des émissions françaises aux troupes canadiennes. Benoit Lafleur qui est à Londres depuis quelques mois, ira probablement couvrir le procès des criminels de guerre, à Nuremberg, dans quelques semaines.


Depuis la fin de la guerre en Europe, il a commenté l'occupation de Berlin par les Quatre Puissances et couvert le procès historique du maréchal Pétain, à Paris.

Ouimet calcule qu'il a réalisé plus d'un demi-millier de reportages et documentation pendant les deux dernières années de la guerre.
HELEN JAMES

From Forces to CBC

Helen James, a Vancouver-born and Toronto-educated girl, is the latest addition to the production personnel at the CBC Toronto offices. Miss James, a graduate of the University of Toronto, has just returned from two years overseas service with the Royal Canadian Army Medical Corps as a Home Sister. In this capacity she looked after nursing sisters’ quarters and was messing officer in the field. She saw service in England, Italy and Holland. While in Italy she was behind the firing lines at Cassino attached to a 200-bed hospital that advanced with the allies. In Holland she was at Arnhem.

Before going overseas, Miss James was variously with the Maclean Publishing Company, T. Eaton & Company and the advertising department of Lever Brothers Limited.

Her duties as assistant to Producer Reid Forsee will consist mainly of women’s interests. Such national programs as Canadian Roundup and CBC Talks for Women come under her guidance.

Engagements

Lloyd Moore, correspondent-engineer overseas for three years, is engaged to Miss Kay Stevens, of Ottawa. Cynthia Davies, secretary to the assistant general manager, head office, is engaged to S/L F. M. Gobert, A.F.C. of the R.C.A.F. Claire Williamson of head office personnel division is engaged to Captain G. B. Janisse, officer commanding a psychological unit in Europe. Dorene Carvajal of the accounting division at head office is wearing a beautiful diamond—the gift of fiancé Luiz Correa da Silva of the Brazilian Information Bureau, Ottawa.

Newcomers

Florence Fraser is the new copy clerk in central newsroom. Frank Carroll, clerk, is a new staffer in central registry, and Clerks Mary Fessler and Gerard Robert have joined the staff of the accounting division at head office. Wm. E. Chevrier, recently discharged from the Canadian Army, has joined the staff at Keefer in the transmission and development department, in which position he will act as secretary of the Canadian Standards Association. Michael Kane, recently discharged from the R.C.A.F., has joined the CHM announcing staff. He also worked for the R.A.F. Ferry Command and was stationed in Bermuda. Newcomers at international service are George Robertson, Hollis McCurdy, George Powell—all announcers in U.K. and forces section; James McBurney—personnel and administration dept.; Miss Mireille Beullac—asst. librarian; Miss Laura Van Droogenbroeck—stenographer, Central European section. There’s a new face in the control room in Halifax, too. L. W. Cosh joined the operating staff September 1.

Wedding Bells

Winnie Moonee, secretary to the Maritime Farm broadcast commentator, cashed in on her special leave backlog September 1, when she was married. Ross DeYoung, RCNVR, was the tall, dark and handsome man in the ceremony—after which they hied themselves away on a short honeymoon. Winnie is back now, and says she is very much pleased with the breakfast set presented to her by the Halifax staff. Central newsroom Editor Robert Selkirk Bryden strode up to the altar on September 1 and dutifully said “I do!” when the minister asked him if he would take Ada Adell Carscallen as his ever-loving wife. They honeymooned aboard ship on the Muskoka Lakes in Northern Ontario.

Wings

Visitors to the R.C.A.F. station at Sea Island, near Vancouver, saw the biggest array of aircraft and equipment ever assembled at one spot at the recent “Wings of Victory” display. The CBC west coast special events crew was on hand to describe some of the highlights of this show. Photo shows—left to right—Tony Geluch, CBC operator; Kay Mackness and Dick Halhed of the announce staff, and Regional Engineer Art Ellis, beneath the wing of a huge B29 superfortress.
Busy Stork

The CBC stork is a busy bird these days. In Toronto, News Editor Herb Cowan of the central newswroom is the father of a red-headed daughter (like her mother), named Doris Rosalind. Playwright Fletcher Markle has a new son, Stephen Fletcher Markle. Commercial Announcer Herb May has a new son... Roger Gervais (Keefer) and Mrs. Germain received a daughter, Francine, September 3... Two new residents of CBK Row, Watrous, have arrived within a month. The first, James Arthur McFadyen, was born to Operator George L... and Mrs. McFadyen August 24. The latest arrival is Randall Clayton Smith, born to Operator Jack and Mrs. Smith September 18... A daughter, Elizabeth Anne, was born to Mr. and Mrs. Dan Cameron September 18. She is the Cameron's second daughter. Proud papa—who's talks and educational broadcasts producer at Winnipeg—appeared at the office with a pocket full of cigars... AND a box of chocolates for the sex that doesn't aspire to cigars.

