



RADIO

CBC

STAFF MAGAZINE
MAGAZINE DU PERSONNEL

RADIO
CANADA

Vol. 2

No. 1

BBC IN CANADA

PROGRAMS ARE FOR PEOPLE - - Roy Dunlop

HELLO - - NEWSROOM! - - - - Don Smith

THIS IS THE CANADIAN
BROADCASTING CORPORATION

By
Charles Maclin

JANUARY, 1946





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Left to right: Dr. A. W. Trueman, B. K. Sandwell, F. J. Crauford, Vice-Chairman René Morin, General Manager Dr. Augustin Frigon, Chairman A. D. Dunton, Assistant General Manager Donald Manson, Howard B. Chase, Dean Adrien Pouliot, Mrs. T. W. Sutherland, W. J. Parker.

OLD RED SCHOOL HOUSE

Every Wednesday afternoon studio "C" at CBR, Vancouver, takes on the appearance of the "little old red school house", complete with blackboard. The students are the announce staff of CBR, and the teacher is Regional Representative Ira Dilworth.

Mr. Dilworth taught English for many years in B.C. schools, and lectured on English at the University of British Columbia before coming to the CBC.

The meetings are strictly informal, and usually develop into a discussion rather than a lecture. Members of the announce staff are unanimous in their praise for the value of these meetings and Mr. Dilworth's ability to impart his knowledge of the English language.

The subjects discussed at the meetings to date have covered many aspects of the English language as it pertains to broadcasting, from semasiology to continuity writing.

GLOBE TROTTER BACK

The last leg of Stanley Maxted's past four years of globe trotting as a war correspondent has been accomplished. He arrived in New York December 28, after a very rough and sea-sick-making crossing on the Queen Elizabeth; spent New Year's eve in New York and on January 4 arrived in Toronto, where he will resume normal peace time broadcasting activities with the CBC, effective almost immediately.

H. W. CHARLESWORTH DIES IN TORONTO

Hector W. Charlesworth, former chairman of the Canadian Radio Broadcasting Commission and dean of Canadian music and drama critics, died December 30 in Toronto. He was 73 years of age.

During his career, Mr. Charlesworth was editor of *Saturday Night*, reporter on the *World*, the *News*, and the *Mail and Empire*. At the time of his death he was music critic for the *Globe and Mail*, and the night before he passed away he had attended the Toronto Symphony "Pops" Concert.

Although he did not become well known as a poet, his first introduction to journalism was through his poetry, written under the pseudonym "Touchstone". He wrote several successful books—among them: "Candid Chronicles", "The Canadian Scene" and "I'm Telling You".

NEW HALIFAX EXECUTIVE

As a result of the recent elections held by the Halifax staff council under the new functional representation plan, the following were elected to the local executive: Chairman—Ron Fraser (re-elected); programs—Carl MacCaull, Syd Kennedy; engineering—Fraser Cooke, Arleigh Canning; administration—Hildegard Morrison, Marion Ritchie.

CBC PUBLIC SERVICE

On the afternoon of December 10, a storm blew up in the Chesapeake Bay area of the United States. By 8.30 that night it was travelling northeastward, moving up the Atlantic seaboard, passing New York with a wind velocity of 25 miles per hour, which increased to 96 miles per hour by the time it had reached Sable Island. Luckily the Atlantic took the full shock of the storm, for by the time it headed inland across the Maritime its first fury was dwindling.

But it still had plenty of bite in it: enough to tear down rows of telephone and telegraph poles while ice and snow built up on the wires and bore them down by sheer weight.

All communication between the mainland of Nova Scotia and Cape Breton was cut off, including the news service normally supplied by The Canadian Press to Cape Breton newspapers.

Late Tuesday night, CP requested the CBC to broadcast the news to Cape Breton so that papers there could copy for printing. So, at midnight following hurried arrangements made by long distance telephone, Station CBA at Sackville, N.B., transmitted the bulletins read at dictation speed from the CBC Halifax studios.

Listeners in the Sydney and Glace Bay areas of Cape Breton had been requested earlier by radio to advise newspaper editors to monitor the broadcast.

Thus the news got through the night of the big storm, and citizens served by at least one of the Island papers, although cut off from the rest of the world, read the headlines as usual over their morning toast and coffee.

S. R. Kennedy.

COWAN OVERSEAS

Andrew Cowan, CBC war correspondent in Italy and France during the war will return to London, England, to represent the CBC international service. He will attend the United Nations Organization Conference which opens in London January 10, as one of the CBC's representatives and following the meetings, will remain in the United Kingdom to handle the business in connection with the short-wave programs broadcast by the CBC's international service from Canada to Europe.

Andrew Cowan returned to Canada at the beginning of 1945 to take over the special assignment of supervising the programs on servicemen's rehabilitation heard on CBC networks.

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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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(Contributed by A. D. Dunton, chairman of CBC Board of Governors)

The Canadian Broadcasting Corporation is like a boat going up a river. If it just chugs along it will slip backwards downstream. To make progress it must push ahead with all engines working at full power.

This year of 1946 is going to be very important for the CBC. The Corporation has solid achievements to its credit; it has a fine war record; and much excellent work is being done now. But if we are to go ahead as we should in the peace it is going to take all the brains and imagination and energy that can be supplied by everyone in the organization.

We have a great responsibility to the Canadian listeners, for whom we work. In meeting that responsibility it is not enough to find a satisfactory way of doing something, and to keep on doing it that way. Something that is satisfactory one year is not the best that can be done the next. We should all be thinking, day in and day out, of ways of improving CBC service. It may be in doing our own particular job better. Or in working out some useful suggestions. Or in helping, through our own individual efforts, the understanding of the CBC on the part of members of the public. The CBC has been good. But to live vigorously it must

become still better—in all its branches and all activities.

Especially heavy responsibility falls on those connected with creative work. What goes on the air is aimed at people's minds. Its quality depends on the minds of those who make the programs; on their imagination and knowledge, technical skill and understanding of listeners. We must be constantly contriving for new and better forms of broadcasting.

Being a public service body confers many advantages on us. It also brings heavy duties. We have to serve, as best we know, the interests of the Canadian public. But we cannot put a few "public interest" programs on the schedule, and say the task is done. We must remember we are serving the Canadian nation in all we do, and that first and foremost we must try to give the very best radio service we can. In this details count as much as do great

plans. The person who smoothes out a rough spot in administration or operation may be helping as much in his own way as the person who conceives a brilliant new program.

To forge ahead all parts of the Corporation must work together. In practice this is sometimes not easy because of physical

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OUR COVER THIS MONTH

HOME

Our Cover This Month shows Canada's newest tribal class destroyer *Micmac*; Halifax tug; silhouette of Announcer Syd Kennedy and CBC microphone, snapped by Halifax Editor G. F. Brickenden. Not shown here is Queen Elizabeth filled with cheering Canadian repats home from overseas—escorted by *Micmac*, greeted by tugs and other craft in Halifax harbor, covered by CBC.

PROGRAMS ARE FOR PEOPLE

By ROY DUNLOP,

Production Manager, CBC Pacific Region

THE year 1945 has been the most exhilarating and perhaps the most exhausting—for those in the business—in the history of radio. In the past year CBC has given Canadians first-hand coverage of the war in Europe and in Asia, it has met the hectic strain of V-E Day and V-J Day coverage, it has presented an exemplary and noteworthy report daily during the World Security Conference at San Francisco and it has turned its schedules inside out on two occasions for the Eighth and Ninth Victory Loan campaigns.

