



RADIO

CBC

STAFF MAGAZINE
MAGAZINE DU PERSONNEL

RADIO
CANADA



Vol. 2

No. 3

ISW ANNIVERSARY

YOU WANT TO BE A PRODUCER?

Andrew Allan

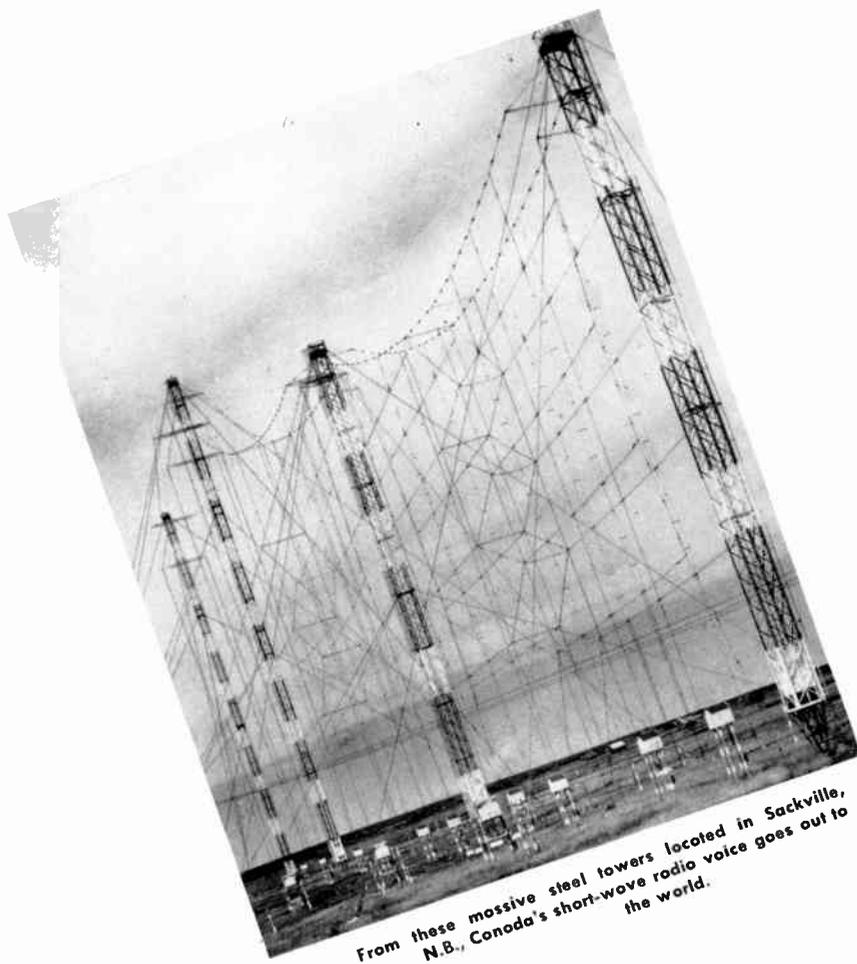
RADIO-CANADA AU SERVICE
DE LA RELIGION - -

Florent Forget

SO I GO ON A REMOTE - *Fred Brickenden*

COMMERCIAL DIVISION
A BRIEF FOR NATIONAL RADIO

MARCH, 1946



From these massive steel towers located in Sackville, N.B., Canada's short-wave radio voice goes out to the world.

This is Canada the International Service of the CBC calling Europe on station CKNC, 16.84 meters . . .

Ici la Voix du Canada, le Service International de la Radiodiffusion canadienne qui reprend ses Émissions sur le poste CHOL, 25 mètres, virgule 60 . . .

Hier spricht Kanada, ein Mitglied der Vereinten Nationen. Der Auslandsdienst Radio Kanada sendet über Kurzwelle nach Deutschland . . .

Canada roept Nederland. Hallo Nederlandse luisteraars, hier is Canada, een der verbonden landen . . .

Halo, Halo, Kanada vola Československo! Vola Vas Kanada, jeden ze Spojených Narodů. Dobry večer! Mezinárodní Služba Kanadske Rozhlasové Společnosti . . .

FIRST ANNIVERSARY FOR INTERNATIONAL SERVICE

THE international service of the CBC has completed its first year of operation.

Canada's short-wave radio voice to the world was first officially heard February 25, 1945, three months before the close of war in the European theatre. During these first 12 months, the service has beamed over 12,000 programs in as many as 16 languages to 22 different countries in Europe, Central and South America.

The international service broadcasts regular programs in seven languages from two 50,000-watt transmitters located in Sackville, N.B. It represents Canadian radio to all listeners and to all broadcasting organizations abroad.

Its studios and program headquarters are centralized in Montreal where a specialized staff of program experts, with the facilities of the CBC in Canada, stand ready at all times to prepare special programs for rebroadcast in any language in any country of the world. These studios in Montreal are linked by some 600 miles of specially-balanced telephone

line to the transmitters near the Atlantic coast.

The Order-in-Council, containing the authority for the establishment of a short-wave service in Canada, was passed by the House of Commons September 18, 1942. Construction was begun one year later after a thorough survey of suitable sites. Late in 1944, buildings, antenna construction and transmitter installation were already completed, and the first program was broadcast on Christmas Day of that year.

On February 25, 1945, when more than half a million Canadians were serving in foreign countries, the international service observed its official opening. It has since contributed substantially to the winning of peace and to the maintenance of those ties which joined Canadians to their homeland in time of war. For entertainment and education of Canadian forces overseas 8,100 programs were transmitted to Europe.

Five international conferences were also covered by short-wave. This added not

only to Canada's prestige among attending delegates, but also to her prestige among foreign countries where these special features were rebroadcast.

To soften German resistance while the war was in progress, and now to add Canada's voice to those of the other United Nations reshaping German ideas, the international service, has, during the past year, transmitted 1,000 special programs in German.

Four hundred special transmissions to Czechoslovakia have made listening to Canada a daily habit for hundreds in that country, while 300 Dutch broadcasts have helped to build closer relations with Holland, which the Canadian forces began after her liberation.

Among the countries to which broadcasts have been made are: England, Scotland, Wales, Australia, the West Indies, the United States, France, Holland, Czechoslovakia, Belgium, Denmark, Norway, Sweden, U.S.S.R., Yugoslavia, Poland, Egypt, China, Mexico, Chile and Brazil.

Letters from listeners in every part of the world, many from countries to which broadcasts are not regularly sent, amount to 7,500. These letters demonstrate that an eager, responsive audience exists for Canadian programs.

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



Revue mensuelle des employés de la Société Radio-Canada.

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

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A BRIEF FOR NATIONAL RADIO

(Being a digest of a talk by CBC Chairman A. D. Dunton during his recent western trip.)

... Everyone knows that Canada is vast. But it is not always remembered that its area stretches across five of the world's 24 time zones, one more than even the United States. The complications for national network operations are fantastic. . .

Apart from the bedevilment of time differences, Canada's great distances have borne strongly on the whole development of radio in this country, as on other national institutions. Our great spaces were an important reason for the setting up of a public national radio system. As you remember the future of radio in Canada was carefully studied at the end of the twenties, and during the thirties, by the Aird Commission, by governments, and by parliamentary committees. All agreed that the spaciousness of Canada among other things demanded a national radio system maintaining networks. They foresaw that without such a system, heavily populated and easily reached areas would have commercial radio because it would pay well; but that distant parts and lightly populated areas would not get good service through this marvelous new medium. So it was agreed that a national authority should be set up to bring broadcast programs over thousands of

miles of costly wirelines to all parts of Canada that it was feasible to reach.

The commission, and the governments and the committees found that radio broadcasting presents what economists call a kind of natural monopoly. Air seems the freest thing in the world; but in the radio sense it is not free. In Canada we have only a limited number of frequencies available for broadcasting. These frequencies cannot belong to any person. They are part of the national domain, part of the natural resources of the Canadian nation. It was agreed by the authorities who studied these questions, and incidentally by all political parties, that a public body should be set up to develop this great resource of the air waves for the greatest possible benefit of Canadians all over Canada. So a national system was set up, charged with the task of contributing to

our national life in proportion to the might of radio as a means of communication.

