Vol. 2 No. 7

CBV QUEBEC

FREEDOM OF THE AIR - A. Davidson Dunton

CE QUE JE Voudrais voir paraître dans "RADIO"

CONTEST WINNERS

JULY, 1946
Exciting Past

With the 'luftwaffe', underground movement, the 'storm schutze', and life in a concentration camp, written into the past, Maja Van Steensel, 29-year-old 'aardig fyn meisje' from The Hague, has begun a new chapter of her life as junior editor of the Dutch broadcasts section of the CRC international service.

Six years ago Maja was a student of chemistry at the University of Leiden in The Netherlands.

"At that time", volunteered Maja, clipping short her English words and phrases, "the Reich banned listening to English broadcasts. Leiden students ignored the order. One boy took down the newscasts in shorthand during the day. The rest of us distributed copies by night. That was May, 1940. By December our little underground movement was discovered. The university was closed."

Maja continued to work in the resistance movement until 1942 which resulted in her spending nine months in the Amerfoort concentration camp.

"I would have been in concentration longer," smiled Maja, "were it not for my friends in the underground. While I was being transported to another camp in Germany, they helped me to escape as the train pulled out of a station."

After her escape, Maja carried on her underground work procuring and supplying the Dutch with false ration and identification cards. During the battle of Arnhem she also undertook the task of burying Canadian paratroopers. After Arnhem she moved north to Groningen to act as guide to Canadian troops until April, '45.

Maja has a cool head, a steady right hand and an exceptionally straight eye . . . all quite necessary in time of war. But Maja has also a catching smile, expressive gestures and a mischievous twinkle . . . the combination of which proved fatal to Lieut. Bob Watson of Montreal, a young officer of the Cameron Highlanders.

After Dutch liberation, Maja was interpreter and lady manager of an O.R. hostel leave centre in Amsterdam . . . it was there that she met Bob, now her fiancé. Shortly after he was repatriated, Maja tripped down the gangplank of the Dutch freighter, "Talisse" in New York and lost little time en route to Montreal!

H.S. Highlights

On June 14, High School Highlights ended its second year of broadcasting in Toronto, and the High Schoolers presented Announcer Gordon Keeble with a desk set, complete with perpetual calendar, roller blotter and gold lettering on the leather corner of the big desk pad.

Gordon had been connected with the program since its beginning in September, 1944. The gift served, too, as a good-bye present to Gordon because he has left the CBC to become head of the radio division of an advertising agency.

The High School Highlights program presents a daily roundup of "Doings in Hightime". It is prepared by reporters of the High School publication Canadian High News for presentation over the CBC's station CJBC, Toronto.

Split Personality

It's almost getting to be a case of split personality.

When CBC's Jackie Rae is in the control room during the Geoffrey Waddington show out of Toronto Wednesday evenings, he's Producer Jackie Rae. When CRC's John Rae is in the studio before the microphone during the same show and at the same time, he's Announcer John Rae.

The whole thing is cleared up in the photo below, which shows Producer Jackie Rae (right) and Announcer John Rae (centre) talking it over with Operator Norman Hollingshead (left) during rehearsal of the Geoffrey Waddington show.

CBC Operator Hollingshead is one of few who handle the console dials by following the musical score.

Announcer John Rae who hails from CBR Vancouver, and Producer Jackie Rae (no relation) who came to CRC from the Air Force, write their own script for the show.

Prominent Dutch business men, P. Craay of Wezep, and D. Landweer of Groningen, visiting Canadian paper mills, are interviewed by Miss Maja Van Steensel.

Budget Brief

Reductions in personal income taxes not effective until January 1, 1947.

All married employees with children, not now claiming family allowance, should do so before the new year.

Bonds with D9 prefix due June 1, 1949, are called for payment June 1, 1946, and will not bear interest after that date. They should be cashed immediately.

John, Jackie and Norm
FREEDOM OF THE AIR

(Being a copy of a talk by CBC Chairman I. Davidson Danton at the Canadian Women's Press Club luncheon in Montreal, June 1.)

Freedom of the air, like freedom of speech and freedom of the press, is a matter of concern to every Canadian citizen.

"Freedom" is the most cherished word in our democratic heritage. It is a word that must be clearly understood in its different applications, because it has been used as a slogan by many enemies of freedom.

"Freedom" in the British and democratic sense means freedom to live and behave according to one's own inclination and conscience, within the law. Because our laws express the will of the people, through Parliament, citizens have not objected to freedom within the law because we have the power to change the laws ourselves.

Freedom of speech means that anyone has the right to express his views on any subject freely and publicly, provided that he observes the law in the matter of slander, obscenity and incitement to violence; and if he lives in a city he may also have to observe municipal laws with regard to obstructing traffic, if he wants to express his views on the street corner.

During wartime there are, of course, further restrictions upon free speech; he may not give comfort or information to the King's enemies, discourage enlistment, or incite to mutiny or disorder.

These limitations are accepted in every democracy. Apart from that, free citizens can criticize their government, their institutions and their leaders with as much vigor as they can command.

Freedom of the press means that anyone may start a newspaper or periodical, and say what he likes in it, subject only to the limitations of libel, obscenity, incitement to violence, and the special restrictions that apply in wartime. Those who own or control publications are free to have their views expressed in them. It is worth noting, however, that good modern news-

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FREEDOM OF THE AIR
(Continued from page 3)

papers themselves assume wide responsibilities to the public. They often print differing views in letters and contributed articles. And they objectively and fairly report in their news columns different points of view expressed according to their news value.

