RETURN TO CREATIVE THINKING

BEETHOVEN VS. SHAKESPEARE — W. H. Brodie
NOËL DE GUERRE — — — Marcel Ouimet
SCHOOL BROADCASTS — — — R. S. Lambert
TORONTO SHOP — — — Phil Carscallen

MERRY XMAS
ET
MEILLEURS VOEUX

DECEMBER, 1945
Season's Greetings et Meilleurs Voeux

In conveying the Season's Greetings and Best Wishes for 1946, on behalf of the Management, may I assure you of my deep appreciation of your splendid work and devotion to duty. I regard the achievements of every member of our staff, whether great or small, all essential and important in the successful operation of the CBC.

You have my very best wishes for a Merry Christmas and a Happy New Year.

Augustin Frigon,
General Manager

"Au nom de la direction, je vous offre mes meilleurs vœux pour la Nouvelle Année. Je veux aussi vous dire combien j'apprécie le bel esprit de dévouement dont vous avez fait preuve ainsi que le travail magnifique que vous avez accompli durant l'année. Je considère la participation de chaque membre du personnel, quelque modeste soit-elle, comme essentielle au succès de la Société Radio-Canada.

Vous avez donc mes meilleurs souhaits pour un Joyeux Noël et une Bonne et Heureuse Année!"

Augustin Frigon,
Gérant Général
RETURN TO CREATIVE THINKING
(Contributed by E. L. Bushnell, Director General of Programs)

During the past month we have begun in earnest our reconversion from wartime to peacetime in the program division of the CBC. The abrupt close of the war revealed to us certain deficiencies in the program setup, many of which were directly or indirectly caused by the job we had to perform during wartime. The urgency of a great deal of our operations during the past six years brought about a certain change. The work of our overseas unit, commercials sponsored by Government agencies on behalf of the war effort, and CBC programs directly geared to help the war effort, occupied a large portion of our schedule.

These factors meant an increase in the administrative detail necessary in programming our networks, and placed a restrictive influence on some aspects of creative work. Listeners, on the other hand, feeling the influence of wartime operations, were often attracted to our programs by the urgency of the moment. In some cases, this factor substituted for showmanship in attracting listeners.

When the war closed, we were faced with the necessity of once again building programs which on their own merit would attract listeners. This means in effect that once again we have reverted to our prewar position of having to do everything in our power to encourage creative thinking and working on the part of members of the program division. From now on we are determined that every program, no matter what it's type may be, must in itself be a magnet to attract listeners. Entertainment programs of a very high calibre as far as creative thinking and showmanship are concerned must occupy a large portion of our schedule. This doesn't mean that we will neglect our responsibility in the field of public service broadcasts. It does mean, however, that in this aspect of broadcasting we must also exercise a high degree of creative work so that our public service broadcasts will be geared to attract the maximum audience possible.

The return of a number of employees from service with the armed forces is another factor which we are keeping in mind in all the aspects of reorganization, and we feel that these men who have gained considerable experience outside the Corporation should be given every opportunity to contribute to the best interests of the CBC.

In line with these facts we have instituted the first of a number of changes in the program division. Planning and co-ordination (Continued on page 5)
Have you ever noticed how often the precocious child seems to develop along one or two special lines and to be somewhat backward in others? I sometimes wonder whether radio, that precocious adolescent, is suffering from a similar lop-sided development.

What radio has done for music is little short of a miracle. Twenty-five years ago the man who had heard a performance of the Eroica was a rarity; since VJ-Day a similar lop-sided development.

centre such as London, Boston or New York; nowadays many high school boys and girls can recognize individual styles, and can label a work unknown to them as hackneyed, flippant or sentimental; it is modern youngsters who live within reach of a musical world was confined almost entirely to professionals and to small groups of amateurs who lived within reach of a musical centre such as London, Boston or New York; nowadays many high school boys and girls can recognize individual styles, and can label a work unknown to them as being by Brahms or Mozart or Wagner. And it isn't only the great classical composers that are known. The composer of today gets his work played to huge audiences, and the modern younger knows at any rate the names of people like Benjamin Britten, Aaron Copland, Darius Milhaud or Dimitri Shostakovich.

This tremendous awakening of general interest in music is almost entirely due to radio; the phonograph disc has helped no doubt, but it is radio which made the record popular.

What About Words?

If we turn now to the other great art which, appealing to the ear, is equally the responsibility of radio, what do we find? While the great works of music have become a common possession, the works of literature are very much neglected. The ordinary citizen who can talk intelligently and with experience of Bach, Handel, Mozart, Beethoven, Schubert, Brahms, Wagner and the rest very seldom has an equal knowledge and experience of the great whose genius lay in the use of words.