At that time United States networks were establishing station outlets in good market areas of Canada. It was foreseen that

(Continued on page 4)

OUR COVER THIS MONTH

Interested Listener

Our Cover This Month comes from Cincinnati, Ohio, from Photographer Jacob B. Marx—enthusiastic listener to CBC short-wave broadcasts. Listener Marx appreciates the Portuguese part of CBC international service programs. Brazilian books, CBC calling card and radio provide background for another interested American listener in Mr. Marx's office.

A BRIEF FOR NATIONAL RADIO

(Continued from page 3)

unless a national system were established broadcasting in major centres would fall under non-Canadian domination. Canada could not develop a healthy, vigorous mind if she were to depend only on imported mental food. This was another reason for the establishment of a national radio system and set a great purpose for it.

It does not mean that outside programs should be barred from Canada. It does, however, indicate a need for some control, and for a judicious mixing of programs from outside Canada, both from Great Britain and the United States, with our own. It means that Canada had to take steps to develop broadcasting of her own, produced by Canadians, for Canadians, to contribute to our national life.

So a public national system was established. But it was not to carry on all broadcasting throughout the country. Canada contains scores of cities and towns and areas often separated by great distances, each with its own community life. A public system was designed to bring national broadcasting to them. But there was also a place for local stations, serving their own communities, and living from the business to be obtained in them. And so privately owned stations have been encouraged to operate on a local basis under partial and benign supervision of the national authority. It is important to remember that any private station owner is using a radio frequency which is part of the natural resources of Canada. That is why, for instance, radio broadcasting licenses are issued for only one year at a time. No individual can have a vested right in such a part of the public domain. . .

National Networks

Responsibility for network broadcasting was specifically reserved for the national system. It was felt that if privately controlled networks were allowed there would be a danger that individuals or groups might gain too much power over what is heard on the air in many or all parts of Canada. In Britain all broadcasting is done by the BBC. In the United States, the population is dense enough to maintain several competing networks in many areas. In Canada commercial network possibilities would at best be much more limited. The danger of single private control over an important part of communications among Canadians would then be considerable.

The Canadian Broadcasting Corporation does not operate for profit; it does not belong to any individual or group. It does

belong to the radio listeners of Canada. The Board of Governors act as trustees in its direction. All its revenues go into providing radio service to its owners, the people of Canada. . .

The Corporation is a public body. But by its constitution it is not part of the government, and is independent of government control in law and in practice. We must, of course, answer to the public through Parliament, and every year or two a parliamentary committee conducts a thorough study of the affairs of the Corporation.

Tasks & Challenges

Parliament set the Corporation big assignments. Canadian conditions set the challenges. One big task was that of national network coverage. In a number of areas the CBC has built its own stations to carry network programs. In other areas, private stations are added to provide network outlets. Under the arrangements with these affiliated private stations the Corporation gives them a very substantial revenue from commercial network programs they carry. They also get free provision of network non-commercial programs, many of which cost the Corporation a great deal of money to produce. In return the affiliated stations agree that during certain specified periods of the day, known as "reserved time", they are obligated to take whatever is on the CBC network. During the remainder of the day they can choose whether they will broadcast the network program available or a local one. Actually, outside the "reserved time" they take nearly all the network commercials because of the revenue they derive from these. But they are often not anxious to take the non-commercial programs outside the reserved time, because they do not get any direct monetary return, and they could probably sell the period to an advertiser themselves.

We, of course, are sorry when a good non-commercial program, often produced at considerable expense and aimed at providing real value to at least a good section of the public, is not available to listeners in an area covered through a private station. It was the original plan of the CBC, and has been recommended by a series of parliamentary committees, that as soon as possible the Corporation provide network coverage all across Canada through its own stations, a number of which must be of high power. . .

The object of the Corporation is to serve its owners, the listening public of Canada

as best it can. But this membership is made up of millions of people, probably not two of whom have exactly the same radio tastes and wants. There are some programs which a great number of people like. There are others which a smaller group like, but which they want fervently, and which they feel serve a useful purpose for them. I have never heard of any program that everyone likes. I am sure there is no person, inside or outside of the CBC, who thinks that everything we do is good. If that were so I think there must be something badly wrong with the person or with the CBC.

I believe there can be no absolute standard for programs. I don't think any one individual, or body, is capable of saying: "All these programs are good; all those are bad." In any case it would not be a healthy state of affairs. So it becomes a matter of trying to build a live, shifting pattern of programs of various colors, related as closely as can be judged in number, and time, and to the varying needs and tastes and aims of the Canadian public. . .

By its nature the CBC must not and cannot express any opinions of its own on the air. But it must provide a great national forum for the free expression of varying opinions on important matters. This is done through speakers and discussion programs. The responsibility of the CBC is to see that opposing opinions have fair opportunities. And of course we have to do our best to see that the opinions as expressed make good broadcasting.

To meet varying tastes the CBC offers fun and comedy, jazz and old-time music, light classical and classical music. It brings radio drama of different kinds. It brings highly popular commercial programs from the United States and also non-commercial programs from American networks. It encourages the development of good Canadian commercial programs. It brings news and programs from Britain. And so the list goes on. Canada has a rich radio fare.

To Canadian Culture. . .

Advertising programs are usually designed for popularity, to draw the largest number of listeners to the loudspeakers. In planning its own programs the CBC takes into account that on all its networks there are a number of top commercial shows providing popular entertainment. To present a planned pattern the CBC therefore should concentrate relatively more of its own production effort on programs having perhaps more lasting value although appealing to a smaller number of people. But the CBC has shown and is showing that it can produce popular, fast

(Continued on page 14)

AFTER the array of wit and incisiveness on pages four and five of February's **RADIO**, one wonders if it is now either safe or useful to say anything serious about the radio producer.

Time was, the announcer was the butt of all radio jokes; now it is the producer. Since the producer of today was probably the announcer of yesterday, he may feel that the wits have singled him out rather too exclusively for their attention: but it appears he must bear it with what grace he can. If he can rationalize himself to the belief that it is more comfortable to be taken less seriously, he may even benefit. It is hard to relax on a mountain peak.

In the early days, radio broadcasts produced themselves, with what assistance the frantic operator and announcer could afford. Then it occurred to some executive type that the broadcast might be better if someone planned it, adjusted all the details beforehand, and stayed with it to see that his plan was realized. Such a person was appointed—and he was called a producer. His job was to produce a radio program. Sometimes he had to produce it out of a hat; but by whatever means, from whatever source, the one thing he had to do was produce it at a certain hour of a certain day and make sure it lasted for a certain length of time. If he was able to exercise a certain influence on what went on during that certain time, and if the results were pleasing to the ear and the imagination, he was not considered a worse producer for that.

Today we have advanced to the stage of term-splitting. Some producers—possibly to escape opprobrium—have preferred to call themselves directors. One American network has even glorified them as production directors. We find that some shows are not merely produced by John Smith, they are directed and produced by John Smith; while a few are even devised, directed, and produced by John Smith.

To Connive

For my money, the word connive would be better than the word devise, because conniving is still the oldest and most solemnly beautiful of the radio arts, and one which gets altogether too little attention from serious students. We have it as an inheritance from the days when radio stations were held together with sticking plaster and string; when talent appropriations were vestigial; and the eccentric character with a program idea had to be (like St. Paul and Caesar's wife) all things to all men, to get anything like his idea into somebody's loudspeaker.

One should not be too hard, however,

YOU WANT TO BE A PRODUCER?

By

ANDREW ALLAN

Wherein CBC Drama Supervisor Andrew Allan relates the difference between the name and the fact—of a producer.

on the man who announces that he has devised, directed, and produced. One should not even be too hard on the fellow who says he has conceived, directed, and produced—although one may not be quite clear whether the program is to be considered as gestation or delivery. These poor fellows, who have knowledge and ability, who have creativeness to exceptional degree, are fighting to insure their survival over a hoard of people who are also called producers, but who have ability for nothing beyond holding a stop-watch and getting into other people's hair.

Anybody can be a producer these days. All you have to do is announce that, beginning on Thursday, you are producer. And lo! beginning on Thursday, you are a producer! You need no certificate, you need to show no evidence of adequate training or of personal or educational qualifications. From Thursday on, everything is gravy as long as you have a stop-watch and an index finger. Your secretary will book facilities and talent, your operator will make your set-up, and your artists will select your program. All you have to do is draw your salary and interview aspirants.

What About The Producer Who . . . ?