Radio in Canada has come through the wars with our servicemen and with the people and has taken its place in the task of re-adjustment of men, industry and life in general from a full-out wartime effort to the comparative normalcy of peace in these days.

Today, we of the CBC program division realize that the ideal of patriotism upon which so many programs were based is gone. The Victory Loans are over. Our war commentators are back to their jobs in journalism. Our special shows for troops overseas and the work of the CBC overseas unit are practically over. With the end of the war CBC enters a new phase of activity. We must now stand on our own feet as a national medium of entertainment. We are back in show business—pure and simple!

Gadgets vs. Fundamentals

If CBC is to survive and compete with other radio networks and with private and commercial radio, we must keep one main thought in mind in the planning, preparation and production of EVERY radio show: Programs Are for People! In the hurried and sometimes hectic business of programming in radio, we often forget all about the audience. As a matter of fact, we forget some of the other fundamentals, too. In their place, we often substitute gadgets or devices, stray little bits of cleverness which we cook up for our own amusement or sometimes for our own amazement.

It should be understood at the outset that whatever I have to say about radio is said in the spirit of one who likes it and believes in it. So far as I am concerned, radio is a profession. It is true that it isn't a very old profession, but it is certainly one that has had an interesting

Roy Dunlop, production manager CBR Vancouver, recently returned to the west coast after a combination vacation and observation trip to the production centres of the United States. From the production trends of American networks and the entry of radio into the post war world, he feels that radio has a different role to play; and in the accompanying article he outlines some of his impressions along these lines.

past and, undoubtedly, one which will have an intriguing future.

Anyone in CBC who takes a professional attitude toward radio will recall with pleasure the frequency with which it reaches transcendent heights. But if he is really professional, he will also recognize there are those times when it falls far short of its best purposes and ideals. It would be foolish to dwell solely upon the wonderful things that radio has done, but it would be doing an injustice to the industry as a whole to consider only its shortcomings. So I should like these remarks to be thought of as an appraisal, even though they might seem to be critical.

Personal Medium

Radio is essentially for the people! That is the first and fundamental in every angle of broadcasting. Radio is a very personal medium. In essence, it is a means of communication from one person to another; that very personal aspect opens up tremendous opportunities, but it also sets up some hurdles. It makes for an intense and emotional relationship with the audience. Now, having spent so much time and effort to obtain that effect, we should plan to preserve it.

Looking back over the past few years, I sense a tendency which has become altogether too wide-spread, indicating that some of us have forgotten the simple fact that radio is for an audience. Too frequently we have music which is played because the musicians want to play it. And drama which is done because the authors have written it, or the actor likes to act it.

You know the kind of music I mean, and the kind of musical programs which result from its selection. It may be music written by an undiscovered genius whom a conductor chooses to thrust upon an unsuspecting public. The conductor himself, certainly the composer, and maybe even some members of the orchestra, find great momentary delight in picking their uncertain way through the score. There is only one thing wrong with it. That is that nobody in the audience wants to hear it.

Or perhaps it's one of those tricky arrangements devised by an incipient gadget-maker, who happens to have found his way into music and who shudders at the thought of a layman's desire to whistle a simple melody. Having taken a tune which the audience loves, he so carefully avoids it that he ends up by merely having a series of 16-bar introductions.

We sometimes do the same thing in drama. Under the guise of dramatic presentations, we hurl at the audience combinations of words which, to the author, sometimes to the producer, are really awe-inspiring, but which mean practically nothing to the listener.

One could go on multiplying examples. The truth is that these things are not good for radio. There is hope in the fact that they don't happen more frequently than they do, but they indicate that we have strayed away from the all important fundamental of always keeping the listener in mind.

Audience Contact

There is no question that the artistic appreciation of the audience can be heightened by the occasional introduction of new ideas in music and drama, but those ideas must proceed from what the audience knows rather than from what it will not listen to. Certainly, there is no quarrel with the person who says he must present program material calculated to make the listener reach a little higher. But when the reach is so great or so abrupt that the audience loses contact, the whole purpose is nullified. The way to increase appreciation by radio is exactly the same as to increase sales. It is, first of all, to have the set turned on and tuned to the program. Nothing in the world is as ineffective as a radio set which isn't turned on. Nothing is so fundamentally detrimental to a program as an element which loses contact with its audience.

The most fundamental thing of all is to remember that programs are for people.

They are for people at the other end of the line—for the rancher in Lillooet, for the farmer in Rosetown, for the miner in Temiskaming, for the fisherman at Chicoutimi and for the school-teacher in Musquodobit. If we can keep the CBC constantly aware of the fact that we exist because of our audience and that without our audience we might as well all go out of business—if we can keep that fundamental in mind, I think we can't go far wrong.

1946

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separation. But what counts is the spirit. If everyone is determined that the CBC is going to do a constantly better job, and that he will work with everyone else for the overall aim, then we cannot help steaming up the river.

From meeting the staff members I have been able to see so far, I know something of the ability and keenness that is in the CBC. I hope within a fairly short time to be able to meet all the rest of the staff wherever they are. In the meantime, on behalf of the Board of Governors, I wish everyone in the CBC a very happy and successful 1946.



RETURNS TO KEEFER

The Keefer staff extended a warm welcome to Flight Lieutenant Peter Tremblay who has rejoined the purchasing and stores department. Peter enlisted in the R.C.A.F. in August, 1940, later graduating as a pilot with top honors. After a period of instructional duty in Canada, he proceeded overseas and completed a tour of ops. on heavy bombers.

FROM THE FORCES

CBR Vancouver welcomed home four more of its staff from the armed services recently: Petty Officer WREN Georgina Murray, Lieutenant Hugh Palmer, R.C.N.V.R.; Captain Bob Prissick, R.C.C.S., and Corporal Ted Pegg, R.C.C.S.

Georgina Murray served with the public relations branch of the Navy in London, England. She has been visiting her parents in Prince George in northern B.C. before returning to CBR to take over her old duties in press and information.

Hugh Palmer put in 30 months sea duty in corvettes and frigates in the Atlantic with a support group, and was officer commanding the frigate H.M.C.S. "Glasgow". Hugh has returned to the



MAJOR PAUL LAMBERT

It has just been announced that Major Paul Lambert has been awarded the Efficiency Decoration. He has now rejoined the Keefer staff in the properties department, having served in the Army for the past six years in various theatres of war. He was recently mentioned in dispatches.

APPRECIATION

I SHOULD like to express my deep appreciation for the fine work done by so many in connection with Christmas and New Year's programs. A special word of thanks is due to those who helped to make the Christmas Day schedule the success I believe it was. Words of praise and appreciation have come from all quarters.

To P. & I., Station Relations, Traffic, Engineering and all others who contributed to make this day an outstanding one in the annals of broadcasting, may I say thank you. I should also like to wish each and every one of you a Happy New Year.

*E. L. Bushnell,
Director General
of Programs.*

announce department at CBR for the time being, but expects shortly to be transferred east to another department.

"Money Bags" Bob Prissick is once again surrounded in high finance in the treasurer's office. Bob spent four years in the Canadian Army and about six months of it in Great Britain.

Ted Pegg is at present spending 30 days' leave with his wife, in California, before returning to the traffic department at the West Coast. Ted did his courting in pre-war days via long distance telephone and telegraph when his wife worked in CBS traffic in Hollywood.

Gordon Fraser is back at the CBC offices in Winnipeg. Gordon first came to

work for the office staff in 1939. He joined the R.C.A.F. in 1941 and served in Canada and England. Returned to Civvy Street, Gordon is now in central registry.

