



CBC TIMES

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THE clubs and cabarets of Central and South America are gay, colourful places and our cover photograph of Chicho Valle, the Cuban Caballero of *Latin American Serenade*, suggests two reasons for this gaiety. Chicho is shown wearing a rhumba shirt, typical costume of Spanish American musicians; and with a maraca in each hand he is supplying the rhythm for an exciting mambo, the new dance tempo which is becoming almost as popular here as it is south of the Rio Grande. Every Wednesday at 9:30 p.m. on Dominion, Chicho and his musical friends, Los Cubanos, entertain with the latest trends in tangos, sambas, boleros, beguines and other tempos, and recall as well many of the older favourites. In addition to directing the orchestra, Chicho adds a vocal touch here and there and introduces a different feminine vocalist each week. Much of the music is sent to him from Mexico and from his home in Cuba.

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This month *Startime* is featuring some of the leading radio players in sketches by some of the leading radio writers of 1950. Last week Budd Knapp and Ruth Springford were heard in a brief play by W. O. Mitchell. Still to be heard from are Alice Hill, Sandra Scott, Margot Christie, Frank Peddie, Alan King, John Drainie and in sketches by Lister Sinclair, Len Peterson and Joseph Schull. One of the guests on the 11th will be Evelyn Pasen, Toronto mezzo-soprano, who will sing *Granada*.



Our Cuban Caballero—Chicho Valle

Citizens' Forum will turn its attention to international problems for the next three broadcasts. This Thursday's program originates in Ottawa at a meeting of the United Nations Association, where a panel will discuss ways of feeding the world's growing population. Writers like William Vogt and Fairfield Osborne have painted a gloomy picture of wasting resources, but some people believe that

scientific advances and an intelligent international program can provide a high living standard for all. On February 22 the question, "How can the western powers advance democracy in Asia," will be discussed by an international panel of speakers in the United States. And on March 1 the topic will be *Germany: Menace or Promise?*

John (Hamlet) Colicos

Young Montreal actor shows natural talent

PEOPLE with a natural histrionic instinct are spared a lot of wear and tear. John Colicos seems to be a "natural." He is just 22 and is playing Hamlet in the *National School Broadcast* series on CBC.

John has always wanted to play Hamlet. One summer he did the role in excerpts from the play—his one previous venture into Shakespeare. He has heard Gielgud's *Hamlet* on records "in bits and pieces," and saw Olivier in the screen version.

John has been heard in CBC Wednesday Night productions (including *Candida*), *Ford Theatre*, *Stage 51*, *Cross Section*, and other network programs from Toronto in the last three months. Before that he lived in Montreal.

Eight years ago a teacher looking for boys to play in a school production with the doubtful title of *Raising the Wind* cornered John and talked him into taking part—much against his will. It turned out to be fun and his performance surprised everyone—including himself. No one else in his family had exhibited any acting talent, or had ever been on the stage. He decided it was time someone made the venture.

He studied at the Canadian Art Theatre for a year, then spent two summers with the Brae Manor Players at Knowlton, Quebec, where he had roles in *The Rivals*, *Arsenic and Old Lace* and other plays. He learned a lot about stage management, set construction, props, and other angles of little theatre work.

During the winters he linked up with the Montreal Repertory Theatre. There he played Noah in Aubert's play of the same name, Will in *Will Shakespeare*, and William in *Zeal of Thy House*.

Three-and-a-half years ago he was offered a role in the CBC's *Way of the Spirit* series, and he appeared in it regularly until moving to Toronto. He played leads in three CBC Wednesday Night productions from Montreal—*The Trial*, *The Dybbuk* and *Jeremiah*, and for a year was Eric



Nelson in *Laura Limited*, a daytime serial.

His plan of action calls for about two years in Toronto doing radio and stage work, and then he hopes to go to England for experience in classical drama.

He had one fling at films. In the Selkirk production of *Forbidden Journey* he played a villainous violin student. "But," he says, "I'm not particularly interested in movie work. It's a director's medium, rather than an actor's, and it doesn't offer the satisfaction of a stage play. As for radio—the stimulation is there, and it is satisfying when a classical role comes up, but I still think there's nothing like the stage!"

John spends much of his spare time reading plays, studying Shakespeare, and brushing up on accents—he has a repertoire of eight.

He pronounces his name Coll-i-coss, with the emphasis on the first syllable. He is of gypsy and Scottish extraction. Years ago, a group of wandering gypsies by the name of Colicos settled in Austria, where his father was born. His mother is of Scottish parentage.



Members of the new Dembeck String Quartet of Toronto (taken clockwise around the music stands) are JOHN DEMBECK, first violin and leader, STANLEY KOLT, second violin, CORNELIUS YSSELSTYN, violoncello, and ROBERT WARBURTON, viola. The group made its debut in a CBC broadcast last month and was quickly booked for series of three recitals.

The Birth of a String Quartet

TWO violins, a viola and a 'cello make a string quartet. But while this equation works mathematically it seldom works musically. And when it does work musically, it usually proves that interest in the string quartet and the wealth of music written for it is as great today as it ever was.

Take, for example, the Dembeck String Quartet. This group was formed recently in Toronto by four musicians who had been playing for years in various string quartets and other

chamber groups. Each musician had established a reputation as a soloist and in ensembles. But when they played together for the first time each one realized that this was the combination he had been dreaming about.

Many listeners who heard the debut of the Dembeck group on Trans-Canada January 12 felt the same way. Letters began to come in, like the following one from a listener in Toronto: "It is impossible for me to (Continued on page 8)

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The eight members of the Board of Governors of the CBC, with the Chairman and two CBC executives, are seen during a recent public meeting of the Board, held in the Radio Canada Building in Montreal. From left to right are: J. P. TRIPP of Oxbow, Saskatchewan; J. A. CORRY of Kingston; G. D. STEEL of Charlottetown; RENE MORIN of Montreal (vice-chairman); A.

DUNTON (chairman); AUGUSTIN FRIGON, General Manager of the CBC; DONALD MANSON, Assistant General Manager of the CBC; ADRIEN POULIOT of Quebec; F. J. CRAWFORD of Toronto; W. H. PHILLIPS of Ottawa; and MRS. M. E. FARR of Victoria.

An Evening of German Music and Drama

Including a hit from the post-Nazi theatre

CBC WEDNESDAY NIGHT this week will present a German evening arranged by the CBC International Service. There will be a one-hour recorded concert of music by Johann Christian Bach, Mozart and K. A. Hartmann. Matthew Halton will speak about present-day Germany and Europe. Helmut Blume will be heard from Montreal introducing *The Devil's General*—the play which he translated from Karl Zuckmayer's original stage play and adapted for this German night. The play itself will be produced from Toronto by Peter McDonald, with Budd Knapp in the title role. Works by two contemporary German composers will be heard in another music program recorded in Germany.