Take for example Shakespeare, the greatest of them all. Most people's knowledge of his work is confined to a more or less hazy recollection of one or more of the half dozen plays which commonly form part of the high school curriculum. Some, if they are lucky, may have seen a stage performance of Hamlet or Romeo and Juliet. A few dozen well-known quotations are in common use, generally without much knowledge of their source and context. How many people know the high poetry and drama of works like King Lear, Measure for Measure or Antony and Cleopatra? Here and there you will find people, more than one would think, who read and love the whole range of Shakespeare's work; but very, very few have ever had the opportunity of hearing it come to life on the lips of people trained to speak the matchless lines.

If this is true of Shakespeare, what about Milton, Thomas Browne, John Donne, Pope, Sheridan, Goldsmith, Keats and Shelley? (A mixed bag, I grant.) It is safe to say that many people who today have learnt to know and like the three B's, know even less of these writers than they do of Shakespeare. And coming to the moderns, it is certainly true that Vaughan Williams, Sibelius and Shostakovich are more widely known than W. H. Auden, C. Day Lewis, Louis MacNiece, Karl Shapiro, T. S. Eliot, or Robert Frost.

Or the Poetical Drama?

In the field of literature radio has done nothing comparable to its achievements in the field of music. What poetry is heard on the radio is generally trite, hackneyed, flippant or sentimental; it is the work of second and third raters. Drama has a somewhat better record; outside the warmed over movie and the hashed-up magazine story that provide so much of our radio dramatic fare, there has been some attempt to encourage the serious young writer. But too often the works that we hear are no more than a kind of journalism, purely topical, intelligent and clever, but shallow and ephemeral. Radio would seem to be the ideal medium for the presentation of the poetical drama.

In all that I am saying here, I am thinking in terms of what I hear on Canadian and American networks. In Britain much interesting, vital and imaginative work has been done in presenting both classical and modern literature to radio listeners; and the work continues, it is not taken up and suddenly dropped. I must pay a tribute, too, to my colleagues of the CBC French network, who are much more alive to their responsibilities in this field and do excellent work in it.

What should we do about it? I know the answer will be that listeners generally are not interested. To this I would reply that fifteen years ago they were not particularly interested in good music, for the simple reason that they were not used to it and didn't understand it. They came to like it by hearing it, and were helped to understand it by sympathetic and informed talk about it; we do not always realize how valuable has been the work of men like Deems Taylor or our own Harry Adaskin.

In one of these periods set apart for the minority audience can we not somewhere find room for the beauties of great poetry and prose? We are beginning to do something of this kind for the benefit of school children in a morning period. Is the adult listener to be forgotten in his evening listening hours?

One might institute, for example, a Shakespeare half hour, a weekly series during which a number of plays might be dealt with, particularly the plays like Lear or Much Ado which don't seem to "get the breaks". They need not be performed at full length; in Lear for instance one might do some of the great speeches and what Bradley calls the three great scenes. These bits could be knitted together by appropriate comment and explanation. And the listener need not fear that the less known plays are dull. The problems that motivate the tragedy of...
December, 1945

RETURN TO CREATIVE THINKING

(Continued from page 3)

of programs on the Trans-Canada network and its key station, CBL, have become the responsibility of Harry J. Boyle. H. G. Walker has assumed similar responsibility for the Dominion network and its key station, CJBC. The directors of these networks will report to the general supervisor of programs, Charles Jennings, and will have the full co-operation of the national program supervisors and regional officials of the CBC.

John Kannawin has been appointed supervisor of presentation and will be responsible for the presentation of all CBC radio programs in the Toronto area. All personnel in the Toronto area responsible for continuity, announcing, producing, program clearance, record and music libraries, will be responsible to Mr. Kannawin who in turn is responsible to the program director of the Trans-Canada network and the manager of the Dominion network.

In line with what I have said about stimulating creative work, we will where possible relieve creative-minded personnel of administrative duties, the majority of which were given them because of the necessity of wartime operations. The first of these transfers has already gone into effect. Ernest Morgan has relinquished his duties as supervisor of international exchange programs to C. R. Delafeld who has become supervisor of exchange programs. Mr. Morgan in turn, because of his special knowledge of music and production, has been promoted to the production staff in the Toronto area.

In line with our policy of promoting members of the program division, we have promoted Fergus Mutch to the position of supervisor of farm broadcasts. W. J. Dunlop has been appointed special assis-

NEW CBC DIVISION

CBC station relations division is being replaced by a new division—"Broadcast Regulations". J. R. Radford will be division manager, responsible to management for interpreting, observing and promulgating regulations, rulings, policies, political broadcasting, continuity coming under the Pure Food Act and Good Taste acceptance policy, and checking Canadian station logs.

