



RADIO

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No. 6

PURCHASING AND STORES

THOUGHTS OF A CITIZEN - - *N. M. Morrison*

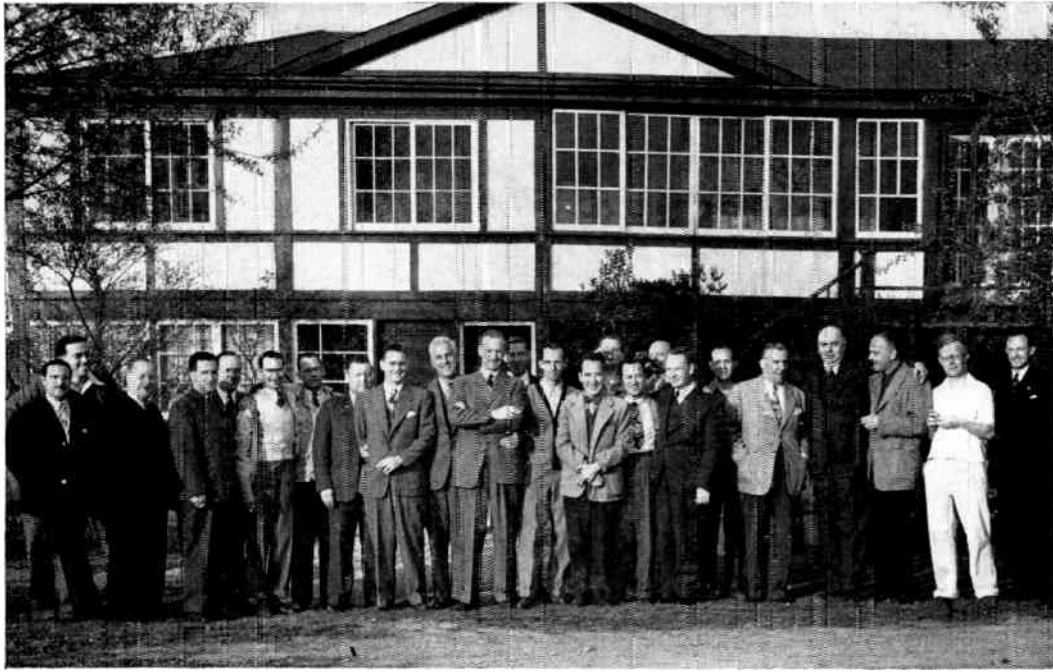
LE THEATRE RADIOPHONIQUE - *Judith Jasmin*

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PROGRAM STANDARDS

JUNE, 1946



Just out of the showers, a few of the Toronto radio men and "visiting firemen" attending CBC spring golf tournament at Weston, Ontario, gather behind the club house for a group picture before dinner, presentation of prizes and locker-room sessions.

SPRING GOLF AT CBC TORONTO

1. Post Mortem at the 18th: Dick Claringbull, Bill Herbert, John Kannawin, Bud Walker, Art Evans, Jim Crawford, H. F. Chevrier, Art Barr.

2. Prize Winners snapped after dinner: Ralph Hart (Spitzer and Mills Limited), N. J. Fontana (musician), James Crawford (CBC commercial), Bob Lee (CKEY), Art Barr (CBC commercial), Vaughan Sturm (musician).

3. Straightening the score: E. L. Bushnell, Michael Barkway, Horace Stovin, Harry Bramah, Wis McQuillan, Bill Stovin.



4. Ken Murray, Ed. Knapp and Jack Radford assisting George Young with a difficult shot.



5. Subway shot: Bud Walker did it in "three" from here.



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

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THOUGHTS OF A CITIZEN

(Being a copy of a talk for CBC international service by N. M. Morrison, supervisor of talks and public affairs.)

This is Sunday in New York City—a beautiful spring day—warm, clear, bright—a golden day.

This morning I sat in an office high up in the International building in Radio City in the centre of down-town New York. As I looked at the magnificent panorama spread out before me I had a sense of elation—and of wonder. It was exciting to be in New York—as it always is for me. This amazing metropolis of the new world which seems to symbolize, or at least to highlight, the achievements, the complexity and the problems of twentieth century civilization.

As my gaze swept north past the vertical, modernistic lines of the great sky-scrappers, across the verdant green of Central Park and the smoky blue of the Harlem River I could see in my mind's eye—if not in

actuality—Hunter College and its newly rebuilt Assembly Hall. This Hollywoodesque auditorium was this week the stage on which the affairs of our world were being enacted.

My excitement was not only that of a visitor to New York, but still more the emotions of a Canadian citizen—a citizen of the world—who had the privilege of watching at first hand the deliberations of the council of nations.

I came down to New York in the middle of the week not knowing quite what to expect—I had seen other international meetings, but I had never seen the United Nations in action. And now judging from the reports in the press and on the

air, the United Nations Organization was facing a serious crisis—almost before it had begun to exist

(Continued on page 14)

OUR COVER THIS MONTH

King's Plate

Bill Herbert of the CBC seems to have come off as badly as Jockey Johnny Dewhurst in the downpour which accompanied the running of the King's Plate at Woodbine Park May 25. Herbert and Byng Whitteker gave Canadian radio listeners the highlights of the race classic, which was won by Kingarvie, with Johnny Dewhurst up. Our Cover This Month shows Herbert turning the microphone over to R. S. McLaughlin of Oshawa, owner of Kingarvie. Owner McLaughlin seems to be impervious to the rain; either that or, unlike Herbert, he was able to stay under cover.

PROGRAM STANDARDS

THE production of recorded programs calls for artistic sense, critical faculty, and exact workmanship, just as much as does any live program. In the first place the producer must know the repertory of recorded music . . .

Then a recorded program should be rehearsed just as a live program is; your discs should be checked for time, quality, and surface noise; your continuity timed with the music and checked for content and style; and in actual operation you or someone else should be so familiar with each individual disc that it is cued in at the exact moment without any audible run-in of the needle.

Live Talent

A word or two now about the sort of care that must be exercised in order to get the best out of a program with live talent. I shall talk here principally about musical programs, because music is the backbone of broadcasting, and occupies at least 50% of any broadcasting day.

Anyone who is responsible for the building and production of a musical program has got to know a good deal about the type of music he is handling. I don't mean that he has to be a capable performer himself, but he does have to know enough to be able to exercise critical judgment.

It is not the producer's job to tell a conductor how to interpret a musical work, but he must possess the knowledge and the authority to tell a conductor or a chorus master that he wants more unanimity or a clearer attack. Remember that even people with big names can be careless at times and through a fit of laziness or indifference try to get away with slovenly work. And there should be no room for that on the air. The producer must be able, too, to discuss with a conductor the choice and arrangement of the numbers on a program, and if he is to get anywhere without friction he must do so with such knowledge and authority as will command the respect of the conductor.

And when he has got a perfect performance it is the producer's job to see that it is perfectly heard. He must know what ought to be heard (it's a great advantage if he can follow an orchestral score); he must certainly be able to recognize the sound of all the instruments, to tell a low flute tone from a high one on the clarinet, a viola from a violin and so on; and in co-operation with his operator see that what ought to be heard on the loud speaker is indeed heard.

Being the second of two articles from a digest of a talk by CBC Director General of Programs E. L. Bushnell at Queen's University. The first (RADIO, April, 1946) dealt with over-all program standards. This concluding article speaks more particularly of the application of standards to various types of programs.

The same sort of treatment with necessary modifications applies to any kind of program: drama—serious or humorous—variety, talks, discussions and so on.

Deceptive Ears

And may I sound a note of caution about hearing things or thinking you hear what actually you don't hear at all. How often have you as a listener heard a fine choral group singing a piece the words of which were familiar to you and said to yourself, "What fine diction, I can hear every word." Then the same chorus sang another number and this time the lyrics were unknown to you and you wondered what had happened, for you didn't catch one word. I venture to suggest that there was absolutely no difference in the diction of the choir in both pieces.