The musical portions of this German Night were recorded in Hamburg and Munich by the North-West German Radio and the Bavarian State Radio. The first concert will open with a Symphony in D for double orchestra by Johann Christian Bach. This will be followed by the aria of Constanze from Mozart's *Entführung aus dem Serail* sung by Erna Berger, who is now a principal soprano with the Metropolitan Opera Company. Miss Berger will be accompanied by Hans Schmidt-Isserstedt and the North West German Symphony—the first orchestra to be reorganized in Germany after V-E Day. The program will end with a Symphony for Strings by the contemporary German composer, K. A. Hartmann. This important post-romantic work will be played by the Bavarian Radio Symphony Orchestra under Eugen Jochum.

The late music program will present two works illustrating a tendency in contemporary German music to return to classical lines and forms. They are a violin sonata by Boris Blacher (born in 1903) and the *French Suite after themes by Rameau*

by Werner Egk (born in 1901). The Blacher work will be performed by two artists from Hamburg—Lothar Ritterhoff, violinist, and Hans Priegnitz, pianist. Eugen Jochum and the Bavarian Radio Symphony will play Egk's suite.

Karl Zuckmayer's play is a controversial one about a military man in a totalitarian state. Helmut Blume has contributed this note about its theme:

"The men who bombed Rotterdam Coventry and London obeyed orders. These orders were formulated and issued by the political brain-trust of the Nazis in co-operation with the high command of the German air force. Is it conceivable that one of these—air force General Harris, the central figure of *The Devil's General*—could in truth have been an anti-Nazi? Harris claimed that he was. But could he escape the consequences of his own share, intentional or unintentional, in the Nazi crime against humanity? Zuckmayer supplies the answer. It was this tragic conflict between what a man thinks he does and what he really does, between what he thinks he is and what he really is, which fascinated me most. This conflict is not only General Harris' conflict. It is, with certain modifications, the everlasting problem of society, as topical today as in the days of Pontius Pilate."

Eric Koch of the CBC International Service staff, who made most of the arrangements for "German Night," has contributed this note about the *Devil's General*:

This play was chosen for the CBC's "German Night" for a number of reasons. First of all, it was a tremendous stage success in postwar Germany, and would be, for that reason alone, an obvious choice for performance in this program. Secondly, it is a play which deals in a highly



HELMUT BLUME, who translated *The Devil's General*, is a broadcaster, concert pianist and teacher—at the McGill Conservatorium. For some time he was in charge of CBC International Service broadcasts directed to Germany.

dramatic manner with moral and political problems raised by Nazism; and, while Nazism is no longer the problem it was ten years ago, its after-effects still dominate the scene in Germany. Thirdly, its central theme, the problem of a military man in a totalitarian state who carries out orders against his better judgment, is not only important as applied to the Nazi system, but to all dictatorships, and, therefore, of the greatest interest today.

Karl Zuckmayer was not a newcomer to the German stage when he wrote *The Devil's General* during the war. He had written a number of plays during the twenties and thirties which

had been great hits—above all *Der frohliche Weinberg* (1925) and *Der Hauptmann von Koepenick* (1931) in which he satirized German pre-1941 militarism. He also adapted American works for the German stage, such as *What Price Glory* by Anderson, and Hemingway's *A Farewell to Arms*. All these were anti-war plays, and, in a way, *The Devil's General* follows this tradition. It is not a pacifist play, because the real hero—Oderbruch, the man from the anonymous underground—fights the Hitler regime by means of sabotage, and, thereby, causes the loss of innocent lives. This course of action, of which no pacifist would approve, is definitely sanctioned by the author.

In view of the great success of the play, it is interesting to note that it was written in Vermont, in the early part of the war. Zuckmayer was living there as an anti-Nazi refugee and had taken out U.S. citizenship papers. Although far from Nazi Germany at the time, he succeeded in working out an amazingly accurate synthesis of many of the most important psychological aspects of Nazism and, in doing so, continued the theatrical tradition he had helped to establish in the two previous decades. He wrote it with the intention of having it produced after the collapse of Hitler's Germany.

When the play at last reached Germany, in 1946, the author was criticized by some people for putting the general in too sympathetic a light; others claimed that he had gone too far in attributing guilt to a "mere" military man.

And now that the question of re-arming Germany has become acute again, the play gains renewed significance, for it reminds the Germans most vividly of the essence of militarism as they have known it. And by showing the German catastrophe which Hitler and his generals had brought about, it indicates to us that it may not be easy to persuade the Germans to allow the revival of any kind of militarism.

Presenting a "Friend" of the Great Paul Bunyan

A GOOD QUESTION to put to Helen James of the CBC talks department these days is: "How authentic can you get?" Canada's folklore—in song and other forms—has been broadcast from time to time, and always the concern in such programs has been to make them as genuine as possible. Following this tradition, Miss James has arranged for a series of broadcasts which should ring the bell with lovers of this country's folk traditions—and ring it louder and longer than any previous program of the kind.

For she is bringing to the microphone in the Toronto studios no less a person than Ed Mandeville, a friend and former employee of Paul Bunyan—beyond dispute the greatest logger who ever lived on the North American continent.

The fact that Paul was a fully-grown man (which, for him, is really saying something) at the time of the Papineau Rebellion in 1837, does not

appear to have presented Miss James with any serious difficulty. When Ed presented himself for an audition, she rose to the occasion, sent out for a cuspidor, and proceeded to work out an agreement for seven weekly talks—starting February 15 (CBW 10:15 p.m., CBK-X-9:45 p.m.).

In these talks, Ed will tell what it was like to work for the great Paul who, according to a chronology worked out by his logger-disciples, was the supreme ruler of the North American timberlands during the period between the Winter of the Blue Snow and the Spring that the Rain Came up from China. Of the origin of the Paul Bunyan legend, James Stevens wrote in introducing his own version of the Bunyan stories:

"The legend had its origin in the Papineau Rebellion in 1837. This was a revolt of the French-Canadians against their young English queen. In the Two Mountains country, at St. Eustache, many loggers armed with

mattocks, axes, and wooden forks which had been steamed and warped into hooks, stormed into battle. Among them was a mighty-muscled, bellicose, bearded giant named Paul Bunyan.

"Later this Paul Bunyan operated a logging camp. In that day logging was heroic labour. In the autumn the loggers went to the woods, forcing their way in batteaux up swift rivers. On every trip there were many wearisome portages around rapids. Snow and ice then locked them in their camps for five or six months. The workday was from dawn to dusk. The loggers lived on beans, salt pork and sourdough bread. At night there were songs and tales around the shanty stove. Of course they were mainly about their own life, their own heroes. The camp boss was like the chief of a tribe; his will had to be the law, and he had to have exceptional physical power and courage to enforce

(Continued on page 8)



ERIC KOCH, who made most of the arrangements for the German evening on February 14, is the Voice of Canada's area supervisor, in charge of shortwave programs directed to Germany, Austria and Italy.

"Barometer Rising"

MacLennan's novel in radio-serial form

CANADA'S most famous explosion—Halifax, December 6, 1917—became in the skillful hands of author Hugh MacLennan an integral part of one of the best-known Canadian novels, "Barometer Rising." The tragedy and devastation of this great disaster has been arranged as the climax to a tangled story involving Halifax people, all of them living under the strain of World War I.