Barry McDonald is back with the announce staff at Halifax. Barry spent the past four years with the R.C.A.F., a year and a half on overseas duty.

Frank Heron, CBM announcer is back from overseas where he entertained troops, with British Empire Service League, Canadian Legion.

T. D. 1 REMINDER

It is essential that a new Form T.D.1 (revised January 1946) be filed with the treasurer on or before January 17, 1946.

In cases where this form is not completed and filed, deductions from all salaries paid on or after January 1, 1946, must be made as if the employee were a single person without dependents, even though the employee may have filled a previous Form T.D.1. Single persons without dependents need not file this form.

Le Personnel En Vedette

A Montréal

CBF aurait pu s'appeler OQP ce mois-ci. Il y a eu de tout: départs, permutations, élections, arrivées, Père Noël et commencement d'incendie! Au magazine: Léon Lorrain a été remplacé par Armand Gravel qu'a remplacé Jos. Beauguard. Détails dans une autre colonne.

Ont aussi quitté CBF Fernand Leclerc, ingénieur; Claude O'Donnell, chauffeur, et Gilles Rivet, bruiteur. Ce dernier avait contribué à RADIO de juillet dernier un article brillant que tous auraient intérêt à relire et à approfondir.

L'élection du nouveau conseil a entraîné une campagne mouvementée. C'est en vain qu'on a voulu faire voter HARDYment pour le candidat Jacques Hardy ou que Fleurette Cardinal (téléphoniste) a promené partout une pancarte pour convaincre le personnel d'appuyer Roger de Vaudreuil. Le talent de dessinateur de Tchébix Mérette (magasins) appuyant le président Armand Bérubé est venu à bout des plus indécis.

Quant à l'incendie, il y a eu surtout de la fumée, mais assez tout de même pour faire vider l'immeuble en cinq secondes. Seules quelques courageuses étaient restées dans les fenêtres de la rue Ste-Catherine, résignées à se faire descendre dans les bras des pompiers, si ça avait été nécessaire.

RADIO soulignait le mois dernier l'activité sans cesse croissante des annonceurs et réalisateurs dans les domaines social et

artistique. On apprend maintenant que les autorités Radio-Canadiennes veulent mettre leur initiative à contribution en leur demandant de collaborer à la création de nouvelles émissions. Félicitations et vœux de succès.

En congé de maladie: Judith Jasmin, ré-alisatrice (auteur des *Femmes à la Radio*, Radio, octobre '45) et Jerry Hudon et Jean-Charles Chapais, ingénieurs. Vœux de prompt rétablissement. En vacances à New-York pour les fêtes: Clo Salviati. En lune-de-miel prochaine: Gaston Bélanger (dossiers CBF) fiancé à Mlle Colette Myre, de Hull. Arrivés récemment à CBF-M Denis Racine, et Jack Papa, ingénieurs; L. P. Beauguard, bruiteur; Paul-Henri Fréchette, chauffeur et Roger Robidoux, messenger.

Nos plus sincères condoléances à Robert Elie, (nouvelles) qui a perdu sa mère. Ses camarades s'associent de tout coeur à ce deuil cruel.

Est né à monsieur et madame Georges Goudreau, de l'émetteur de Marieville, un fils baptisé Michel. Félicitations.

Roger Baulu, qui s'était rendu à Toronto spécialement pour radiodiffuser en français le description d'un des événements musicaux les plus importants de la saison n'a pas pu parler parce que les fils ont été coupés. Il lui arrive souvent depuis d'être surnommé "La Citadelle du Silence"!

Le Père Noël, comme par les années passées, est venu visiter les enfants sages

de CBF-M. Pour le recevoir comme il se doit, les autorités avaient convoqué le personnel à une réception encore mieux réussie, si c'est possible, que les précédentes. Comme toujours la Société a fait les choses en grand.

A Québec

Maurice Valiquette, directeur de CBV est allé, avec sa petite famille, terminer une année et recommencer l'autre chez les siens à Montréal.

Charles Frenette, technicien chef, espère bien que 1946 amènera aux diverses salles de contrôle du nouveau CBV un équipement adéquat et définitif.

Yvan de Champlain, toujours fertile de trouvailles originales a construit à même l'aspirateur à nettoyer du concierge de CBV, Wilfrid Saillant, une merveilleuse petite machine qui avale admirablement les débris provenant du disque sous enregistrement. C'est d'après Bert Pickford, un argument de plus dans le boniment du vendeur d'après guerre de l'"Electro Lux(e)"...

Le passage à CBV de M. Aurèle Séguin, directeur de Radio Collège a fait naître au domaine des programmes des masses de projets et de réflexion. Roland Lelièvre, Lucien Coté et Roland Bélanger ont depuis, entamé maintes discussions et avancé autant de suggestions au sujet de l'art radiophonique. M. Séguin a le don de faire naître mille sujets d'analyse qui demeurent à l'ordre du jour longtemps après son départ.

A Chicoutimi

La coquette cité qui domine le Saguenay, la ville Reine du Nord avait retrouvé sa splendeur d'autrefois pour son premier Noël de Paix. C'est dans un tel décor que les cbjistes patron en tête ont mis l'épaule à la roue pour passer à travers le surcroît de travail imposé par nombre de commanditaires en veine d'augmenter l'émoiement de leur commerce respectif. Le grand argentier et Directeur de CBJ Vilmond Fortin avait mobilisé tout son personnel pour enregistrer la journée record dans la caisse de Radio-Etat-Chicoutimi.

(Suite à la page 10)



LE NOUVEAU COMITE

*Dégauche à droite,
première rangée:
Chs Miller, Lamont
Tilden, vice-président,
Armand Bérubé, président des
employés, Mireille
Bastien, secrétaire,
et Ernest Hébert.
Deuxième rangée:
Roger de Vaudreuil,
A. Ouimet, trésorier,
Jean Monté, R.
L'Ainé et A. Goddu.*

This is the Canadian Broadcasting Corporation



BBC Canadian team of Barkway and Harding help Britain and Canada to understand each other better.

BBC IN CANADA

By

MICHAEL BARKWAY, *BBC Canadian Representative*

Although the BBC in Canada is not part of the Canadian Broadcasting Corporation, the BBC Canadian staff have offices at CBC Toronto and work closely with CBC staffers, as shown in the accompanying article by Mr. Barkway.



Gilbert Harding in more-serious-than-usual vein dictates to Canadian-born Secretary Grace MacDermott.

WHAT does the BBC do in Canada? People are always asking us. Sometimes they do it with a "how-stupid-of-me-to-be-so-ignorant" air, and sometimes they do it as though they had got me back against a wall and I'd better give a satisfactory explanation, or else!

To start with, we are a modest outfit. There's me and Mary Pemberton, Gilbert Harding and Grace MacDermott. The CBC accommodates us (in return for the BBC accommodating the CBC unit in London) in the national program office in Toronto. That is convenient and sensible because a lot of our work is with program officials at national program office. For example, on this day of writing, Dan McArthur heard George Tonkin open his commentary for the Trans-Canada network at 12.10 p.m. with the words: "Good evening!" which were hardly appropriate for the time of day in Canada. It's our job to get the BBC in London to put it right.

This small example illustrates one side of our work, which is to try to get for CBC relay the kind of BBC programs the CBC wants, to keep the people in London in

touch with their Canadian audience and try to give them, as we say, the "feel" of the people they're broadcasting to.