In the first one your subconscious mind was at work. You thought you heard what in actual fact you didn't hear at all. So far as producers go, the same thing sometimes happens to them in drama broadcasts. They have read the script and rehearsed it with the cast so often that they have practically committed it to memory. Some of the lines in the play may be spoken while the orchestra plays appropriate background or mood music. The level of the orchestra is raised so high that the words of the actor are quite imperceptible to you, the listener, and the producer only thinks he hears them because he knows them so well. Guard against that sort of thing because there is scarcely anything more annoying to your audience.

So far I have had in mind programs over which you have complete control, although most of what I have said does or should apply to all programs. If you are in the field of commercial broadcasting, you will at times be in the position where the facilities of your station have been bought

by an advertiser or agency who wishes to produce his own programs.

I may be on delicate ground here, but I believe it is a station's duty to see that everything broadcast conforms with whatever standard it may have set for its own programs. At times it may be hard to make a sponsor come into line, but remember that while it may be possible to make fifty dollars by a temporary lowering of your standards, you may be doing a thousand dollars worth of damage to you, prestige and reputation.

Before you jump into a contract give very careful consideration to the nature of the product, the style of the advertising, and the standards of the program, and ask yourself whether they will enhance or lower the general standards of your program schedule. I believe that a great improvement can be made in our general broadcasting standards if broadcasters will resolutely take this stand. And I am glad to say that there are increasing signs that the majority of them in Canada are beginning to do so.

CBC Program Standards

Up to now, you will notice, I have made no reference specifically to CBC program standards. But the aims and qualities and standards that I have tried to explain to you are those which we try to apply to all CBC programs—with how much success is not for me to say. We do try to cater to all tastes, to provide something for every section of the listening public. The CBC does not try to maintain a mass audience all the time because we realize the existence of minority groups whose tastes must be taken into account.

The easy and profitable way of doing this, is to put programs that are not supposed to be big audience builders into periods outside peak listening time. This we have resolutely refused to do. If you remember or if you care to check our program schedules, you will find what are often supposed to be select audience programs occupying the very best listening periods. Discussion groups, symphony concerts, recitals of Bach's organ music or cantatas, the drama of ideas—all of these you will find scheduled in the very best and commercially profitable broadcasting hours.

As a matter of fact many people are inclined to underestimate the general standards of public taste; I have often been surprised and delighted to note the wide response and high rating enjoyed

by some programs that many of us thought would be listened to only by a small and select audience. This is something that broadcasters should try to keep in mind; public taste is in general a bit better than it is assumed to be by many of those who cater to its entertainment in the various fields: films, radio, newspapers, magazines, or any other medium.

At this point I want to answer an objection that may be raised, and one with which I am partly in agreement. You will say that many of my recommendations are counsels of perfection. Perhaps they are, but the fact that we may fall short of our ideals is no reason for not working hard to achieve them.

Financial Pinch

Nevertheless, I should like to say a word or two here about some considerations that affect attempts to achieve perfection. One of the first of these is money. The financial pinch is perhaps felt most in the very important matter of rehearsals. Obviously the more rehearsal time (within reason of course) that can be given to a program, the better the final results will be. Now it is too often forgotten that rehearsals cost money, and so we find that it is very necessary to make the most of such rehearsal time as we can afford. Rehearsals must be carefully planned ahead of time, so that not a moment is wasted; rehearsal time is a time of strenuous and unremitting work. That is an important point for young producers to remember. But even with hard work we still find that many of our programs could be improved if more money were available to pay for extra or longer rehearsals.

Another financial point concerns the apparent restriction of the field for newcomers. In any major centre of production there are a number of established and experienced artists—musicians, singers, actors and so on. If we are to retain the services of those people in the region, or in Canada for that matter, we have got to see that it is possible for them to earn a living. Consequently they must have regular and fairly steady work. We cannot afford to lose them, because apart from their success and public appeal, they are people who are trained and broken to the microphone; they can step in at short notice if necessary, and they most certainly economize rehearsal time.

Newcomer

The newcomer into the radio field will in most cases find the going slow; there is plenty of room for new artists, but at first they will have to be satisfied with occasional jobs or the odd "bit" part. In general it is just as hard and long a road to get regular work on network programs as

it is to get established in the legitimate stage. Of course every now and then you find the odd genius who is a success right away. But they don't grow on every tree.

I don't want you to gather from these remarks that the talented young artist has no chance. We in the CBC do a great deal for the encouragement of new talent of all kinds. Various recital periods throughout the week on regional or national networks give young artists, vocal and instrumental, an opportunity to be heard and to make themselves known. In our numerous drama and feature programs a very large number of new actors and actresses are tried and used in the course of a year, and those with real talent and a capacity for hard work often get into the circle of regular or professional radio artists. Writers and composers get very real encouragement.

It must be remembered though that the singer, for instance, who may be good enough for a small town concert is not necessarily ready to perform before a national audience. There is a very real opportunity, a duty I might say, for the small community station to give these people an opportunity, to try them out, and to groom real talent for competition in bigger fields. There is a great deal that can be done too in the way of radio workshops.

Above all I want to impress on you the very heavy responsibility that rests on the shoulders of all of us who are in any way responsible for maintaining program standards. We use a medium that reaches into every home in the land; as Mr. L. W. Brockington so aptly put it one time: "Radio purrs with the cat and sings with the teakettle on every hearth." The standards of speech, of artistic taste, of fairness, and of the general level of education throughout the whole people can all be affected by what we put into the microphone.

NO SCARS TO PROVE IT!

And then there's the one about the fellow who thought he was sick but when he read the label on the medicine bottle, he discovered four more diseases he didn't know he had.

Well, it didn't happen that way to Jimmy Gilmore, broadcast operator at Vancouver... but he went one better! He discovered his illness too late to quarantine himself and not soon enough to get himself a couple of days' sick leave.

It all happened this way. Jim was holding down his job in CBR's master control when the phone rang and Jimmy, no doubt seeking diversion, answered it. It proved to be his wife who excitedly shrieked at him, "Hey, look at yourself! Have you broken out in spots?" Jimmy, a cool thinker at all times, answered, "Just a minute. I'll look and call you back."

Well, he did and he hadn't but when he called his wife back it developed that his wife had developed spots and had called the doctor and that worthy had told her she was suffering from measles! This, of course gave Jimmy further reason to suspect himself and a closer examination of his person that night revealed a number of honest-to-goodness spots on his abdomen. Yup... measles!

So the good doctor was called again but Jimmy was pronounced hale and hearty with an apparent healthy recovery from a perfectly valid case of measles he never knew he had!

Jimmy's pretty mad about the whole thing, too. Nobody'll believe him, but he swears on a stack of Fault Reports that it's true... even though he hasn't any scars to prove it!

Toronto Council

Seated, left to right: Helen James, Secretary Audrey Parry, Chairman Earl Cameron, Retiring Chairman Ernest Morgan, Anne Bergin. Standing: Ed. Withersstone, Phil Carscalen, Don Fairbairn, J. A. Spalding, Morris Maden, George Penny.



Le Personnel En Vedette

Portrait

Hardy, Jacques (a eu 19 ans le 5 mai) est à l'emploi de Radio-Canada depuis près de quatre ans... commis du matin régulier aux nouvelles depuis juin 1943... il y a donc trois ans ce mois-ci qu'il arrive à CBF à six heures chaque matin... ses heures si régulières et si matinales (plus la pratique de presque tous les sports) en ont fait un athlète consommé... s'est présenté aux élections pour se faire battre "HARDYMENT"; a encaissé avec le sourire... a minuté à la seconde son trajet en tramway matutinal: 40 minutes... Type marquant: bonne humeur... coopération.

Le Grand Patron à Laval

Au début du mois dernier, le bureau des gouverneurs de la Société Radio-Canada a siégé dans l'enceinte du célèbre Château Frontenac à Québec. Sous la présidence de M. Davidson Dunton, les délibérations ont évolué ferme durant plusieurs jours. Les gouverneurs se sont déclarés enchantés de l'atmosphère de l'hôtel du Cap Diamant où subsistent encore les effluves des historiques conférences de Québec.