But what about the producer who knows something about reverberation periods and microphone characteristics? about impedance, frequency response, and amplification? What about the producer who can follow an orchestral score? who knows the difference between harmony and voicing, between rhythm and tempo? What about the producer who understands projection and voice placement? who understands the difference between pace and timing? who can see through a part to a performance and knows what psychological factors operate in that performance? What about the producer who not only knows what final effect he wants, not only is able to make people do what he wants, but is able so to inspire performers that they desire the effect as much as he does and are willing to accept his direction on the means to achieve it? What about

the producer with a nice sense of judgement, a sense of idiom, a sense of historical and social perspective? What about the producer who can be at the same time the dreamer and the executive? who has the vision and knows the means to make it real?

Is this man to be called a producer, too?

Well, perhaps he is, and will have to be content with it. But you can't blame him for wanting a recognition of the difference between the calibre of his work and equipment and the calibre of the man who just hangs out a shingle. If he has immortal longings in him, he is no more than pleasantly human.

Perhaps the word director should be segregated for the creative producer. In a sense, all radio producers also direct—or are supposed to direct. But the creative producer, supported by a good knowledge of the technical elements that operate in a radio program, will be a man who is directing interpretation in exactly the same way as a competent conductor directs an orchestra. His will be a task not only of co-ordination but also of precise creation. It is not too much to say that a series of good performances does not make a good broadcast. It is the producer's job to make a good broadcast out of them. But it is the director's job to make the good performances as well, if necessary.

It is very easy to be called a radio producer. It is very hard to be one.

More Space for Halifax

There'll be more office space shortly at the Halifax studios. Construction is already underway in the space formerly occupied by Aecadia Coach Lines, immediately adjoining the treasurer's cashier's office. The added floor space will be shared by farm broadcast, talks, and educational departments.

New ISW Executive

J. M. Marcotte has been elected chairman of international service Staff Council. Functional representatives are: Program—M. Moore, P. D. Waddington, M. K. Heuderson; Engineering—G. Archambault, H. Mosher; Administration—J. W. McBurney (treasurer), Mrs. C. Barot, Miss M. Beullac (secretary).

Le Personnel En Vedette

Cigogne

Une fille à Roger Baulu... son quatrième héritier. A Chicoutimi les familles de Robert Quenneville, du bureau, et de Marcel Vidal et Paul Garon, du personnel technique, se sont chacune enrichies d'un garçon. Bon courage à Jim Robert, également de CBJ, qui attend toujours son tour. Félicitations aux autres Radio-Canadiens et à leurs femmes.

Grippe

Le colonel Samson et le directeur du service de publicité, Léopold Houlé, tous deux remis d'une attaque de cette peu originale maladie. A Chicoutimi, les auditeurs en auraient vu de toutes les couleurs si la télévision existait. Les annonceurs Voyer, Campagna et Raymond qui recommandaient des médicaments infailibles contre le rhume, le pouce bien appuyé sur l'interrupteur du micro, histoire d'empêcher le microbe de passer.

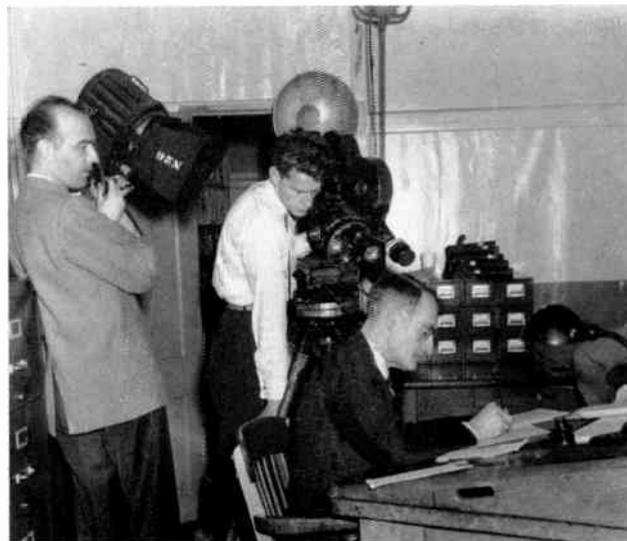
Permutations et entrées

Thomas Bertrand, rédacteur de nouvelles, nous a quittés pour devenir publiciste de la Société Saint-Jean Baptiste. Le remplace Salluste Le Myre, qui nous quittait il y a quelques mois pour aider à fonder le nouveau quotidien de Granby. Egalement parti René Decuyper, commis aux nouvelles, que remplace Réal Montpetit (qui s'appellerait avec plus de logique Legrand). C'est Jaque Millier (un nouveau) qui prend sa place chez les messagers. A CBV, la comptabilité s'est enrichie d'une nouvelle, en la personne d'Octavine Beaulieu. Chez les techniciens, le lieutenant Claude Dostie, licencié après quatre années de service dans l'armée.

Toujours l'Atome

Raymond Lainé, du personnel technique de Montréal, qui ne s'en vantait pas trop, a fini par avouer qu'il a été la cible d'une carotte lors des perturbations québécoises à l'occasion de la fameuse revue atomisante. A Québec, Roland Bélanger, Roland Lelièvre et Lucien Côté qui ont fait partie du Quatuor des As, se rappellent avec fierté que la seule autre fois où les carabins ont étouffé de huées la voix d'un artiste, c'est lors du passage il y a une trentaine d'années, de la célèbre Sarah Bernhardt.

L'Office National du Film a délégué Roger Morin, anciennement de CBV et du Keefer, à titre de directeur d'un film sur les activités et le fonctionnement de Radio-Canada. La vignette ci-dessus représente une des phases du montage de ce film. Reynaldo Maillet, copiste de musique aux studios de Montréal et compositeur, continue de travailler (et pour vrai) sur ses grandes feuilles, pendant que le cameraman s'apprête à effectuer une prise de vue. Roger Morin, qui corrige ici l'angle d'un réflecteur, et Red Lemieux, le cameraman, ont pris de nombreuses scènes à Montréal, tant dans les services administratifs, de la réalisation et de la technique, qu'au cours de quelques programmes parmi les plus populaires.



Pérégrinations

Jean Beaudet, directeur du réseau français et directeur musical se change les idées par une tournée de concerts aux Etats-Unis, fin-sud et Texas. René Garneau, en mission à Paris pour le compte des Ondes courtes. Norman Olding, de qui relève l'administration des services techniques de la Société, accompagné de Lucien L'Allier, ingénieur régional au réseau français, de Percy Field, ingénieur du service des recherches et Edgar Courhène, architecte, tous de Montréal, ont visité Québec et Chicoutimi. Dans la vallée du Saguenay, où il y a des branches à travers lesquelles bien des choses se disent, on soutient que durant la visite des ces "gros bonnets", il a été question du futur émetteur. Le colonel Landry est lui aussi allé à Québec. Le directeur du personnel et de l'administration a eu une série d'entretiens avec les administrateurs de la Commission du service civil. Egalement en visite à Québec le dynamique animateur de la radiophonie rurale, Armand Bérubé.

Aux urnes

A leur dernière réunion du Conseil du Personnel, les CBVistes ont tracé les grandes lignes des prochaines élections de l'Exécutif qui devra présider aux destinées du conseil local au début d'avril. Robert Quenneville s'est vu charger de la tâche de préparer les voies.

Violons d'Ingres

Dites donc... si jamais pour une petite fête intime ou réunion gaie vous désirez quelques bons numéros à distraire la "visite" faites appel à Léon Baldwin du service technique de CBV. Léon s'y connaît en prestidigitation, tours d'adresse et illusions.

Dans le même ordre d'idées nous avons admiré quelques essais photographiques du camarade Guy Dumais de CBV. Depuis des années Guy consacre ses loisirs à sa boîte à images et il est, à ce qu'on nous dit, un des administrateurs les plus actifs du Photo Club de Québec. Pour quand sa contribution à l'illustration de Radio?



Irene Finnie, Wilda Krauel, Joyce Everingham.



Betty Sandiford, Dorothy Stratton, Harold Tobin.



Harold Paulson, Vancouver.



Anne Bergin, Edgar Stone, Rosemary Clay.



Rose Campbell, H. F. Chevrier, Joyce Stiles, B. A. Cudahy.

This is the Canadian Broadcasting Corporation

THE CBC's commercial division is responsible for the development, servicing and supervision of all sponsored programs on CBC networks and stations.