Now, this novel, which many critics think is MacLennan's best, has been adapted as a five-part radio serial beginning this week at 10:30 p.m. on CBW, 8:30 p.m. on CBK-X, on Tuesday. Rita Greer of Vancouver has written the episodes; the production will come from Vancouver under the direction of Robert Allen. Narration will be by Weldon Hanbury with Alan Millar, Peg Dixon, James Johnston, Ed McNamara and Dorothy Davies in leading roles.

Rita Greer says that three factors were responsible for her proposal of Barometer Rising as a radio serial. "It's MacLennan's best," she says, "but more than that the magnificent explosion scenes should make a terrific broadcast. Finally, the book divides itself naturally into five parts each of which not only develops the main story but is also a rewarding story in itself." She admits, too, that the idea of a west Canadian port dramatizing this story of an east Canadian port appeals to her.

The action of the story runs through eight days, December 2 to

December 10, 1917, with the explosion occurring on the 6th. Alan Millar, a relative newcomer among Vancouver actors, plays the role of Neil McRae who was supposedly killed in action but returns to Halifax to find the one man who can prove he was not a coward.

Penelope Wain, Neil's fiancée, now a career-woman designing ships for the Admiralty, will be played by Peg Dixon. James Johnston plays Angus Murray, a major who wants to marry Penelope; Ed McNamara plays Geoffrey Wain, Penelope's father; and Dorothy Davies plays Maria Wain, Penelope's aunt.



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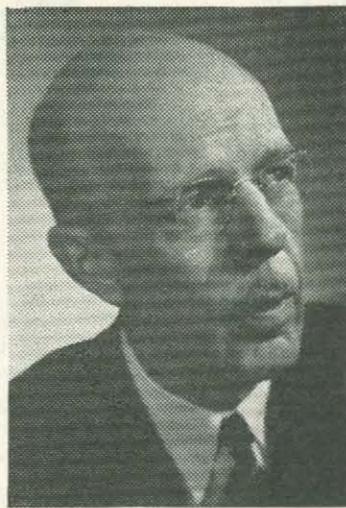
be heard as Siegfried and Deszo Ernster, bass, will sing the role of Hagen.

More "Met" Stars

In addition to Helen Traubel, two other Metropolitan Opera singers will be heard in music programs this week. As part of CBC Wednesday Night Erna Berger will be heard with the North-West German Radio Symphony Orchestra (see page 3). And on Friday evening the Metropolitan tenor, Giuseppe di Stefano, will be the guest at the Toronto Symphony Orchestra "Pop" concert. He will sing *Ah! Fuyez douce image* from Massenet's *Manon*, *M'appari* from *Martha* by von Flotow and a group of Sicilian folk songs by Favara. In the same concert the orchestra under Sir Ernest MacMillan will play Tchaikovsky's *Nutcracker Suite*, the March from the *Karelia* suite by Sibelius, Weber's overture to *Oberon*, *Spoon River* by Percy Grainger and the popular Sousa march, *Liberty Bell*.

A Uruguayan Visitor

The *Little Symphonies* will have a guest conductor this Sunday. He is Eric Simon, the resident conductor of the Uruguayan State Symphony Orchestra and BBC representative in Montevideo. He is also director of the music department of the Anglo-Uruguayan Cultural Institute. This visit to Canada is Mr. Simon's second long trip in a year. Last summer he toured Europe and conducted for the BBC in London. An authority on present-day Latin American composers (Continued on page 6)



REID FORSEE (left) of the CBC is a man who sports kid gloves with diplomatic finesse. Nine times out of ten, when an important public official or church dignitary broadcasts from Toronto studios, Forsee "puts him on the air." His quiet, reassuring manner has set hundreds of big-wigs and little-wigs at their ease before the microphone—which some people long accustomed to public speaking find almost as frightening as a firing squad! Sunday afternoons, his is the guiding hand in the Church of the Air broadcasts, Saturdays he is responsible for Sports College and World Church News (all on the CBC Trans-Canada network), and the rest of the week he produces programs for listeners in Ontario and Quebec.

NEWS and NOTES

Sand Pit or Green Valley?

A Family's Dilemma

ALAN KING lives in a sprawling house overlooking one of the most beautiful rural valleys in Ontario. From his study window he used to be able to look out on clump after clump of magnificent white pines dating back before Confederation. Then, four years ago, men and machines invaded the valley to start mining a sand deposit. Ever since, he says, they have been moving greedily up the valley, eating into the vegetation and trees and making no attempts at conservation. Gradually the fertile valley is becoming waste land. That gave him an idea for a radio play called *The Sand Pit*, which he wrote for this Sunday's Stage 51. It is the story of a Canadian family which discovers, in the nick of time, that family life is like the soil—you have to put back into it as much as you take out. Otherwise it becomes barren and sits in loneliness.

Dr. F. Cyril James

Dr. F. Cyril James, Principal and Vice Chancellor of McGill University, will speak in the *National Sunday Evening Hour* on February 11. Born in London, England, he was educated at the London School of Economics and the University of London. He was associated with Barclay's Bank for two years after graduation, and in 1924 went to the University of Pennsylvania as an instructor in finance and transport. He held various posts with that university until 1939 (he was then a professor of finance and economic history), when he was appointed director of the school of commerce at McGill. He has been principal of McGill since 1940. He is the author of numerous books on economics and finance.

Fighting Pioneers

Co-operative stores had their beginning in 1844 in a Lancashire town, when the Rochdale Equitable Pioneers' Society came into being. The Rochdale group consolidated the sound trading theories already experimented with, and revolutionized the less sound ones, charging current local prices and then returning profits to the consumers in proportion to their purchases in the society's store. Mattie Rotenberg, who has been describing individual struggles for freedom in social and

economic fields in the series *Fighting Pioneers*, will tell about the Rochdale movement this Monday afternoon at 3:45 p.m. on CBW, 2:45 p.m. on CBK-X. Next week she will survey the efforts made toward a united Europe in the last 150 years. And then, on February 26, she will summarize the series.

The Way of the Spirit

Although Denmark can claim the honour of being the first to abolish the slave trade, public sentiment in England showed at an early date that it was adverse to the odious practice. In 1772, it was decided by Lord Mansfield in the name of the whole bench that as soon as a slave set foot on the soil of the British Islands, he became free. Among those who were the most active and the most earnest in England in the drive to abolish slavery was William Wilberforce. The story of his work will be told on Sunday as the second of four broadcasts devoted to *The Way of Freedom* in the series *The Way of the Spirit*.

(Continued on page 5)



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MUSIC

VERY early on Christmas morning in 1870 Cosima Wagner was awakened by the sound of musicians playing themes from her husband's music drama, *Siegfried*. The radio and gramophone had not yet been invented, and this was certainly an unusual hour for a concert. When she opened her bedroom door she discovered a strange group of men and instruments on the staircase. From the landing Richard, her husband, was directing the first performance of his *Siegfried Idyll*—a surprise for her birthday. This Tuesday the Toronto Symphony Orchestra will play this composition as one of the principal works in an all-Wagner program. The concert will open with a performance of the Prelude to Act I of *Parsifal*. Later in the program the distinguished Wagnerian soprano, Helen Traubel, will join the orchestra in the *Prelude and Liebestod* from *Tristan and Isolde*—the opera for which Wagner interrupted work on his gigantic *Ring* series. After this concert Miss Traubel will return to New York to continue her interpretation of the role of Bruennhilde in this Saturday's Metropolitan Opera broadcast of *Goetterdaemmerung*—the final music-drama in Wagner's *Ring* tetralogy. In order to present this long opera in its entirety, *Goetterdaemmerung* will start at 12:30 p.m. on CBW, 11:30 a.m. on CBK-X. Set Svanholm will again

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PRINCIPAL F. CYRIL JAMES of McGill University will speak today in the *National Sunday Evening Hour* at 6:00 p.m. on CBW, 7:00 p.m. on CBK-X.