A new station relations department is being set up, with George Young as manager. Mr. Young will be responsible for field contact with all stations, private station agreements, affiliated network relations, program distribution and statistics, and reserved time.

In Quebec, Maurice Goudrault will represent both the broadcast regulations division and the station relations department.

The broadcast regulations division has the same authority over CBC stations as it has over private stations.

ARTISTS FOSTER HOME

CBC artists enlivened the annual meeting of the Children's Aid Society of Winnipeg, held November 20.

None of the artists, however, was present at the meeting. A 15-minute dramatization of the need for foster homes—"A Foster Home for Johnny", written by Ray Darby and produced by Ease Ljungh—was specially recorded for the occasion.

The disc was incorporated in the speech by A. V. Piggott, chairman of the meeting, and judging from reports it went a long way toward making the meeting both helpful and entertaining.
Le Réveil
Armand Bérubé et Aimé Martel ont eu chacun une fille le mois dernier. Inutile de rappeler qu’ils sont du Réveil rural.

Toujours plus haut
Après quelque temps au premier, puis au troisième, le publiciste (j’allais écrire publisiste comme sur la porte de son bureau) est maintenant installé au quatrième. Léopold Houlé a son bureau particulier avec Yvonne Rivet-Gagnon tandis que Jeanne Girouard, Simone Bouchard et Gisèle Lafrance sont au Grand-Quatre.

Nos anciens à l’honneur
Il faut croire que la formation reçue à Radio-Canada compte pour quelque chose puisque deux de nos anciens occupent des situations de première importance au nouveau poste CJAD de Montréal. Terry O’Dell y a été nommé annonceur en chef et Tommy Sutton ingénieur en chef.

Sur les planches

Permutations


Autrefois de CBF...
Clo. Sahiati, lors de son voyage à Washington, a rencontré Fernande Genest, Germaine Gendron et Julienne Lemyre, toutes trois employées par le gouvernement français. Elles adressent leurs meilleurs voeux à leurs anciennes compagnes de CBF et espèrent être à Montréal pour Noël. Claire Martin était de passage à CBF ces jours derniers. Son nouvel état lui plait toujours mais elle garde un bon souvenir de son emploi.

Chez les ingénieurs
Le médecin a prescrit à trois de nos ingénieurs CBF-CBM, Jean Lefebvre, Léon Gilbert et Pierre Normandin, de prendre leur congé. Evidemment, le travail est dur aux services techniques.

Les sports
Liliane Gagnon a roulé le plus haut simple et le plus haut simple aux quilles... Françoise Moreau s’est consacrée à l’élevage des tortues. Koko et Kiki, deux minuscules amours de petits bêtes, décorent gentiment son pupitre.

Soirée de gala
Plusieurs des membres du personnel des studios de Montréal assistaient tout récemment au gala annuel de l’Union des Artistes, où les numéros de CBV-Québec furent fort goûtés. Melle Louise Simard, assistante du directeur général pour la région (Suite à la page 10)
This is the Canadian Broadcasting Corporation

Deegasser to Meters

Now the cutting tables are done, and Lovatt, Allan and Watts are busy on two more big jobs. They have almost completed a deegassing unit to degas the big tubes in a 50-kilowatt transmitter. It consists of a high voltage (30,000) transformer with an arc arrangement and X-ray cables for connecting it. The whole unit will be in a steel cabinet with all the safety devices, so that if the cabinet is opened, it automatically shuts off. It's passed all the rigid tests of the hydro-electric people and may be the prototype of deegassers to be used in all 50-kilowatt transmitters.

The other job is making a smart idea into something concrete — or rather metal and wood.

It's a light pattern meter for checking the resistance of a cutting bed, or seeing just how good the business end of a recording apparatus really is. The idea was evolved by Robert Santos of the engineering staff at Kpler building in Montreal.

The shop is busy making a complicated arrangement of slides to slide which will automatically give the proper reading on a single dial. The whole thing will be enclosed in a light-proof box, with the top table designed and built the amplifiers for the unit; constructed the huge speaker cabinet, and sent them out to CBC points all ready for use.

Name Your Effect!

Just a couple of weeks ago a new sound-effects unit was finished. It's a wheeler which includes a heavy door, a screen door, a car and refrigerator door, a barn door, a sliding panel, a window, a screen and even a stretched awning. It has just one: Halifax one, and Toronto the other.

Another piece of sound-effects equipment which the boys are proud of is the Toronto shop. It was built narrow enough so that no part of the equipment in Toronto, the regions would be able to use the shop to better advantage. What if information is going down in black and white, and George Lovatt, Harry Allan and Bill Watts will have to take the consequences. They are up to their ears in work now. What will happen when the other regions find out about the shop and start putting through work orders?