Its activities contribute to the schedules a wide variety of programs of the first order, embracing the top-rating comedy and variety shows; a considerable part of the dramatic productions; grand opera; Pop concerts; barn dances; national hockey; world series baseball; the leading fights including the World's Championship to take place again shortly; quiz programs and many excellent semi-variety and musical features; also the great solace of lonely women and quite a few men, namely the popular, if sometimes berated, daytime serials. Most of this immense variety of sponsored entertainment is duplicated on the French network.

One-third of the revenues of the Corporation arise from sponsored programs. Of almost equal importance, however, is the saving in CBC program costs and the great audience conserved to Canadian stations that would otherwise be listening to American programs.

It has been estimated that the production costs alone of the commercial programs originating in Canada and broadcast on CBC networks total in the neighborhood of \$1,300,000. It is also known that the production costs alone of those sponsored programs originating in the U.S. and broadcast over CBC networks are in the neighborhood of \$7,000,000.

Before a sponsored program is accepted it must have the approval of an audition committee composed of representatives of the program and commercial divisions. The CBC carries no sponsored religious broadcasts and it leaves to privately owned

Dorothy Kelly, Arthur Barr, Jo Crook, Inez Thorson.

stations almost the entire field of spot programs and spot announcements.

Goodwill

The commercial division contacts daily by wire and telephone the American networks in New York, advertising agencies in Canada and the United States, and radio stations all across the Dominion. It seems to build and retain the goodwill of all these organizations as well as secure their utmost co-operation in extending the programs for which they are responsible to the remote parts of Canada for as many weeks as possible throughout the year, thus bringing first class entertainment to the Canadian public and enabling the program division to conserve its revenues for more particular and specific purposes.

The commercial division now numbers



(Above) Montreal staff: Production Director Marcel Paré, Florence La Haye, Mrs. Triquet, Bruno Paradis, Irène Laramée, Irène Falardeau, Georges Dufresne, Manager Omer Renaud, Andrée Comte, Yolande St-Hilaire, Hélène Beauchamp, Jean Monté, Yvette Parent.

(Below) Lois Pope, E. A. Weir.

COMMERCIAL DIVISION



World Radio History



W. R. Johnston, W. E. Powell, Eleanor Little.

32, with 22 at Toronto, nine in Montreal and one in Vancouver.

The general administration of the division is under the direction of Commercial Manager E. A. Weir, and Assistant Commercial Manager Walter E. Powell. These men occupy the "front office" handing down decisions on sales and program policies. Lois Pope and Eleanor Little serve as competent secretaries.

Edgar Stone, assisted by Anne Bergin and Rosemary Clay, heads the commercial acceptance and production department. Before they reach the air, all commercial scripts are checked carefully from the viewpoint of commercial acceptance policy and good taste. Here also production on commercial programs, network and local, is controlled.

The development of commercial busi-

ness for CBC networks and stations by continuous contact with sponsors, prospective sponsors and advertising agencies is the responsibility of W. R. Johnston, whose secretary is Dorothy Kerr. H. W. Paulson takes care of these functions in Vancouver.

Sales traffic, commercial traffic, station reports and billing are supervised by Arthur Barr. His secretary is Jo Crook. Dorothy Kelly clears the time for local, subsidiary and network commercial programs and issues the wire line orders covering facilities for these programs, aided by Joyce Everingham. Inez Thorson handles local bookings. Harold Tobin is responsible for station adjustments, assisted by Betty Sandiford on station reports and Dorothy Stratton on billing. National billing is taken care of by Irene Finnie and Wilda Krauel.

"Coverage statistics", recently transferred from the engineering division in Montreal, brought H. F. Chevrier to Toronto; and new appointees include Rose Campbell, computation clerk; B. A. Cudahy, draftsman, and Joyce Stiles, stenographer.

Matters affecting the French network are the concern of the commercial manager (Quebec division), Omer Renaud, and Marcel Paré and a staff of seven. Practically all sponsored programs broadcast on the French network are produced in the Montreal studios of the CBC.

CBC revenues from commercial programs could be substantially increased, but the acceptance of business on both the Trans-Canada and Dominion networks is limited because of the responsibility of the Corporation as a national public service institution to provide its own sustaining service to listeners.

by
W. John Dunlop

RADIO-CANADA AU SERVICE DE LA RELIGION

par

FLORENT FORGET

Un journal montréalais déclarait récemment: "Radio-Canada accorde des heures et des heures à un tas de pieusetés et de bondieuseries qu'aucun auditeur normal n'écouterait."

Nous ne doutons ni des bonnes intentions ni de la bonne foi de la publication. Nous nous demandons cependant si l'auteur de cet article est bien au courant des goûts et des exigences de l'auditeur, s'il connaît bien le teneur des programmes qu'il prétend impropres aux besoins de notre population.

De par l'objet même de la Radio Nationale, des émissions religieuses doivent faire partie de notre horaire des programmes. C'est un principe qu'il faut d'abord reconnaître. Il me semble superflu de vouloir prouver ici la nécessité de pratiquer une religion. C'est un fait d'expérience, un besoin naturel pratiqué par les hommes depuis que le monde est monde. D'ailleurs la religion est une des principales manifestations de la vie humaine.

Si la Radio a par conséquent le devoir de répondre aux exigences de la population au point de vue culturel, récréatif ou autre, elle a aussi l'obligation de répondre aux manifestations de la vie morale.

Dans quelle mesure Radio-Canada s'est-elle acquittée de ce devoir? La Société se rend compte de la diversité de religion au pays selon les diverses régions, et elle a voulu satisfaire les différents courants d'opinion.

Le réseau français dessert surtout la province de Québec où quatre-vingt-dix-huit pour cent de la population française est de foi catholique. Nos autorités ont donc mis à la disposition de ces catholiques environ seize heures de programmes par mois, une demi-heure par jour en moyenne. S'il faut en juger par les lettres d'appréciation, je ne vois pas que ce temps soit accordé d'une façon trop libérale et soit présenté mal à propos.

Voici un peu comment se répartissent ces émissions religieuses. Chaque matin, à huit heures et quinze minutes, les "Élévations Matutinales" sont diffusées de Québec. Un quart d'heure quotidien est consacré à la prière et à la liturgie du jour. Le premier vendredi de chaque mois, le "Quart d'Heure des Malades" est présenté sous forme de causerie. Enfin, le premier mercredi de chaque mois, nous diffusons un reportage décrivant l'impressionnante cérémonie qui se déroule à l'Oratoire Saint-Joseph de Mont-

réal ce jour-là. C'est le "Pèlerinage des Malades".

Mentionnons maintenant "La Vie des Quatre". Les programmes sous cette rubrique ont été réalisés depuis deux ans avec un admirable souci de perfection. Ils sont destinés à nous faire mieux connaître et apprécier les bienveillants fondateurs et fondatrices de l'Église canadienne. Les textes ont toujours été très soignés, d'un goût artistique impeccable.

L'histoire de l'Église au Canada sert de thème général aux pièces radiophoniques d'une historiographie de marque, Mlle Marie-Claire Daveluy. Inscrits à l'horaire de Radio-Collège, ces sketches historiques donnent au public l'occasion de comprendre la valeur indiscutable et la personnalité transcendante des figures religieuses du siècle dernier qui ont si largement contribué au développement et à la civilisation du vaste territoire canadien. Ajoutons ici les commentaires de l'Écriture Sainte sous la rubrique "En ce temps-là" diffusés le dimanche... Ces émissions sont aussi dirigées par Radio-Collège.

Rappelons enfin les trois émissions groupées sous le titre de "L'Heure Dominicale". La première est une causerie prononcée le samedi soir, la deuxième le "Forum du dimanche", et enfin une Messe Solennelle est transmise le premier dimanche de chaque mois.

En présentant ces émissions, Radio-Canada a dû s'assurer les services de spécialistes. On ne traite pas à la légère les questions de dogme ou de morale. On en jugera par exemple, en écoutant le "Forum

de l'Heure". L'émission a pour but de préciser certains points de la théologie catholique et de répondre aux questions théoriques et pratiques adressées par les auditeurs.

Les spécialistes ont été choisis dans le clergé séculier et régulier. Toujours ils se sont dévoués sans relâche pour faire un succès de cette tâche délicate qui leur était confiée. Nous ne pouvions oublier, entre autres, le Révérend Père Desmarais, o.p., ancien directeur de l'Heure Dominicale et le directeur actuel, le Révérend Père Adrien Malo, o.f.m. Guidés par les connaissances de la technique radiophonique de personnel de la Société, ils ont su traiter d'une façon originale, intéressante et vivante, un sujet essentiellement philosophique, subtil et qui aurait pu facilement être aride pour les auditeurs. Nous admirons au contraire leur savoir-faire dans la vulgarisation de ces principes.