MUSIC

VERY early on Christmas morning in 1870 Cosima Wagner was awakened by the sound of musicians playing themes from her husband's music drama, *Siegfried*. The radio and gramophone had not yet been invented, and this was certainly an unusual hour for a concert. When she opened her bedroom door she discovered a strange group of men and instruments on the staircase. From the landing Richard, her husband, was directing the first performance of his *Siegfried Idyll*—a surprise for her birthday. This Tuesday the Toronto Symphony Orchestra will play this composition as one of the principal works in an all-Wagner program. The concert will open with a performance of the *Prelude to Act I of Parsifal*. Later in the program the distinguished Wagnerian soprano, Helen Traubel, will join the orchestra in the *Prelude and Liebestod* from *Tristan and Isolde*—the opera for which Wagner interrupted work on his gigantic *Ring* series. After this concert Miss Traubel will return to New York to continue her interpretation of the role of Bruennhilde in this Saturday's Metropolitan Opera broadcast of *Goetterdaemmerung*—the final music-drama in Wagner's *Ring* tetralogy. In order to present this long opera in its entirety, *Goetterdaemmerung* will start at 12:30 p.m. on CBW, 11:30 a.m. on CBK-X. Set Svanholm will again

An Evening of German Music and Drama

Including a hit from the post-Nazi theatre

CBC WEDNESDAY NIGHT this week will present a German evening arranged by the CBC International Service. There will be a one-hour recorded concert of music by Johann Christian Bach, Mozart and K. A. Hartmann. Matthew Halton will speak about present-day Germany and Europe. Helmut Blume will be heard from Montreal introducing *The Devil's General*—the play which he translated from Karl Zuckmayer's original stage play and adapted for this German night. The play itself will be produced from Toronto by Peter McDonald, with Budd Knapp in the title role. Works by two contemporary German composers will be heard in another music program recorded in Germany.

The musical portions of this German Night were recorded in Hamburg and Munich by the North-West German Radio and the Bavarian State Radio. The first concert will open with a Symphony in D for double orchestra by Johann Christian Bach. This will be followed by the aria of Constanze from Mozart's *Entführung aus dem Serail* sung by Erna Berger, who is now a principal soprano with the Metropolitan Opera Company. Miss Berger will be accompanied by Hans Schmidt-Isserstedt and the North West German Symphony—the first orchestra to be reorganized in Germany after V-E Day. The program will end with a Symphony for Strings by the contemporary German composer, K. A. Hartmann. This important post-romantic work will be played by the Bavarian Radio Symphony Orchestra under Eugen Jochum.

The late music program will present two works illustrating a tendency in contemporary German music to return to classical lines and forms. They are a violin sonata by Boris Blacher (born in 1903) and the *French Suite after themes by Rameau*

by Werner Egk (born in 1901). The Blacher work will be performed by two artists from Hamburg—Lothar Ritterhoff, violinist, and Hans Priegnitz, pianist. Eugen Jochum and the Bavarian Radio Symphony will play Egk's suite.

Karl Zuckmayer's play is a controversial one about a military man in a totalitarian state. Helmut Blume has contributed this note about its theme:

"The men who bombed Rotterdam Coventry and London obeyed orders. These orders were formulated and issued by the political brain-trust of the Nazis in co-operation with the high command of the German air force. Is it conceivable that one of these—air force General Harris, the central figure of *The Devil's General*—could in truth have been an anti-Nazi? Harris claimed that he was. But could he escape the consequences of his own share, intentional or unintentional, in the Nazi crime against humanity? Zuckmayer supplies the answer. It was this tragic conflict between what a man thinks he does and what he really does, between what he thinks he is and what he really is, which fascinated me most. This conflict is not only General Harris' conflict. It is, with certain modifications, the everlasting problem of society, as topical today as in the days of Pontius Pilate."

Eric Koch of the CBC International Service staff, who made most of the arrangements for "German Night," has contributed this note about the Devil's General:

This play was chosen for the CBC's "German Night" for a number of reasons. First of all, it was a tremendous stage success in postwar Germany, and would be, for that reason alone, an obvious choice for performance in this program. Secondly, it is a play which deals in a highly



HELMUT BLUME, who translated *The Devil's General*, is a broadcaster, concert pianist and teacher—at the McGill Conservatorium. For some time he was in charge of CBC International Service broadcasts directed to Germany.

dramatic manner with moral and political problems raised by Nazism; and, while Nazism is no longer the problem it was ten years ago, its after-effects still dominate the scene in Germany. Thirdly, its central theme, the problem of a military man in a totalitarian state who carries out orders against his better judgment, is not only important as applied to the Nazi system, but to all dictatorships, and, therefore, of the greatest interest today.

Karl Zuckmayer was not a newcomer to the German stage when he wrote *The Devil's General* during the war. He had written a number of plays during the twenties and thirties which

had been great hits—above all *Der frohliche Weinberg* (1925) and *Der Hauptmann von Koepenick* (1931) in which he satirized German pre-1914 militarism. He also adapted American works for the German stage, such as *What Price Glory* by Anderson, and Hemingway's *A Farewell to Arms*. All these were anti-war plays, and, in a way, *The Devil's General* follows this tradition. It is not a pacifist play, because the real hero—Oderbruch, the man from the anonymous underground—fights the Hitler regime by means of sabotage, and, thereby, causes the loss of innocent lives. This course of action, of which no pacifist would approve, is definitely sanctioned by the author.

In view of the great success of the play, it is interesting to note that it was written in Vermont, in the early part of the war. Zuckmayer was living there as an anti-Nazi refugee and had taken out U.S. citizenship papers. Although far from Nazi Germany at the time, he succeeded in working out an amazingly accurate synthesis of many of the most important psychological aspects of Nazism and, in doing so, continued the theatrical tradition he had helped to establish in the two previous decades. He wrote it with the intention of having it produced after the collapse of Hitler's Germany.

When the play at last reached Germany, in 1946, the author was criticized by some people for putting the general in too sympathetic a light; others claimed that he had gone too far in attributing guilt to a "mere" military man.

And now that the question of re-arming Germany has become acute again, the play gains renewed significance, for it reminds the Germans most vividly of the essence of militarism as they have known it. And by showing the German catastrophe which Hitler and his generals had brought about, it indicates to us that it may not be easy to persuade the Germans to allow the revival of any kind of militarism.



ERIC KOCH, who made most of the arrangements for the German evening on February 14, is the Voice of Canada's area supervisor, in charge of shortwave programs directed to Germany, Austria and Italy.