Here's another case—from the same day! London cabled that Big Ben was temporarily out of action: that meant no chimes before the BBC news on the network at 6.45 p.m., EST. There was, of course, no question of using a recording. The BBC overseas service promised early in the war that it would never broadcast recordings of Big Ben's chimes, and we kept our promise except for one occasion. That was the day the first V-1 landed in London and the security people then insisted that we mustn't broadcast the clock "live" (in case a V-1 passed over or landed within sound of the microphones in the clock-tower) and we mustn't announce that the clock was off the air because even that would tell the Germans that their V-1's were landing in and around that area. However, that ruling was soon reversed and we are back to our old principle—no recordings of Big Ben. On this day, therefore, Halifax and Ottawa, as possible receiving points, had to be told that there'd be no Big Ben and be given the information necessary to prepare a suitable announcement. An hour later



Michael Barkway and Canadian Secretary Mary Pemberton with background of Season's Greetings from radio men to BBC's popular representative in Canada.

London cabled that Big Ben had been repaired and the whole thing had to be cancelled.

These are what we call, in BBC jargon, "westbound" activities, concerned, that is, with programs coming from London to

North America. The other half of our job deals with "eastbound" programs, programs from Canada to Britain. Until the CBC international short-wave service got into its stride we had to do a lot of these ourselves. I would come across a prairie farmer's wife with a story to tell British listeners, or Gilbert Harding would visit an Indian festival, or a square dance, and make recordings for the BBC. Even then, we relied very largely on CBC people and CBC gear in the different regions to provide us with the programs the BBC wanted. Bill Herbert sends topical pieces from Vancouver, Dan Cameron or Jean Hinds from Winnipeg; Byng Whitteker or John Fisher from Toronto. That, we hope, will go on, but the international service is doing more and more for us, and "eastbound" programs for the BBC are being tackled more and more as a co-operative job. We pool ideas with the I.S.W.: they produce the programs and we try to help them to get the "feel" of the United Kingdom audience in the same way that we try to help the BBC to get the feel of its Canadian audience.

That gives you a rough idea of our functions. You'd be surprised at some of the other odds and ends that crop up. Mr.

Soandso, a Canadian artist, is going to Britain; the BBC might like to audition him. A BBC visitor comes to Canada to broaden his mind; he has to be guided and looked after. Mrs. Blank in Medicine Hat has heard that her son will be broadcasting on short-wave from London; she's not sure when, and it may not be her son, and it may not be a BBC broadcast, but could we please tell her all about it? Somebody connected with the gas industry heard a talk from London saying that St. Martin-in-the-Fields was the first church in the world to be lit by gas. Can he please have a script? That is a true one and it turned out to be no more than a brief mention in the first sentence of a four-minute talk.

It's an odd life but a very happy one. We think we're doing something, in a small way, to help Britain and Canada to understand each other better, and Canadians are so kind to us that we have an awful lot of fun doing it. That goes for the CBC switchboard operators and the messengers, right up to the Board of Governors. I am only the second representative the BBC has had in Canada. From my point of view I hope it'll be a long time before there's a third.

Le meilleur impresario du monde

par

ROMAIN-OCTAVE PELLETIER

Vous souvenez-vous de la vieille rengaine: "La radiodiffusion sera la mort de la musique"? C'était l'objection favorite, il y a vingt ans et plus, de tous les ignorants. Des tas de gens, que la musique n'intéressait pas le moins du monde, se posaient tout à coup en champions d'un art dont ils pleuraient déjà la disparition. (Il y a, comme cela, des gens qui semblent n'avoir pour mission dans la vie que de s'opposer à toutes les inventions nouvelles.)

Si l'on avait voulu être méchant, on eût pu, au Canada du moins, leur demander de quelle musique il s'agissait. Car point n'est besoin de regarder bien loin en arrière pour être incapable de découvrir, dans le domaine musical, même l'ombre d'un progrès. Un bon nombre de petits garçons et de petites filles apprenaient bien à salir les touches blanches d'un inoffensif piano ou à racler les cordes récalcitrantes d'un violon, sous prétexte de pratiquer ce qu'on appelait ironiquement un art d'agrément; mais ce sadisme inconscient n'avait rien à voir avec la musique, la création et l'interprétation d'idées musicales. Les rares musiciens, n'ayant pas de débouchés pour leur produit, étaient réduits à enseigner leur science à d'autres dans l'espoir qu'un jour viendrait où cette science servirait à quelque chose.

Ce jour est venu grâce à la radio.

Nous avons maintenant des compositeurs. Nous en avions avant, mais nous aurions été bien en peine de le prouver à d'autres qu'à des musiciens; car des notes de musique sur du papier réglé ne sont pour les profanes que des présomptions de preuve. Nous avons aussi des interprètes, c'est-à-dire des instrumentistes qui, comprenant le message du compositeur, savent le transmettre au public. (Et par public, je n'entends pas les quelque cent ou deux cents personnes—quelquefois il n'y en avait qu'une douzaine—qui, avant cette bienheureuse invention, dépensaient leur

temps, leurs efforts et leur argent pour aller entendre les quelques artistes que des impresarios audacieux importaient, mais le gros de la population, les millions de Canadiens que la radio peut atteindre.)

Et ce message du compositeur, ce message qui est sa seule raison d'être, c'est la radio qui lui a permis de le communiquer au public par le truchement des interprètes, surtout dans un pays comme le nôtre, où la population est dispersée sur une si vaste étendue.

Que connaîtrions-nous, sans elle, d'Hector Gratton et de Lucio Agostini, de Maurice Blackburn et de J. J. Weinzwieg, de Jean Coulthard Adams, d'Alexandre Brott, de Blachford, de Farnon, d'Arnold Walters, et des autres Canadiens de la série de *Musique du Nouveau Monde*? Que saurions-nous, en dehors de la Province de Québec, de Champagne et de Tanguay? Ou d'Healey Willan, hors de l'Ontario? Et combien d'entre eux eussent choisi la musique comme carrière?

Mais il n'y a pas que la musique canadienne que la radio nous ait fait découvrir. C'est grâce à elle toujours que le Metropolitan—et par dérivation le répertoire opératique—est entré dans nos foyers. C'est elle qui a amené à notre porte les grands orchestres américains et le répertoire symphonique. C'est elle qui a rendu familiers à tout le monde les noms des artistes célèbres de notre temps et des musiciens qu'ils interprètent. Et combien de grandes oeuvres n'a-t-elle pas fait connaître que seule une poignée de privilégiés pouvait de temps en temps entendre avant son avènement!

Avant que l'expérience eût démontré le contraire, il était permis de craindre que la radiodiffusion, mettant la musique à la portée de tout le monde, ne crée une sur-saturation qui lui fût préjudiciable, mais jamais elle n'a été autant en honneur. De simple distraction qu'elle était autrefois, elle est devenue une nécessité.

député de Chicoutimi. Le Directeur de CBJ a fait les honneurs de la maison et présenté son personnel aux distingués visiteurs.

A la suite de la réunion du Conseil de Personnel, tous les membres présents ont accueilli avec un "grain de sel" le projet soumis par l'Exécutif National à la de-



Romain-Octave Pelletier, réalisateur et directeur de la disothèque aux ondes courtes, préposé plusieurs années à la disothèque de CBF-M, critique musical. Fils de feu Frédéric Pelletier, maître de chapelle, compositeur et critique réputé et petit-fils de Romain-Octave Pelletier, l'un des professeurs les plus éminents de son temps et organiste à la cathédrale.

mande d'un groupe d'employés du Canadian Broadcasting Corporation de Toronto en particulier.