Public Control of Air

Freedom of the air is a different matter. The number of radio stations that can go on the air is limited. Each station broadcasts on a certain frequency or channel. In the early days of radio, it was recognized that chaos would quickly develop unless public control was exercised over the use of radio channels. Control was eventually established by international agreement.

All countries recognize that these air channels must belong to the public and cannot be "owned" by any individual or station. Radio stations are licensed, in all countries, to broadcast on certain channels, but each license is renewable and must be reviewed from time to time. In Canada licenses to use frequencies are by law granted only year by year. There is private ownership of studios and transmitters, but not of air channels (the "frequency" that is shown by a number on the dial of your radio). The operator of a radio station has temporary permission to use part of a strictly limited public domain. He, therefore, owes real service to the public, and to all main sections of the public he serves.

Radio broadcasting requires expensive technical equipment — studios and transmitters — and trained radio engineers to operate them. The ownership and operation of this equipment requires money. More than that, compared with freedom of speech and freedom of the press, the amount of available broadcast time is an important consideration. A man's speech may be limited only by his lungs and the patience of his listeners; a newspaper's potential circulation may be limited only by the resources of the forests that produce newsprint; but on a radio network there are only sixteen hours a day, on an average, of broadcast time. Most listeners are not so enamored of speeches on the air, that they would care to listen to them to the exclusion of drama, music, variety, and other types of radio programs.

One idea is that radio network time should be made available to any person, or organization, or political party that has the money to purchase it at commercial broadcasting rates. This should not be dangerous if limited to buying time for broadcasts of opinion on individual radio stations. But the owners of private stations must be fair-minded and have a high sense of community and public responsibility, or there would not be a balanced presentation of views on controversial and political issues, and the prejudices of the station owner or sponsors of commercial programs might play an important part in restricting freedom of expression on the air. These dangers are very forcefully presented in the recent report of the United States Federal Communications Commission, on "Public Service Responsibility of Broadcast Licencers". In this report they show that many community stations in that country have shown a complete lack of such responsibility and have placed opportunities for profit ahead of any other consideration.

In Canada, just as in the United States, anyone can buy radio time to present his views on an individual private radio station. But it is a responsibility of the station operator to see that different points of view have freedom and equitable opportunity on the segment of the public air waves which he is permitted to use.

Limited Time

The available listening hours on the CBC national or regional networks are limited, and listeners have a strong preference for programs of music and entertainment as well as talks and discussions. To keep some reasonable balance between programs of straight entertainment and the discussion of public affairs, someone must take the responsibility for deciding, in the first place, how much network time should be devoted to such discussion, and then, how that time is to be shared by speakers presenting various views.

In Canada, the CBC has been given this responsibility. The CBC does not do this on a basis of rule of thumb decisions, but follows a published policy on "Political and Controversial Broadcasting". This policy was established in a democratic way. The way in which the CBC carries out this responsibility is also subject to democratic control because the CBC is itself responsible to the Parliament of Canada. As an effective means of checking on the CBC and the way in which it carries out its responsibilities, Parliament sets up from time to time a Special Committee on Radio Broadcasting. This Committee includes representatives of all Federal political parties; and in open sessions, they can investigate CBC policy and operation. The report of this Committee is placed before Parliament and can be acted upon by the representatives of the people.

C CBC Policy

The CBC, in following this published policy covering controversial broadcasting, has at times been severely criticized by those who wish to buy network time in order to present their views to the people of Canada. They criticize the CBC for carrying out faithfully what the CBC regards as a public trust. Here, in brief, is the CBC policy on "Freedom of the Air":

1. To present all viewpoints, on any controversial issue that is of unquestioned...
public interest; to offer this time to the
exponents of different viewpoints with-
out charge.

2. To give complete freedom of ex-
pression, without any censorship on the
part of the CBC, to speakers who present
these viewpoints.

3. The CBC is subject to democratic
checks and controls through Parliament
with regard to the way in which it handles
these responsibilities.

How does the CBC pick speakers to
represent different viewpoints on different
issues? This is not done in any arbitrary
or dictatorial way by officials of the CBC
who might be affected by their personal
preferences and prejudices. Instead, they
go to the different political parties, to the
Chambers of Commerce, the Canadian
Manufacturers, to farm and labor organ-
izations, the churches, and so on, for sug-
gestions and recommendations, depend-
ing upon the issue that is to be discussed in
special talks, in forums, or discussion
panels.

Religious freedom is a basic freedom
democracy. History has shown that
there is no field in which so much bitter-
ness and misunderstanding can be gener-
ated as in religious controversy. Yet the
CBC, following the same democratic for-
 sama, carries a variety of religious broad-
casts on its stations and networks and it
has done this for years without offense or
bias. Has it done this by selling its net-
work time to the church that had the
money to purchase it? No. The CBC
works in the closest cooperation with the
National Religious Advisory Council and,
on a basis of consultation, gives free time
to services and speakers representing a
variety of points of view on religious
matters.

Freedom Defined

Democratic freedoms are taken so much
for granted that it is necessary every so
often to define them again in clear terms.
The Englishman still boasts that his home
is his castle; but not in the way that it
was in feudal times, when the lord of the
castle could murder a guest who had over-
stayed his welcome, or cultivate frankness
on the part of his serfs by a judicious use
of the thumbscrew and the rack. This sort
of freedom was in feudal times, when the lord of the
Air because the CBC has no other
way of giving complete freedom of air
that may disturb his neighbors, without
hearing from the police.