Presenting a "Friend" of the Great Paul Bunyan

A GOOD QUESTION to put to Helen James of the CBC talks department these days is: "How authentic can you get?" Canada's folklore—in song and other forms—has been broadcast from time to time, and always the concern in such programs has been to make them as genuine as possible. Following this tradition, Miss James has arranged for a series of broadcasts which should ring the bell with lovers of this country's folk traditions—and ring it louder and longer than any previous program of the kind.

For she is bringing to the microphone in the Toronto studios no less a person than Ed Mandeville, a friend and former employee of Paul Bunyan—beyond dispute the greatest logger who ever lived on the North American continent.

The fact that Paul was a fully-grown man (which, for him, is really saying something) at the time of the Papineau Rebellion in 1837, does not

appear to have presented Miss James with any serious difficulty. When Ed presented himself for an audition, she rose to the occasion, sent out for a cuspidor, and proceeded to work out an agreement for seven weekly talks—starting February 15 (CBW 10:15 p.m., CBK-X-9:45 p.m.).

In these talks, Ed will tell what it was like to work for the great Paul who, according to a chronology worked out by his logger-disciples, was the supreme ruler of the North American timberlands during the period between the Winter of the Blue Snow and the Spring that the Rain Came up from China. Of the origin of the Paul Bunyan legend, James Stevens wrote in introducing his own version of the Bunyan stories:

"The legend had its origin in the Papineau Rebellion in 1837. This was a revolt of the French-Canadians against their young English queen. In the Two Mountains country, at St. Eustache, many loggers armed with

mattocks, axes, and wooden forks which had been steamed and warped into hooks, stormed into battle. Among them was a mighty-muscled, bellicose, bearded giant named Paul Bunyan.

"Later this Paul Bunyan operated a logging camp. In that day logging was heroic labour. In the autumn the loggers went to the woods, forcing their way in batteaux up swift rivers. On every trip there were many wearisome portages around rapids. Snow and ice then locked them in their camps for five or six months. The workday was from dawn to dusk. The loggers lived on beans, salt pork and sourdough bread. At night there were songs and tales around the shanty stove. Of course they were mainly about their own life, their own heroes. The camp boss was like the chief of a tribe; his will had to be the law, and he had to have exceptional physical power and courage to enforce

(Continued on page 8)

Thursday, February 15th, 1951

Friday, February 16th, 1951

CBW, MANITOBA (990 Kc.) (CST)

6:45 Manitoba on Parade	11:15 Aunt Lucy	5:00 20,000 Leagues Under the Sea
7:00 CBC News, Weather	11:30 Brave Voyage	5:15 Western Five
7:05 Manitoba on Parade	11:45 Manitoba March Past	5:30 International Commentary
7:30 CBC News, Weather	11:59 Dominion Time Signal	5:40 Rawhide
7:40 Family Worship	12:00 Messages	6:00 Sunshine Society
7:45 Manitoba on Parade	12:15 Farm Broadcast	6:30 CBC News
8:00 CBC News	12:45 Invitation to the Waltz	6:40 Weather
8:05 Weather	1:00 CBC News	6:45 Time Out For Sports
8:07 George Kent, Sports	1:10 Weather	6:55 Eight Bells
8:15 Breakfast Club	1:15 The Happy Gang	7:00 Musical Program
8:45 Weather, Sugar 'n Spice	1:45 Western Rhythm	7:30 Arthur Godfrey
9:00 CBC News	2:00 Life Can Be Beautiful	8:00 John and Judy
9:10 Interlude	2:15 Ma Perkins	8:30 Wayne and Shuster
9:15 Kindergarten of the Air	2:30 Pepper Young	9:00 CBC National News
9:30 Allison Grant	2:45 Right to Happiness	9:15 News Roundup
9:35 Morning Devotions	3:00 School Broadcast	9:30 Citizens' Forum
9:45 Kay O'Neill	3:30 Arthur Godfrey Time	10:15 Logging with Bunyan
10:00 Road of Life	3:45 Talks for Women	10:30 Winnipeg Drama
10:15 Big Sister	3:56 Women's News Commentary	11:00 Vancouver Concert
10:30 Front Page Farrell	4:00 Here and There	11:30 Eventide
10:45 Laura Limited	4:15 Concert Hour	12:00 CBC News
11:00 BBC News	4:45 At Home	12:10 Weather

CBK, SASKATCHEWAN (540 Kc.) (MST)

6:45 The Clockwatcher	12:00 CBC News	5:15 Yvan l'Intrepide
7:00 CBC News	12:10 Weather	5:30 20,000 Leagues Under the Sea
7:05 Weather, Interlude	12:15 Farm Broadcast	5:45 CBC News
7:15 Breakfast Club	12:45 Martial Matinee	5:55 Weather
7:45 The Clockwatcher	1:00 Life Can Be Beautiful	6:00 International Commentary
7:55 Family Worship	1:15 Ma Perkins	6:10 Rawhide
8:00 CBC News	1:30 Pepper Young	6:30 Arthur Godfrey
8:10 Weather, Interlude	1:45 Right to Happiness	7:00 John and Judy
8:15 Morning Music	2:00 School Broadcast	7:30 Wayne and Shuster
8:45 Kay O'Neill	2:30 Arthur Godfrey Time	8:00 CBC National News
9:00 Road of Life	2:45 Talks for Women	8:15 News Roundup
9:15 Big Sister	2:56 Women's News Commentary	8:30 Eventide
9:30 Front Page Farrell	3:00 Musical Program	9:00 Citizens' Forum
9:45 Laura Limited	3:15 Concert Hour	9:45 Logging with Bunyan
10:00 BBC News	3:45 At Home	10:00 Vancouver Concert
10:15 Aunt Lucy	4:00 Brave Voyage	10:30 Winnipeg Drama
10:30 Kindergarten of the Air	4:15 Western Five	11:00 CBC News
10:45 Morning Devotions	4:30 La Chanson Francaise	11:10 Weather
10:55 Interlude	4:40 Radio Journal	11:15 Dateline Edmonton
10:59 Dominion Time Signal	4:50 Un Homme et son Peche	11:30 Dance Orchestra
11:00 Timely Tunes	5:00 Notre Francais sur le Vit	11:55 Interlude
11:15 The Happy Gang		
11:45 Invitation to the Waltz		

CBX, ALBERTA (1010 Kc.) (MST)

