



RADIO

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CBC WINNIPEG

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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 SMITH

First 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.

Phil Carscallen.



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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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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 RADIO.

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, RADIO too is faced with the prospect of meeting the peacetime problems of the radio industry.

You may remember that in Volume 1—Number 1 our editorial expressed confidence in CBC staff who supply the material for RADIO. That editorial also expressed the hope that RADIO 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, RADIO'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 RADIO.

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, RADIO 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 RADIO'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)

OUR COVER THIS MONTH

Model For China?

The CBC is likely to be the pattern for a new radio network in China. Four members of the Central Broadcasting Administration of China: T. Y. Penn, deputy director general; H. K. Hsu, program director, and Engineers S. T. Fan and T. Y. King, have been visiting all the major radio networks in Canada and the United States with a view to establishing a blueprint for a Chinese network. For their purposes, they find the CBC the best type of network in America for use in China. Our Cover This Month shows them with CBC Engineer Howard Hilliard in Toronto recording room.

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 others' 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

Wherein CBC Announcer Earl Cameron gives variations on a theme by a Toronto street car motorman — namely, the impossibility of getting into radio, and a suggestion for improvement.

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 gets a call offering him a part in a program.

Only in exceptional cases do the people taking the audition know how they've



THE AUTHOR

Earl Cameron started in radio in Moose Jaw in 1939 as an operator. Before he left he was chief announcer and commercial manager. He went to Winnipeg in 1943 and came to Toronto in January, 1944, to join the CBC announce staff. Now he's heard almost every night with the national news bulletin.

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 Artists

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-

tainers"? How many times a month do you hear someone new on the air? Haven't we the gumption to try out—right on the undefiled air—would-be artists?

The commercial department does it to a small extent. For instance, "Singing Stars of Tomorrow". The private stations across Canada do it, too, to some extent with the "Amateur Programs".

Now, what about the CBC? It stands to reason auditioning must turn up some worth-while potential material, that with experience would add greatly to the store of radio talent.

Sure it would cost money, but did anyone ever produce a program that didn't?

All right, let's give the would-be artists a break. When someone auditions, let's tell him how he made out and where he can improve—even if the guy turns up for every audition for the next ten years. And let's give the amateurs a chance to show what they can do, on a sustaining program. You could even . . . But I'll leave it at that. Anyway, I didn't start this thing. It was that street car motorman.

IT CAN BE DONE

The French Literary Contest has proven to be a tremendous success. The secretary of this contest, Miss Louise Simard, has received 330 scripts, each of half-hour duration, which, on the whole, have been found to be excellent in quality. The contest was divided into two sections: history and fiction.

Of the 330 scripts for plays in the French language submitted, the majority came from the Province of Quebec, but a surprising number were from Ontario, as well as from Manitoba and Saskatchewan.

The judges are now hard at work choosing the best twelve, each of which will be presented during a series of weekly plays to be broadcast on the French network, starting next January. At the end of the series, an anonymous jury will select the best six, three in each section, and a total amount of \$900 in prizes will be distributed.

Any Stamp Enthusiasts?

Are any of you CBC philatelists in the market for an exchange of stamps with the BBC? E. L. Bushnell has received a letter from J. B. Clark, controller of overseas services for the BBC, asking Mr. Bushnell to put the BBC Philatelic Club in touch with CBC stamp enthusiasts. Anyone interested can drop a line to Mr. Bushnell or the editor.

OCTOBER, 1945

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



CREDITS

Photos courtesy Operator Vic Ferry. Gremlins courtesy the nimble fingers of Recording Room Operator Harold Wright and several pipe stems.

"gremlins" were causing all sorts of things to happen to planes.

Now the CBC has taken a page from the book of the Air Force. At grrrrreat expense, ladies and gentlemen, it has borrowed some of the latest radar equipment, a cyclotron and a few odd atoms, along with a camera equipped with infra red plates. It has traced down the cause of the interference and mistakes that crop up in radio.

The cause is the same gremlins that raised havoc with the R.C.A.F.