L'Université Laval de Québec a désiré honorer le président D. Dunton en lui conférant un doctorat ès sciences sociales "honoris causa". A la suite de la cérémonie un cocktail fut servi au Cercle Universitaire, rue D'Auteuil, où le plus "démocratiquement" de la terre les gouverneurs choquèrent les verres avec le membres du personnel de CBV présentés tour à tour par le gérant Maurice Valiquette.

Autre Gouverneur à Québec

Québec a reçu également la visite le mois dernier du gouverneur-général, Lord Alexander. Les micros de CBV ont retransmis à la Province le message du distingué visiteur. Après la cérémonie officielle au Palais Montcalm, le gouverneur est venu poser pour l'enregistrement cinématographique, dans le coquet studio B2 de CBV.

Talents

On fait grand état des talents réels ou moins réels de comédiens, de chanteurs et d'instrumentistes qui viennent s'exhiber devant les micros. Mais nous avons découvert dernièrement chez les magasiniers

du King's Hall, un talent nouveau genre et modeste. Il s'agit de Lorenzo Latré-mouille qui, en huit coups de crayon a réussi une fantaisie à la Pellan qui hypnotise tous les visiteurs (et ils sont nombreux!) dans certain bureau du quatrième. Vienne la télévision, et Latré-mouille a une situation toute prête.

Coquilles & voyages de nocé

Lucie GOURDEAU de CBV est au désespoir. Par deux fois le typographe de RADIO a changé l'orthographe de son nom en la dénommant GOUDREAU. Pitié pour l'intéressée, même si la chose l'atteint maintenant plus ou moins... elle épouse quelque part en juin (c'est fait je crois) Majella Cantin. Voeux de bonheur!

Oh! Ces mariages

Juin fait des ravages sérieux dans les rangs des célibataires montréalais. Plusieurs n'ont même pas attendu le mois rituel... et ils ne s'en trouvent apparemment pas plus mal. Jetons un coup d'oeil sur la liste des bienheureux.

Roger de Vaudreuil de la discothèque, marié à Mlle Gabrielle Demers.

Fernand Laniel du service technique, marié à Mlle Lucille Renaud.

Etienne Labrosse du magasin et Gilles Langevin, bruiteur, sont de ceux qui ont anticipé le mois fatidique.

Il reste encore quelques irréductibles, mais à eux aussi, leur tour viendra.

Discothèque

A la discothèque, Margot Deslauriers occupe le bureau de Thérèse Trudel en congé de maladie. En 1943-44, elle a déjà fait partie du "pool", après quoi elle est allée aux Etats-Unis, mais l'attrait de Radio-Canada a été plus fort que tout et elle nous est revenue dernièrement. Margot Deslauriers réserve des surprises à ses camarades; surprises dont on entendra parler bientôt.

Toujours à la discothèque, nous saluons l'arrivée de Pierre Leblanc.

Un autre qui tient ses pénates dans la discothèque, c'est ce bon major Jean Péloquin à qui dernièrement les sauvages ont apporté un petit gars du nom de Daniel. Malgré sa taille imposante et son habitude de faire face à la situation, Jean Péloquin a connu le vague à l'âme caractéristique et assez douloureux de la pater-

nité. Il a depuis repris sa fortitude, comme on dit au Chili. Nos félicitations à la jeune maman.

Ousqu'y sont les Roughmen

Guy Dumais, annonceur de CBV et Yvan de Champlain, technicien, dans l'intérêt du réseau anglais et français, sont allés, de visu enregistrer les diverses phases de la "drave" (flottage du bois pour les puristes) dans le Parc des Laurentides. Roland Lelièvre devait être du voyage pour le réseau français, une indisposition le retint au dernier moment.

Punch & Lunch

Au cours de mai dernier, le dîner de l'Union des Artistes de Québec a été servi avec grand appareil pour la deuxième année consécutive. Maurice Valiquette de CBV représentait la Société Radio Canada.

On déménage

Dick van Bommel, cet ex-bruiteur qui a fait la guerre sur le pont d'un balayeur de mines, est rendu à Toronto où il est employé à l'administration.

Marcel Henry s'est installé définitivement à Ste-Rose où, de son balcon, il pourra à volonté tirer des canards sauvages ou causer sans interférence avec les copains amateurs des quatre coins du globe.

Constellation québécoise

A Québec, la mode est aux auditions. Après celles du micro, les comédiens et ceux qui rêvent de le devenir ont été invités à défilé devant le *producer* de cinéma Philipp qui montrait, il y a quelque temps la première bande fabriqué chez nous, *le Père Chopin*. Quelques cinq-cents candidats de la vieille capitale répondirent à l'appel. Une trentaine furent appelés au "screen test" dont quelques membres du personnel de CBV.

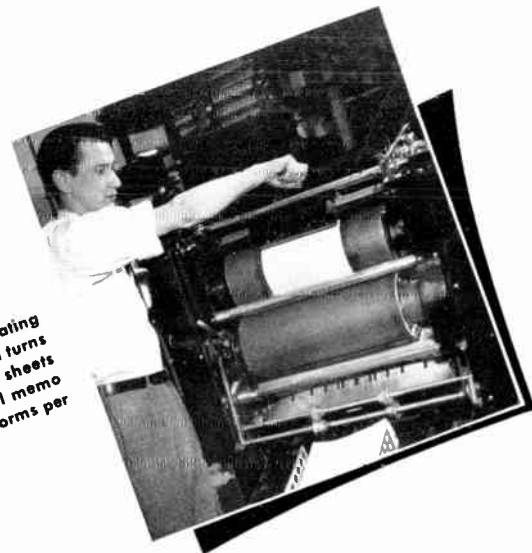
Nos grands voyageurs

En tout bien, tout honneur, disons d'abord que Jean Beaudet doit diriger l'orchestre de la BBC à Londres, le 13 juin, ce qui n'est qu'une étape dans sa tournée européenne. Son concert de Prague, d'après les nouvelles, a été une fort belle réussite.

(Suite à la page 10)



The engineering accounts section showing Doug Strike, Jeff Lareau, J. A. Rousseau and Eloine Prouveau.



Clement Gaudreau operating the printing press which turns out about two million sheets of letter head, internal memo and various printed forms per year.



Tommy Wilson and Jimmie Young of Keefer technical stores getting some remote equipment ready for shipment to the field.



Gordon Yull, Floyd Gribben, Doug Johnson, Roland Aumais, Emily Jubin.

This is the Canadian Broadcasting Corporation



Paul Merette, Etienne Labrosse and Senior Storekeeper Gratien Viau of the stores section at Montreal studios.



Andre Merette and Roger Choput at the international service stores.

PURCHASING AND STORES



C. E. Stiles, M. D. Peterkin, P. V. Tremblay, Dorothy Perron.

by
Margaret
McCrorry



Henri Asselin and Stationery Storekeeper Marcel Lorrain preparing to ship part of the 22½ tons of mimeograph paper used annually by the CBC.



Jack White, Bob Winton and Storekeeper Frank Edwards in Toronto stores.

WHEN the early morning mail is opened and requisitions from all across Canada spill out, the staff of the purchasing and stores department hear a series of "no, no, he can't have it", etc., etc., issuing from the office of Supervisor C. E. Stiles.

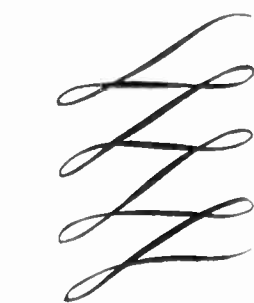
With this daily ritual over, the work gets underway.

Located on the ninth floor of the Keefer building, Montreal, this department handles all CBC purchasing, and maintains CBC stores and inventories. Mr. Stiles and his assistant, M. D. Peterkin, are both former CRBC'ers. They joined the Commission in 1933.

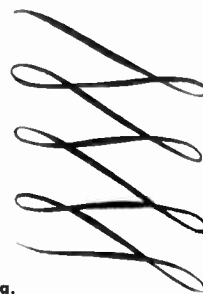
In addition to his duties as supervisor of purchasing and stores, Mr. Stiles is also in charge of personnel at Keefer and has, under his supervision, the engineering accounts branch.