The problem of freedom of the air boils
down to this — is it to be freedom on the
part of those with wealth and power to buy
and use radio time for their own purposes,
or democratic freedom to share in the
privilege of presenting views to the public,
without censorship, but on a basis that
makes the air available for all legitimate
viewpoints without cost, and without too
great an inroad on music and entertain-
ment which listeners deservedly enjoy.

If the CBC acceded to requests that
have been made, sometimes in peremptory
terms, to sell network time to present
one viewpoint, it would violate its public
trust. If it sold to one speaker or organ-
ization three network half-hour periods
or five periods or six periods — it would
have to do the same for every other public
man or political party who had opposing
views on the same issue.

Responsibility

In Canada we have not only a com-
paratively large number of political parties,
but a wide range of provincial viewpoints
as well. If all were permitted to buy net-
work time at will, instead of sharing in a
reasonable proportion of network time,
some Canadian listeners might be extra-
ordinarily well informed on the issues of
the day, but there would be very few lis-
teners; and if someone with enough money
bought up all the available network time,
the listener would hear only one viewpoint.
German listeners had that unhappy ex-
perience and the chances are that they
now prefer a democratic formula that
places fairness above privilege. The CBC
feels that it has a responsibility to guard
the interests of the listener who enjoys
relaxation and entertainment, as well as
the citizen who wants to be informed on
the issues of the day.

It is important that you should be in
interested in this question of the Freedom
of the Air because the CBC has no other
interest to serve than that of the listeners,
who are the real owners of the Canadian
Broadcasting Corporation. The CBC is
not a mystery hiding behind three letters.
It is made up of Canadians like yourself,
drawn from the different provinces to
contribute whatever they can to the de-
velopment of your national radio system.
Their work can be an important contribu-
tion to the development of a real Canadian
democracy; and they are sincerely anxious
to do a competent job. The CBC is re
sponsible to Parliament and an important
part of its responsibility is the problem of
the freedom of the air. It is your problem,
too, and we ask your interest in it, and
your ideas about it.

VANCOUVER SHAKES

It was one of those quiet Sunday
mornings and the B.C. Gardener was
dispensing hints to the great legion of
local gardeners . . . when it happened!
A low rumbling noise was heard at a
greater level than the scratch on the
gardener's theme disc, the lights began
to flicker, the clocks stopped and when
the floor began to heave and the walls to
crack, the skeleton staff at CBR decided
that something was indeed amiss.
Indeed it was. For Vancouver and area
was experiencing one of the most violent
triumphs in its history.

In true radio style and with one eye
cocked in the direction of the nearest
exit, Announcer Peter McDonald and
Operator Lloyd Harrop stuck to their
V.U.'s and with admirable coolness,
carried on. The fact that the station was
feeding the Pacific net and that the
B.C. Gardener had to be signed off, had
no bearing on their actions, of course.

With a rather remarkable tremor in
his voice, McDonald threw the cue
cocked in the direction of the nearest
exit, Announcer Peter McDonald and
Operator Lloyd Harrop stuck to their
V.U.'s and with admirable coolness,
carried on. The fact that the station was
feeding the Pacific net and that the
B.C. Gardener had to be signed off, had
no bearing on their actions, of course.

By this time, Marc Munro was on the
job and it wasn't long until the listeners
were getting first-hand reports on how the
'quake took Vancouver. After scooping
the opposition stations in such noble style, it
came as quite an anti-climax when the
information came through that the
CBR transmitter was off the air and had
been for the past fifteen minutes. Broad-
casting was complicated slightly, by the
fact that the tower was whipping and
snapping about like a buggy whip. Trans-
mitters Operator Don Hawse, on duty at
the time, not knowing which way to run,
undoubtedly, soon had the heap operating
again and things were back to normal
almost immediately.

It was quite a 'quake, say all concerned,
and the best laugh of the whole morning
came when the chief engineer at the Hotel
Vancouver, where the CBC studios are
located, phoned to say he doubted the story
on the news that the CBR clocks had been
stopped by the 'quake. "Heck", he said . . .
(or whatever it is that engineers say in such
times of stress) "I've got a clock down here
that hasn't been running for years . . .
and the 'quake just started it!"
Nous présentons ci-après les opinions bien différentes de six personnes qui ont été choisies au hasard, afin d’aider les rédacteurs de ce magazine à suivre les goûts du personnel. Nous nous proposons dans les numéros subséquents de consulter encore d’autres membres sur d’autres questions.

Gisèle Chartier, secrétaire de Marcel Ouimet.

CE QU’EN PENSE GISELÈ CHARTIER

On me demande comme ça, tout simplement, mon idée sur ce que j’aimerais voir paraître dans notre journal... Y a-t-il quelque chose qui manque? On y parle de tout et de rien: des voyages de monsieur Beaudet, du club de bridge "Taradu", de la technique de la radio, de monsieur X... qui est resté au Saguenay pour ses vacances, d’une autre (la pauvre) qui convolera prochainement, etc. etc. etc., nouvelles qui nous tiennent tous à cœur et que nous ne manquons pas de lire.