Malgré sa personnalité attachante et les nombreux prétendants, il paraît que la jolie Françoise, secrétaire du patron, préfère demeurer dans ses fonctions que d'accepter d'être la reine d'une coquette maisonnette aux tuiles roses...

Les opérateurs Garon et Tremblay à l'émetteur se sont donné bien du mal, pour aller fixer l'immense étoile au sommet de l'ancienne tour de CBJ et qui devint le point de mire des Chicoutimiens en route pour la Messe de Minuit. Peut-être espéraient-ils que les trois "Rois Mages" Roberts, Saint-Onge et Vidal qui complètent la confrérie technique, éprouvent moins de difficulté à repérer l'émetteur en cas de tempête...

Il faut voir la physionomie de Laval Raymond depuis qu'il a déniché un appartement convenable en bas de la colline et à cinq minutes des studios. Il souhaite la même chance à Jim Robert et Marcel Vidal & Cie juchés à gros prix dans un troisième étage...

RADIO

HELLO - - Newsroom!

By

DON SMITH

"HELLO—newsroom... no, I'm sorry, we don't broadcast missing cat news... Bugwhiskers hasn't come home? Your second husband loved Bugwhiskers very much? Well, perhaps they have a Missing Cats Bureau at the Police Station—the policeman was rude to you? Oh! No, I'm afraid not—very sorry. Thank you. Good bye."

Let's see now. Hsley said he would reduce the income tax by—"Hello—newsroom!"

"We slandered your son? On the eight o'clock news? He wasn't caught with stolen goods, only borrowed ones? No, you didn't hear it on CBR. We never mention names unless a formal charge has been laid. I'm sure we didn't. Thank you. Good bye."

Now where were we... oh, yes, Hsley said—"Hello—newsroom!"

"A storm warning? Just a moment until I get a pencil—yes—Queen Charlotte Islands—about midnight... yes, I think we can get it on in a moment or two. Thank you."

Now let's get this right—the personal income tax is reduced by sixteen per cent—"Hello—newsroom!"

"You're going to rouse the whole of the Cariboo against us? Been cheating? We give CBR five minutes more news than we put on the network? You heard us one night on a powerful set? No, we haven't been cheating. That last five minutes is strictly local stuff—license money back? I don't think so. Try Clinton post office. Thank you."

The amount paid on personal tax was reduced by sixteen per cent, not the tax itself—"Hello—newsroom!"

"You liked our eight o'clock broadcast? Oh, thank you very much indeed! You wouldn't care to let them know at Toronto, would you? Oh, just address it CBC, Toronto. The more hands it falls into the better. Thank you very, very much."

The flowers that bloom in the spring, tra-la, the flowers that bloom—"Hello—newsroom!"

JANUARY, 1946

"We've blackened the fair name of the city? The crowd wasn't unmanageable? Well, they couldn't manage to get them all on the *Implacable*—unmanageable in that sense you know—oh, Chief News Editor, Toronto. Thank you."

The amount the ordinary taxpayer pays is now sixteen per cent less than he used to pay—"Hello—newsroom!"

"What? If we can broadcast about a storm we can broadcast about your cat? Bugwhiskers will be caught in the storm!"

Don Smith is associate editor of the CBC Vancouver newsroom. He has done a considerable amount of newspaper and magazine fiction writing on both sides of the Atlantic, but after dealing with the queries of the listening public, he finds fiction a trifle dull.

Don just loves the type of listener who starts out tolerantly over the phone, "Say don't you fellows know..." Most people expect the CBC news to be infallible. However, this at least creates a certain amount of interest every time you pick up the telephone, as evidenced by the article herewith.

No, no, the storm's up in the Queen Charlottes... no, we don't even broadcast about missing children—what, fiends in human form? Well, that's a new one! Thanks anyway. Good bye."

"Hello, Switchboard! If an old lady phones again about a yellow cat called Bugwhiskers, will you tell her we've closed for the night, or gone out to look for it, or something? Yes, I know, they ask direct for the newsroom. See what you can do for us. Thanks."

In addition to the personal tax, the excess profits tax was reduced—"Hello—newsroom!"

"A Japanese fire balloon over Hogan's

Alley? Good heavens! You're sure? I'll check!"

"Hello, CP? Some guy's just phoned to say there's a Jap balloon over the city—an experimental kite broke loose from Sea Island? I see. Thanks a lot. Good bye."

The hundred per cent excess profits tax—"Hello—newsroom!"

"Yes, as far as we know the announcers are reasonably educated. Putting an 'S' on 'Byrnes' when there isn't one? Just a moment—yes, there is an 'S'. It's in Who's Who—the book's wrong? I see. Thank you. Good bye."

The excess profits tax—the hundred per cent excess profits tax—"Hello—newsroom!"

"Naval headquarters? Live ammunition taken as souvenirs from the *Implacable*? Bofors and Oerlikon shells lying about the city? Gosh! Yes, I'll see if we can get a special announcement..."

The tax is reduced but the returnable portion is now eliminated—"Hello—newsroom!"

"Now look here, we just can't broadcast about your cat—oh, sorry. Thought you were someone else! Yes, the Catalinas won, three to two. Thank you. Good bye."

Deduct forty per cent tax but eliminate the refundable part—"Hello—newsroom!"

"We've alarmed the whole city? You don't believe it? We just wanted an audience? Vancouver people just don't steal live Bofors shells? You've lived here forty years and you know it? I see. Thank you very much. Good bye."

A hundred per cent... minus forty—"Hello—newsroom!"

"Oh, it's you again! Bugwhiskers has come back home? Praise be! His nose is bleeding and he's lost half an ear—it was the other cat's fault? We're sure it was. Thank you very, very much for letting us know. We'll be able to sleep now. Thank you so much, and good bye..."

A hundred per cent—minus forty—without the returnable part—"Hello—newsroom!!!"

PERSONNEL EN VEDETTE

(Suite de la page 6)

Selon la coutume, les microphones de CBJ ont transmis les souhaits de Bonne Année de Son Excellence Mgr. Georges Mélançon, évêque du diocèse et de l'Honorable Antonio Talbot, ministre de la Voirie dans le Cabinet Provincial et

Radio perd son rédacteur-adjoint

Tout le monde a appris, avec regret, le départ récent de Léon Lorrain.

Mais si nous n'avons pu nous empêcher de déplorer la perte d'un aussi charmant camarade, nous nous sommes tout de même associés à sa joie en sachant qu'il occupera un poste qui répond encore plus à ses aspirations.

Tout de même, depuis trois semaines, il semble que le King's Hall n'est plus tout à fait Radio-Canada. Il nous manque quelqu'un qui nous rendait le travail plus agréable, plus léger, qui nous réconfortait dans les moments de cafard et qui s'associait de tout coeur à nos joies.

Son départ est une perte non seulement pour les copains, mais encore pour l'administration. Léon occupait un poste de confiance qu'il remplissait avec un tact, une habileté et une souplesse qui lui assuraient l'estime de Radio-Canada tout comme ses qualités de parfait gentleman en faisant l'intermédiaire tout indiqué entre la société et l'extérieur.

Depuis avril '40 à Radio-Canada, Léon a été tour à tour réalisateur commercial, chef de réalisation, gérant du soir, représentant de la presse et de l'information et titulaire des relations extérieures. Il a toujours fait preuve d'imagination, d'humour et de verve, s'attaquant avec une formule nouvelle à tout nouveau problème.

Comme il sait comprendre la blague, ses amis n'ont pu s'empêcher de lui en faire une qu'il a d'ailleurs prise avec autant d'esprit qu'il en mettait pour nous jouer ses tours.