Les formules actuelles de programmes religieux ne sont pas nécessairement appelées à demeurer telles quelles... Comme tout ce qui se fait à la radio, elles évolueront.

Qu'il nous soit cependant permis d'insister sur le fait qu'à leur stage actuel, ces émissions rendent de très grands services. Un auditoire normal, quoiqu'en pense le journal dont nous avons parlé plus haut, l'écoute avec le plus grand intérêt.

Dans le domaine religieux comme dans les autres, Radio-Canada s'acquitte consciencieusement et avec honneur de sa mission.

FLORENT FORGET

Florent Forget, auteur de cet article et l'un de animateurs des programmes religieux de Radio-Canada, entouré de ses principaux collaborateurs. De gauche à droite: M. l'abbé Irénée Lussier; le R.P. André-Marie Guillemette, O.P.; le R.P. Adrien Malo, O.F.M.; le R.P. Émile Legault, C.S.C.; monsieur Clément Morin, P.S.S.



SO I GO ON A REMOTE...

By

FRED BRICKENDEN

(With apologies to Damon Runyon)

ONE day I am sitting in the Halifax newsroom minding my own business and thinking to myself how fine it is to be able to sit thus and contemplate the finer things.

Most of the finer things though are rationed as any citizen will inform you—or scarce as oysters at a clambake which is the very scarcest I'm told.

Now who should breeze in cordial-like but The Sirk who is handling special events and artists and announcers and equipment like that for this radio racket. Why he goes under an uncouth monicker like The Sirk no one knows and if anyone does he's not saying because The Sirk is reputed to take great joy in spreading teeth around and about, especially other peoples.

I'm asking The Sirk what goes with him and he replies I am. Oh sure, Sirk old boy, I say very fast, but if it wouldn't be disturbing you muchly would you be so kind as to inform me where.

While he is doing this more citizens of the same racket as us drift in and my siesta is most decidedly of a ruined nature for that day. All the citizens are smiling at The Sirk and saying they'll go wherever he says. I am bold enough to inquire where this is and The Sirk explains that a lot of good old Canadian soldiery are marrying dolls across the big pond and bringing their ever-loving sheriffs and namesakes to this here now Canada. The Sirk is calling the business the Pappy Deal and is planning to spread some mummies' voices on wax platters.

The ocean-going tub is called Moronia or Manypainia or something toney like that and The Sirk has lined up a couple of high-powered platter handlers who are called Blinken and Nod for some reason. The Sirk is also escorting along his personal secretary, a neat trick by the name of Miss Happy although why Miss Happy is along we are not informed and we are not asking The Sirk the whyfor for reasons I have stated above previously.

We are whisked down to the jutty or whatever, all smiling and cheerfully. Blinken and Nod are being chauffeured in one limousine and us in another. We are arriving together in a tremendous setup called a peer-shed where usually there are gendarmes of a military sort in strong evidence. Forasmuch as we arrive too early for gendarmes The Sirk is realizing that someone has given him the bum steer as to the hour. So he orders our chauffeur

Being an essay printed as received for as much as what can you do being only an editor in the face of such a style.—Ed.

to rough up Blinken and Nod a bit on some general principle which is not explained to me personally.

We give chase in our limousine around and about after Blinken and Nod's limousine and we are having a most exciting ride I'm sure especially as it is our limousine which nearly gets the shove in the drink.

I remove myself from the goings-on as far as is possible under the circumstances on account of a delicate liver condition which my croaker says must never be exhumorated by running limousines over jutties and the like.

Soon said limousines are badly bashed in and The Sirk is making with white projectiles out of snow and ice very fast and motioning that we do likewise.

We notice he is packing said snow and ice around small pieces of iron and rock about the size of his fist but we say nothing as The Sirk is not a man to be questioned on matters of roughing.

Bimeby Blinken and Nod are retreating, especially after they discover their projectiles are not having the same effect as The Sirks. Besides the tub is blowing her top and gendarmes of a military nature are making an entrance. We leave off disciplining Blinken and Nod for their own sake and because we find the gendarmes with white spats are clubbed up more than we consider absolutely necessary.

Inside the Moronia or whomever is pandemoanium and we agree we have never seen so many dolls carrying little ties-that-bind in all our borne days. They are talking in a lingo which The Sirk comprehends because once upon a while he has grade eight. So does Miss Happy who is glowering with pleasure at clamping her peepers on all the little namesakes of our Canadian soldiery.

Blinken and Nod keep vanishing but presently they are coming back escorted by a local gendarme. They are smiling and laughing which is strange and causes us to raise our heads out of our collars, this on account of as how Blinken and Nod seldom smile and laugh when local

gendarmes are in evidence as this one was. We get the sign and The Sirk leaders us after our platter handlers. The Sirk in his earlier youth was a thing called a disc jockey and is thereupon understanding the signs of Blinken and Nod.

Lo and beholden if we are not walking into a place that is familiar to all. It is a guzzle-shop right on the tub and we are thankful at finding it.

So is the local gendarme and we unbend ourselves and give him a very small hello but not too friendly.

Close on this Blinken and Nod who are known professionally as engineers and sometime operators are living up to their reps by guiding us to a place like Mindy's only more extravagant and without spittoons. The Sirk recognizes this as the tub's dining-saloon and we are again cheered a lot more than just somewhat. There are several phoney-accent hashslingers preparing to wait on our small collection of radio citizenry and they give us the look.

Howsomever The Sirk speaks to his firm and quiet-like with his hand in his pocket and there is no trouble of any kind after that. Blinken and Nod then desist fingering some pocket size extension tubing with lead filling and The Sirk says Boys relax and enjoy yourselves and we say, Sure thing, Sirk.

The chow is of the best and there is more butter and sugar that I've seen The Sirk and Miss Happy load into the back of their office monitor although this is really another episode and is not something The Sirk is mentioning these days in Halifax.

Once we are fully repasted right up to the chops with chow we recline slightly although The Sirk won't let us stretch out full as is customary as he says this is a ritzy dive and we are guests of the establishment.

Presently we are noticing a small commotion at one end of the dining-saloon where guys with gilt on their thatch-warmers are giving us the once-over. The Sirk is properly embarrassed at this attention and suggests it might be best for all concerned if we depart to the jutty.

We do this by another exit for convenience sake and I am very happy because like my radio colleagues I am personally avoiding all untowed publicity.

Blinken and Nod could not be uncovered for several days and the impression is being felt here that something they partook of on the ocean-going tub didn't agree with them. The Sirk and Miss Happy are very pre-occupied at the office these days and can see nobody which eases to a considerable degree the strains of going around and about with a smile on one's continence.

"FAIS PAS TA VEDETTE!"

par

JOS. BEAUREGARD

Il est entendu que nous, gens de la radio, nous sommes des personnages à part, inquiétants parfois, toujours susceptibles de devenir intéressants; en un mot, nous sommes les heureux possesseurs d'un halo de mystère et de probabilités fantaisistes aux yeux du grand public. Voilà qui est très agréable, très flatteur, mais quand nous avons décarcassé la partie superficielle qui nous sépare du commun des mortels, quand nous avons voulu reconnaître franchement ce que nous sommes en réalité, sans jouer de rôle, nous nous sommes aperçus que nous ressemblions étrangement au vulgaire que nous croisons dans la rue, que nous avions sensiblement les mêmes réactions que le badant qui s'aplatit le nez sur la vitre du studio en proie à l'extase essentiellement moderne provoquée par la névrose radio-phonique.