Mais à mon avis, on ne parle pas assez de "rien". Radio Canada étant renommée pour la bonne entente qui règne parmi ses employés, pour son esprit de famille, on devrait, il me semble, y mettre un peu plus de piquant, un peu plus de "chamaillages"; plus d’intimité, quoi! C’est si amusant quand on se dispute un peu. Ensuite viennent les excuses et les pardons, un tas de choses qui font qu’on se connaît mieux et qu’on s’aime davantage.

Peut-être aussi pouvons-nous relever une bévue, citer une distraction d’un des nôtres (chose rare pourtant.) Je conseillerais aux intéressés de mettre leur susceptibilité de côté pour l’occasion.

Et pour sauvegarder notre esprit de famille, j’insiste et je répète, "chamaillons-nous!

•

LEOPOLD HOULÉ LAISSE SORTIR LE CHAT DU SAC

Dois-je rappeler ici qu’il y a des vérités qu’il n’est pas nécessaire de démontrer. C’est ce qu’on appelle un postulat. Au fait, il est étrange que ce que l’on devrait apporter comme collaboration au Radio-Magazine, c’est tout simplement les observations que l’on fait dans les coulisses, tant de choses que l’on échange sous le manteau, sans jeu de mot, bref, certaines confidences qui pourraient servir. Autrement elles paraissent figure d’un Hadès.

Il ne s’agira pas ici de s’exercer à des topis d’un sentimentalisme le plus sombre. Des photos, bien entendu. Des potins, une tribune libre, tout cela aussi, bien sûr. Mais aussi... et cela est important... que l’on se prenne pas tellement au sérieux! De l’humour, s.v.p! La bonne franche gaïuséière, n’en déplaise aux âmes timorées, n’a jamais dépravé personne. Je suggère donc un magazine à nous, publié selon la formule de TIME, par exemple, avec des rubriques identiques: tribune libre, People, Music, Science, Art, Miscellany, Sport, International Affairs, (CBC), etc. Tout cela dans le sens "radio".

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ROGER BAULU VEUT DE L’HUMOUR

J’ai cent mots pour le dire. C’est trop, ou pas assez. Des articles de fond, bien faits, sur l’aspect technique et artistique, certes. Des photos, bien entendu. Des potins, une tribune libre, tout cela aussi, bien sûr. Mais aussi... et cela est important... que l’on se prenne pas tellement au sérieux! De l’humour, s.v.p! La bonne franche gaïuséière, n’en déplaise aux âmes timorées, n’a jamais dépravé personne. Je suggère donc un magazine à nous, publié selon la formule de TIME, par exemple, avec des rubriques identiques: tribune libre, People, Music, Science, Art, Miscellany, Sport, International Affairs, (CBC), etc. Tout cela dans le sens "radio".

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RAYMOND LAINE...

Vous posez là une question bien générale. Il y a tant de chose que je voudrais voir paraître dans "Radio"...
View of studio A and control of the new studios installed less than a year ago. From right: Announcer Roland Laliberté, Operator Claude Dutil, Junior Editor William Lefebvre and Quebec Area Chief Operator Charles Parenteau.

Announcer Claude Garneau, Operator Satin Pichard and Operator Guy Fontaine in the recording room.

Operators Léon Baldwin and Ivan de Champlain in the workshop.

W. H. ETESIER you visit CBV Québec, or whether you listen to one of its gay, light-hearted and sparkling shows or to its programs of a serious character, you cannot help noticing its two main characteristics. It is a station of contrasts, a station with a personality.

To tell the story of CBV without giving an idea of its background is almost an impossibility. The truly cordial and friendly atmosphere that prevails during a CBV program is just a reflection of the very temperament of the people who prepare the broadcasts.

They are descendants of a sturdy nation who have forgotten nothing of their past. And even if they did try to avert the motto of the Province "Je me souviens" (I Remember), the ancient walls of the city, its two and three centuries old churches, institutions and other buildings would haunt them incessantly.

They remind the CBV staffer that he has a tradition to maintain, a tradition of serving, of sharing willingly, with a smile and a song, the treasures of his culture and its riches. Their inherited hospitality and all its components— including heartiness, good cheer, loyalty—our fellow CBCers in Québec not only practise towards visitors; they spread those qualities throughout the country via the networks.

But CBV is not built solely on the past. It is housed in one of the most modern buildings in Québec City, located in the very heart of the busiest section. The members of the station, who just have to look out of their windows to see the old ramparts that were used to repel invasions in the past, also see, towering above those old relics, the modern skyscraper that reminds them of their duties towards the present and the future.

Our Québec colleagues, as you can see, produce shows of quality in a warm and friendly way. A Québécois summed up the story of CBV in our magazine by saying that it "joins the useful to the agréable".

Québec City is also a favorite for conventions and conferences of most large Canadian and American national organizations, and this keeps CBV staffers rather busy; but at the same time they are rapidly becoming experts at reporting such events for the French network. It is done in a factual yet personal and interesting way which is the pride of CBV.

One of the most outstanding CBV contributions to the national network is "Ici l'on chante", a program reflecting the charm of Canada's first capital city, founded in 1608 by Samuel de Champlain. (Incidentally there is today a de Champlain on the CBV staff.)

CBV QUÉBEC
By ARMAND GRAVEL

Our Québec colleagues, as you can see, produce shows of quality in a warm and friendly way. A Québécois summed up the story of CBV in our magazine by saying that it "joins the useful to the agréable".