Le 19 décembre la carte suivante convoquait Radio-Canadiens, personnel des



LEON LORRAIN



ARMAND GRAVEL

postes privés, artistes et amis à une réception pour Léon:

Les "boys" et les "girls":

A l'occasion de mon départ de Radio-Canada, je m'organise un "party".

Afin que ça n'ait pas l'air trop arrangé, envoyez vos contributions à 4 de mes amis, dont les noms apparaissent au verso.

Le "party" a lieu mercredi soir, le 19 du courant, à 11 heures, au Café Mansfield, rue Mansfield. On mangera, on prendra un coup, on aura bien du fun.

Venez en foule à mes agapes fraternelles.

CH.-LEON LORRAIN, autrefois de Radio-Canada, maintenant promu à l'administration de l'Hôtel New Wellington, à Sherbrooke.

Inutile d'ajouter que Léon ne savait absolument rien d'avance du projet.

Au cours de la soirée, Jean Beudet a offert à notre ancien collègue une montre magnifique, fruit d'une cotisation de tout le personnel.

RADIO se joint à tous les amis de Léon pour lui souhaiter toute la chance qui lui revient dans sa nouvelle carrière, dont il fera, comme de tout ce qu'il a entrepris jusqu'ici, un véritable succès.

Armand Gravel.

Le remplaçant

C'est Armand Gravel qui remplace Léon Lorrain au poste de rédacteur en chef-adjoint du magazine. Voici ce que dit de lui son prédécesseur:

"La radio est faite de maints éléments. Le public connaît la vedette mais ignore tout de l'artisan qui travaille dans l'ombre. Ce dernier ne touche pas de gros cachets, il ne recueille pas d'applaudissements, mais il est le pilier de l'industrie. De son travail, d'autres ont souvent le crédit, mais c'est lui qui fait de la radio ce qu'elle est. C'est le cas d'Armand Gravel, effacé, talentueux, humble, rempli d'initiative, discret, bon camarade, sérieux, possédant le sens de l'humour. Les textes d'Armand Gravel, toujours anonymes, sortent toujours de la banalité, qu'il s'agisse du script d'un programme de variété ou d'un bulletin de nouvelles.

Le remplaçant du remplaçant

Jos Beaugard, qui a été attaché à l'unité ambulante de Radio-Canada outre-mer, a été nommé correspondant pour les studios de Montréal. Dans le numéro de juillet dernier Jos. fournissait un article intitulé "Cut" qui était d'un réalisme saisissant. Il a le style, vif, incisif, le mot juste, la plume facile; en trois mots, il brosse un tableau d'une fidélité surprenante.

Le succès qu'il a remporté comme correspondant de guerre est la garantie qu'il ajoutera de nouveaux lauriers à sa couronne dans la carrière des lettres qu'il a tout récemment embrassée. A propos, félicitations à monsieur et madame Jos. Beaugard qui viennent d'avoir une fille, baptisée Monique.



JOS BEAUGARD

Grapevine Network



WHEN GOOD FELLOWS GOT TOGETHER . . .

*Four days before Christmas, and all through the place,
A smile was the password on everyone's face.
Joy reigned supreme, for this was the day
Of Toronto's Christmas party and all people could say
Was: Greetings! Best Wishes! And lots of Good Cheer!
And look! While you're at it—Have a Happy New Year.*

*Three hundred staffers turned out for the 'do' . . .
'Twas a grand way of learning just who was who.
The tables were lighted with candles and then
Refreshments were served to the maids and the men.
Cute paper hats and music for dancing
Kept the atmosphere gay—and there was romancing.*

E.M.S.

Skal!

Dick Halted, who recently left Vancouver to join the CBC Winnipeg staff as producer, says he's acquiring a more extensive vocabulary on the prairies. The only trouble is that he can't pronounce his new words. As part of "Canadian Christmas 1945" Dick prepared an interview with a Swedish-Canadian family of Winnipeg and was introduced to "julsinkka", "luttfisk", "kottbullar" and "inlagd sill". They're all foods, and "are they ever good?" exclaims Dick. Under the watchful eye of Esse Ljungh (Swedish-born drama producer at Winnipeg) Dick wrote his new vocabulary into the interview, but made sure he gave those lines to a member of the Swedish-Canadian family.

Faithful Friend

News Announcer Earl Cameron received a Christmas card from American followers of CBC news, Dr. and Mrs. J. Edward McDowell of Pottsville, Penn.

The note on the card read:

"Dear Mr. Cameron:

You have been so faithful to us with the CBC 10 p.m. news (national news summary) the past few years, we just want to say Merry Christmas and thank you. My husband says you give the best broadcast news of them all and he misses you when you are not on your regular schedule. The name 'Earl Cameron' is as familiar in our home as our closest friends. So good luck and keep up the good work.

Lillian McDowell".

So-long and Hello

A glance at our masthead on page 3 shows a change in RADIO's editorial staff, brought about by the resignation from CBC of Associate Editor Léon Lorrain.

Léon has gone into private business in Sherbrooke, Quebec, and Armand Gravel has taken over his job as associate editor. Staffers in Montreal know Armand as that witty fellow from the newsroom who happens to be around when happenings are around, to report them for RADIO. He has been our capable correspondent at Montreal studios since Volume 1 Number 1, and has already shown what he can do as associate editor, when he filled that job during Léon's illness about a year ago.

Joe Beauregard is taking Armand's place as correspondent. Our French readers will remember his article "Cut" a few issues back. Joe returned to Montreal not long ago from the overseas unit.

We're sorry to see you go, Léon. We've had a lot of fun working together. But from here it looks like one of those opportunities (with certain obligations) which you just couldn't turn down. Our best wishes for success!

To Armand and Joe—our confidence that you can and will do a good job!—Ed.

Departures:

From international service—Teletypist Mrs. Rita Alexander, Joyce Kimber from music library. Michèle de Brabant of the French and Hollis McCurdy of U.K. section have left to free lance . . . Berthe Baril, French announcer at CBK for the past year and a half, has left for Vancouver—object, matrimony. She was presented with a string of pearls by the staff. Ghislaine Gravel, of Gravelbourg, Saskatchewan, replaces Miss Baril . . . A small dinner party was given at the home of Mrs. Pamela Boyle in honor of Mrs. Edna Walker, international service, who in the very near future expects to sail for Australia to join her husband.

Strange Bedfellow

Before the war Noel Taylor, principal cellist with the Vancouver Symphony Orchestra, went to England to study at the Royal Academy of Music. When Hitler started kicking up a fuss he joined the R.A.F. and later transferred to the R.C.A.F. and spent five years as a fighter pilot.

While in England he picked up an Andrew Guaneri cello valued at ten thousand dollars. To anyone who has travelled on a troop ship, the hazards involved in transporting it back to Canada will be evident. Noel guarded it personally by day; but the nights presented a bit of a problem until he hit upon the idea of placing the cello in his bunk, while he slept underneath it.



IN VANCOUVER

Clayton Wilson was among the recent arrivals from overseas and is now vacationing in Vancouver. He was formerly with the Navy but was seconded to the CBC and then to Auxiliary Services in connection with No. 1 Canadian Broadcasting Unit.

Newcomers:

At international service—Steno Lorene D. Piper, Teletypist Joan V. Conlin, Roy W. Williams in music library, John Arthur Acton with engineering staff after seven years with BBC. . . Stan Catton, who was five years with the Corporation in Vancouver before joining the Cockfield-Brown staff there for two years, once more becomes a CBC-er. He is now an announcer at CBM.