Point n'est besoin d'être comédien, ou chanteur ou virtuose pour succomber à la tentation de poser un mur; si léger soit-il, entre eux et nous. Il suffit de très peu de temps pour acquérir le halo dont il est parlé plus haut. On nous l'impose presque, d'ailleurs. Les nôtres, nos amis, nos connaissances, eux ne nous regardent plus tout à fait du même oeil sitôt que nous sommes partie de la confrérie. Dans toute réunion, quelle que soit notre attribution dans la Société, on nous consulte comme des oracles infaillibles sur la véracité des dires de certain personnage qui a proclamé ceci ou cela au microphone, sur les moeurs de celui-ci ou celle-là, sur la ligne de conduite de la Société dans les cas les plus invraisemblables, sur l'avènement de la télévision et le pourquoi de la facture trop peuple ou trop collet-monté des programmes, sans oublier la trame à venir des romans-fleuve. Bref, du moussaillon au commandant, on nous consulte sur tout. Ce qui prouve indubitablement notre relief! Aurons-nous le coeur de laisser ces ignorants dans leur ignorance? Pouvons-nous en fait n'avoir pas de théorie, même si on doit la bâtir sur l'improvisation du moment, sur tout ce qui nous entoure

quotidiennement? Dès l'instant où nous touchons le premier chèque de paie, nous devenons ex-abrupto des esprits universels en tout ce qui frôle notre nouveau domaine. Il faut une forte dose de modestie pour déclarer à un auditoire qui attend bouche bée des éclaircissements dont dépend à tout le moins la survie du monde: "Non... sais pas." Bêtement, comme ça! Qu'est-ce qu'on va penser? Et quand il est si facile de s'en tirer à bon compte, tirer de parcelles de souvenirs ou de simple imagination, une réponse arbitraire et fantaisiste qui nous établira dans ces têtes avides de savoir, comme un personnage renseigné, admis familièrement aux secrets des dieux et même responsable des directives imprimées à tous les rouages. L'occasion est belle...

Combien mieux cependant vaut de s'en tenir à une réserve de bon aloi et redevenir simplement soi-même. Celui qui a vraiment atteint la possession complète de ses moyens, celui qui se sent sûr de lui n'a pas à faire montre de qualités ou de savoir qui ne sont pas de son domaine. Il n'en sent pas le besoin. Sa satisfaction est toute intime. Quand il a bien approfondi la tâche et les problèmes qui sont les siens en propre, il ne cherche pas à jeter de la poudre aux yeux, à faire croire que sa science des choses atteint l'universalité. Il est capable de s'étonner de ce qu'il ne savait pas, apprécier ce qui est beau; il réfléchira soigneusement avant d'émettre un jugement. On reconnaîtra qu'il est sincère (et ses assertions n'en auront que plus de prix), qu'il n'est pas seulement reconvert d'un vernis de savoir glissant et mince, qu'on parvient facilement à percer.

Tout ceci à l'intention de ceux d'entre nous qui, sous prétexte d'épater leur entourage, parlent à tort et à travers de tout ce qui les touche. Si le nez écrasé contre la vitre du studio semble une proie facile, il ne faut jamais perdre de vue qu'un jour celui-ci sera peut-être en mesure de confondre son ancienne idole. Et ne serait-ce que par un silencieux mépris...

PERSONNEL EN VEDETTE

(Suite de la page 6)

Sport

Roger Baulu est maintenant reconnu champion incontesté du gobe-sous au restaurant du King's Hall. Par un tour du sort vraiment remarquable, sans pour cela

bien entendu mettre en doute sa dextérité... il a réussi le record formidable de 70 parties gratuites. En vainqueur magnifique, Roger a laissé tous les spectateurs avoir leur tour aux frais... de la machine sous les yeux peu amusés du concessionnaire. Un autre sport dont la vogue bat

son plein chez les demoiselles du King's Hall est le bridge. Elles sont douze qui bravent sans coup férir les intempéries, les distances et même deux randonnées supplémentaires en tramway pour avoir le plaisir de morigéner leur partenaire au "TARADU"!... A en juger par les lendemains de joutes, on n'est pas porté à accorder créance aux sceptiques qui proclamaient: "Le bridge est en train d'abolir à tout jamais l'art de la conversation!" Fin de la citation. Suit la liste des douze: Jacqueline Bergeron, Jeanne Girouard, Gisèle Lafrance, Françoise Moreau, Lise Lavigne, Mireille Bastien, Hélène Beauchamp, Mariette Casavant, Henrietta L. Thiessen, Margot Bérubé, Marguerite Deslauriers et Gisèle Chartier. Il faut voir les cartes d'invitations sous forme de mémo que cette dernière adresse à ses compagnes. Rien n'y manque; aucun détail n'est omis et même jusqu'à un dessin panoramique de l'endroit où se dérouleront les hostilités.

Lettres à la direction

Il est une rubrique de votre magazine qui est fort négligée de nos lecteurs. Ici nous voulons parler des lettres à la direction. Impossible de connaître vos réactions si vous ne les exprimez point. Nous sommes convaincus que vous trouvez souvent dans ce magazine des employés matière à discussion sur les idées émises par les correspondants. Vous pouvez aussi suggérer nombre de choses d'un intérêt général, dans le sens positif et constructif. "Radio" est d'ailleurs le médium idéal pour connaître les réactions des employés de Radio-Canada d'un bout du pays à l'autre. Servez-vous en généreusement!

O-VU

Un prompt rétablissement à l'épouse de Léo Guérette qui se trouve actuellement à l'hôpital. Et le même souhait s'adresse aussi à Jean-Guy Plouffe et Jacques Soulière qui eux se refont des forces loin des tracas de studios.

Joseph Bonjorno qui nous est arrivé dernièrement de CBO, n'a rien d'autre à reprocher à la métropole que sa pénurie domiciliaire. Après plus de trois semaines parmi nous, il en est encore à se chercher une pension qui ne soit pas un hôtel. En passant, signalons que Bonjorno assume les fonctions de Jean-Guy Plouffe à l'enregistrement.

Grapevine Network

Rental Agency

L. E. Pegg arrived in Toronto January 28 to become traffic assistant under Traffic Manager E. W. Jackson. He and his wife (ex-CBS traffic, Hollywood) had no accommodation and so began a battle with housing agents and landlords.

Mr. Jackson had a plan to help out. He appeared at a Staff Council meeting, suggested that a circular letter be sent to the staff outlining Mr. Pegg's need and asking for suggestions. Result: February 1 the Peggs were moving into a new home.

Mr. Pegg was traffic representative at CBC Vancouver until he joined the army. He was discharged January 14, returned to CBC Vancouver the following day and left for Toronto a week later.

From the Forces

A pre-war central records team, having followed each other around Europe, have now returned to central records, Toronto. W/O 2 Fred Bardeau and O.C. Underhay, ex-signalman, H.Q. British Army of the Rhine, are back, both looking fit after three years service.

Died in Toronto

Mrs. Edgar Stone, wife of the supervisor of commercial acceptance and production, died February 15 in Queen Elizabeth Hospital, Toronto. She had been ill only a short time.



Coffee Time

Beaming brightly over a 'mug-up' recently at the Sackville studio restaurant: Operators Rush Walsh and Capt. Smith; Stu Griffiths, ISW P. & I. representative; Joyce Dickson, CBA announcer; and Ed Ryan, operator.

New Faces in Places:

International service: Record Librarian Rita May Whelan, Operator Captain O. R. Smith. . . Winnipeg: Stores Clerk Norma Grandy, Copy Clerk Shayna Granovsky, Steno Olga Felotick, Office Boy Jimmy Russell. . . Head Office: Steno Miss S. Sloan in accounts. . . Vancouver: former writer of "The Carsons" for B.C. farm broadcasts, Peter McDonald, as announcer. Peter left his Scottish accent behind when he came from Glasgow in 1929, but has been reviving it for a fee on dramatic broadcasts. . . Montreal studios: newcomer to radio, Henry Ramer, as an announcer. . . Sackville: former F/L Donald C. Smith to maintenance group; Caretaker Harry Edgett from Veterans' Guard.

Transferred:

Announcer Frank Williams from Vancouver to Montreal, with pen and pencil set from staff and wallet and writing set from announcers. . . Ian Ritchie from Toronto central records to station relations.

Sparkler

Sheila Beaumont, Toronto central records, is flashing a "sparkler" received on her birthday, February 10. The "gallant" is Bill Mould (non-staffer).



FOR FOUR CHILDREN

W. F. McCord of engineering division has returned to CBO from the overseas unit in Holland and Germany. He presented CBO girls with Hitler's Mothers' Medals—third class, bronze, for four children.

Song Writers

Producer Jack Rae and Pianist Lou Snider have written and published two songs. They are: "What Have I Done to You?" and "The Inn at the End of the Road". They should be on the stands almost immediately.

"What Have I Done to You" has already been on the air. Rudy Hanson sang it on his show: "Rudy Hanson Sings".