Since the atom bombarding unit was used a peculiar thing has happened . . . the gremlins are visible to the naked eye. They can even be photographed.

It was gremlins climbing all over the relay push buttons and clock of master control that sent Master Control Operator Tom Kilgour screaming to the telephone to yell for help.

The matter of gremlins has been turned 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. E. 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 short-wave.

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

Hildegard 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. Hildegard replaced Jim Kinloch on the executive.

Visitors

Recent visitors to Keefer included Flt./Lt. Peter Tremblay, D.F.C., and F/O Jeff Lareau, D.F.C., both formerly of purchasing and stores department, and now on leave pending discharge from the R.C.A.F.

Office Boy Scriptor

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 vient 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 Viau 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 Hénauld 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:

Gérard Pilon, 4 ans outre-mer, service en Islande, Afrique, Egypte, décoré des Ops. Wings et de l'Etoile d'Afrique, travaille aux dossiers. Gaston Bélanger, revient au même service après quatre mois dans l'armée. Florence La Haye, chez Marcel Paré. Claude O'Donnell, chauffeur, remplace Alfred Hillman, démissionnaire. Lorenzo Latrémoille, chez Gratien Viau et Raymond Danis, messenger. Henriette Trambly, Réveil-Rural, est de retour au bureau après avoir passé ses vacances à l'hôpital.

Départs:

Gatien Dandois, Jacques Lapalme et Robert Fauteux, techniciens venus des universités pour l'été. Marguerite Bélisle, téléphoniste temporaire.

Un schnarck

Roland Nadreau (messenger 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 enjoint 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 CBV.

Distingués visiteurs

Aux studios de Montréal, on rencontrait 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. Hsu, 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: "Fini 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, Lelièvre, ses lignes, 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)

TROIS FEMMES
"à la recherche du
temps perdu" par
ceux-là qui les ont
précédées.



This is the Canadian Broadcasting Corporation

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 a staff of seven occupied quarters in the Telephone Building. This was before the prairie transmitter was set up at Watrous, and CBC Winnipeg originations relied entirely on private stations for coverage.

CBC Winnipeg

The Winnipeg organization soon began to burst its seams. 1938 and '39 were years of expansion. New producers were brought in; the collection of a music library began; the farm broadcast for the prairie region began in the fall of '39.

In 1939 the opening of the transmitter at Watrous assured Winnipeg originations of a good, although not a complete coverage, on the prairie.

On January 1, 1941, the first news broadcast 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:



"Take A Memo, Please"—J. R. Finlay, regional representative for the prairies, dictates to his secretary, Evelyn Olson.

By
Jean Hinds

"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 staffs are leased by the CBC. Excellent work is done by CKY personnel who work with us in friendly co-operation, but this is not quite the same as having our own staff and equipment. We all look forward to having, some day, a complete CBC establishment in Winnipeg. In addition Dominion network originations are produced at present, by CBC staff, in the studios of CKRC, which is the local outlet of that network.

Winnipeg is CBC 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—any 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 RADIO.

The present Winnipeg staff numbers 32. It includes one member of the original 1937 staff—Laurie Thompson, who still looks after the music library and also acts as office manager.

Pay Day in the P. & I.—Eileen Power (standing), stenographer from the office of treasurer's cashier, arrives in the P. & I. department with the cheques. She's shown with C. E. L'Ami, P. & I. representative, and Joyce Brown, stenographer.



8.55 a.m.—Leaving the elevator, left to right: Murray Trimble, treasurer's cashier; Helen Magill, assistant talks producer; Fran Tweltridge, stenographer; Dan Cameron, talks and educational producer; Lorraine Pelletier, clerical staff.



"Speaking of the Bull Market . . ."—Peter Whittall (seated, right), farm broadcast commentator, and Bob Knowles (opposite), assistant commentator, give the daily dope on agricultural prices and activities. Dave Tasker, sound man, is at the cocktail bar.



"Here is the CBC News"—and the staff of the newsroom in the prairie region. Left to right, Harold Robson and Helen Sinclair, editors; Anne Robertson, copy clerk; Bill Metcalfe, senior editor.