Peter Tremblay, who recently returned from the Armed Forces, now performs the duties of chief clerk in the department, maintaining Keefer staff records, approving invoices on behalf of the chief engineer. All invoices for engineering expenditures are approved at Keefer for payment. Mr. Stiles' secretarial work is handled by Peggy Griffith.

Whether a requisition originates in Halifax or in Vancouver, whether it is for a piano or for plain every-day pencils, it eventually comes to the P. & S. department. When final approval is obtained, a purchase order is issued to the manu-



Vancouver Storekeeper D. F. Young.



facturer. Last year 7,260 orders were issued. The work of typing this is done by Dorothy Perron and Emily Jubin.

Within this department is a stores group which maintains master stores records for the entire Corporation. Gordon Yull, chief storekeeper, who recently returned from overseas, is ably assisted by Floyd Gribben, assistant chief storekeeper, who subbed for Gordie during his term

with the Army. Floyd maintains the technical master records and Doug Johnson the non-technical master records. Doug also serves as pricing clerk for items obtained locally. Roland Aumais, another member of this department just back on the job from overseas, assists generally. This group takes the field inventories, which involves an inspection team, comprising the chief storekeeper

and one or more assistants. They visit each location once every two years when possible. Field storekeepers are located at Montreal studios, international service, Toronto and Vancouver.

Stationery Stores

Across the hall from the offices on the ninth floor at Keefer are the main stationery stores. Here stationery for all Canada is stocked and distributed. A few examples of the quantities handled in a year:—1,552 dozen pencils, 1,250,000 miscellaneous envelopes, 3,267,000 miscellaneous printed forms, 800,000 sheets of onion skin, 800,000 sheets of newsprint for the newsrooms and some 22½ tons of mimeograph paper. The stationery storekeeper is Marcel Lorrain and he is assisted by Henri Asselin.

The purchasing and stores department also maintains technical stores on the second floor of the Keefer building. From here remote equipment, replacements such as tubes, batteries, etc., are shipped to the field by Tom Wilson and his assistant, Jimmie Young.

Printing Press

Few within the CBC realize that the vast bulk of our internal forms, letterheads, etc., are printed on our own press at Keefer. During 1945-46 this press, capably run by Clement Gaudreau, turned out approximately 2,000,000 sheets.

(Continued on page 15)

LE THEATRE RADIOPHONIQUE—SES PROBLEMES

par

JUDITH JASMIN

La radio américaine est à l'avant-garde de la nouveauté en matière radiophonique; elle n'a pas été longue à établir les premières formules de cet art nouveau; il y a déjà des années qu'elle a fait du théâtre radiophonique un art indépendant, alors qu'en France par exemple on en est encore à radiodiffuser des représentations directement de la scène d'un théâtre sans aucun apprêt.

Voici donc que nos voisins américains viennent de formuler les premières lois esthétiques, les premiers critères, si l'on veut, de ce nouveau genre de théâtre: le théâtre radiophonique.

Pour nous, Canadiens, il est intéressant de comparer leurs conclusions avec notre expérience; et, ma foi, le point de vue américain est sensiblement le même que le nôtre: voyons plutôt.

Le *Theatre Guild Inc.* qui présente chaque dimanche soir une série de sketches adaptés de films ou de succès du Broadway, à rencontré d'abord la difficulté "temps"; il ne suffit pas de couper une pièce qui dure deux heures à la scène, de façon à la jouer en une demi-heure à la radio. Ce travail de découpage doit obéir à certaines exigences, il faut adapter la pièce originale, réduire les scènes d'exposition en une narration condensée par exemple, ou bien faire raconter par l'un des personnages, à la façon de "mémoires" ces mêmes scènes de préambule. Les directeurs de ces émissions de théâtre-radiophonique, se sont vite aperçus qu'ils faisaient du théâtre pour aveugles; une grande partie du dialogue, qui porte à la scène parce qu'il est synchronisé avec le jeu (mimique ou geste) de l'acteur, devient parfaitement inefficace sans ces mêmes compléments; il faut donc remplacer ce dialogue de théâtre par un autre plus descriptif. En définitive, un bon adaptateur doit garder de la pièce ou du film original l'essentiel de l'histoire et des caractères; puis, à partir d'eux établir une série de scènes, un montage, proprement radiophonique; remplacer les effets visuels par des effets auditifs, concentrer le dialogue, supprimer les petites scènes "hors-d'oeuvre" établir un tout bien proportionné, facile à comprendre à l'audition seulement; le réalisateur complètera ce travail par un choix de voix et de musique approprié.

Cette importance du travail de l'adaptateur du théâtre radiophonique que sou-



Judith Jasmin est à l'emploi de Radio-Canada depuis deux ans en qualité de réalisatrice. Cet article qu'elle a écrit pour "RADIO" n'est pas son premier. Déjà en octobre de l'an dernier, elle nous disait le travail des femmes à la radio dans un "papier" fort intéressant et bien au point. Dans celui-ci, elle parle de la technique et des problèmes du Théâtre Radiophonique en un aperçu très bref et qui pourrait peut-être sembler un peu austère aux non-initiés. Pour nous de Radio-Canada il représente un exposé concis, mais très à point de l'un des arts radiophoniques les plus difficiles à maîtriser.

ligne le *Theatre Guild* est reconnue depuis quelques années déjà, à la radio canadienne; mais les conditions dans lesquelles il s'opère ne sont pas ici tout à fait les mêmes qu'aux Etats Unis; ainsi, chez nos voisins, ce métier est devenu une spécialisation à laquelle travaillent des écrivains sérieux; ils refont une pièce de théâtre complètement, au point que très peu des phrases de l'original s'y retrouvent; ce travail dure environ deux mois; le cachet est bien entendu, proportionné à ce travail.

Au Canada nous n'avons pas le budget qui nous permettrait de payer pendant deux mois un écrivain afin de produire une seule émission radiophonique; le travail s'opère dans des conditions de

vitesse qui ne permettent pas le fini, le signolage; mais, à considérer le peu d'argent dont dispose un budget de Radio-Théâtre, les résultats sont vraiment étonnants. Nos adaptateurs, s'ils ne refont pas, en entier, tout le dialogue des pièces de Mauriac ou d'Anouilh (heureusement d'ailleurs) tâchent de changer, d'adapter les passages trop visuels; c'est surtout la transition d'une scène à l'autre qui prend leurs plus grands soins. En effet le dialogue terminant une scène doit amener l'auditeur à comprendre où l'on va à la scène suivante; ce procédé élimine l'emploi du narrateur; truc un peu fatigant à la longue et tellement désuet, déjà.

En définitive, les lois que viennent de promulguer, du haut des airs, les directeurs des émissions du *Theatre Guild* étaient déjà appliquées au Canada, et, un peu à la manière de M. Jourdan, qui faisait de la prose sans le savoir, nous faisons du bon théâtre radiophonique avec notre instinct; mais le jugement définitif que posent nos amis américains nous rend plus hardis pour l'avouer et surtout pour continuer dans cette voie, suivie jusqu'ici avec tant de succès par le théâtre de Radio-Canada.

PERSONNEL EN VEDETTE

(Suite de la page 6)

Et puis, il y a Réal Benoit de la discothèque CBF qui, à l'heure actuelle est devenu pour vrai un émule du célèbre Alain Gerbault. Il y a quelques semaines, il laissait la Société pour se rendre à Halifax et prendre possession d'un nouveau voilier qui l'amènera jusqu'en Amérique du Sud.

Cet enthousiaste de la voile doit être déjà parti de Halifax en compagnie de son épouse et d'un compagnon. Ils feront d'abord une courte croisière dans le golfe Saint-Laurent, histoire de bien apprendre les caprices de leur bateau, après quoi, ils iront vers le sud en longeant la côte jusqu'en Floride. De là, leur itinéraire veut qu'ils se balladent dans la mer des Antilles, en faisant ici et là des escales, puis la Guyane et Rio-de-Janeiro au Brésil.