7:00 CBC News	11:15 The Happy Gang	5:30 20,000 Leagues Under the Sea
7:05 Weather, Interlude	11:45 Invitation to the Waltz	5:45 CBC News
7:15 Breakfast Club	12:00 CBC News	5:55 Weather
7:45 Sports Reporter	12:10 Weather	6:00 International Commentary
7:55 Family Worship	12:15 Farm Broadcast	6:10 Rawhide
8:00 CBC News	12:45 Western Rhythm	6:30 Arthur Godfrey
8:10 Weather, Interlude	1:00 Life Can Be Beautiful	7:00 John and Judy
8:15 F for Freddie	1:15 Ma Perkins	7:30 Wayne and Shuster
8:45 Helen Jackman	1:30 Pepper Young	8:00 CBC National News
9:00 Road of Life	1:45 Right to Happiness	8:15 News Roundup
9:15 Big Sister	2:00 School Broadcast	8:30 Eventide
9:30 Front Page Farrell	2:30 Arthur Godfrey Time	9:00 Citizens' Forum
9:45 Laura Limited	2:45 Talks for Women	9:45 Logging with Bunyan
10:00 BBC News	2:56 Women's News Commentary	10:00 Vancouver Concert
10:15 Aunt Lucy	3:00 Alberta Memos	10:30 Winnipeg Drama
10:30 Kindergarten of the Air	3:30 Let's Listen	11:00 CBC News
10:45 Morning Devotions	3:45 At Home	11:10 Weather
10:55 Interlude	4:00 Brave Voyage	11:15 Dateline Edmonton
10:59 Dominion Time Signal	4:15 Western Five	11:30 Dance Orchestra
11:00 Timely Tunes	4:30 Records at Random	11:55 Interlude
	5:00 Sunshine Society	

CBC DOMINION (MST)

3:00 When a Girl Marries	7:00 Suspense	8:30 The Chuckwagon
3:15 Portia Faces Life	7:30 Peggy and Lou	9:00 Dominion News
5:00 Beulah	7:45 Max Chamitov Group	9:15 United Nations Today
5:15 Jack Smith	8:00 The Fat Man	9:30 Cross Section
5:30 Club 15		

CBW, MANITOBA (990 Kc.) (CST)

6:45 Manitoba on Parade	11:15 Aunt Lucy	5:15 Don Messer
7:00 CBC News, Weather	11:30 Brave Voyage	5:30 International Commentary
7:05 Manitoba on Parade	11:45 Manitoba March Past	5:40 Rawhide
7:30 CBC News, Weather	11:59 Dominion Time Signal	6:00 Overture Please
7:40 Family Worship	12:00 Messages	6:30 CBC News
7:45 Manitoba on Parade	12:15 Farm Broadcast	6:40 Weather
8:00 CBC News	12:45 Musical Kitchen	6:45 Time Out For Sports
8:05 Weather	1:00 CBC News	6:55 Eight Bells
8:07 George Kent, Sports	1:10 Weather	7:00 Now I Ask You
8:15 Breakfast Club	1:15 The Happy Gang	7:30 Toronto Pop Concert
8:45 Weather, Sugar 'n Spice	1:45 Saddle Rockin' Rhythm	8:30 Baby Snooks
9:00 CBC News	2:00 Life Can Be Beautiful	9:00 CBC National News
9:10 Interlude	2:15 Ma Perkins	9:15 News Roundup
9:15 Kindergarten of the Air	2:30 Pepper Young	9:30 Dembeck String Quartet
9:30 Allison Grant	2:45 Right to Happiness	10:00 Linger Awhile
9:35 Morning Devotions	3:00 School Broadcast	10:30 Opening Night
9:45 Kay O'Neill	3:30 Arthur Godfrey Time	11:00 Canadian Short Stories
10:00 Road of Life	3:45 Talks for Women	11:15 Words, Words, Words
10:15 Big Sister	3:56 Women's News Commentary	11:30 Dance Time
10:30 Front Page Farrell	4:00 Here and There	12:00 CBC News
10:45 Laura Limited	4:15 Concert Hour	12:10 Weather
11:00 BBC News	5:00 Sleepytime Story Teller	12:15 Northern Messenger

CBK, SASKATCHEWAN (540 Kc.) (MST)

6:45 The Clockwatcher	11:45 Musical Kitchen	5:15 Yvan l'Intrepide
7:00 CBC News	12:00 CBC News	5:30 Sleepytime Story Teller
7:05 Weather, Interlude	12:10 Weather	5:45 CBC News
7:15 Breakfast Club	12:15 Farm Broadcast	5:55 Weather
7:45 The Clockwatcher	12:45 Saddle Rockin' Rhythm	6:00 International Commentary
7:55 Family Worship	1:00 Life Can Be Beautiful	6:10 Rawhide
8:00 CBC News	1:15 Ma Perkins	6:30 Now I Ask You
8:10 Weather, Interlude	1:30 Pepper Young	7:00 Recital
8:15 Morning Music	1:45 Right to Happiness	7:15 Bill Good
8:45 Kay O'Neill	2:00 School Broadcast	7:30 Baby Snooks
9:00 Road of Life	2:30 Arthur Godfrey Time	8:00 CBC National News
9:15 Big Sister	2:45 Talks for Women	8:15 News Roundup
9:30 Front Page Farrell	2:56 Women's News Commentary	8:30 Toronto Pop Concert
9:45 Laura Limited	3:00 Musical Program	8:30 Opening Night
10:00 BBC News	3:15 Concert Hour	10:00 Linger Awhile
10:15 Aunt Lucy	4:00 Brave Voyage	10:30 Canadian Short Stories
10:30 Kindergarten of the Air	4:15 Don Messer	10:45 Words, Words, Words
10:45 Morning Devotions	4:30 Un Homme et son Peche	11:00 CBC News
10:55 Interlude	4:40 Radio Journal	11:10 Weather
10:59 Dominion Time Signal	4:50 Forum de l'Heure	11:15 Northern Messenger
11:00 Timely Tunes		
11:15 The Happy Gang		

CBX, ALBERTA (1010 Kc.) (MST)

7:00 CBC News	11:45 Musical Kitchen	5:30 Sleepytime Story Teller
7:05 Weather, Interlude	12:00 CBC News	5:45 CBC News
7:15 Breakfast Club	12:10 Weather	5:55 Weather
7:45 Sports Reporter	12:15 Farm Broadcast	6:00 International Commentary
7:55 Family Worship	12:45 Saddle Rockin' Rhythm	6:10 Rawhide
8:00 CBC News	1:00 Life Can Be Beautiful	6:30 Now I Ask You
8:10 Weather, Interlude	1:15 Ma Perkins	7:00 Recital
8:15 F for Freddie	1:30 Pepper Young	7:15 Bill Good
8:45 Helen Jackman	1:45 Right to Happiness	7:30 Baby Snooks
9:00 Road of Life	2:00 School Broadcast	8:00 CBC National News
9:15 Big Sister	2:30 Arthur Godfrey Time	8:15 News Roundup
9:30 Front Page Farrell	2:45 Talks for Women	8:30 Toronto Pop Concert
9:45 Laura Limited	2:56 Women's News Commentary	9:30 Opening Night
10:00 BBC News	3:00 Alberta Memos	10:00 Linger Awhile
10:15 Aunt Lucy	3:30 Let's Listen	10:30 Canadian Short Stories
10:30 Kindergarten of the Air	3:45 Solo Guest	10:45 Words, Words, Words
10:45 Morning Devotions	4:00 Brave Voyage	11:00 CBC News
10:55 Interlude	4:15 Don Messer	11:10 Weather
10:59 Dominion Time Signal	4:30 Records at Random	11:15 Northern Messenger
11:00 Timely Tunes	5:00 Overture Please	
11:15 The Happy Gang		

CBC DOMINION (MST)

8:30 Your Women's Editor (9:30 a.m. CST, Man.)	5:00 Beulah	8:00 Championship Fights
10:30 Your Women's Editor (Sask. and Alta.)	5:15 Jack Smith	9:00 Dominion News
3:00 When a Girl Marries	5:30 Club 15	9:15 United Nations Today
3:15 Portia Faces Life	6:00 Metropolitan Auditions	9:30 Foster Hewitt
	6:30 Treasure Trail	9:45 Provincial Affairs (Sask.)
	7:00 Theatre Hour	



At lunch time on Sundays many listeners across the country have a date with ALAN MILLS, who sings folk songs and talks about them. The show is heard at 12:00 noon on CBW, 11:00 a.m. on CBK-X.