Comings and Goings

With Jim Kinloch's appointment to the central newswroom, there have been some changes in the Halifax newsroom. Margaret “Mac” Macdonald has been promoted to acting senior editor, and "Brick" Brickenden has arrived from Toronto as editor... Frank Melsaas, staff announcer at Halifax, will be leaving soon to go to CBW in Sackville, N.B. He's going to take the position left vacant when Bill Hankinson was transferred to the international service in Montreal...

Meet

Snapped at the fifth annual Conference of CBC farm broadcast department, held in Toronto October 1 to 6. Clockwise: N. Lamont Tilden, Ron Fraser, Keith Morrow, Tom Leach, R. G. Knowles, Ferguson Moutrie, Harry J. Boyle, Peter B. Whittall, W. J. McPherson, A. B. Kemp, Peter Macdonald.

J. Moran Gibbons, clerk with central registry, head office, for several years, has been transferred to central registry at Jarvis Street. Moran was presented with a pen and pencil set by head office staff... Claire Gagnon has moved from central registry, Keefer, to traffic dept. I.S.

* * *

Requiem

By Matt Smith

This newsroom has always been a crowded space,
A dressing room for runners in the human race—
A president, a conference, and more ships sunk,
She was raped, they said, by a passing drunk,
It is rumored, meanwhile, though authorities say,
That Moscow, and taxes and Tokyo Bay,
While the strikers demand, the Prime Minister fears,
That the champ will pin back the challenger's ears.
I always like to see a teletype eat,
Its teeth, hungry but meticulously neat,
Biting their way through the daily buns,
Through conquerors, charlatans, ninth inning runs.
This is the place where we like them all,
The hot and the cold and the short and the tall,
Whatever their station, whatever their tint,
They're here in the ultimate democracy of print.
They pile on me and I mix my tenses,
In a hubbub of history that swamps my senses,
Until I don't know if I have a knows for news,
Or if it's really only a nose for gnus.
Still no music to me will ever sound so well
As a flash and a fervent five-pronged bell.
My fingers caress the sweating mill,
War, flood, divorce and a moonshiners' still.
As a flash and a fervent five-pronged bell.
Wintergreen for president, Popovich for treasurer.
Strange fellow to some, but friends are we—
The Emperor, the prostitute, the teletype and me.

Chorus:
The Emperor, the prostitute, the teletype and me.

Flying Wilmot

Gerry Wilmot, the man with probably the best known Canadian voice in Great Britain was home in Canada for a week as the guest of the armed forces.

He's been in Britain since early in the war. He's on loan from the CBC to the BBC and his main job is announcing and emceeing shows for Canadian service men and women overseas.

A new network for the forces has been set up in Britain and will be in operation until the last Canadian troops are home. He came back to Canada by plane to make some new arrangements for the radio network and flew back to England a week later.

* * *

Sympathy Extended

The sincere sympathy of the staff goes out to Miss Cecile Lepage of Keefer in the loss of her father.

To Farm Department

Lieutenant-Commander Keith Morrow has joined the CBC farm broadcast department, as assistant to Commentator Ron Fraser in Halifax.

Keith brings with him experience gained at Ontario Agricultural College; on the farm; at Radio Station CFCY in Charlottetown where he conducted his own farm program; and experience as an operations, gunnery, communications and liaison officer in the Navy. After seeing service at sea he was Canadian Naval Liaison Officer at Boston and later Assistant Commander at the Dockyard in Halifax.
Meet The Forces At CBC Int. Service

By

G. W. POWELL

There's a building on Montreal's Crescent Street that most people know as the international service of the CBC. However, to a lot of us who are literally on the inside looking out, the three-storey affair is known more or less affectionately as "Barracks, Broken-Down-Army-Navy-and-Air Force Veterans, For the Working In, of".

Which is by way of getting around to the fact that the staff of CBC's latest offspring is composed very largely of ex-servicemen. As a matter of fact, if all the discharge buttons at I.S. were laid end to end—well, there'd be a lot of them, anyway.

But enough of this generalizing; step right up and Meet the Navy—AND the Army AND the Air Force:

Pipe-smoking Jim Crandall (Montreal) is No. 1 Man in the newsroom. First a WAG in the R.C.A.F., Jim was grounded for medical reasons and spent the rest of his service days with Flying Control of North West Air Command. On Jim's staff as news editor is Macdougall Kit-chener Henderson (Carleton Place, Ont.) who for obvious reasons is always called something else—in this case, "Doug". M.K.H. spent more than four years with the R.C.A.F., a year and a half of that as a pilot overseas.