JANUARY, 1946

Recent Visitor

A recent visitor to the CBC Vancouver studios was former CBC Announcer Ted Devlin. Ted was a former mikeman at CBR Vancouver and CBL Toronto. He left the CBC in 1944 to devote full time to the moral rearmament program. At present he is travelling through the United States and Canada with some two hundred people of the movement, many from liberated countries of Europe, working on the production of five plays.

HONOR ROLL

The value of this little gift
isn't so great—that's so:
But it's rich in warmest welcome
home

As we believe you know . . .
And just so you will not forget
How glad we are you're here,
Please keep this as a good luck
charm

Throughout each coming year.

1945 *Everyone at CBC Toronto*

The above verse on a Christmas card and a silver dollar were presented by Dick Claringbull, Toronto manager of P. and A. services, to members of Toronto staff who have returned from the armed forces and CBC overseas unit. The presentation was made at Toronto's Christmas party to:

Brad Austin, Fred Bardeau, Charlie Brown, Andrew Cowan, Jack Dunlop, Wes Dority, Don Fairbairn, John Finnie, Moran Gibbons, Dick Gluns, Jean Gregory, Harvey Handley, Art Holmes, Jack Hawkins, Cecil Hobbs, Ron Johnston, Jack Kannawin, Ian MacNaughton, Allan McFee, Ken Murray, Bill O'Reilly, Bert Powley, Pete Palmer, Dolores Tingey, Fred Tobin, Byng Whitteker, Bill Winter.

Xmas Giving

The time-old adage "It is better to give than to receive" is certainly well established, if anything can be judged from the expressions on the faces of Toronto's press and information staff, as they gather around the bountiful hamper of food, clothing, toys, candy, fruit and good things galore that they presented to a needy family this Christmas.



PERFECT ALIBI

Were you to ask the manager of the broadcast regulations division if he'd care to spend an hour or two playing kissing games, he would indubitably say "no!" But, put this same affable, perennial favorite character in a Santa Claus costume and people like Boyer start looking for a job and Sinatra calls his publicity department demanding a new angle. It was a beautiful costume this year and Jack Radford made a beautiful Santa Claus and the beautiful girls made it their official business to see that he was properly—or should it be put—"thoroughly" kissed.

Born:

To Mr. and Mrs. Gordon Yull, Montreal, December 23, son Christopher Robin; to Mr. and Mrs. Henry Poole, Montreal, December 18, a son; to Chief Announcer and Mrs. Lamont Tilden in Montreal, daughter Janice.



Spotlight

A group of West Indian students attending McGill University gather about the CBC international service mike as Producer Lynne Butler (with script) explains some of the details of the special Christmas edition of "Canadian Spotlight".

CANADIAN SPOTLIGHT

WHEN a large group of British West Indian students currently attending McGill University were given the opportunity to verbally wish their folks—many hundreds of miles away—Merry Christmas, they felt somewhat like Cinderella when she unexpectedly learned she could attend the ball. Indeed, keeping within the boundaries of that very tale, the students went so far as to label the international service of the CBC their "fairy god-mother".

How ISW came to be so tagged forms the basis of this story. In fact, it is the story. It starts like this:

Every Sunday night ISW beams a program called "Canadian Spotlight" to the Caribbean region. Ordinarily, it features Canadian music and artists, but it was thought that for the Christmas edition, a something new - has - been - added theme would be very much in order.

The plan was: (a) to allow a cross section of BWI students attending McGill to extend Christmas greetings to folks in the homeland, and (b) to spread further knowledge of Canada in BWI through first-hand reports of BWI sons and daughters, on the spot. Chosen to carry out the plan, organize, script-write and produce was ISW's popular and capable Lynne Butler of Ottawa—a BBC veteran of the war years.

With the aid of student Roy Sampath,

Miss Butler gradually whipped the show into shape—and getting approximately 40 people into the swim of things took some whipping. Next, photos of rehearsals and news releases were dispatched to BWI newspaper offices and then, on December 23, Canada's special program to the West Indies and surrounding regions went on the air.

There was lots of variety in the show. Rex Stolmeyer, adviser to colonial students and BWI trade commissioner to Canada, gave a brief address. Greetings from individuals were interspersed with music and singing by the students. Hit of the evening was a calypso, with music and lyrics written by the group especially for the occasion.

Miss Butler is quite definite that besides two guitars, she also saw "two bottles half-filled with water to get two sounds from each bottle" and "a long piece of wood rubbed by a smaller piece to give a wash-boardly effect." Miss Butler's keen eye-sight is exceeded only by her temperance.

Students told listeners about studies in the various faculties as well as odds and ends of Canadiana. Nearly all of them had some remark to make about the Canadian cold. Quipped one miss: "I have always wanted to experience a white Christmas. My, I'd like to see a green one again!"

George Powell.

LETTERS

Writing For Radio

Sir:

Counsels of perfection are not without their use. It occurs to me that the following lines by T. S. Eliot might be pondered by everyone who writes for radio. The philosophy behind them could well be applied to any writing from a commercial play to an epic poem. Eliot speaks of

(The) "sentence that is right (where every word is at home,
Taking its place to support the others,
The word neither diffident nor ostentatious,
An easy commerce of the old and the new,
The common word exact without vulgarity,
The formal word precise but not pedantic,
The complete consort dancing together)"

The quotation is from "Little Gidding" printed in "Four Quartets" and published by Faber and Faber of London.

Toronto.

W. H. BRODIE,

*Supervisor of
Broadcast Language.*

All the Happenings

Sir:

A Merry Christmas to all my friends of the CBC and may you all have a Happy New Year with bigger and better bonuses. To the contributors of that wonderful RADIO may I wish you continued success. It is a high spot when the mail brings all the happenings of the CBC in one magazine! Do keep up the good work!

Till I can see you all again early in the new year—Best Wishes from

*Navy Show, BILLIE MAE H. RICHARDS,
British National Films.*

"Complaints—Generally"

The following letter was received recently in Halifax, duly answered and placed in the "Complaints—Generally" file without comment. Here follows the Carl MacCaull translation:

"Gentlemen:

Sunday nite

at 335 PM I took out my watch out to get the right time sat there for 5 hrs and as yet I do not know what is now.

I have a watch with the same trouble
51.00 Gueseton spenster
No answer to 213. 3200 245
No answer to 132

Mr. King of Canada has about 6500 to 7000 with uniform and suits and guns. when he went over see Our troops in England Can south friends French and a lot of other Ranks miles you could hear some. So had to leave camp.

I understand that in this a brroodcasting place must annone the time every 15 miles. As I said. I dont know yet with time is is yet.

Senesley,"

RADIO

"This Is The Canadian Broadcasting Corporation"

By

CHARLES MACLIN

HAS it ever occurred to you to ask what the 'this' stands for when you hear the announcer's flourish: "This is the Canadian Broadcasting Corporation?"

Yes... 'this' might comprise the eleven stations the CBC owns and the twelfth at Prince Rupert which the CBC leases and operates. But that is only 12 stations, you say... surely not enough to give adequate distribution of various programs from sea to sea. No indeed, for in addition to these 12, there are 87 privately-owned stations. All of these, with the exception of one, release CBC network service at some time or another. The single exception is CFRC Kingston, the Queen's University baby, which is dusted off once a week for a spot of educational and cultural broadcasts.