Toronto Sleighing

The sleighing party Toronto studios planned for February 1 went off like a charm. Forty staffers turned out and some of them had to travel 20 miles on a street car before they got to the starting point of the sleigh ride.

At the end of the ride—a place called Cantervale—there was dancing. The juke box broke down so Bill Winter of P. & I. substituted on the piano. Reports say his boogie-woogie is something to dream about.

Answer to CQ From I-AF

Montreal studios hams are on the air again, particularly Marcel Henry who was the first to rig up the old oscillator, (21Z), Art Kemp (2EK), Leo Guerette (2RG). Rudy Fournier and Edwin Kemp are waiting to get their call letters officially, but they're poised and eager to get into the party. All of them are inveterate nighthawks and wish that other chaps across the country would join them in that fascinating game.



TO EUROPE

René Garneau, French section supervisor at international service, recently sailed for Europe on a mission for CBC in France and Great Britain. A well-known commentator in Canada and Europe, Mr. Garneau, during the war, took part in the BBC programs directed to France and Canada. Mr. Garneau will establish contact between the CBC and the Radiodiffusion Nationale Française with a view to exchanging programs as regularly as possible.

Departures:

Ian MacNaughton of Toronto stores (former navy man) on leave of absence to attend university... From international service: Lynne Butler, Evelyn Van Berkum, Jimmy Dowling, Dave Gillies, Gertrude Jolicoeur. Barbara Steele, library assistant, has left for marriage to Wilf Wallace (non-staffer)... Three reported from Toronto: Announcer "Bunny" Cowan to freelance; Mrs. Margaret Anderson of education department to join her husband in New York; Office Boy Bill Muir to further his education—replaced by ex-sergeant of RCAF, Bill Knott... Caretaker Leonard White from Sackville transmitters after staff party at Chez Murillo Laporte and presentation of a leather wallet.

MARCH, 1946

One In 3,100

Toronto Announcer Bill Bessey is one in a thousand. As a matter of fact he's one in three thousand, one hundred. Bill and his wife had been searching for an apartment for a year and a half. They answered every ad in the papers; followed up every clue they could get their hands on.

One night they discovered an ad which offered an apartment for rent. But there was a stipulation: "The tenants MUST have a family". Bill figured it was a typographical error but he answered it anyway. Nine days went by and then came a phone call. The apartment was his.

There hadn't been a typographical error. The landlord meant what he said. Answers to the ad rolled in. The landlord counted 1600 and gave up. He estimated that all together he received 3100 replies to his ad.

He sorted them out, piling up 100 letters from people with families, shuffled them and then picked out one. The winner—Bill Bessey.

Change of Name:

Miss Veronica Rose, Latin-American section secretary, international service, to MRS. John Kennedy...

In the Christmas rush Halifax forgot to report that all the bells were not of the jingle variety. Wedding bells were in there, too, when Betty Parke-Taylor of the Halifax announce staff walked down the aisle with Phil Walker. Phil is also an announcer, with one of the local stations.

Welcome Home

Here are the Norries, of Toronto, grouped about Flying Officer George C. Norrie, who came home from overseas during February after three years in the RCAF. George expects to be back soon in P. & L., Toronto. The front-row members of the Norrie family are sister Helen; Mr. George Norrie who is a veteran of World War I; George; his mother; and his fiancée, Joan Starkey.

In back are John, Bob, Gladys, Bill and Douglas Norrie. Doug is a boxer... a good one, too. In fact he's a welterweight champ.



SMALL 5 FEET 10

Roy Dunlop, production manager of CBR Vancouver, went to Victoria, B.C., recently to record a talk by the noted Negro singer, Paul Robeson. Mr. Robeson is very partial to Canadian radio and always enjoys his visits to Canada. His talk was broadcast to the national network and has drawn many hundreds of requests for copies of it, from all parts of the Dominion. Roy Dunlop is five feet ten but is dwarfed beside the massive figure of Mr. Robeson.

Minus Two

Claire Lemieux and Ivy Wicker, clerks with accounts at head office, each minus appendix after operation.

NATIONAL RADIO

(Continued from page 1)

moving entertainment that would rate high in any commercial show business when it wants to. The CBC makes a special effort and has achieved real success in combining information and ideas with real creative radio and good entertainment. I think the CBC is making a very considerable contribution to the growing culture of Canada, and I don't mean culture that is a tea-time subject for the few, but the living expression of the minds of all the Canadian people.

Because of the varied, and often conflicting demands from its owners I don't think the CBC could ever become stodgy. But even if it tried to there would be an added check. It has competition on its own networks from the most expensive radio shows in the world produced in the United States and from good and lively commercial shows produced in Canada. And there is the healthy competition from private stations who have shrewd knowledge of what the greatest number of people in their localities want.

The CBC must present a many-hued program picture, not only because of the differences in interests you will find in any collection of 12 million people, but also because of the diversity, in part geographical, that is characteristic of the Canadian nation. . .

Added to its task inside the country, the CBC has been given an assignment to tell the world about Canada through radio. This is not part of its direct responsibility to Canadian listeners, and

therefore none of their license fee money is used for the purpose. In operating an international short-wave service, the CBC acts as an agent for the state, and the funds are provided by the government. This service has been operating for just over a year, but I think it is something of which Canada can be proud, and which will be of great value to the country. The broadcasts can be heard in Britain and Europe better than any others from North America. We are now broadcasting to the Canadian service personnel still overseas, to Britain, France, Germany, Belgium, Czechoslovakia, and test transmissions to South America. And all those who listen get some knowledge, some understanding of present day Canada. . .

To anyone who listened to the radio during the past six years I don't think I have to say anything of the war job done by the CBC. I think the Corporation and the Canadian public can be proud of it. Now the CBC, with all Canada, faces the challenge of peace. The big tasks are still there—always there. A nation cannot stand still, and neither can its national radio system.

The technical jobs are the most straightforward, and even they have many complications. The CBC hopes to proceed toward the object laid down for it of achieving national coverage through its own stations. We hope before long to fill at least some of the major gaps by building new stations and increasing the power of others. . .

On the program side the CBC is carrying on, and will continue to press the never-

ending search for the rainbow—the program array that will come as close as possible to matching the varied needs of Canadian listeners.

There is a vigor coursing in the veins of the Canadian nation that has never been matched before. It is a vigor with many, many elements. It is a great task of the CBC to give expression to that vigor in all its diversity; to help the growth of the vital, many-sided spirit of Canada that will bring greater satisfaction and happiness to Canadians; the spirit that can swell the contribution of Canada to all humanity.

FM PLANS ADVANCE

The CBC is going ahead with plans for FM in the new high frequency band.

The first FM transmitter in the Dominion in this new band, installed on the tenth floor of the Keefer Building in Montreal, is now on the air. Other FM transmitters are to be installed at Vancouver and Winnipeg.

During February two special tests were arranged for the Keefer transmitter, at the request of the RCA Victor Company. One demonstrated the qualities of FM receivers to dealers. The other was a demonstration to a group of RCA Victor employees gathered together in the Mount Royal Hotel.

Two of the RCA recording artists performed in the CBC studios and the program was transmitted to the group in the Hotel by means of the CBC FM station VE-9CB.

CROSSING THE ICE

Stu Griffiths of CBC international service tripped to the Maritimes recently to arrange a special Danish broadcast with Erika and Kjeld Deichmann, living in Moss Glen, near Saint John. Stu's getting to the Deichmann home necessitated a four-and-a-half-mile drive by car over the frozen Kennebecasis River, dotted with open ponds in the ice through which the Deichmann neighbors fish.

The Deichmanns, Danish-Canadians, are Canada's best known pottery makers. On their broadcast, which will be short-waved to Denmark in March and later relayed by the Danish State Radio, the Deichmanns described the materials and methods they use.

Stu, back in Montreal, is sporting a gory gash on his forehead . . . result of a Deichmann kiln (he says!) running into him as he took a picture.

Snow nor fishy ice-ponds, dark of night nor pottery kiln, doth deter those faithful ISW'ers in their appointed rounds!



(Submitted by Earle McDonald)

" . . . Due to circumstances . . . the program, 'The Man in The Street', will not be heard . . . "

LETTERS

What Is Farm Commentator?

Sir:

Until I read "What Is A Producer?", I was under the impression that farm broadcast commentators were the most misunderstood geniuses in radio. Now I'm not so sure.