Doug's counterpart on another shift is Al Christopher (Ottawa) who did public relations work in the army for two years. Why, even the newsroom's 16-year-old copy-boy, Gordie Moran, is a "veteran". He serves with Montreal's Sea Cadets.

It's only a step from the newsroom to the offices of a cosmopolitan group that broadcasts in weird and wonderful tongues to points north, east, south and west. When you go straight by Czechoslovakia and turn left at the Netherlands, there sits Reg Meek (Vancouver) who, according to his own statement, "produces" for the Latin-American section. Reg is another R.C.A.F. type who qualified as a navigator.

At I.S., the distance between "Latin-America" and "France" is two desks and two blonde typists. The French section is supervised by René Garneau (Montreal) who served overseas with the army as personnel selection officer. René's right-hand man, Production Chief Gerry Arthur, saw the other side of the Atlantic with CBC's overseas office. Assistant in the section is Jean Marie Marcotte (Montreal) who saw service in the Mediterranean Theatre on the political intelligence staff of the British Army.

Material for French Canadian forces overseas comes from an experienced duo—Paul Barette and Bob Hainault, both of Montreal. Paul was a CBC Warco who spent two years writing his way through the United Kingdom, Italy, France, Belgium, Holland and Germany. Bob, actually a D.V.A. man doing I.S. shows on weekends, served with les Fusiliers Mont Royal, was badly wounded in action, taken prisoner and later released on an exchange basis.

Mysterious Jobs

Personnel performing mysterious jobs behind doors mysteriously marked "P and A" include Jim McBurney (Edmonton) who saw four-and-a-half years with the Navy—and most of that at sea (literally). Jim is assistant to the P and A manager. In the same area serves George Dupré (Montreal) who, after three years in the army, finds himself i/c central registry.

In a much similar setting, only 27 steps higher, you will meet what the writer considers the elite of I.S.—perhaps better known as the "Forces section". Here four good men and true labor 'round the clock and, biographically speaking they are:

"Lefty" Budd Lynch (Windsor), section supervisor, combat veteran of the Essex Scottish, who after being wounded in Northwest Europe remained in uniform to serve the AEFP (forces network) and the BBC in London.

Larry Henderson (Toronto) served three years overseas as a Sigs officer, latterly with the famous PLDG's in Italy.

Hollis McCurdy (Windsor) was an R.C.A.F. pilot who served two years in the U.K., while George Powell (Montreal) split his five years overseas between the Signal Corps and editorial staff of the Maple Leaf.

"Old sweats" in the United Kingdom section are two in number—Mayor Moore (Toronto) and George Robertson (Regina). Mayor, chief producer in the section, went overseas with the Intelligence Corps and was seconded to Canada House, London, to serve on the High Commissioner's staff. George, out of CKCK, CKRM and CKY by R.C.A.F., served as a radar tech for two years.

Glasshouse

In the "glasshouse" (control room to you) sit Operators Jim Baribeau (Montreal), ex of the Three Rivers Tank and Royal 22nd regiments overseas, and Dave Gillies (Montreal), a tech with the R.C.A.F.

(Continued on page 16)
LETTERS

Sign Language

Herewith copy of a letter received by W. H. Brodie, C.B.E., supervisor of broadcast language:

Dear Sir:

With the release of domestic television sets would you consider placing announcements on your staff who can use the sign language?

My son of twelve is deaf and the thought of television has made me realize what vistas are now open to him and to thousands of other deaf persons in the world.

Now, at last, the radio can mean something to them. Now they can gather around the television screen, fight over the different stations, curse the static and have a thoroughly natural and human time.

Until now their medium of knowledge has been cold print. Think how much it would mean to them to have the warm, living, moving contact of an announcer who could give them the news in their own language; plays could be given, poetry, lectures, even dodecahedrons— even hockey games could be reported. Oh it would be the open sesame to life for them.

I do not understand the technicalities, but I suspect they could have their own wave length or even Station DEAF.

And another avenue of work would be opened up for alert and intelligent deaf persons—that of announcers or actors. The deaf are excellent mimics, so their acting should be of interest even to a hearing audience. They could even have taught music, or rather rhythm by spaced metronomic vision with people dancing to it. There is now so much you can do for the deaf. Please do not neglect this opportunity, but start training your staff now. The programs would help so much in schools for the deaf.