Notre ancien camarade Benoit, comme tout voyageur qui se respecte, doit écrire un livre de ses aventures. Il doit

(Suite à la page 11)

DEBUT UNDER DIFFICULTIES

by

LILLIAN WADSWORTH

On Sunday, May 26, at 2.30-3.00 p.m., CBO originated the Religious Period from the First Church of Christ Scientist, Ottawa, to national network. Now there's nothing very unusual about originating a remote broadcast... but when we consider that CBO's producer-announcer, Don Pringle, is baritone soloist at First Church and that it was to be his debut on any network... then the event became an OCCASION with everyone on the staff going all out to make it a success.

Joe Pickard and Bill Reid spent extra time setting the mikes JUST SO. Of course there would be a slight annoyance... the order wire was out, but the Bell men were working on it... also the Reader's microphone decided to seize the opportunity to cut off once or twice. However, eventually away went the dress rehearsal.

When it came time for the last hymn Don was to sing, Myron MacTavish brought his hands down on the keys of First Church's beautiful organ. But much to everyone's amazement no sound came... a tube had blown out. Only ten minutes to go till air time. Mr. MacTavish said he thought he could fix it if he could get someone's car battery... so Bill Reid got the battery from Reader Douglas Roberts' car... but the battery wouldn't do the trick.

With the precious minutes ticking by, it was decided to use an organ in the basement of the church. Joe Pickard hastily picked up the mike that had been placed JUST SO and hurriedly plunked it down in the basement... thanking his lucky stars that he had taken along several extra lengths of mike cord. There was no time to try out the set-up in the basement... only time to caution Don and Announcer John Benson not to make any unnecessary noise, as every slight sound was being picked up. So, having to walk around, they took off their shoes!

Still no order wire. Bill Reid manned the church telephone in an ante room and a human line of hand signals was set up: from the corridor to stairs, to first and second landings, around corners, to John Benson in the basement. Everyone present was pressed into action... officials of the church... visitors to the broadcast, including F. W. Boorer of Toronto, representing the Christian Science Committee on Publications.

Air time... and Bill Reid from his position at the telephone gave the go-

ahead hand signal which was relayed all down the line... and we mean DOWN. No broadcast ever had so many producers pointing fingers. Joe Pickard in the body of the church opened the key and offered a silent prayer.

The broadcast functioned perfectly. Myron MacTavish played the old wheeze-box type organ to such good effect that only the sharper-eared listeners wondered what had happened to First Church's dulcet-toned Casavant. Don Pringle sang beautifully (in his stocking feet), his baritone voice ringing out with the old hymns of praise.

TWO R'S & AN IR

by

PETER McDONALD

RATS, Repeaters and Irrelevancies. That more or less sums up the experience of Tom Leach, farm commentator in Vancouver, and Clayton Wilson of the west coast engineering staff, on a recent trip through the B.C. hinterland.

The regular inspection trip called for little other than routine checking of the repeaters situated at strategic points along the Fraser River. The river formed the roadway of the province in the early days, but subsequently the mountainous walls on either side have been chipped out here and there to give footing to pack trains and latterly to a 1940 Plymouth carrying the crest of the CBC. Incidentally, the trail hasn't been widened much in spots, either.

For the first few days Wilson and Leach wound their way precariously up the canyon as far as North Bend. But unhappily, North Bend was on one side of the Canyon and the road on the other—so there was nothing else to do but swing the car across the cable ferry.

The following day was a repetition of the preceding one, with the exception of a flat tire, so despite careful diets and almost-sufficient sleep, they zig-zagged their way into Ashcroft. The rolling gait created no disturbance—the natives simply call it "canyon curves".

Following a one-night stand at the Ashcroft Inn, the farm-engineer combination continued through Williams Lake and on to Quesnel, where they found a bath a very welcome relief from the gold-less dust of the Cariboo. It was while in

Halfway through the broadcast, just before the sermon, and just before Don finished a hymn... Joe decided he wouldn't take a chance on the Reader's mike and asked Bill Reid to leave his position at the phone and set up an extra mike on the Reader's desk. Bill did so, but the sermon started before he could get back past Mr. Roberts and off the high platform. The sermon went on towards its conclusion and Bill, marooned on high, was needed at his post at the head of the signal corps. Joe Pickard to the rescue! He left the "C" Unit and standing under the platform took Bill Reid on his shoulders and lowered him noiselessly to the floor. Bill reached the signal line just as the sermon finished.

Officials of the church were well pleased, all the more so because they played most useful roles in the broadcast.

Quesnel that the expletives began to fly. A bath called for a change of attire, so Leach penetrated to the lower depths of his bag for his wartime surplus. Emitting grunts and groans he emerged with a handful of what was once a pair of trousers and a suit of underwear B.A. (Before Ashcroft). No longer would they serve him in such concealing manner. The rats, which linger only at the coast (according to the natives) had been uncovered, and after much questioning, the natives did remark that one or two rats were found at times. After that bags were closed tightly at dusk, and never left open for the immense pack rat to seek revenge on a commentator who only a few days before had voiced a plea to farmers to dispossess the rat of his holdings.

Following Quesnel and its disappointing discovery, Wilson and his almost pantless accomplice tasted the dust almost to the Arctic Divide. Had they gone a few years earlier their final stop would have been known as Lheiti, but since that was a little difficult to pronounce, the Hudson's Bay Company called it Fort George when they established their Post on the same spot. It was just thirty years ago that this name was changed to Prince George, and the CBC repeater station now vies with a privately-owned station for the listening audience in the hub of the northland. No, that's incorrect—it should be the hub of central British Columbia, because you are only half-way through the province at that point... but it would be a wise plan says Leach, to have three pairs of pants if you want to go farther.

PERSONNEL EN VEDETTE

(Suite)

aussi... mais là, c'est le secret des dieux. En tout cas, tous ceux qui l'ont connu vont suivre son voyage en l'enviant fortement.

Vacances CBJistes

Le grand sujet des conversations au sein de la famille CBJiste ce mois-ci, c'est la période des vacances qui se dessine avec l'arrivée de la belle saison, bien que ce ne soit rien d'étouffant comme chaleur au Saguenay...! Chacun a beaucoup de projets en tête pour la saison estivale... et plusieurs se sont déjà réalisés. Les Vidal ont quitté la ville Reine du nord pour un séjour dans le vieux Québec et la banlieue. Pour le repos de la famille, son épouse et ses deux fils, il n'a pas fait suivre son VE-2-OE!

Robert Quenneville est entré en vacances à la même date. Pour lui "rien de plus beau que son pays" et il longe les bords du majestueux Saguenay.

Des éloges à un annonceur

Les journaux de langue anglaise de la métropole ont fait une très belle critique à Raymond Laplante, pour son jeu brillant dans "You Can't Think of Everything", traduction anglaise du proverbe de Musset: "On ne pense à tout", jouée à l'Auditorium du Collège Loyola dernièrement. Espérons que l'attrait du Broadway ne sera pas trop fort!

Gilles Duhamel a laissé le 15 mai la Revue de l'Actualité pour faire des reportages aux Ondes Courtes sur la réunion de la PICAQ. Après cette conférence, il travaillera rue Crescent au service de Presse et d'Information. Juste en laissant le King's Hall, son épouse lui est arrivée d'Angleterre. Avant son mariage, Mme Duhamel était Mlle Daphne Attwood du personnel de la BBC à Oxford Circus à Londres. Tous ceux qui ont été attachés à l'unité d'outre-mer de Radio-Canada l'ont connue là-bas et lui présentent leurs hommages.

Maladie

Tous nos vœux de prompt rétablissement à Mlle Candide Lesage, chef du "pool", qui est en ce moment à l'hôpital. L'intérim est assuré par Françoise Daigneault.

Nos plus vives condoléances à J. E. Roberts, de Chicoutimi, qui a eu le malheur de perdre son fils dernier-né, Jacques.