Where's Jean?—At the moment, four Jeans on the staff are in central registry, along with one Joan, and Norman Lucas, senior producer. Sorting them out, left to right:



Joan Christian and Jean Hayward, stenographers; Norman Lucas, stenographer; Jean Mackay, stenographer; Jean Armstrong, clerk in charge of central registry; and Jean Hinds, P. & I. assistant.

Swing to Symphony—music programs start in the music library. Shown in the library, left to right, are Dolly Pelletier of the clerical staff delivering the mail; Joyce Hastings, music clerk; Laurie Thompson, librarian, Margaret Close, of the Winnipeg stenographic staff.



Missing from Pictures: Esse Ljungh, drama producer; Rita Glennie, P. & I. stenographer, Esther Krikau, stenographer.

Les femmes à la radio

par

JUDITH JASMIN



Mademoiselle Judith Jasmin, venue à la radio comme interprète, réalise depuis plusieurs années quelques-unes des belles émissions dramatiques de Radio-Canada.

RADIO-CANADA est une jeune entreprise: l'esprit en est moderne. Sur bien des points, la direction adopte les méthodes américaines: c'est de là que vient le libre accès des femmes à la radio.

De l'emploi le plus modeste aux fonctions les plus délicates, les femmes à Radio-Canada partagent les responsabilités, les ennuis et les succès de leurs collègues masculins. La confiance que Radio-Canada a mis dans les femmes est un bel exemple pour les autres entreprises, c'est aussi un encouragement pour la jeune canadienne qui désire poursuivre une carrière.

Il fut un temps, dans la province de Québec, où la femme ne pouvait pas gagner sa vie par son initiative, son imagination ou son talent. Il lui fallait choisir, en dehors de la vie conjugal, entre deux ou trois métiers, très honorables certes, mais qui demandaient beaucoup à son dévouement et lui réservaient les seules "joies austères" du devoir accompli. La jeune fille qui n'était pas appelée à

fonder un foyer devait choisir l'une ou l'autre des carrières suivantes: aide domestique, vendeuse, secrétaire, infirmière ou institutrice: un point, c'était tout.

Admettons que ces emplois, extrêmement utiles à la société, ne doivent pas être délaissés; mais admettons également que le choix était restreint!

À Radio-Canada l'évolution des esprits est si complète qu'il est presque inconvenant de s'étonner d'un fait aussi normal. Tout le monde, ici à Montréal, trouve naturel de voir une femme à la tête de la discothèque (Marie Bourbeau); une autre en charge de la bibliothèque (T. Rochette); une troisième porte l'entière responsabilité des causeries de CBM (Joan Dangelzer); tout à fait normale la silhouette de madame Dandois à la table du contrôle; à la publicité, l'assistante et le bras droit du directeur est madame Rivet-Gagnon. Le service de la réalisation comprend trois femmes dont l'une s'occupe plus particulièrement du domaine "femmes et enfants" (Marcelle Barthe); quant à Madame Fortin dont la diplomatie et la douceur sont bien connues elle est appelée souvent à réaliser certaines émissions délicates qui demandent un tact tout "féminin". M. Frigon lui-même n'a pas hésité à placer une femme, Mlle Louise Simard, son assistante, en tête du grand concours littéraire de Radio-Canada.

Il est peut-être trop tôt pour faire le bilan de ces innovations; sont-elles un succès, ont-elles amélioré ou abaissé le niveau des émissions? Ce n'est en tout cas pas à moi à trancher ce problème. Mais la réponse doit se trouver à mi-chemin entre les points extrêmes. Les femmes, tout comme les hommes sont des créatures imparfaites (difficiles à avouer, mais vrai), leur travail sera donc, aux unes comme aux autres, plus ou moins bien fait, plus ou moins mal fait selon leurs aptitudes, leurs préparations, leur caractère ou leur formation. Peu importe que ce soit une femme ou un homme qui soit à tel ou tel poste, l'important est que le travail soit bien fait, et que Radio-Canada bénéficie de la bonne volonté et du talent de ses artisans.