Indeed, with this in mind, may I make application here and now for my son's appointment to your staff of 1956. His name is Peter Murray Garbutt and his address is Peter Murray Garbutt and his lack of an Oxford accent need be no drawback in his type of interpretation of the news!

In all sincerity,

Yours very truly,

Winipeg, Manitoba. DOROTHY GARRETT.

Increasing Interest

Sir:

Thanks for sending me the September copy of Radio and for putting my name on your regular mailing list.

I am particularly interested in the article "Speech Standards" by W. H. Brodie as I was a student at the Summer Radio Institute at Queen's University last summer when he gave that particular series of lectures.

You may be interested in learning that we have started a course here at the Sanatorium in Radio Theory and Practice and I am making use of Mr. Brodie's excellent lectures in that connection.

Since taking the Summer Radio Course, I have felt that we, as Canadians, don't know enough about the organization and programs of the Canadian Broadcasting Corporation. This season I am trying to bring to my listeners here (the patients are all provided with head-phones) some CBC sustaining programs that we've done before.

Your magazine will be passed around to the patients registered in the course and we shall probably be using some of the articles in our own studio's "Radio News" broadcasts. These are prepared and presented as far as possible, by the patients themselves.

Thanking you again, I am

Very truly yours,

Miss L. SYLVIA JAMES,
Radio Program Director,
The Mountain Sanatorium,
Hamilton, Ontario.

AUTHORS

(Continued from page 7)

literature growing out of the work of today's and tomorrow's radio writers. Whether radio drama grows into a husky and brilliant adult depends on the talent and mental stature and honesty of those who are today directing its growth—I mean the writers.

NATIONAL STAFF COUNCIL MEETS IN OTTAWA

The fifth annual meeting of national staff council representatives is being held in Ottawa beginning Monday, October 15.

Representatives from 13 local councils will attend, including one from the newly formed council at international service studios, Montreal. In addition the five members of the national executive, the editor of Radio and a representative of management will be in attendance.

The highlights of the agenda are the proposed amendment to the national constitution to provide for more functional representation of the various employee groupings of the corporation, status of war temporary employees, review of job analysis and commercial fees payment, and a discussion on the professional improvement of employees.

National Chairman C. R. Delafield will preside, assisted by H. R. Hillard, vice-chairman.

PEACHES FROM PARLIAMENT

A member for Parliament, George Cruickshank of Fraser Valley constituency, brought a basket of beautiful large juicy peaches into the House of Commons one day to demonstrate the type of fruit that is grown on the west coast.

It was a good story and got on the night national news, read by Earl Cameron.

BOOKS

Radio classique
par Jean Saint-Georges

L'HISTOIRE DU THEATRE AU CANADA—
par Léopold Houël, M.A., Dr ès L.

Léopold Houël, notre publiciste français, est avant tout un humaniste. Rien que pour la langue, son dernier livre vaudrait la peine d'être lu. Mais il y a plus. Son histoire du théâtre au Canada est bien ça. C'est la première fois qu'on l'entend passer sur une telle échelle et on ne peut douter de l'autenticité et de l'orthodoxie de la pensée et des enseignements qu'elle nous fournit, car cette histoire est le fruit à la fois de la thèse de doctorat de l'auteur et de mémoires présentés à la Société Royale dont il est membre.

Drampaturge lui-même et de belle réputation (lauréat de l'Académie française) Léopold Houël parle aussi en connaissance de cause. Avec une telle formation, il ne pouvait éviter sa conclusion; notre salut, c'est l'essor du théâtre classique. Il ne peut désespérer que le mouvement qui se dessine en ce sens, ouvrit l'attribuer en partie aux efforts tentés par la Société Radio-Canada. L'a rappelle les auditions du dimanche après-midi, rattachées à Radio-Collegé. Je l'espère, la Société d'avoir puisé ainsi dans le grand répertoire classique.

Peut-être aurait-il dû analyser aussi la dramaturgie moderne de la radio, et même les auditions de théâtre en série qui doivent avoir du bon, puisqu'elles sont si écoutées. Et il aurait pu aussi nous parler de la concurrence que la radio fait au théâtre scénique, concisecond ou non. Peut-être sera-ce le sujet d'un prochain travail? Souhaitions-le.

P.S.—M. Houël emploie fréquemtuellement "radio officielle" pour désigner Radio-Canada. S'il y a une radio "officielle", il doit donc y en avoir une qui ne l'est pas, et je ne me demande ce que c'est. "Officielle" est un terme bien dangereux, equivoco, pour un institut public comme le nôtre. Pourquoi pas tout simplement "radio nationale"? Sommes-nous autre chose?