JUNE, 1946

QUE FONT LES COPISTES?

par RAYNALDO MAILLET

Isolé dans un coin de la bibliothèque comme les moines de St-Benoit dans leurs cellules, un duo de copistes harmonise en silence. Nous n'avons certes pas l'intention de dire que notre bureau est le seul endroit du poste CBF où les règles de l'art soient respectées, mais c'est probablement le seul où elles sont appliquées avec tant de "mesures". Voudrions-nous donner aux lecteurs une minime idée de notre besogne quotidienne qu'un numéro entier de la revue ne serait pas suffisant tant il a de variété dans son évolution.

Si ce récit ne vous ennue pas trop, nous allons vous donner quelques détails et vous faire part de ce qu'un copiste de musique doit connaître. Il doit être au courant de la théorie, de l'harmonie, de la transposition, de l'instrumentation et du registre des instruments de musique. Il survient parfois des moments très embarrassants principalement dans la transposition de parties de piano. Les cordes sont très difficiles à transposer car il faut renverser les accords sans changer l'idée du compositeur.

Si vous possédez des connaissances musicales vous pourrez vous rendre compte de ce que font les copistes. Une visite au bureau et on vous renseignera davantage; c'est avec un grand plaisir que vous serez reçus. Venez voir nos plumes sauter "vivacissimo" d'une ligne à l'autre et même produire des étincelles dans les passages "con fuoco". Comme les "désaccords" n'ont pas leur place dans notre local, le travail s'y effectue sous un rythme "presto et prestissimo". Tous ceux donc, qui sont désireux d'en connaître plus long sur la "portée" de notre "oeuvre" n'ont qu'à frapper à notre porte et ils seront bienvenus... Frappez et on vous ouvrira!...



Raynaldo Maillet fait partie de ces silencieux de la radio qui préparent dans le calme, des orchestrations grandioses. Au quatrième du King's Hall, les copistes sont certes des gens qui ne font aucun bruit. Si par hasard vous pénétrez chez eux, la première chose qui vous frappe (littéralement) est un nuage de fumée bleue. Mais depuis la découverte de la plante à Nicot, les artistes ont toujours été renommés comme grands fumeurs. Cette première observation superficielle fait place à quelque chose de beaucoup plus sérieux. Vous verrez une pile de feuilles de musique toutes barbouillées plus savamment les unes que les autres, de blanches, de noires, de croches et de triple-croches qui sont un langage familier aux musiciens mais qui déroutent les profanes. Nous laissons à Raynaldo Maillet de vous dire ce qu'on concocte chez les copistes.

Le nouveau Conseil de CBV.

L'élection du conseil du personnel à Québec a eu lieu cette année un peu plus tard que dans les autres centres radio-canadiens. Ont été élus: Roland Beaulieu, président (assis) et (de gauche à droite) Gilles Rioux, pour l'administration; Roland Bélanger, pour les programmes et Yvan de Champlain pour les services techniques.



Grapevine Network

Newcomers

To international service: In United Kingdom section—Producer Robert G. Allen, who was seconded to CBC, while in the Army, to produce "Servicemen's Forum"; Dennis M. Gick, former manager of Jamaica Radio Station ZQI; John Graham. In newsroom—Madeleine Levason. To operating staff—Emil Langlois for summer relief and George Taillefer. To administrative staff—Ruth Woodman, secretary to Assistant General Supervisor Arthur Phelps, and Stenos Babette Kandler and Alfreda Mordes . . .

To Keefer: D. W. Friek in the plant department; and C. W. Shearer, former lieutenant in the Navy, in the transmission and development department . . .

To Toronto: Steno Sheila Murray in commercial division; Receptionist Wilda Ramsey; Doris Atkinson and Ann Bell in statistics branch . . .

To CBR: Relief Operator Allan Ainsworth, Rhodes Scholar from U.B.C., who will be heading for Oxford this Fall.

Directos BBC Symphony

Jean Beaudet, CBC supervisor of music and director of CBC's French network, appeared as guest conductor of the BBC Symphony Orchestra, in London, June 13. He directed the orchestra in an hour broadcast for the BBC series, "Music of the Masters," which features classical and modern music of leading composers of all nationalities.

Wedding Bells

Eric Blache of Keefer staff was married June 8 to Miss Sylvia Pelchat . . . Phyllis Grimshaw left Station Relations after four years service to be married, June 1, to Jack Madden (non-staffer). Mr. and Mrs. J. R. Radford entertained at office party. Charles Maclin, on behalf of Toronto staff, presented bride to be with rose candlewick bedspread . . . Clerk Eileen Reynolds of head office accounts has resigned to marry Kirk Prettie. Staff presented her with a Presto Cooker.

By Phone, Plane, Train, Aisle

They met while serving on the same RAF station in Oxford, England. She was a WAAF officer; he was an RCAF pilot. At the time of his repatriation they were still 'just good friends'. He eventually wound up with CBC's international service. A few months ago he picked up an office phone and left a Montreal operator slightly shaken with the request: "RAF, Chipping Norton, Oxford, England, please." Discretion forbids presenting a verbatim report of the proposal which followed. Suffice it to say the WAAF's reply was a simple "Wileo."

At last month's end, Miss Joan Care of Oxford, England, arrived in Montreal's Central Station after a train ride from Chicago . . . and a plane trip from Britain. On hand to greet her . . . Fiancé Hollis McCurdy, handsome ISW free-lance announcer . . . Operation "Aisle Walk" slated for June 15.

Money Men Move

R. S. Joynt has been transferred from Toronto to become treasurer's cashier in Winnipeg, replacing Murray Trimble, who left the Corporation in May. Ron was given a Parker 51 pen and pencil by Toronto staff.

S. A. Campbell has returned from the Army to take over as cashier in Toronto.

John Cole, of head office accounting division, has moved to international service as treasurer's cashier. Head office staff presented him with a gold cigarette case.

Comings and Goings

Promoted: Messenger Raymond Aubé to office boy in ISW central records; Laura VanDroogenbroek to head ISW pool, replacing Vi Waters, now secretary to Supervisor Peter Ayles; Head Office Boy Gaston Therien to clerk in head office accounts; P. & I. Representative Stuart W. Griffiths to supervisor of European section, ISW . . .

Transferred: Farm Commentator Ron Fraser from Halifax to Toronto, replaced by Keith Morrow, who has Robert Graham as assistant commentator . . . Mavor Moore, chief producer of U.K. section, ISW, to Vancouver . . . Announcer Stan Cotton from Montreal studios to ISW . . . Announcer Larry Henderson from ISW to Toronto . . . Anne J. Higgins from Toronto to ISW pool . . . Steno Alberta Lathe to ISW European section . . .

Returned: René Garneau, supervisor of French section, ISW, from Europe aboard "Aquitania".

From The Forces

Byron MacMillan returned to Halifax newsroom after four years with RCAF . . . "Rolly" Robitaille back with head office accounts after five years in the Navy . . . Announcers John Starke and Leslie de B. Holly returned to Toronto . . . W. W. Turnbull back in Toronto central records.

Receives Appointment

C. E. Stiles, supervisor of purchasing and stores, has been appointed secretary of the Purchasing Agents Association of Montreal.



H. O. Champ

Percy Palef accepts Gladstone Murray trophy on behalf of winners in Head Office bowling league. Left to right are: Paul Massé, president of Head Office Bowling Club; Mrs. A. D. Dunton; Percy Palef; Mr. Dunton, CBC chairman.



Sackville Executive

Left to right: G. R. Backhouse, Chairman E. F. MacDuff, Treasurer E. C. Hughes, Secretary Margaret Ford.

Born

To Mr. and Mrs. V. J. Rowe (Sackville transmitters), daughter, Leslie Ann, April 30 . . . To Mr. and Mrs. W. E. Chevrier (Transmission and Development, Keefer), daughter, Carol Claire, May 1. (Proud Papa Chevrier recently discharged from Army) . . . To Mr. and Mrs. P. A. Field (Keefer), son, Douglas James, May 17 . . . To Mr. and Mrs. Peter Tremblay (Purchasing and Stores, Keefer), daughter, Joan, May 28 . . . To Mr. and Mrs. Don Sims (Toronto announcer), son, Donald Gordon, May 6 . . . To Mr. and Mrs. Tommy Tweed (Toronto writer and actor), son, Donald David, May 6; initialled "D.D.T."