The boss at the office: Stenographer Lucienne Deschamps, Directing Manager Maurice Valliquette, Administration Clerk Gilles Rivest and Marjorie Shink (Translator).
LE CONCOURS

Le Concours annuel des auteurs qui ont conçu et réalisé de nouveaux programmes pour les séries du mois de juillet 1945, et gouverné de Radio-Cité aux chemins de Fer Nationaux.

(a) Deux premiers prix de vingt dollars, en janvier 1945. "Le Meilleur Homme du Monde", est un honneur que Daniel Dumas a reçu pour son article paru dans les bons jours de la guerre.

(b) Un grand prix de vingt-cinq dollars, en août 1945. "Le Meilleur Homme du Monde", est un honneur que Daniel Dumas a reçu pour son article paru dans les bons jours de la guerre.

(c) Un grand prix de vingt-cinq dollars, en septembre 1945. "Le Meilleur Homme du Monde", est un honneur que Daniel Dumas a reçu pour son article paru dans les bons jours de la guerre.

(d) Deux premiers prix de vingt dollars, en octobre 1945. "Le Meilleur Homme du Monde", est un honneur que Daniel Dumas a reçu pour son article paru dans les bons jours de la guerre.

(e) Un grand prix de vingt-cinq dollars, en novembre 1945. "Le Meilleur Homme du Monde", est un honneur que Daniel Dumas a reçu pour son article paru dans les bons jours de la guerre.

(f) Un grand prix de vingt-cinq dollars, en décembre 1945. "Le Meilleur Homme du Monde", est un honneur que Daniel Dumas a reçu pour son article paru dans les bons jours de la guerre.

Les prix pour le concours furent remis par monsieur Samson, directeur de la théâtre de Radio-Canada.

Le grand prix de vingt-cinq dollars à Jos. Beauregard, pour son article paru dans les bons jours de la guerre.

Le concours annuel des auteurs qui ont conçu de nouveaux programmes pour les séries du mois de mars 1946, et gouverné de Radio-Cité aux chemins de Fer Nationaux.

(a) Un grand prix de vingt-cinq dollars, en février 1946. "Le Meilleur Homme du Monde", est un honneur que Daniel Dumas a reçu pour son article paru dans les bons jours de la guerre.

(b) Deux premiers prix de vingt dollars, en mars 1946. "Le Meilleur Homme du Monde", est un honneur que Daniel Dumas a reçu pour son article paru dans les bons jours de la guerre.

(c) Un grand prix de vingt-cinq dollars, en avril 1946. "Le Meilleur Homme du Monde", est un honneur que Daniel Dumas a reçu pour son article paru dans les bons jours de la guerre.

(d) Deux premiers prix de vingt dollars, en mai 1946. "Le Meilleur Homme du Monde", est un honneur que Daniel Dumas a reçu pour son article paru dans les bons jours de la guerre.

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Le concours annuel des auteurs qui ont conçu de nouveaux programmes pour les séries du mois de juin 1946, et gouverné de Radio-Cité aux chemins de Fer Nationaux.

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Le grand prix de vingt-cinq dollars à Jos. Beauregard, pour son article paru dans les bons jours de la guerre.

Le concours annuel des auteurs qui ont conçu de nouveaux programmes pour les séries du mois de juillet 1947, et gouverné de Radio-Cité aux chemins de Fer Nationaux.

(a) Un grand prix de vingt-cinq dollars, en août 1947. "Le Meilleur Homme du Monde", est un honneur que Daniel Dumas a reçu pour son article paru dans les bons jours de la guerre.

(b) Deux premiers prix de vingt dollars, en septembre 1947. "Le Meilleur Homme du Monde", est un honneur que Daniel Dumas a reçu pour son article paru dans les bons jours de la guerre.

(c) Un grand prix de vingt-cinq dollars, en octobre 1947. "Le Meilleur Homme du Monde", est un honneur que Daniel Dumas a reçu pour son article paru dans les bons jours de la guerre.

(d) Deux premiers prix de vingt dollars, en novembre 1947. "Le Meilleur Homme du Monde", est un honneur que Daniel Dumas a reçu pour son article paru dans les bons jours de la guerre.

(e) Un grand prix de vingt-cinq dollars, en décembre 1947. "Le Meilleur Homme du Monde", est un honneur que Daniel Dumas a reçu pour son article paru dans les bons jours de la guerre.

Les prix pour le concours furent remis par monsieur Samson, directeur de la théâtre de Radio-Canada.

Le grand prix de vingt-cinq dollars à Jos. Beauregard, pour son article paru dans les bons jours de la guerre.
CE QUE JE VOUDRAIS . . .

(Suite de la page 6)

voir dans le magazine. Par exemple, des "Pin-Up Girls" . . . des photos de fraiches plages et des les enchanteurs sans compter les jolis nymphes qui s'y prélassent en été; et l'hiver, des paysages tropicaux.

Mais ce que je voudrais le plus, c'est beaucoup de photos, de toutes les sortes. Ainsi, on pourrait en publier une série en été; et l'hiver, (les paysages tropicaux.

Tout le monde passerait, depuis le pré-lâche jusqu'au bas de l'échelle. J'aimerais voir des groupes d'employés de chaque poste, des photos d'âmes, de studios et d'émetteurs de Radio-Canada, des reportages à l'extérieur et le reste.

Je voudrais voir plus de photos du travail qui se fait dans les studios ou à l'extérieur.

Je crois que ce serait la meilleure réclamation que l'on puisse faire à la société. Le personnel saurait mieux pourquoi il travaille, pour qui il travaille, où son travail est employé et ainsi il connaîtrait mieux la société, dont il serait plus fier.