NEWS AND NOTES

(Continued from page 5)

powerful weapon to overcome it. "The creature" strikes back at the frigate. The blow jars the ship and water rushing over the decks tosses the three men into the sea. They are now at the mercy of the "monstrous beast."

Winnipeg Drama

This week's drama from Winnipeg is *Variations On A Theme*, by Mac Shoub of Montreal, which J. W. Kent will produce. The play takes a simple incident, boy meets girl, and deals with it in three styles—the realistic, the subjective, and the romantic, or as it might have been written by (1) Clifford Odets, (2) Thomas Wolfe, and (3) William Saroyan.

History In Jig Time

According to Ben Lepkin, Winnipeg newspaperman, there have been only two genuine folk ballads in all the history of the Canadian West. One is the Ballad of Pierre Falcon and the



The Metropolitan tenor GIUSEPPE DI STEFANO, seen here with his wife, will be the guest of the TSO on Feb. 16.

other is the Ballad of the Near Battle of Cussed Creek. However, he says that only the song of Pierre Falcon is a genuine ballad—the other was written as a poem. Mr. Lepkin will tell the stories in two talks on Monday, February 12 and 19, under the title *History in Jig Time* (W-11:15 p.m., K-X-10:15 p.m.).

The Ballad of Pierre Falcon, which Mr. Lepkin will talk about in his first broadcast, tells of the Metis of the Red River and their victory at Seven Oaks where they killed Governor Semple of the Hudson's Bay Company and twenty of his men. According to the story, Pierre Falcon, one of the group of Metis who fought the battle, sang the song to his comrades-in-arms around the camp fire following the massacre.

The Ballad of the Near Battle of Cussed Creek is also in praise of fighting men but this time its heroes are the English. It happened one day in

(Continued on page 8)

Saturday, February 17th, 1951

CBW, MANITOBA (990 Kc.) (CST)

6:45 Manitoba on Parade	10:00 Calling All Children
7:00 CBC News, Weather	10:30 Good Deed Club
7:05 Manitoba on Parade	11:00 BBC News
7:30 CBC News, Weather	11:15 Sports College
7:40 Family Worship	11:30 CBC Stamp Club
7:45 Manitoba on Parade	11:45 The Answer Man
8:00 CBC News	11:59 Dominion Time Signal
8:05 Weather	12:00 Messages
8:07 George Kent, Sports	12:15 CBC News
8:15 Music Review	12:25 Weather
8:45 Weather, Manitoba	12:30 Metropolitan Opera
March Past	5:00 This Week
9:00 CBC News	5:15 CBC News
9:10 Interlude	5:25 Weather
9:20 Morning Devotions	5:30 Musical Program
9:30 Doorway in Fairyland	

CBK, SASKATCHEWAN (540 Kc.) (MST)

6:45 The Clockwatcher	10:25 Interlude	6:00 Symphony for Strings
7:00 CBC News	10:30 CBC Stamp Club	6:30 Share the Wealth
7:05 Weather, Interlude	10:45 The Answer Man	7:00 CBC National News
7:15 The Clockwatcher	10:59 Dominion Time Signal	7:05 N.H.L. Hockey
7:55 Family Worship	11:00 Bandstand	8:30 Organ Recital
8:00 CBC News	11:15 CBC News	9:00 Prairie Schooner
8:10 Weather, Interlude	11:25 Weather	9:30 Dance Orchestra
8:15 Morning Music	11:30 Metropolitan Opera	10:00 John Sturgess
8:30 Doorway in Fairyland	4:00 This Week	10:15 Armdale Chorus
9:00 Calling All Children	4:15 CBC News	10:30 Music in the Night
9:30 Radio Journal	4:25 Weather	11:00 CBC News
9:33 La Chanson Francaise	4:30 Pops Concert	11:10 Weather
9:45 Fables de La Fontaine	5:30 Sports College	11:15 Trocadero Orchestra
10:00 BBC News	5:45 Memo from Lake Success	11:30 Buzz Adlam's Playroom
10:15 Morning Devotions		

CBX, ALBERTA (1010 Kc.) (MST)

7:00 CBC News	10:30 CBC Stamp Club	6:00 Symphony for Strings
7:05 Weather, Interlude	10:45 The Answer Man	6:30 Share the Wealth
7:15 Ernie the Earlybird	10:59 Dominion Time Signal	7:00 CBC National News
7:45 Sports Reporter	11:00 Bandstand	7:05 N.H.L. Hockey
7:55 Family Worship	11:15 CBC News	8:30 Organ Recital
8:00 CBC News	11:25 Weather	9:00 Prairie Schooner
8:10 Weather, Interlude	11:30 Metropolitan Opera	9:30 Dance Orchestra
8:15 Ernie the Earlybird	4:00 This Week	10:00 John Sturgess
8:30 Doorway in Fairyland	4:15 CBC News	10:15 Armdale Chorus
9:00 Calling All Children	4:25 Weather	10:30 Music in the Night
9:30 Alberta Memos	4:30 Pops Concert	11:00 CBC News
10:00 BBC News	5:30 Sports College	11:10 Weather
10:15 Morning Devotions	5:45 Memo from Lake Success	11:15 Trocadero Orchestra
10:25 Interlude		11:30 Buzz Adlam's Playroom

CBC DOMINION (MST)

5:00 Juke Box Jury	7:00 Take It From Here	9:30 Canadian Sports
6:00 Twenty Questions	8:00 Dance Orchestra	Roundup
6:30 Canadian Sports	8:30 Dance Orchestra	(Sask. and Alta.)
(7:30 p.m. CST, Man.)	9:00 Dominion News	
dnpunoy		

Late Program Notes

WEEK OF FEBRUARY 4-10, 1951.

MONDAY, FEBRUARY 5

Radio Theatre, "Louisa" with an all-star cast headed by Ruth Hussey. The other principals are Ronald Reagan, Edmund Gwenn, Charles Coburn, Spring Byington and Piper Laurie. From CBS Hollywood.

W-8:00 p.m. K-7:00 p.m. X-7:00 p.m.

CORRECTIONS

FOR CBC TIMES DATED FEBRUARY 4-10, 1951.

Pencil these Corrections into Program Lists, Last Week's Times.

TUESDAY, FEBRUARY 6

Dom. 8:15-8:30 p.m.

Cancel: Shank's Harbour.

Schedule: The Homemakers.

WEEKLY TO MARCH 27

SATURDAY, FEBRUARY 10

CBW 6:30-7:00 p.m.