PERSONNEL EN VEDETTE

(Suite de la page 6)

Divers

À une émission récente de Radio-Carabin on refuse l'entrée à plus de 200 personnes qui forcent la porte de la voiture de Paul Leduc pour écouter l'émission à son radio... Armand Bérubé est revenu après un voyage d'étude à l'Université Cornell... Un groupe d'amies ont fait leurs adieux à Mlle Hélène Butler qui passe à la radio privée... Jean Saint-Georges fait admirer à Gilbert Harding de la BBC les merveilles des Laurentides, de la région de Québec, de l'Île d'Orléans et des Cantons de l'Est.

Va-et-vient à Québec

Roland Beaulieu nous arrive de l'émetteur de CBF à Verchères. Beaulieu est nommé en charge pour remplacer M. Pelland maintenant technicien aux ondes-courtes.

Maurice Valiquette, directeur de CBV a réussi à s'arracher à ses réalisations pour prendre des vacances... bien méritées. On dit l'avoir rencontré dans le Nord de Montréal, histoire de se retremper dans une atmosphère familière.

Nouveaux venus à CBV: Lucien Coté, annonceur-intérimaire; au bureau Ginette Roy, et à la réception Lucie Gourdeau. Bienvenue cordialement et installez-vous "comme chez vous".

L'officier en charge des techniciens à CBV, Charles Frénette est bien heureux. Bientôt seront complétées les diverses parties du nouvel équipement pour les salles du contrôle du poste québécois.

Félicitations

La cigogne a comblé deux membres de notre personnel à CBV. À Charlebourg, monsieur et madame Raymond Fortin, technicien à l'émetteur, sont les heureux parents d'un premier-né et au studio, monsieur et madame Roland Lelièvre accusent réception d'une jolie fillette.

CBJ sous la neige

C'est bien vrai, il a neigé à Chicoutimi dans la nuit du 16 septembre... Le Conseil du Personnel de CBJ a repris ses activités 1945-46 sous la direction du Major Roland Dallaire dans la soirée du 18 septembre... Notre directeur, Vilmond Fortin a reçu la visite de M. Maurice Goudreault, représentant de la Société auprès des postes du Réseau-Français de Radio-Canada... après les Landry, les L'Allier, les Goudreault au pays du Saguenay, ça sent le 5,00 watts.

Authors Meet Audience

By

ALICE FRICK, CBC Script Editor

A FEW of you here are radio playwrights, or potential radio playwrights. You would like particularly to hear about radio drama writing. I cannot give you any rules or precepts about writing for radio. The techniques you can learn from authoritative text books on the subject, and by listening to plays on the air. The content you must supply yourselves. If you want to write for radio, or any other medium, you must have something to say or a story to tell, and you must be able to say it clearly and understandably, and in a manner intelligible and attractive to your audience.

A few of you are writers; all of you are listeners, and I should like to speak to you as members of the radio audience.

There are roughly three groups of radio listeners. The greatest in number is the group to whom radio provides a background for daily living, who like to have a radio going continuously, and who therefore seldom really listen. They talk and laugh and cry and eat—even sleep—to a radio accompaniment of music, variety show, soap opera. They might be labelled, not too unkindly, the indiscriminating audience.

The smallest group is the hyper-critical, who listen with a fervor attested to by the letters criticizing announcers' pronunciation, any departure from their own canons of taste or judgment. Criticism is necessary and welcome, but we seldom see a commendation of anything from any member of this particular group.

We have no way of numbering the members of the third and most important group, and we would like to 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 cooperative audience. They are people who choose programs they want to hear, and listen to them.

Tastes 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 instruct them. Since this group is composed of persons with individual tastes which vary widely, we are obliged to vary the nature of our drama broadcasts. Many of these people

Being a digest of a talk given by Miss Frick at the Summer Radio Institute, Queen's University.

write letters too, and from these letters we have learned something of the tastes and preferences of our audience. I should like to quote from Andrew Allan's report to the CBC program conference of last spring. It expresses our interpretation of the wishes of the audience we are broadcasting to:

"When we began *Stage 45*, we were warned by many people that the public wanted escape, that if we tried to present current problems in dramatic form, we had better make the dose infrequent and surround it with weeks of sugar coating. Somewhat to our surprise, we found this to be untrue.