The boys in the shop aren't feeling about being able to handle a tough job. Probably the best example is a set of new cutting tables sitting in the recording room.

The tables are of a completely new design. Instead of the usual overhead mechanism, familiar in all CBC studios, the new ones are of the lathe-bed design. That means that all the cutting mechanism is out at one side, with the cutting head sliding out over the disc on a steel bar on a ball-bearing assembly. The bar slides back or across the disc by means of a feed screw which is attached to the turntable. That sounds complicated, and it is — but it's efficient.

Original Design

The design of the new tables is George Lovatt's, in consultation with Recording Room Supervisor George Price. Engineer in Charge Toronto Area Howard Hilliard and the engineering division in Montreal.

The only thing the shop didn't build were the motors and the cutting heads. The only thing that wasn't completed in the shop were the castings, the turning of the tables (only because the lathe isn't big enough), the plating and some of the cranking painting.

The boys in the shop machined all the lathe-bed apparatus, including the feed screw. There are 145 individual parts, counting assembly. They made the complete carriage consisting of 75 parts, and they installed all the electrical circuits. The cabinets were built and finished there, too.

The big turntables weigh sixty pounds, just double the weight of those on the Presto cutting tables.

The new cutting tables are now in the recording room undergoing tests, and according to reports the "bugs" are minor. An example is that the units are so heavy they press the insulation tight, making it no longer effective, so that the cutting heads will pick up the sound of walking. That job used every piece of equipment in the shop. It used the big nine-inch lathe on metal parts. It used the electric grinder, the drill press and its automatic tapping attachment. It used the jaiette, the circular and hand saws for both wood and metal. It used the wood shaper and the electric disc sander, and the microscopes which measure anything from zero to four inches, inside and outside measurements. And silver soldering was done in making tools to make the parts.

The shop started out in September of 1940. It was originally set up as a manufacturing and experimental shop for sound-effects apparatus. The first big job was to build nine "cocktail bars" for sound-effects.

They were in use in some CBC regions. They are big black units with three turn-tables and four pickup areas. The turn-tables vary in speed from about 30 rpm's to around 90, so that a car (on a sound-effects disc) can go like usual or can show doors almost at a stop.

The shop designed and built the amplifiers for the units; constructed the huge speaker cabinet, and sent them out to CBC points all ready for use.
NOËL DE GUERRE

Marcel Ouimet évoque des souvenirs...

Il pleuvait au déhesse... à terrene et, au débouché, l'horizon était plongé dans un brouillard qui réduisait ne voisins qu'appréhendaient les silhouettes de leurs maisons, tandis que le ton du ton de notre petite villa...

Il pluvait, et c'était plutôt triste... "Nous nous"... c'est tout dans le bannier à faire de nos journées de deuillards.

Il arrivait que de temps en temps, à travers des fausses qu'avrirent parfois les silhouettes de leurs maisons, ils se reportaient vers le camarade. "Franchement, la température veut, les Boches qui nous font face!..."

C'étaient des éclairs qui, à l'ac- veille de Noël, avec toute la gamme de tendre enfance... même dans les cir- crispés sur le canon, ou sur la crosse de ne voyaient à peu près plus...

Sans sommeil, dans leurs tranchées rem- ceux-là, traversaient des heures beaucoup que nous convoitions, des hommes, d'au- dans la banlieue d'Ortona, ce petit port... de la banlieue d'Ortona, ce petit port... à peu près désert de Rocca San Giovanni, "Chez nous", comme dans tout le hameau que nous convoitons, des hommes, d'au-

Depuis quatre jours, sans arrêt, sans répit, il ne se bataillaient... sans maigre- sans soumission, dans leurs trahées trum- plumette, déployées en batailles, tout autour de nous, de Lévis jusqu'au long de la touche de l'autre, comme de Loisirs, qui arrêteraient les éclair... d'éclairs artificiels qui, à l'ac- compagnement de la canarde des explo- ne mettraient à exister la nuit et, sans- pour caché, pour semer un peu d'獨... sans doute des fausses que nous voyaient à peu près plus.

Leur sève... sans pas... ils se mit- en marche vers l'arrière... Rien de tout, quand il s'agit d'une nuit de Noël, là, on vous réserve une surprise..."

C'est l'hiver, de nouveau, et le silence... pour un sketch de Yves Thériault, des chan- tés par des soldats crottés, boueux... et de la dinde... Tout avait été prévu... car de l'intérieur du monastère, les accents

Décembre, 1945

PERSONNEL EN VÉDETTE

(Suite de la page 6)

du Québec servait plus tôt dans la siècle un cocktail aux membres de la délégation de Radio-Canada.