Cancel: White Cane Week.

Schedule: Roll Back the Years.

WEEKLY.

CBW 7:00 p.m., CBK-CBX 6:00 p.m.

Cancel: Symphony for Strings.

Schedule: White Cane Week.

THIS OCCASION ONLY.

CBK-CBX 10:00-10:30 p.m.

Cancel: White Cane Week.

10:00-10:15 p.m.

Schedule: John Sturgess.

10:15-10:30 p.m.

Schedule: Armdale Chorus.

WEEKLY.

BIRTH OF A STRING QUARTET

(Continued from page 2)

say how strongly I feel about the performance of the Dembeck String Quartet on Friday night. Without any

hesitation I can honestly say it is the finest quartet playing I have ever heard in Canada. Each one of the men is to be complimented on his performance individually, but principally because of the superfine ensemble work that they achieved. Not only was there a unanimity of purpose, but there was a deep insight into the nature of the music. The Beethoven sounded like Beethoven; the Haydn sounded like Haydn . . .

The Dembeck String Quartet is international in origin, although its members have been playing in Canada for many years. John Dembeck, first violinist and leader, comes from New York. Stanley Kolt, second violin, is from Winnipeg. The violist, Robert Warburton, was born in Aberdeen, Scotland; and cellist Cornelius Ysselstyn received his musical training in Holland.

Although members of the group realized at their first rehearsal together that they were as one in their approach to chamber music, they are quick to point out that this unanimity of purpose is not the only key to successful quartet playing. Scrupulous study and hours of plain hard work, they feel, determine the future of most string quartets. All four musicians feel the same way about the Dembeck String Quartet now that they have "discovered" it—they want the group to be a genuine representative of chamber music in Canada and to foster it on a high plane.

PRESENTING A "FRIEND" OF THE GREAT PAUL BUNYAN

(Continued from page 3)

it. After his part in the rebellion there was no more famous camp chief in Canada than Paul Bunyan."

This, then, is the Paul Bunyan Ed Mandeville will tell about. The series is called *Logging with Bunyan* and the stories Ed will tell are *Paul's Infancy*, *Paul's Dog Fido*, *The Big Griddle*, *The Frozen Words*, *The Pyramid Forty*, *The Bumble Toes*, and *The Big Jam on the Niagara*. On each program there will also be recordings of folk music.

The Prairie Gardener

Summary of Broadcast of January 28, 1951.

Some Good Annuals for Prairie Gardens

Annuals thrive in the prairie region. The combination of long summer days, cool nights and semi-dry conditions, seem to favour exceptional flower production.

By way of suggestion here are comments on a selected list of annual flowers.

1. *Ageratum*—a good edger, but neither drought resistant nor frost hardy.

2. *Alyssum*—The dwarf varieties Snow Cloth and Violet Queen are excellent for edging. They hug the ground, are resistant to drought and frost hardy.

3. *Antirrhinum* (snapdragon)—choice for cutting or bedding. Tetra is tall and good for cutting. The intermediate group such as Super Majestic is best for bedding. Tom Thumb varieties are useful in the rockery.

4. *Asters*—for early bloom, Queen of the Market; for cutting, Heart of France, Rose Marie, Loveliness, etc.; for edging or rockeries, Kirkwell.

5. *Calendula* (Scotch Marigold)—fine for cutting, Chrysantha, Sunshine, Yellow Colossal, Radio, Campfire.

6. *Centaurea* (Bachelor's Buttons)—Blue Boy, Pinkie, Jubilee Gem.

7. *Centaurea* (Sweet Sultan)—excellent for cutting.

8. *Clarkia* elegans—double varieties for cutting and decoration. Sow early as possible in spring.

9. *Coreopsis* or Calliopins—easy from seed sown outdoors.

10. *Delphinium*, annual (Larkspur): Stock-flowered.

11. *Dimorpha* (Cape Marigold—African Daisy)—good in sunny locations. Frost hardy in fall.

Summary of Broadcast of February 4, 1951.

Some Good Annuals for Prairie Gardens: (Continued from January 28):

11. *Sweetpeas*—Giant Waved Spencers in named varieties for general use; early spring flowering Cuthbertsons for districts where sweetpeas are more difficult to grow.

12. *Lobelia*—dwarf varieties such as Crystal Palace and Blue Gown; trailing, Sapphire; tall, tenuior.

13. *Nemesia*—dwarf compact more desirable for bedding than the taller Strumosa form. Likes cool, moist soil.

14. *Nicotina*—try the new "Daylight" strain that keeps flowers open in daytime.

15. *Poppies*—in variety. Among the best are the California and Shirley doubles.

16. *Petunias*—dwarf bedding such as Rosy Morn, Red Chief, Sutton's Blue Bedder, Celestial Rose and Snowstorm; balcony type for back of the border and boxes; dwarf giants of California, Ramma strain, best for pots and specimen plants in border; double—Simmet's Canadian. All double are good.

17. *Phlox drummondii*—tall for cutting, dwarf form for edging.

18. *Portulaca*—double form excellent for hot, sandy soil.

19. *Schizanthus*—good pot plant or in cool, moist border. Use Dr. Badger's Dwarf Hybrids.

20. *Marigolds* and *Zinnias*—useful for strong colour splashes.

21. *Stocks*—for bedding use. Ten-weeks Stocks.

MUSIC

(Continued from page 6)

Chamber Music

On Sunday night, Jean de Rimanczy and his quartet are joined by Albert Steinberg and his group to present the Mendelssohn Octet in E Flat Major, Opus 20. Members of the de Rimanczy quartet include John Chlumecky, violin; Smyth Humphreys, viola; Audrey Piggott, 'cello. The Steinberg group includes Cardo Smalley, violin; Harold Hogue, viola, Deszo Mahalek, 'cello.

Guilmant's Organ Recital

The eight Organ Sonatas of Alexander Guilmant, the great French organist and composer, may well lay claim to classical rank. Originally conceived for the French organ, they are sufficiently broad in conception as to lose little if anything in their interpretation on English and American instruments. At the time of their composition, they brought to the king of instruments, a new sense which had been too little cultivated by organists. Versatile in fancy, as well as fluent in the technique of composition, Guilmant did for the Organ Fugue what Mendelssohn effected for this form on the pianoforte. On Sunday, February 11 (CBW 10:30 p.m., CBK-X-4:30 p.m.), Herbert J. Sadler, Winnipeg organist, will play Guilmant's Sonata No. 5 in C Minor. The broadcast will come from Westminster Church.

NEWS and NOTES

(Continued from page 7)

1885, at the time of the second Riel rebellion, near where Yorkton stands today. The story tells of how the settlers of Cussed Creek, organized into a Home Guard under a Major Watson, averted a battle with a large force of Indians under Chief Little Bones, through an act of sheer bravery. A few years after the incident had taken place one of the men who had been with the Home Guard, Dr. R. A. Patrick, returned to the spot where the Indian camp had stood and as the events of the day came back to him, he set them down in a poem.

Praise of Tears.—I'm certain the Victorians were right, and there are few pleasures like a good cry over a really sad book.—Marghanita Laski, on BBC.