Rupert Caplan, Roger Davehuy, Charles Denoncourt et autres illustres et vénérables Radio-Canadiens devraient pouvoir nous raconter des piquants incidents qui se sont produits dans les temps anciens, à l'époque des postes récepteurs à galène.

Enfin, j'aimerais que le magazine du personnel publie une bibliographie et des critiques de livres d'intérêt professionnel.

JEAN MONTE . . .

Jean Monté: "Relever le niveau des émissions au moyen du magazine" . . .

Reporteur de RADIO: Allo, Jean!

Jean: Tiens, si ce n'est pas le reporter du magazine "RADIO"!

R. En personne . . . Je voudrais que tu me rendes un service . . .

J. Avec plaisir . . .

R. Je voudrais que tu écrives un article pour notre magazine — oh! une centaine de mots, pas plus — disant ce que tu aimes voir publié dans "RADIO" . . .

J. Un article? Tu n'y penses pas, vieux! Je ne suis pas un journaliste, moi! Je ne saurais pas mettre dans les termes qu'il faut ce que je pourrais avoir à dire . . . Je ne saurais pas mettre dans les termes qu'il faut ce que je pourrais avoir à dire . . .

R. Ce n'est pourtant pas compliqué! Qu'est-ce que tu aimerais voir publié dans le magazine?

J. Bien . . . je ne sais pas, moi. Puisque notre magazine a pour but d'intéresser les employés qui s'intéressent à la radio, on pourrait peut-être insérer quelques articles concernant tout ce qui se fait à Radio-Canada . . . Par exemple, quelque chose qui traiterait de l'annonce pour les amateurs; quelques conseils sur la réalisation par un expert dans ce domaine; et s'il se fait quelque chose qui soit hors de l'ordinaire dans l'un des postes de la Société, qu'on en parle. C'est-à-dire les rendre plus agréables. Enfin, il y a tant de choses que l'on pourrait traiter dans un magazine comme le notre! Mais pour en faire un article . . . je m'excuse, mais je ne peux pas . . .

R. Très bien alors! Ce sera pour une autre fois.

J. C'est ça . . . Et sans raume?

PERSONNEL EN VEDETTE

(Suite de la page 10)

Bienvenue à Jean Pierre Houle qui annonce en relève à CBV pour les mois d'été.

Chez les gens de Québec, Claude Garneau après avoir servi son pays dans les cadres de la marine canadienne, est maintenant réinstallé à sa situation d'avant-guerre.

La température en a fait de bonnes aux usines (le l'Aluminum Company of Canada d'Arvida et la centrale électrique de Shipshaw où se trouve le plus gigantesque barrage du monde, que de la magnifique réception que tout le personnel de Radio Canada de là-bas leur a réservé. Segee et Gravel ne reviennent pas de toutes les amabilités des membres du Conseil du Personnel et de monsieur Vilhun Fortin directeur de CBV. Ils n'oublieront pas de sitôt cette randonnée au Saguenay et à Québec.

Bonnes vacances au confrère Gaston Voyer à qui on souhaite une pêche miraculeuse au lac Onatchiway.

JULY, 1946
From the Forces

T. T. Odell has returned to the commercial division, Toronto, as assistant sales representative. He was discharged from the RCAF as Flight Lieutenant last May and spent the last two years in Northern Ireland and on the Air Disarmament staff in Germany. W/O 2 Earl Anderson, RCAF, has returned to the traffic department, Toronto. Earl spent three years overseas in the Administrative Corps and married a Vancouver girl also in the forces in England.

Exits

From ISW: Jan Van Hemert, senior editor, Dutch section; Stenos Alva Boyd and Loreen Piper; Messenger George Archambault. From Toronto: Raymond Allen of engineering staff; James Annand from active production to concentrate on acting and other work; Mary Ely, secretary to J. M. Beaudet, to be “Mrs. Housewife” again. Steno Joyce Brown from Winnipeg, with parting staff gift of a silver mayonnaise dish. From Vancouver: Mary Woodward, formerly secretary to regional engineer, home for a while and then across the line to Spokane, Washington.

Engaged

Wilda Krauel, commercial division, Toronto, is wearing a diamond from Lloyd Carpenter (non-staffer).

Annual June Toll

Byron MacMillan, recently returned from RCAF to Halifax newsroom, married June Van Buskirk (non-staffer). . . . Barry McDonald returned to Halifax Bull-pen after six weeks’ honeymooning in England. . . . ISW Operator Jacques Baribeau and Jeannine Longpré centre-aisled June 3 in Montreal. . . . Eileen Bradley, secretary to H. C. Walker, Toronto, married Bill Rogers (non-staffer) June 15. . . . Winnipeg said goodbye to Frances Tweltridge, stenographer in the farm broadcast department, left to marry Gordon Lee, operator-announcer at CJOB, Winnipeg. Girls of the staff gave Fran’ a send-off dinner with a “radio hour” of entertainment that included everything from farm broadcast news (as typed by a gal with her mind on her trousseau) to a touching trio rendition of “Heaven Will Protect the Working Girl.” Final item on the program — presentation of a silver-plated hot-water jug to the guest of honor. A few days later, the staff — men and women — gave Frances a set of silver salt and pepper shakers.

Completes Course

J. P. Gilmore, of the Vancouver technical staff, has completed the advance section of the C.R.E.I. course in Practical Radio Engineering with an excellent grade.