I was all set to ask: "What is a sound-effects man?" But I know the answer to that one: he's a script writer's headache. And, speaking of headaches—what is a farm broadcast commentator?

Judging by some of the things I've been called, and called upon to do, there is considerable misunderstanding of this matter. I know we must be ready to supply a suitable formula for weaning pigs, midwifely suggestions about maintaining the morale of expectant Ayrshires, and explain that DDT has absolutely no effect on mothers-in-law or visiting relatives.

Will you undertake to clear up the terrific backlog of misinformation that has been circulated regarding "What Is A Farm Broadcaster?"

PETER B. WHITTALL,
Farm Broadcast Commentator,
Winnipeg, Man.

P.S.

When this question was put to him during his recent visit to Winnipeg, Fergus Mutrie, farm broadcast supervisor, replied with characteristic candor: "I don't know. I didn't meet any on my trip to the prairies."

P.B.W.

Married Overseas

Sir:

This is a tardy acknowledgement of your letter enclosing back issues of RADIO. The tardiness is a result of my recent marriage over here (to a Canadian girl), plus a two month bout in the hospital.

The mags are most welcome, believe me, I enjoy every page.

I expect to return to Canada shortly, for discharge and return to the CBC (traffic)...

R.C.A.F. EARL F. ANDERSON,
Overseas.

Personality Sketches

Sir:

I was very agreeably surprised to find on my return to the CBC after a jaunt with the Air Force that Staff Councils had been formed and that, in addition, a staff magazine was being published monthly, with one of the main ideas in mind being an exchange of ideas and information about radio in Canada. I think it's a swell publication and I'd like to send along my congratulations to the editorial staff and correspondents for the grand job they're doing.

However at the risk of having someone jump on my over-extended neck, I'd like to put forward the suggestion that you carry more personality sketches on members of the staff at different points across Canada; not that I'd want to see the magazine turn into a gossip sheet, far from it, but I think it would be one way of getting to know one another better.

Perhaps I'm wrong! Who knows? How about some comments?
Winnipeg, Manitoba. GORDON FRASER.

Binder

Sir:

Ever since I've noticed back copies of RADIO piling up in my book-case, I've had a feeling that they would look much better if they were brought together between the covers of an attractive binder.

Loose copies of anything have a habit of going astray. So, how about it, Mr. Editor? Would you like to examine the possibilities of securing a suitable cover for, say, a year's issue of RADIO and making it available to members of staff at a nominal cost?

Best wishes for a mighty fine little publication.

Halifax, N.S.

W. G. POWER,
CBC Newsroom.

Quotations are now being requested for some such binding.—Ed.



BACK HOME

Jeff Lareau, recently discharged from the RCAF, is back on the job at Keefer, having rejoined the purchasing and stores department March 4.

Ditched

Two trains and a snowmobile were needed to get CBC Chairman A. D. Dunton from Saskatoon to CBK Watrous last month. About six miles from Watrous, Mr. Dunton, CBK Engineer R. L. Punshon (with shovel) and Regional Representative J. R. Finlay (in fur cap) took turns digging out their transportation.



(Photo by George Young)

INCOME TAX FORMS

All employees will have by this time received their T.4 Supplementary form showing their gross salary, amount of pension deducted and total of Income Tax deducted during the calendar year 1945.

This form is to be attached to your Income Tax returns for 1945 (Form T.1 Special or T.1 General as the case may be) which should be filed on or before April 30, 1946.

The penalty for failing to file the T.1 return before April 30 is 5% of the tax unpaid when the return should have been filed—minimum \$5.00, maximum \$500.00.

If you have not received your T.4 Supplementary form, please communicate immediately with your local treasurer's cashier or direct with the treasurer at Ottawa.

Returned to Fold:

Bob Keddy to head office from sick leave since October... To international service: Mavor Moore, from a liaison trip to the West Coast; Eric Koch, from a tour of Western POW Camps; Helmut Blume, German section, after a concert tour in 18 American cities; Arthur L. Phelps, supervisor U.K. section, after completing a BBC forum chore in Winnipeg; Laurent Lefebvre, French section newswriter, from sick leave.



CBC BEAVERS

Beaver Award Winners John Kannaicin, Elwood Glover and John Fisher with award given by CANADIAN BROADCASTER for "Distinguished Service to Canadian Radio". John Kannaicin accepted on behalf of CBC overseas news department. Elwood Glover was cited: "For his quiet sincerity as announcer on the Victory Loan programs"; John Fisher: "For his enthusiastic portrayal of the Canadian scene..."

FISHERMAN'S BROADCASTS

Something unique in the way of public service programs was instituted February 11 when the first "Maritime Fisherman's Broadcast" was aired from Halifax. It's Ron Fraser's idea—he's the Maritime Farm Commentator—and it has rung up a couple of "firsts": It's the first time there has been a complete broadcast service especially for fishermen and also the first time weather forecasts have been broadcast in the Maritimes on a sectional basis.

These factors probably account for the big response to the program. Nearly five hundred letters were received on the first five broadcasts... something of a record in itself as far as public service programs are concerned.

DIED IN OTTAWA

Dr. J. J. Heagerty, special assistant to the deputy minister of national health, died in Ottawa February 7. It was not generally known that Dr. Heagerty worked very closely with the CBC in its formative days in public health broadcasts. Dr. Heagerty gave the department's approval to all food, drug and patent medicine continuity broadcast in Canada.

SPEAKS TO I.R.E.

International Service Senior Engineer R. D. Cahoon was guest speaker at the Institute of Radio Engineers in Ottawa February 28.

His address dealt with the engineering required to construct a short-wave high-powered broadcast station capable of supplying service to all major world areas. He discussed in particular the questions of site selection; antenna design and construction problems; transmission lines and building considerations; and partially, the originating studio plant. Mr. Cahoon concluded his talk with the results of some of the transmission tests to major areas.

Joining the C.R.B.C., forerunner of CBC, in 1935, Mr. Cahoon has filled positions of special operations engineer, Prairie regional engineer, and radio facilities engineer.

He is an associate member of I.R.E. and a member of the Corporation of Professional Engineers of Quebec.

Lament

By

TORONTO BOOTH OPERATOR JOAN ANNAND

We sit night and day in a stuffy old booth
And sadly waste our fleeting youth.
For the dear public (and our pay)
We play scratchy records throughout the day,
We listen to soaps and reams of news,
And plenty of programs that we'd never choose.
But we do it all—without any praise
Because in May we MIGHT get a raise.

UNIQUE RADIO

Ernie Rose of the CBC Vancouver engineering staff is the possessor of what is probably one of the most unique short-wave receivers in Canada. He picked it up when he was recording messages for ISW at a prisoner-of-war camp.

The coil is wound on lucite taken from drafting T-squares. Switch contacts for various wave bands are made from the heads of nails. The variable condensers are a masterpiece of ingenuity. They are constructed from old tin cans cut to the regular semi-circular shape and fastened to a shaft with one of the neatest soldering jobs one could wish for. Fixed condensers are constructed from cigarette package tinfoil and paper, while the grid-leak consists of a pencil mark on another piece of lucite. There is no tube socket, but leads

clamp on to the tube pins with improvised clips made from small pieces of spring copper. This was necessary so the tube could be replaced in the movie projector at short notice! The hook-up wire is of every imaginable variety from bell wire to shielded cable. The dial is a vernier type constructed of wood with a string pulley. The most important feature of the set of course is the fact that it works. A regular "DX" getter, says Ernie.

STRABOHL

A fifty mile an hour ride over the waves of Vancouver's landlocked harbor was part of a special events pickup on a recent "Canadian Party" broadcast from the West Coast city. This meteor-like jaunt was made aboard an RCAF air-sea, high speed rescue launch, which had just returned from duties in the North Pacific, off the Aleutian Islands. The second part of the broadcast was an interview aboard the Russian freighter "Orel", between Bill Herbert, of the special events department, and Capt. Vladimir Mortinov, the "Orel's" skipper.

The comments aboard ship were picked up by the CBC's West Coast short-wave receiving station, piped by land line to the studio and mixed in with the studio portion of the show.

"Strabohl, comrades," said Bill Herbert, in his Gregory Ratoff Russian, "These high speed launches don't cruise... they fly low. Comes the revolution, comrades, everybody owns one!"



THEY FLY LOW

CBC Chief Operator Basil Hilton and Bill Herbert aboard RCAF launch.