Chansons cuites

Voici une autre manifestation du talent tant de Y. J. Gagnon. Ces chansons, il produisait sur commande des chansons russes pour un sketch de Y. J. Gagnon, des chansons cuites en musique de Victor Braud, des chansons indiennes et tsipyamur pour Marius Bar- bar. Il a de plus extériorisé l'hommes des chansons bulgarie, macédonie, etc. Nous espérons que M. Jean Beaudet mettra à l'échelle de maison, des œuvres de com- posant canadien. J. J. Gagnon vient de terminer un tableau symphonique et lyrique pour le Concert de la Radio-Canada. On vous invite à réclamer la grande première de la radio "Tres Prehui à l'église du Canada".

Hibernie

C'est l'hiver, de nouveau, et le silence... pour un silence... qui, de fin-de-jour au deux-heures, on retournaient achatcier ce qui revenaient de vie comme "des hommes de bonne volonté..."

Un officier des services auxiliaires de l'armée avait eu cette excellente idée: "Pourquoi..."

"Je crois que c'est bien", dit Jules, "les sapes sont tout illuminée. Des flammes ailes obéissent les lèvres de l'étoile... On se réjouit, malgré les - les...

"Et de là le film que tu as apporté", interrompt son compagnon entre deux -repiques aux oreilles, "ne va pas... vous voulez à les surveiller attente au poste de l'articulaire du cercueil...

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CO-STARRING PAUL DUPUIS

PAUL DUPUIS, tall, dark, athletic French-Canadian, ex CBF announcer, ex CBC war correspondent in Europe, has become a film star. Critics with unanimous enthusiasm are acclaiming his performance in "Johnny Frenchman", a comedy-drama of Breton and Cornish fisherfolk. Paul, a keen swimmer, also became an expert wrestler under the tuition of the middleweight wrestling champion of Cornwall. He is presently co-starred with Clare Luce in "It Happened in New York" now showing at a west-end London Theater.

NOTRE confrère Paul Dupuis est en ce moment l'idole des habitués de la scène et du film anglais. La critique fut unanime à louanger son travail dans "Johnny Frenchman", un film qui paraîtra bientôt sur les écrans canadiens.

Paul est de plus la vedette, avec Clare Luce, de la pièce "It Happened In New York", qui tient l'affiche d'un grand théâtre de Londres.


En dernière heure

.... et Antonio Guimond, troisième technicien de l'émetteur trouve beaucoup de charme à la nouvelle saison, même si à certaines périodes il lui faut chauffer des skis pour courir au boulot quotidien...

CBJ Chicoutimi

Les CBJistes ont été très honorés de recevoir la visite d'un grand patron, M. Jean Beaudet, directeur du réseau français qui a passé deux jours dans nos murs. Souignons en passant que les Chicoutimiens ont pu une fois de plus, applaudir
Cause for Carillon

It has been said that the salt breezes of the Maritimes have a corroding effect on metal. But it never seems to affect the wedding bells. Latest cause for carillon is the announced wedding December 8, of Marie Grandy and Frank MacIsaac. Marie has been with CBC Halifax since '42, and is at present with central records. Frank was on the Halifax announce staff for a year or so and was lately transferred to CBA, Sackville.

R. D. ("Bud") Fairley, operator at Sackville transmitters, was married October 27 to Miss Louise Springer at the home of the bride in Jemseg, N.B. Mr. Fairley was presented with a Pyrex coffee maker by his fellow staffers.

Jim Reynolds of Toronto centre-aisled it Monday, November 12, in the chapel of his Alma Mater, Ridley College, St. Catharines, Ontario.

On November 2, Jean Brown, formerly of the Winnipeg offices, and secretary to H. G. Walker in Toronto, left the CBC to become the wife of Jack Barkley, broadcast operator at Toronto studios and formerly of CBO, Ottawa. The two were married in Ottawa with Jean's mother coming down from Winnipeg for the event. The couple honeymooned in New York.

Mack Smith of Toronto master control was married December 1 in Wychwood Presbyterian Church.

Jean Fry of talks department was married December 1 to "Pat" Patterson of Toronto. Talks staffers presented Jean with a handsome blanket.

Joy Mears of national traffic left the CBC to be married December 1 in Toronto.

Born:

To Mr. and Mrs. Don Bacon, Toronto, Janet Lynn, October 8. To Mr. and Mrs. Bill Bessey, Toronto, Elizabeth Ann, November 20. To Mr. and Mrs. Alan Staniforth (on loan to National Research Council), daughter Alayne, August 15. To Mr. and Mrs. R. F. Kehdy, Ottawa, Susan Louise, November 13. To Mr. and Mrs. Stuart Grifiths, Montreal, Stephen Glen, November 11.