Transfers

R. M. Robitaille from head office accounts to Halifax as treasurer’s cashier; Evelyn Goodwin replacing Winnie De Young as secretary to Maritime farm commentator — Newcomer Jean Phinney on Evelyn’s job . . . Henri Girard from French section to P. & L. at ISW; Anne Higgins recently transferred from Toronto to ISW appointed secretary to George Robertson of special items bureau . . . Margaret Harris of Station Relations now secretary to George Young; Joan Strong moved from Toronto talks to production; Helen Riley now secretary to Dominion network manager . . . Joan Christian from Winnipeg talks to farm broadcast, replacing Frances Tweltridge.
Guest Artist

Helmut Blume, senior editor and producer of the German broadcasts section, international service, was guest artist for the second time Monday evening, June 17, on the CBM weekly Trans-Canada feature, "Music We Name".

To quote briefly the Queen's Journal, Kingston, Helmut Blume is a "mature artist". A Canadian citizen, Helmut was born in Germany. He began playing in public at 12, and when 17 he entered the University of Berlin to study music-history and philosophy. At the Berlin College of Music he studied piano and composition (the latter under the famous composer Paul Hindemith) and was graduated with distinction. In 1938 he went to England and studied there under the leading Hungarian pianist, Louis Kentner. After his arrival in Canada in 1942 he was appointed head of the piano department at the Hambourg Conservatory in Toronto, and gave several highly successful recitals at Eaton Auditorium, Toronto, and in other Canadian cities. During this time, also, he studied further under Alberto Guerrero, noted Chilean pianist and teacher at the Toronto Conservatory.

In 1944, however, Helmut devoted his time almost exclusively to psychological warfare against Germany through short-wave broadcasts in Canada and the United States, and in 1945 he continued this work as head of the German section of the CBC international service.

Correction Please

Wrong shuffle! New arrivals listed last month as Babette Kendler, pool steno, and Emil Langbois, operator, should be Babette Langbois, steno, and Emil Kendler, operator.

Newcomers

The pleasant new voice at Keefer switchboard belongs to Mireille Lachapelle . . . . New to ISW are Library Assistant Therese Boudreau; Messenger Robert Bartholomew; P. & I. Representative Doris Fairley from The Canadian Press, succeeding Stuart Griffiths; Copy Boys Charlie Butterworth, Herbert Mitchell and Jean-Louis Pregent; News Writer Cyril Bassett . . . Two new stenos in Toronto talks department — Coralyn Prattis and Norma Duncan; Caryl White doing private station billing for commercial division . . . . To Winnipeg clerical staff: Phyllis Goulding and Mary Williams . . . To Vancouver: Emil Eaton, in commercial manager's office; Margaret Johnston, secretary to regional engineer; Steno Roma Giffen; P. & I. Assistant Margaret Fielder, recently returned from two years with W.R.C.N.S.

No August Issue

Two summer issues of RADIO are being published in one number—in September.

There will be no August issue.

Hope you enjoy your holidays!

—Ed.

New Winnipeg Chairman

Dick Halhed is the new chairman of the staff council at Winnipeg. He moved up from vice-chairman when his predecessor, Esse Ljungh, was transferred to Toronto. New member of the executive is Peter Whitall.

CBO Favorite —

On Friday, May 31, Thomas L. Thomas, internationally known baritone, was in Ottawa, guest of the Ottawa Philharmonic Orchestra. He was interviewed locally over CBO by Don Pringle. His easy manner and magnetic personality made him an instantaneous favorite with all the staff at CBO . . . not just the "distaff" as might be gathered from the picture, showing Doris Hopper, Barbara Claxton, Mr. Thomas, Lillian Wadsworth, Margaret Hickey.
J. E. Hayes
First—Section (b) English.

Florent Forget
Grand Prize—Section (a).

Joseph Beauregard
First—Section (b) French.

Andrew Allan
Second—Section (b) English.

Morley Callaghan
Judge—Section (b) English.

Marcel Ouimet
Second—Section (b) French.

Don Smith
Third—Section (b) English.

Claude Melancon
Judge—Section (b) French.

R. O. Pelletier
Third—Section (b) French.

Radio
Herewith:

WINNERS IN "RADIO'S" WRITERS' CONTEST

The grand prize of $25 for the article best serving the interests of national radio goes to Florence Forget of Montreal, for his article "La Causerie Radio-phonique" (Radio, August, 1945). B. K. Sandwell and Dean Adrien Pouliot, judges in this section, cite this as "an instructive article on one of the most important parts of the radio programme, written with excellent judgement and obviously based upon long experience and observation."

Honorable mention in this section (a) of the contest is given to W. H. Brodie for his article "Beethoven vs. Shakespeare" (December, 1945); to Charles Macin for "This Is The Canadian Broadcasting Corporation" (January, 1946); and to Paul Burette for "L'Avenir du Reportage Radiophonique" (February, 1946).

In section (b) for English articles having the best general reader interest, Keith A. MacKinnon, consulting radio engineer of Ottawa, and Morley Callaghan awarded first prize of $20 to J. E. Hayes for "What Is This Frequency Modulation?" (August, 1945). The citation for this award describes the article as a "clear, concise explanation . . . a good reporting job, sound and factual, the style being suitable to the material."

Second prize of $10 in section (b) goes to Andrew Allan for "You Want To Be A Producer?" (March, 1946). Third prize of $5 is awarded to Don Smith for "Hello — Newsroom!" (January, 1946).