"The fact is, the plays we have put on as sugar coating have met a comparatively mild response. To the plays with ideas, the plays about contemporary problems, the response has been immediate and very great.

"In November, one of the plays in this series—*A Play on Words*, by Lister Sinclair—was the subject of a two-column review in *The New York Times*, a review which was headed 'Canada Shows Us How' and was in fact an admission that Canadian radio drama has reached a stature at which Americans must give it their most serious attention. One result of this article was an increased pride in their own radio drama on the part of Canadians and a new interest in us by the Canadian press.

"The purpose of all radio drama is to entertain. Since radio plays are made for listening and are a waste of effort unless they are listened to, they are made as attractive as possible.

"The perennial question is: what do people want to listen to?

"While a certain amount of escapist drama must always find a place in our schedule, recent experience has shown us that today people are more than ever interested in the discussion of current problems in dramatic form. The play of ideas has therefore had a rebirth.

Since Aeschylus, the drama has been one of the best means of presenting contemporary problems, and has even in the past been able to indicate lines of solution. The radio drama of 1945 therefore stands heir to an impressive inheritance.

"Nothing is more dramatic, nothing more entertaining, than the conflict of ideas. Acres of formula plays about boy meeting, losing and getting girl, can never compete with the drama inherent in the warfare of ideas. In this drama each listener feels himself, quite rightly, to be an actor; we know that on the outcome of this drama depend our lives, our future, even our souls.

"The CBC drama department feels, in common with a recent American writer that: 'In time of crisis the theatre has a function that goes beyond coddling amatory neuroses.'"

Meeting Ground

So, for a more or less select audience, we are trying to supply adult entertainment, and at the same time to provide a meeting ground between the author with something to say and the people to whom he speaks. To put it another way, our purpose is two-fold: first, to encourage Canadian playwrights to write what they want to write; and second, to present to the listening public a definitive view of the kind of writing Canadians are able to do.

In the past year and a half, there has been marked improvement in radio playwriting. Authors have experimented with new techniques; they have enlarged the uses of old techniques; and they have learned and demonstrated increased facility in the handling of ideas in radio play form.

Interest in radio writing has spread until many authors already established as short story writers, as poets, have turned their hands and heads to radio. And many new writers, seeking a medium of expression, have elected to try radio instead of some of the older and more commonly known forms.

Radio writing is very new, and radio drama is in its infancy. Its growth is marked by as frequent changes as those in a growing child. What was producible two or three years ago, may likely be out of date now. That is partly because much of radio writing is journalistic, and grows old along with the daily paper; but it is largely because new ideas, new techniques, experiments, make obsolete the old. There is no large body of permanent radio literature, but it is interesting to speculate on the possibility of a radio

(Continued on page 15)

A propos du concours

par

LÉOPOLD HOULÉ, M.S.R.C.

On m'avait soufflé à l'oreille: "C'est un pari! Ça 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 des conseils de prudence sous prétexte 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 que souvent elle fait naître. Le concours a aussi 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 Franc Nohain, et un peu plus de Tristan Bernard. Avouez que notre théâtre sanglote souvent. Nous nous acheminons vers les dénouements à travers trop de saules-pleureurs.



Mademoiselle Louise Simard, assistante du directeur général, région du Québec, animatrice du grand concours littéraire de Radio-Canada, qui vient d'obtenir un magnifique succès.

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 pâmer 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.

Marcel Ouimet a accompagné les troupes canadiennes en Grande-Bretagne, en Sicile, en Italie, en France, en Belgique, en Hollande et en Allemagne. Il a assisté à l'invasion de l'Italie, de la Normandie et de l'Allemagne, au passage du Rhin, à la rencontre historique des troupes alliées et soviétiques sur les rives de l'Elbe.

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 documentaires pendant les deux dernières années de la guerre.