Hail and Farewell

Miss Betty Baril, who left the CBC last December, has returned to CBK to take charge of the French department. She replaces Gil Lessard, who left Watrous at the end of May to take up new duties in Montreal, where he is now assistant sales representative for the commercial department of the French network. Gil had been at CBK for over five years.

A farewell party and presentation for Mrs. Lessard was held at the home of Mrs. Punshon, and Mr. Punshon was host for a stag and presentation to Gil.

Sick List

Shirley Storey of Toronto Program Clearance hospitalized after a serious operation . . . Eileen O'Connor (former WD) away from central newsroom for checkup and rest in Christie Street Military Hospital . . . J. M. Gibbons back in Toronto central records after three weeks in Christie Street Hospital . . . Winnipeg Steno Esther Krikau recently back from holiday to face an operation . . . Regional Engineer Arthur Ellis and Producer Ada McGeer on CBR's sick list, both well on road to recovery.

As Educators See Themselves

From: The principal of a high school, thanking CBC for sending speakers to address the students:

" . . . and I only hope the speakers will be disappointed in the size of the audience."

From: A letter to school broadcasting authorities in Canada and U.S. suggesting exchange of program material:

" . . . such a clearing house would provide broadcasting stations, and educational broadcasting stations in particular, with interesting and accurate material in this very insignificant field."

Keefer Council

E. Dubreuil, CBF transmitter representative; R. Frenette; Vice-Chairman E. C. Stewart; Miss C. Lepage; Chairman James Carlisle; Secretary Miss P. Duffie; J. E. Hayes; P. V. Tremblay; P. Lambert. Absent: P. P. Déziel, CBM transmitter representative.



Axe-music

Toronto has told us about the time the central newsroom boys were making tea on an electric plate, blew a fuse, and plunged the CBE booth into darkness, while Earl Cameron was reading the national news bulletin.

"All very well," says Henry Ramer, the latest addition to the Montreal announce staff, "but I want to tell you about the 15 firemen who almost supplied a background of axe-music at a station break.

"On the afternoon of April 11, these firemen, as hounds after quarry, came into the booth, sniffing down an elusive fire that was sending smoke through the ventilating system.

"At 3:44:15 the booth was a bedlam of firemen debating the grave point as to whether they should chop down the wall; and their disordered confab was permeated by the dulcet tones of the announcer ecstatically proclaiming the incontestable superiority of Camay soap—all this and smoke as thick as Mother Martin's onion soup.

"I reached for the mike key, and in full voice shouted 'QUIET!'. The firemen froze in midair. They didn't twitch a muscle. Then I opened the mike and said 'CBM Montreal'.

"After that, the hunt was on again."

Departures

From international service: Library Assistant Mireille Beulac; Translator Irene Schwarzman; European section Supervisor Earle Birney to accept professorship in English at University of B.C. . . From Toronto: Receptionist Myrle Lawson to a new Canadian movie company; Steno Beth Sparling to return home to Winnipeg; June Bull from Station Relations . . . Philip S. Booth, formerly of CBR, to remain in Royal Canadian Navy.

A NEWSPAPERMAN MEETS RADIO

By

FRANK LOWE

It was nine years ago that my hither-to respectable family took—along with smelling salts and great lamentations—the news that their baby was about to become a reporter.

(Five bucks a week, with nothing to do on Sunday but cover the six local churches.

It was seven months ago now that the same family took — with that martyred “well, he’s crazy anyway” look—the news that their baby was about to become a radio employee.

(The salary isn’t quoted, because, after nine years and a war, I have developed some pride.)

In the years between, while much water was flowing under sundry bridges, and while I grew conversant with the landscape of various cities and countries, radio and I had not even a nodding acquaintance.

(Let’s you and me, dearie, tip-toe out and leave those cliches to neck in private.)

It was quite a shock to be lifted out of one medium and dumped into another, with the odds being even on who was the more horror-stricken—yours truly or the staff of ISW.

(That “odds being even” stuff is just to soothe my vanity).

The first hurdle was to learn to write again—and for an adjective-happy, qualifying-phase-delirious news hound, whose main thought always sprouted verbal side-growths as the paragraph lengthened the way a creeping vine sprouts tendrils, this was no easy job.

(Or maybe you have gathered that.)

Another thing to get used to was that in radio you are due in at nine, and you stay till five. Or whatever your trick may be.

(You STAY behind a desk, bud, while the world merrily twirls about you. There are no sorties into the great unknown, no taxi rides on an expense account, no calling the desk and saying: “I’m on a story, Joe. Be back as soon as I get hold of another drin. . . guy.”)

Nope, in radio you develop a shine where it looks worst, and rewrite what other people dig up. But seriously—and what am I saying?—radio has its advantages.

After the newness has worn off, and your sentences have developed a fair



FRANK LOWE

Twenty-five-year-old Frank Lowe of ISW newsroom began his newspaper career nine years ago as reporter for the *Truro Daily News*, later becoming news editor on the *Truro Times*. He joined *The Canadian Press* in 1940 and acted as war correspondent for the Atlantic Coast Command. Frank was the first Canadian war correspondent to make a two-way North-Atlantic crossing in a corvette. Early in '42 he was sent to Toronto and thence to New York. January '44 saw him transferred to London where he acted as naval correspondent and also edited the *CP News*, a serviceman’s newspaper. Frank is the youngest Canadian war correspondent to be accredited to the European Theatre of Operations. He joined the ISW news staff last October.

amount of leanness and clarity in the mouth of the announcer, there is a lot of satisfaction in writing for the ear instead of the eye. To make a story forceful, colorful, clear and brief, all at the same time, is a satisfying task—and the seasoned news writers who do just this for CBC bulletins are truly artists in a difficult medium. Sometime in the months, or years, to come, I hope to discover the secret myself.

THOUGHTS

(Continued from page 3)

as more than a dream, a hope in the minds of millions.

Was it to become a desperate hope, an illusion? During recent weeks here in America you could almost see the despair and disillusionment growing. The great expectations of San Francisco were turning sour—the hope for peace and international friendship was disappearing in doubt—the corrosive acid of fear and suspicion was at work in the minds of men. But, was it really as bad as it appeared—was there not still room for hope—and more need for faith? These were some of the thoughts and questions in my mind as I came to New York.

As I sat in the Council Chamber on Friday afternoon and watched delegates to the Security Council work out a temporary compromise on the Iranian question, it suddenly seemed comprehensible. I wanted to put up a sign on the council table saying “Men at work”. These were no longer great and remote statesmen, impersonal representatives of nations great and small—they were people, human beings trying to work out a problem of human relations together. It had the aspect of almost any other council meeting—a city council or a county council struggling with problems of housing or health—a cabinet trying to reconcile the demands and interests of different sections of a nation. The debate at the Security Council was possibly more dignified and restrained—it did not become as sharp or bitter as it might have been in a city council—and it had its moments of humor, of personalities. I thought surely these men can find it possible to reconcile differences, to work out solutions to political problems, problems of human relations in a spirit of understanding and tolerance and mutual respect.

And yet, it was not so simple and direct as that. There were forces behind these men at work—forces symbolized by the crowd of reporters, photographers, commentators—and the small group of citizens—invisible forces, but nonetheless real and powerful, which were shaping, directing, limiting what they could and could not do.

Forces of what? Ultimately of people—people of different nations. As I watched these men debating—reasonable men—I said to myself, surely it should be easy for them to rise above prejudice, to think not just in terms of their own national self-interests, but in terms of the interests of all the people of the world. But they were not free, they were bound by the people behind the scenes—people like myself,

Here's A Hobby!



Off The Record

FROM Ottawa studios come these "Off The Record . . . But Definitely" efforts worn by two CBC Beauties. From obsolescent sixteen-inch plastic platters scrapped in CBO postwar house-cleaning, Announcer Bill Beatty created this unusual headgear and photographed same.

Models are Doris Hopper, upper right and centre; and Margaret Hickey, upper left and bottom.