Honorable mention in this section is made of "How About Those Auditions?" by Earl Cameron (October, 1945); "If You've A Mind To Be Musical" by Fred Brown (November, 1945), and "Backstage At The Symphony" by John W. Barnes (September, 1945).

For French articles in section (b) Gilles Sarault of Laval University and Claude Melançon, C.N.R. director of French Publicity, selected "Cut" by Joseph Beauregard (July, 1945) for first prize of $20. Second prize of $10 goes to Marcel Ouimet for "Noé De Guerre" (December, 1945), and third prize of $5 to R. O. Pelletier for "Le meilleur impresario du monde" (January, 1946). Honorable mention is made of "Le Son Sur Un Cheveu" by Maurice Valiquette (September, 1945); "Les femmes à la radio" by Judith Jasmin (October, 1945) and "Découvrir le monde" by Gilles Rivet (July, 1945).

Articles published in Radio from April, 1945, to March, 1946, were eligible for the contest.

And articles used during the current fiscal year will automatically be entered in this year's Writers' Contest.

Esse Ljungh to Toronto

Esse Ljungh, drama producer at Winnipeg since the spring of 1942, and, for the second consecutive year, chairman of the Winnipeg staff council, has been transferred to Toronto. His first big job waiting him in the east — production of a twelve week series of drama programs in the Sunday night spot held by Stage 16 during the winter season.

Esse Ljungh to Toronto

Other Winnipeg staff members hope that Esse will have time to get in a little golf, before he left the staff presented him with a golf bag.

Ham News

Two operators at CBY Quebec are both on the air now. They are Leon Baldwin — VE2TM and Guy Fontaine — VE2TN.

Fire Drill

The results of months of careful organizing and setting-up of fire fighting apparatus, traffic directors, clearance crews, etc., was clearly indicated at Toronto offices June 1 with the first test alarm. The five stories of the building were cleared in three minutes. W. R. Johnston, chairman of the Fire & Accident Committee, has been commended by the Fire Marshal's office.
**SACCHARINE SAGA**

These are hard times for the sugar lover and Basil Hilton, chief operator at CBC Vancouver, is one who knows this... but vicariously!

Picture the agony of the sufferer... his hands palsied from lack of the stuff. The pupils of his eyes dilated as the craving becomes unbearable. His mind in a whirl. Can he be censured if temptation becomes too great and he stoops to dishonesty to quell the burning fire that rages within him?

History will be his judge. Here are the facts. It's coffee time and the cafeteria downstairs beckons. Hilton can stand it no longer. With Maree Munro to support him he totters to the counter and in a sugar-here'to tone asks for a cup of coffee. His face is a pathetic study, indeed, as the customary two lumps of sugar are doled out to him. "It's not enough", he mumbles, "not enough."

But all is not lost. Suddenly he sees his chance. The girl's back is turned. There, right within his very grasp is a little package of sugar. It's too much to bear. In a trice his hand snaps out and the precious sugar is his. No one has seen him and another sugar crisis is over... for the morning at least.

It's a different Hilton who walks jauntily over to the table, humming a gay roundelay under his breath. His conversation becomes scintillating once more, and he lights his cigarette with great light-heartedness. Then comes the supreme moment. With a demure glint in his eye, Hilton drops the allotted two lumps of sugar into his coffee and watches them dissolve. In high good humor, he tears open the little package of the illegal crystals and pours them into the cup. Savoring the moment, he pauses before raising the brew to his lips to inhale the fragrant aroma.

Then throwing all caution to the winds he takes a mouthful... but wait! What manner of potion is this? Flinging the chalice from him and spitting the here-tofore precious mouthful all over Munro and the surrounding scenery, he exclaims in injured tones, "I've been double-crossed! That wasn't sugar... it was salt!"

Such is the lot of the "sugar-head". And crime, even in the cafeteria, still doesn't pay!

**AGRICULTURAL AUDITION**

Bob "Torero" Graham, assistant farm commentator for the Maritimes, packed up the other day and set out to find some sound effects.

At the Truro Experimental College he found what he was looking for... a bull, a remarkable specimen of the species, called "Sampson". The bovine co-operated and very shortly Bob had a platter of some roaring good beef-talk. But when he attempted to play back his ditty, Sampson — evidently no relative of Ferdinand's — set up such a roaring and a bellowing, a stamping and a pawing that Bob and cohorts promptly withdrew under threat of a demolished barn.

It may have been Sampson was not pleased with the pick-up they'd given him; the prospect of competition from a bull, or bulls, unseen, may have upset his metabolism; however, Bob maintains the cause was very basic! Too much bull.

**BOARD CHANGE**

You may have noticed a change on our Masthead.

Ernest Morgan, Toronto producer, is now a member of Radio's editorial board, replacing C. R. DelafIELD who retired at the beginning of the new fiscal year.

The three staff members on the editorial board are appointed for a term of three years. These terms of office are so arranged that one staff member retires each year. Ernest Morgan's term now has three years to run.

While a member of the board, Charles DelafIELD acted as secretary; and his knowledge of staff affairs, his wise counsel, sincerity and complete integrity will be missed at the quarterly meetings of the board.

There are times when the written word does not fully convey its meaning. It is not entirely correct to say that the board has recognized Charles DelafIELD's services by an official vote of thanks, although that is a recorded fact. There was a spontaneity and warmth behind the vote, which cannot be expressed in an official minute.