Here and There

Welcome back to Marilyn Shaw, broadcast operator who before her marriage was Marilyn Reusch. She is replacing Joan Annand in CBI, and CJBC temporarily while Joan is in New York to continue her singing studies. Newcomer at Sackville transmitters is Frank B. MacIsaac, formerly of the program staff at Halifax. Capt. Atholl Stewart has returned to international service after a month's sick leave. Paul Barette, having been on loan to the international service since his return from overseas, is back at his old job as news editor at Montreal studios. Mrs. Elma Gomm has been appointed secretary to A. D. Dunton, chairman of the CBC.

New Faces:

Steno Dorothy Kelly pinch-hitting for Irene Limes who is absent from head office on prolonged sick leave...Writer-Announcer Charles René Levesque, Switchboard Operator Rita Lamothe, Stenos Priscilla Mackinnon and Dorothy Welsh, and a new assistant in P. & I., Miss Renée Morin, have been added to international service...R. B. Hamilton, P. & I. assistant, and Squadron Leader Joel Aldred, announcer, among new faces in Toronto.

Leaning to Drama

Many an aspiring Alfred Lunt and Lynn Fontaine is giving his or her all before CBC mikes these days. Steve Appleby, Halifax announcer with a leaning toward drama production, is making preliminary preparations for a Maritime dramatic workshop. For the past few weeks he's been auditioning and interviewing actors and writers who want to break into radio.
Wows

In the engineering end of things at Halifax, the operators are being gently ordained in the art of running turntables. All things considered, they’re doing a pretty good job: only a few insignificant wows and an odd inconsequential wrong selection.

Since the ban on amateur radio operations has been lifted control rooms have become little fever spots, buzzing with link couplings, end-fed rhombics and R’s equaling E’s over I’s...

The new recording room is completed now and its added machine-power should ease the crowded conditions in master control where all cutting has been done to date.

From the Forces

Charlie Brown back to central newsroom from the R.C.A.F., Jack Hawkins returned to Toronto engineering after airforce service in Malta, George R. Oulton another airforce veteran relief operating at Sackville before returning to university in February.

Venus to Trylon

The Halifax Staff Council entertainment committee has worked up a bowling league. The scheme includes a prize to be awarded to the highest-scoring team. Each Saturday now at 2:30 torosos bent to the graceful sport may be observed, running the gamut from Venus and Adonis to Trylon and Perisphere. Good bowlers and bad there are. But one thing is common to all: everybody is stiff the next day.

CHEQUES FOR XMAS

Radio has been informed that those December salary cheques will be out on or about the 22nd of the month, if nothing unusual turns up to alter present plans.

The treasurer’s division has done everything possible to get the cheques out before Christmas.

ANSWER MAN

Inspection of CBC repeater transmitters at isolated spots in B.C. keeps CBC Vancouver engineers busy and on the move. Last month Ernie Rose inspected many in the interior of B.C., and this month, Chief Studio Operator Basil Hilton checked up on the remainder.

A three thousand mile trip by car took him over the Banff Windermere Highway to such places as Golden and Kimberly in the sparsely populated hinterland of B.C.

Basil was impressed with the interest shown at these outposts in CBC radio programs and personalities on the network. It took much of his time answering the questions of listeners as to what the announcers looked like and correcting some very wrong impressions of the build and age of some CBC personalities.

ARE YOU LISTENING?

A comedy of errors was enacted at the CBR Vancouver switchboard recently when an over-enthusiastic telephone survey operator phoned CBR and asked switchboard operator Edna Bennett what program she was listening to. The conversation went like this:

Edna: Canadian Broadcasting Corporation.
Voice: Is your radio turned on?
Edna: Yes.
Voice: What program are you listening to?
Edna: This is the Canadian Broadcasting Corporation.
Voice: I want to know what program you are listening to.
Edna: You don’t seem to understand. This is the Canadian Broadcasting Corporation.
Voice: Yes I know... but what program are you listening to?
Edna: Look... THIS IS THE CANADIAN BROADCASTING CORPORATION, WE BROADCAST PROGRAMS!
Voice: Oh my God!
Sound: MUFFLED GROAN AND SOUND OF TELEPHONE BEING HUNG UP.

Machine-gun to Cabin Boy

Gordon Hargraves, young member of Toronto’s mimeograph staff, has been given his first real chance to enter the realm of radio acting by winning the role of John Frobishier’s cabin-boy in the feature dramatic presentation “White Empire”, produced from Toronto by J. Frank Willis.