Says "Chapelier" Beatty . . . "All you need are discs, sharp knife, a few matches to melt the plastic." A little imagination also helps. The sky's the limit. Biggest problem . . . Getting someone to wear 'em.

motivated by fear and prejudice and lack of understanding.

It became a question—how big are the minds and spirits of men—not just the men at the council table, but the men at the bench or the desk or the plow in the nations of this small world? Are minds of men big enough to accept and act on the idea of world brotherhood?

It's not a new idea—in fact it is as old as man's history—it's a simple idea—so simple and powerful that it is hard to grasp and realize. Here I was witnessing part of the struggle to build a new world order. I remembered how painful and laborious and difficult the birth and growth of nations had been. The birth and growth of a world would also be painful and diffi-

cult. It would have to be built piece by piece, fostered and nurtured by faith. The struggle to achieve the reality of the old idea of world brotherhood would not be easy. One must not lose faith because of disputes, crises, temporary set-backs. I remembered what one of the founders of the United Nations had said to his own people in a period of crisis—in the great depression, Franklin Roosevelt had said, "We have nothing to fear but fear itself."

Surely that is true now. The nations of the world—we the citizens of the world—have nothing to fear but fear itself—the fear of insecurity, the fear of other peoples. I reminded myself, the answer to fear is faith and courage, and so I am not downhearted.

PURCHASING & STORES

(Continued from page 9)

Another important group within the purchasing and stores is the engineering accounts branch. This group, headed by J. A. Rousseau, maintains all budget records for the engineering division. Mr. Rousseau is very capably assisted in this work by Jeff Lareau, just discharged from the R.C.A.F., Gaston Lambert, Doug Strike and Elaine Prenoveau.

OTTAWA BOWLING

The CBC head office bowling club held its annual banquet at the Chateau Laurier May 14. The Gladstone Murray Trophy was presented by A. Davidson Dunton to Percy Palef who captained the "Parrots".

Other prize winners included: Men's High Average—Paul Lapierre, 212; Men's High Single—Dave Ward, 341; Ladies' High Average—Carmen Séguin, 186; Ladies' High Single—Aline Labelle, 312.

WELCOME PARTY

The management and staff of Winnipeg's new radio station, CJOB, were welcomed to the radio fraternity at a spring dinner-and-dance party given by the Radio Broadcasters' Club of Winnipeg. The party was held in the Civic-Caledonian Club rooms with Dan Cameron of CBC, president of the Broadcasters' Club, acting as M.C. Staff members of CBC and private stations, and radio artists were invited, with their wives, husbands, girl or boy friends. Both old time and modern dances were on the program, while Maxine Ware and Marjorie Diller, vocalists, with Percy Burdett, pianist, provided high spots of entertainment.

TO U.B.C. BOARD

Kenneth Caple, program director for the CBC in Vancouver, has been appointed a member of the board of governors of the University of British Columbia. He is the youngest member of the board.

Last year Mr. Caple was elected a member of the university senate.

TORONTO SPRING DANCE

Toronto offices held their first spring dance May 3, at one of Toronto's gala night spots, The Club Kingsway.

Seventy-two of Toronto's more enthusiastic staff danced, and jitterbugged, to Ozzie William's music till 'way past bedtime, at one of the most enjoyed parties to originate in Toronto. Among the 'celebs' present were Producers Kay Stevenson, Dick Gluns and Mac Reynolds, with Byng Whitteker and his wife sitting on the sidelines.



HUGH PALMER

TO OTTAWA

Hugh Palmer of the Vancouver staff, who has moved to a new position and greater responsibilities at Ottawa, brings to head office a background of successful careers as lawyer, announcer and naval officer.

Hugh's voice was well-known to west coast listeners before the war, and he was greatly missed when he joined the Navy in 1941.

In the Navy, Hugh worked up to command of his own frigate, and was one of only two or three Canadian officers to hold this responsibility while they were still lieutenants.

Hugh was discharged with the rank of lieutenant-commander, and had been back at CBC Vancouver for just a few months before his new appointment.

Apart from work his major interests in life are his three J's—Wife Jackie and Sons John and Jeremy. Hugh's a man who believes in doing things right. When young Jerry arrived last January he toured the studios with an enormous box of the most expensive Havana cigars.

ANY CHALLENGERS?

Newsroom types are very zealous people, indeed. Yet their task is an exacting one and they aren't given to speculation or wild talk. But Dick Elson and his gang out on the West Coast believe they have something worth bragging about.

Barely a hop, skip and jump from the smoking typewriters in the newsroom is a brand new booth with all the trimmings such a worthy edifice should possess.

Now although the newsroom crowd feel that perhaps it isn't the most advanced or technically complete setup in the Corporation, they do feel that they have the closest booth-to-newsroom arrangement

in the country and furthermore they're prepared to stand behind their statement. Any challengers?

CBC WINS 5 AWARDS

Five CBC programs won awards during the month at the Tenth American Exhibition of Educational Programs. CBC won two first prizes and three honorable mentions in the eleven classes judged.

CBC's first award was in the class dealing with problems of public health, and the winning program was from Tommy Tweed's original series, "Here's Your Health". Kay Stevenson was the producer. This is the second year in succession that the Tweed-Stevenson combination has come through to win CBC a first award at the exhibition. In 1945 they won with "Nature's Revenge", a national school subject in the "Conserving Canada" series.

CBC school broadcasts department, headed by R. S. Lambert, took the other first award won by Canadian programs. This was in the regional networks class, school broadcasts for junior and senior high schools. The winning production was Julius Caesar, Act I, (Kay Stevenson, producer) from the Ontario school broadcast series of Shakespeare.

The three honorable mention awards won for Canadian radio were captured by "The White Empire", (Alan King, writer, J. Frank Willis, producer) a CBC series devoted to Canada's northland, and judged in the cultural class; a program from CBC's National Farm Radio Forum series, which won in the agricultural class, and a program jointly presented by CBC and the Canadian Red Cross.

PARCELS TO BRITAIN

"I have just received a parcel of good things to eat. Thank you for your kind thought; the contents of the parcel have added an additional interest to our menu in these austere days. The children were particularly thrilled with the cake and declared they had not tasted anything so good for years, and in this they were quite truthful."

Here begin the first results of the "Parcels To Britain" project, launched by the Toronto staff April 8, under the chairmanship of Margaret Inrie and her able committee which includes Dorothy Ball, Valentine Barrow, Mary Pemberton (BBC), Shirley Storey, and Harriett M. Ball. Through voluntary staff contributions received monthly, the club is able to send one box a month to individual English families and two boxes to the CBC overseas unit. When the club first started in April ten boxes were sent, but contribu-

tions rose in May enabling them to send twelve boxes. They hope to maintain this number in the months to come.

Each box contains such articles as fruit cake, cheese, canned goods, hot chocolate mix (or tea), orange juice, candy, nuts, etc. In June, the committee will arrange to send twelve boxes containing butter, bacon, dairy cream and cooked tongue.

CBK HOSPITALIZATION

The entire staff of CBK have joined up with the Saskatoon Medical Co-op, which gives them and their families complete coverage, with no exclusions, for hospital and medical expenses, including visits to the doctor's office, or home calls. For years now the CBK staff have been looking for a hospitalization plan which would offer adequate protection at a reasonable rate. They consider the group plan of the Saskatoon Medical Co-op to be the best examined to date.

HALIFAX HAMS

Two Halifax operators are figuring in "ham" radio operations. Jim Murphy is running VE 1 HV, a 250-watt band splasher on 75 meter phone. Jim's XYL says she's beginning to acquire the perspective of a fly: the antenna arrays her every-lovin' has strung up, she says, look like the product of a precise spider gone a little mad. Len Cosh hasn't received his license as yet, but is all set for 10 meter phone with a 75-watt rig.



NO WIRES

Bert Powley, CBC news feature editor, gulps down fears of electrocution to pose with an ordinary fluorescent lamp which lights to full brilliancy when held near transmission lines carrying power from the CBC international service 50,000-watt transmitters in Sackville, N.B.