Grapevine Network



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. Gobeil, 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 Kefer 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 CBM 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 Droogenbroech—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. Len was in the R.C.A.F. for several years, and hails from Montreal.

Wedding Bells

Winnie Mounce, 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 hid 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 Carscadden 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, Ray 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 newsroom 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 Germain (Keefer) and Mrs. Germain received a daughter, Francine, September 8 . . . 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 newsroom, 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 McIsaac, staff announcer at Halifax, will be leaving soon to go to CBA, 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, Fergus Mutrie, 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,
A pageant of people, with no rhyme or reason—
Wintergreen for president, Popovich for treason.
Strange fellows to some, but friends are we—
The Emperor, the prostitute, the teletype and me.

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



GERRY WILMOT

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 Maedougall Kitchener 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 AAFP (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—Mavor Moore (Toronto) and George Robertson (Regina). Mavor, 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)



"The following will be a delayed broadcast." Submitted by Dan Cameron.

LETTERS

Sign Language

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

Dear Sir:

With the release of domestic television sets would you consider placing announcers 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, travelogues—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 suppose 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 mimes, so their acting should be of interest even to a hearing audience. They could even be taught music, or rather rhythm by spaced markings or flashes on the screen—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 lack of an Oxford accent need be no drawback in his type of interpretation of the news!

In all sincerity,
Yours very truly,

Winnipeg, Manitoba. DOROTHY GARBUTT.

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 set 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 our listeners here (the patients are all provided with head-phones) more CBC sustaining programs than 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,*

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AUTHORS

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literature growing out of the work of today's and tomorrow's radio writers. Whether radio drama grows into a lusty 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. Hilliard, 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 Houlié, M.A., Dr ès L.

Léopold Houlié, 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'entreprend sur une telle échelle et on ne peut douter de l'authenticité et de l'orthodoxie de la pensée et des renseignements qu'elle nous fournit, car cette histoire est le fruit à la fois de la thèse de doctorat de l'A. et de mémoires présentées à la Société Royale dont il est membre.

Dramaturge lui-même et de belle réputation (lauréat de l'Académie française) Léopold Houlié parle aussi en connaissance de cause. Avec une telle formation, il ne pouvait éviter sa conclusion: notre salut, c'est le retour aux classiques. Et le mouvement qui se dessine en ce sens, on doit l'attribuer en partie aux efforts tentés par la Société Radio-Canada.

L'A. rappelle les auditions du dimanche après-midi, rattachées à Radio-Collège, et il félicite 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, consciemment ou non. Peut-être sera-ce le sujet d'un prochain travail? Souhaitons-le.

P.S.—M. Houlié emploie fréquemment "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 me demande ce que c'est. "Officielle" est un terme bien dangereux, équivoque, 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.



BYNG BACK

The voice of BBC Newsreel is once again on the airwaves of the CBC. The voice belongs to big, jolly Byng Whitteker (suit size 54) who returned recently from London where he has been with the BBC. Right now he's on the announce staff of CBC Toronto station CJBC, and can be heard across Canada on some Dominion network shows.

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 CKAC, in May 1929, as secretary and as a bilingual radio commentator.

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

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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 Beullac (Montreal)—the only femme veteran in the house—spent two-and-a-half

years with the Wrens in Newfie 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:

Shed a tear for the ancient days,
For the old forgotten crafts—
When the tumbrels 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 yokel,
Who did the same job by pulling a rope
And didn't belong to a local.

VANCOUVER CORRESPONDENT TO WINNIPEG

A little gray home 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 CBR, has left to take up production duties at Winnipeg.

Since 1937 Dick has been in Western Canadian radio, having served at CFCT, Victoria, CKLN 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!

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 CBR staff council.

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

A YEAR IS GONE

(Continued from page 3)

reader interest, one panel will judge those written in English, another panel will judge those written in French.

It is hoped that these prizes, added to the incentive of helping to develop national radio, will inspire staff to contribute even better articles than some of the very good ones which have passed through the printers hands during the past year.

To repeat—it's up to you, staff! Ed.

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 plowing 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.