Gord claims that his first encounter with radio acting certainly might not have been good, but it sure was loud! He played the part of a machine-gun on one of the daytime serials.

December, 1945
Another event that has sent CBC engineers into a whirl of views and theories on radiation patterns, sky waves and heavy-side layers, was the appearance at Halifax studios the other day of an airman. Asking politely to see someone in the program department he was shown into S. R. Kennedy’s office.

Surveying his visitor between file piles the resilient S.R.K. concluded: “another audition applicant”; and adjusting his pince-nez he rose to horizon level to observe the usual civilities.

The airman was not an auditionee.

The airman was interested solely and alone in the theme of a program called “Midnight Fantasy” which he had heard, he said, from CBA in Sackville. The fact that the program hasn’t been on the air for two years disturbed S.R.K. not a whit; he jotted it down to the “peculiarities of John Q. Listener” and proceeded to dig up the information.

“That’s Mr. Twibilethwaite’s new assistant. He says she helps him create a homey atmosphere for his chats.”

ACADEMY OF RADIO ARTS

Announcer Lorne Greene is opening his Academy of Radio Arts in Toronto, January 7, with a license from the Ontario Department of Education.

He has lined up some of the outstanding Canadian radio men as instructors in acting, speech and announcing, radio writing, production and direction, group singing, sound-effects.

TORONTO SHOP

(Continued from page 9)

to make him a complete bedroom suite in their spare time.

George Lovatt, the head of the shop, has designed and built a new type pickup, which on tests in the CBC labs in Montreal, shows slightly better quality than the best pickups available today. A pair of the new pickups are going through their tests for ruggedness in a Montreal studio. They are lighter than any now in use and have sapphire needles.

No sir, there’s hardly a job that the Toronto shop—the only “operations” shop in the CBC—can’t do.

In fact, E. C. Stewart of the operations department in Montreal has this to say about the shop: “There is hardly a job of reasonable proportions which cannot be efficiently handled ... by the Toronto Shop.”

W. E. S. BRIGGS

Appointed regional program director in Halifax, will manage Halifax studios and supervise production in the Maritimes.
Letters

The Open Door

Sir:

For seven and a half years I have been a producer and in charge of auditions at CBR. I think this experience qualifies me to reply to an article in the October Radio by Earl Cameron, "How About Those Auditions", and I think this article should be answered.

My remarks are based on first-hand information of the Vancouver station, for that is where I work, but I know from exchange of memoranda that the same general pattern applies to all CBC stations.

It has always been the practice at CBR to tell those who have appeared for an audition what their chances were. If the board of adjudicators thought that further study would improve them, they were encouraged. If the board thought they were ready to broadcast they were so informed and were told they would be given radio work at the first opportunity. Since last March this information has been put in writing, following a general order to all stations from J. M. Beaudet, supervisor of music.

Literally thousands have the ambition to "go on the air", neither age nor sex is immune. For some reason it is a common fallacy to regard radio as a means to easy money and the road to fame and fortune. There are so many causes which make a candidate unfit to broadcast that it would be impossible to enumerate them here. With nothing more reliable than the exaggerated praise of doting relatives or friends, some think, "If I could only say one line on the air, I'd show them." Others are unwilling to go farther than wishful thinking in their efforts to improve themselves... they are oblivious of the sacrifices necessary to succeed in a highly competitive market.

During the period that I have been in charge of auditions at CBR, thirteen hundred candidates have been heard for vocal, instrumental and dramatic work, and of these over three hundred have secured work at CBR. Among well-known radio performers who "came up" through our auditions and made their radio debut at CBR one can name Ann Watt, Fletcher Markle, Fred and Arthur Hill, Al Pearce and Larry McCance. In addition to these and in line with the CBC's policy of giving encouragement to talented young people, many others have established their radio careers at the Vancouver station, notably Alan Young, Bernard Braden, Jack Dranie and Belle McEwan. These young people got their chance on merit. They had no influence to help them get work.

For over seven years CBR has carried a weekly program for artists new to the microphone, on which candidates who have had successful auditions have made their bow.

Radio is one of the fastest growing industries in the country. It needs qualified men and women to fill the ranks of its entertainers. It is most unlikely that anyone who has had the determination to work will not get the opportunity to do so. Every program director and producer throughout the Corporation knows how hard it is to find good talent in music and drama. They are as anxious to get that kind of talent before the microphone as the talent is to get there. One does not have to grow long hair, or change one's name from Nelson to Nordica, in order to get a hearing. The door to radio is, and always has been, open.


First Contact

Sir:

The first anniversary of Radio seems to be the proper occasion for congratulations, judging from the November issue.