Basic Stations

More than half of the privately-owned stations are gold star corollaries in that they are what is termed 'basic' to either the Trans-Canada or Dominion networks. To ensure adequate distribution, these are stations that are fed all network service, both sustaining and commercial. In addition to the prestige value of being basic stations, their affiliation is enhanced materially by virtue of having available for local broadcast, a selection of programs from the BBC in England, and from the four major networks in the United States, which are brought to them over the CBC's networks. Included as well are those top-flight commercials which have garnered outstanding and popular artists; and any station that carries these has one strike in its favor in the highly competitive business of securing radio listeners.

The Trans-Canada network has 24 basic stations, of which seven are CBC owned and the remaining 17 privately owned. On the other hand, the Dominion network has only one CBC station as a member, CJBC, with the remaining 28 being privately owned.

Supplementary Stations

In addition to its family of basic stations, each network has a host of what are termed 'supplementary' stations. These are stations not obligated to release any specific quotas of network service. But at the same time, it is recognized that the distribution of program service achieved by basic stations is augmented considerably by the addition of these supplementary stations in varying degrees, to some more, to some less, depending upon several considerations. Some of these considerations are the apportionment of CBC sustaining service where it is shared between two or three stations in one city, and stations' preoccupation with their own commitments.

Clear All Wires

So much for the usual network structure in the course of daily broadcasting. The sparkle comes in when a so-called five-star feature is scheduled; this may include an address by Prime Minister King, speaking in his official capacity; the annual Christmas message of His Majesty The King; Prime Minister Attlee addressing the House of Commons and the Senate; or the description of the ceremonies in connection with the official surrender of Japan, and addresses by President Truman and General MacArthur.

These were almost commonplace while the war was on, but now that the transition to peacetime broadcasting is practically complete, they are comparatively rare. But when such an occasion does arise, the order is issued to clear all wires. All networks and stations are combined into one national network, a potential 98-station network out of a total of 99 Canadian stations. This high-perfect state of distribution is not achieved without the proverbial sweat and tears. Every department is affected in some way or another. Regular programs have to be cancelled, artists advised, publicity issued, wire line orders transmitted, stations contacted... all required to forge those



THE AUTHOR

Charles Maclin has been with CBC and CRBC since 1933. He is statistician for station relations, and will soon be taking over additional duties as assistant to George Young, recently appointed supervisor of station relations department.

many links that fashion a national network.

Variation of a Theme

So far the theme has been on the distribution of network programs, by feeding service to network stations for local release through the medium of wire line facilities. In addition to this, other methods have been evolved, designed to assist in bringing about the utopia in service to listeners, by making as certain as possible that programs are available to all listeners, regardless of whether they reside in the densely populated Niagara Peninsula or sparsely settled vicinity of Lake Athabaska.

Some of the most northerly Canadian stations are CFPR Prince Rupert, CFGP Grande Prairie and CFAR Flin Flon. Neither of the last two has any line connections, which precludes the feeding of CBC service as is done for the other stations. The outbreak of war pointed up the necessity of devising some method whereby service could be brought to these parts of the country. It was realized that residents of Canada's northernmost areas would be just as avid for news and in-

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THIS IS THE CANADIAN BROADCASTING CORPORATION

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formation as the cosmopolite living in Montreal and Toronto, who has available at his finger tips any number of Canadian and American outlets.

To satisfy a war-sharpened appetite for up-to-the-minute news, feature programs, talks by statesmen of the various nations, it was suggested to the Flin Flou and Grande Prairie stations that network service be relayed to their listeners through the medium of rebroadcasting network programs. This is accomplished by these stations tuning in, on their own high-powered receivers, programs broadcast by adjacent stations which are connected with land lines. As these adjacent stations' signals are received, they are boosted in volume, and then rebroadcast. It was felt at the outset that the efficacy of this practice would depend in large measure upon the vagaries of atmospheric conditions, but experience has proven actual performance to surpass original expectations. Perhaps one of the reasons this has been so successful is that when rebroadcasting stations pick up other stations' signals, it is done outside of the city, which precludes all local and man-made electrical interference which local sets would have to contend with when tuning in these stations direct.

The Army to the Rescue

Another expansion of network structure attributable to the war was occasioned at Prince Rupert. At the outbreak of war, the station there did not have any line connections. Consequently, it was forced to rely on its stock of recorded and transcribed programs and local personnel and talent for programs. With the establishment of Army and Navy bases, and accompanying concentration of personnel, the local service hitherto performed by the station was not sufficient to satisfy the demands of the newly-arrived members of the armed services. As a partial amelioration of the situation, transcriptions of network shows were shipped up for local rebroadcasting, but it was not long before a more satisfactory scheme was devised whereby network presentations were brought directly to the listener. This scheme entailed the co-operation of the Army officials since they made available an army signal line for the transmission of service at specific periods when the line was not in use for army signal corp business. Despite its operation for only limited periods throughout the day, it has been the means of bringing approxi-

mately four hours of network service a day to a northern Canadian outpost that up to that time had never enjoyed network service.

Expansion by Request

Popular request has contrived to have CBC broadcasts fed outside the confines of Canada. This is entirely apart from the international short-wave broadcasts and exchanges to other networks. We are

DIES IN MONTREAL

Herbert Spencer, who had joined the CBC in Montreal in the early days of the Corporation, died in his home on Christmas eve, at the age of 71.

He was ex-president of the Musicians' Union and musical director for a number



of leading Montreal theatres before the advent of talking pictures. As late as a very few years ago, he was still playing with "Les Concerts Symphoniques". Many of his compositions were played over the CBC networks. Mr. Spencer will long be missed by all who knew him, including the staff of the CBC, where his services as an orchestrator were invaluable.

still speaking of our long-wave domestic programs.

Quite some time ago, KGCN, a little station in northern Montana asked for the privilege to rebroadcast CBC network service. It was felt it would be politic to foster the hands-across-the-border sentiment. Following this, another privately owned station, in Boston, asked for the privilege of carrying network service.

It must be very popular to justify this station paying for the necessary lines to feed CBC programs down to Boston for local broadcast. But this has been continued since last June, and it is claimed that the eight hours per week of sustaining program network service carried over the Boston station, WHDH, has a potential audience of two million.

Then, Northward Ho! where the United States Army Signal Corp has northern bases at Dawson Creek, B.C., and Whitehorse, Yukon. It is not necessary to dwell on the keen interest Army personnel and local listeners would have for the big league hockey broadcasts each week. Through the co-operation of the Canadian sponsor and other broadcasting agencies, it was possible to complete arrangements whereby the network has been extended to permit the games to be carried to these outlying posts.

The foregoing are some of the little bits and pieces that make up what the announcer so smoothly terms as "This is the Canadian Broadcasting Corporation."

TWELVE HUNDRED MILE TRIP IN B.C.

Ernie Rose of the CBC Vancouver engineering staff returned recently from a 1200-mile trip through the interior of B.C. inspecting the low power relay transmitters of the CBC in isolated spots of the B.C. hinterland. Ernie covered 1200 miles in a week in the CBC car. He visited North Bend, Ashcroft, Williams Lake, Quesnel and Prince George. The purpose of the trip, a semi-annual jaunt for west coast engineers, is to inspect tubes, etc., in the low power 20-watt jobs and see that they are performing at peak efficiency.

Even in those isolated spots of the interior of B.C. they have accommodation trouble to harass the weary traveller. Ernie recalls the night spent in a badly built lean-to attached to the hotel at one small town, and another place where the whole building shook every time he turned over in bed.

The CBC vehicle takes on the appearance of a travelling radio store on these trips. It is packed with an oscillator, oscilloscope, spare parts and tubes, etc.

Ernie Rose describes his trip as interesting but tiring. Moose, fox, deer and other game abound in the country, and at Williams Lake he arrived in time for the annual bull sale.