The British Columbia fruit growers heard it and appreciated hearing praise for their peaches in the news.

The result was that a box of peaches arrived at the CBC Toronto studios, addressed to Earl Cameron.

Earl opened the box and invited all people handy to help themselves. Political Editor Lorne MacIntyre got two peaches. He wrote the item.
HELEN BUTLER RETURNS TO PRIVATE BROADCASTING

The dean of Canadian radio women, Miss Helen Butler, has left the CBC to return to private broadcasting. Miss Butler began her radio career at Station Sackville transmitters, did R.C.A.F. radio work both in Canada and overseas, while Paul Johnson (Edmonton), assistant to senior engineer at I.S., was three years overseas as CBC Engineer-Warco.

Since the reorganization of the Canadian Radio Commission into the CBC and the advent of commercial broadcasting over the CBC networks, Miss Butler has been the "right hand man" of the Quebec regional commercial department and has been called upon to act in many capacities. She has not only served as secretary but as public relations expert, as accountant, adviser and oftimes in an executive and administrative capacity.

MEET THE FORCES

(Continued from page 11)

Two other operators, Maritimer Max Mosher and Murray Ferguson (Rocanville, Sask.) saw all there was to see of the globe in Ferry Command service.

Supervisor-Engineer Bill Grant (Calgary) who performs his chores at the Sackville transmitters, did R.C.A.F. radio work both in Canada and overseas, while Paul Johnson (Edmonton), assistant to senior engineer at I.S., was three years overseas as CBC Engineer-Warco.

Record-librarian Romain Pelletier (Montreal) threw in his lot with the army, while assistant-librarian (books) Mireille Beaulac (Montreal)—the only female veteran in the house—spent two-and-a-half years with the Weens in Newie and Canada.

You'll agree that I.S. does sport a lot of discharges on its staff. But just in case we haven't made the point too clear by what we've already said—yes, we were all discharged HONORABLY!

Guillotine

By R. S. Bryden

News Item: LONDON—GEN. DWIGHT D. EISENHOWER HAS DECIDED TO USE A NEW-TYPE ELECTRICALLY OPERATED GUILLOTINE FOR EXECUTING GERMAN WAR CRIMINALS.

The above item prompted CBC Editor R. S. Bryden to break forth in verse:

Sheed a tear for the ancient days,
For the old forgotten crafts—
When the tumbrils ground on the cobble stones
With an ox between the shafts;
And the guillotine was a craftsman's joy
Carved out of the solid oak,
And the ladies sat in its shade to knit
And shifted a quid when they spoke.

But progress elbows them all aside—
Now science holds sway on the scene;
And it takes the labors of hundreds of men
To sever one man from his bean.

The foundries are busy moulding the shafts
The blade-makers polish and grind,
Westinghouse turns out a turbine or two
Electricians ravel and wind.

All is prepared; eternity waits
For a spark of juice to the rotors
(Made by electrical union men—
Conveyance by General Motors?)

So there is our progress; thousands of men
Required in place of a rokel
Who did the same job by pulling a rope
And didn't belong to a local.

VANCOUVER CORRESPONDENT TO WINNIPEG

A little gray house in West Vancouver is vacant, and an electric stove and other household effects are for sale (advertising mediums please copy). Dick Halhed who for the past two years has been chief announcer at CBC's west coast basic CBM—Montreal.

Since 1937 Dick has been in Western Canadian radio, having served at CFCT, Victoria, CKIJ Nelson, CKOV Kelowna, CBR Vancouver; and in December 1942, he organized the program service at the CBC Prince Rupert outlet when he did a four-month stint at the CBC's most northerly station which at that time lacked many of the comforts of home!

Out of Hospital

Frank Heron, who obtained special leave a few weeks ago to play in a show for the boys overseas, was laid up for a short while in an English hospital. He is well now and should be back soon to CBM—Montreal.

That Ain't Hay?

Besides dispensing music, drama, comedy and inspiring talks, CBK, the Prairie transmitter at Watrous, also raises and sells hay, as a sideline. The CBK property comprises some 150 acres of land, the 'home acres' around the buildings and antenna being enclosed by fencing. The hay inside the enclosure is given to a local farmer in return for cutting it and placing a fire guard around the property—while the hay outside the fence is sold.

The photo shows Farmer A. Gill and his helper loading up the hayrack, with the CBK antenna and tuning house in the background.

Since volume one, number one, Dick has been Vancouver correspondent for Radio, and has been replaced by Ray MacKness. For two years he was on the executive of the CBM staff council.

An informal farewell luncheon was held at the "Devonshire" to speed Dick on his way to the Prairie region spot.