May I add my congratulations on another first: your number 12 (October issue). It contains mention I ever read in Radio about a certain number of CBC international service personnel.

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DID YOU KNOW?

Any employee who was granted leave of absence to serve with the armed forces may, if he makes application in writing, be granted further leave of absence without pay to permit him to attend college or university under the Government-sponsored plan.

With regard to pension benefits, the Corporation will assume the cost of pension contributions, both on its own and on the employee's behalf, for the period during which he was on leave for military service, provided the employee returns to the CBC and remains for a period of three years after he has completed his schooling. The employee will receive no pension benefit for the period of absence while attending college or university.

PIC CONTEST

Radio welcomes good photos which tell stories about CBC staff and their radio jobs.

Besides paying for photos published, Radio offers a prize of $5 for the best story-telling pic of the year taken by a member of the staff.—Ed.

Any Shutter Bugs?

Sir:

With the prospect of film being back on the market in quantity in the near future, shutters should be clicking freely once again.

Within the CBC there should be enough camera fans to form some kind of club or organization for the exchange of ideas, prints and practical suggestions. This suggestion is being put forward to see if enough photo enthusiasts will come forward to form a body for the betterment and mutual help of all concerned.

So what about it, cameramen? No matter whether you use a pin-hole job, a cox camera or a Contax with an f2, let's hear from you. It is not the camera that makes the pictures. It's the man behind it.

The undersigned would be glad to hear from any staffers interested in such a move.

Unlike photography itself, it would be quantity rather than quality needed to put such a thing over. If your photographic efforts are like those of the writer, your enthusiasm probably makes up for the lack of quality in your prints, so be they salon or snap shots, let's hear from you.

Vancouver. R. R. Mackness
SPORTS COLLEGE WINS MAILMAN MARATHON

When advertising agency men and their sponsors start raving about their Elliott-Haynes, Hooperatings, box tops and program mail, Reid Forsee of Toronto’s production staff quietly breaks into wide smiles. He can happily think of a modest little 15-minute program heard every Saturday at 12:15 p.m. EST called “Sports College” which held a contest a short time ago that drew 35,481 letters in a five-day period—an astounding record for Canadian radio mail. Even today, with no contest being held, the average weekly mail is nine to twelve thousand pieces!

“Sports College”, the largest organization of its kind in the world, is a joint project of the CRC and the Y.M.C.A. It boasts a membership of over 100,000 youths, not only in Canada, but in the British Isles and half a dozen British colonies, as well as the United States and Mexico. These foreign members joined as a result of Canadians responding to its mail and mailing along application forms.

Membership in the College is free and brings members helpful hints, tips and advice on all phases of sport, health and physical conditioning; it is dedicated to the job of raising the standard of sports efficiency and physical fitness in Canada.

Guiding genius with Forsee in this amazing Canada-wide audience which stays glued to its radio once each week is Lloyd Percival, Canada’s leading sports instruction expert and noted sports writer. Forsee has produced the program since its inception in July, 1944.

John Kannavin
Appointed Supervisor of Presentation

ability in Canada has agreed that FM frequencies should be made available for educational bodies in this country. However the Radio Technical Planning Board, which is concerned with the allocation of these frequencies, has asked that educators shall make known, as soon as possible, their wishes in regard to this matter.

Some of our school boards have already announced their intention to establish FM stations as soon as conditions permit. These include the school boards of Toronto and London. Queen’s University, Kingston, Ontario, has also obtained an experimental FM license. Other school boards are favorably inclined to the same step. However, there is need of a good deal of further publicity and understanding of the possibilities in this new development. For school boards are naturally cautious in matters of future capital expenditure. There have not yet been many opportunities of demonstrating practically the advantages and possibilities of FM for education. Nevertheless, there is a considerable amount of information available, including a handbook “FM for Education” recently issued by the United States Office of Education.

If and when FM educational stations are established in Canada, their main problem will be that of efficient operation and adequate programming. To this end, it is desirable that there should be personnel in the educational field trained in radio techniques. A beginning has been made in this direction, firstly by the Toronto School Board, which last winter conducted a night course in broadcasting, and is planning a day course for next winter at the Central Technical School, Toronto; and secondly, by the holding of the Summer Radio Institute at Queen’s University, Kingston, Ontario. The organization of radio workshops is another way of obtaining the same end. Central Collegiate Institute, London, Ontario, has for several years pioneered in conducting a radio workshop, in which teachers and high school students participate. The radio workshop idea is capable of extension to many secondary schools, technical institutes, and can even be used in the upper grades of elementary schools.

H. G. Walker
Manager Dominion network

Radio