



(News pictures from The Herald)

SURRENDER DAY

RADIO

CBC

**STAFF MAGAZINE
MAGAZINE DU PERSONNEL**

**RADIO
CANADA**



Vol. 1

No. 7

NEW STAFF COUNCIL EXECUTIVES

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MAY 1945

Ottawa Studios: Seated—Chairman Odette Ainsworth, Secretary Joe Bongiorno. Standing—Norman Moore, Joe Pickard, Neil Mathies.



Chicoutimi: Vice-Chairman J. E. Roberts, Chairman Roland Dallaire, Secretary Laval Raymond.

Head Office: Marcel Carter, Secretary Ruth H. O'Halloran, Chairman Douglas Chevrier, Jeannette LaRocque, R. E. Keddy.



Vancouver: Front Row—Vice-Chairman Tony Geluch, Secretary Edna Bennett, Chairman James Gilmore. Standing—Doug Nixon, Tom Leach, Dixie Gibb, Dick Halhed, Dick Elson.

New Executives



Keefer: Sitting — Secretary Miss C. Lepage, Miss M. McCrory. Standing, l. to r. — R. Frenette, P. P. Deziel, Vice-chairman M. J. Werry, Chairman J. E. Hayes, R. E. Santo, M. D. Peterkin, E. S. Watters, J. C. Garon.



Sackville: Secretary Wm. C. Hankinson, V. J. Rowe, Chairman R. A. Brodie, W. W. Grant, J. M. Laorte.



International Service: Secretary Isabel Kirby, Edna M. Walker, Chairman G. Archambault (absent, René Garneau, S. W. Griffiths).



Winnipeg: Jean Armstrong, Ron Morrier, Chairman Esse Ljungh, Pete Whittall (absent, Jean Hinds).



Quebec: Vice-Chairman Yvon de Champlain, Chairman Roland Bélanger, Secretary Raymond Fortin.



CBK: Treasurer G. L. McFadyen, Secretary N. F. Micklewright, Chairman H. H. Simmonds.

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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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NEW RESPONSIBILITIES

(On the opposite page and on page 11 are pictures of the new executives of Staff Councils, elected during April. Results from Toronto were not available by press time, but will be included in the June issue. Herewith is a message to new local chairmen from C. R. Delafield, chairman of the national executive.)

From your national executive—greetings and congratulations! We are glad to welcome you to the ranks of Staff Council chairmen for 1945-46.

And a special handshake to those of you who may be new to Staff Council executives. You've heard how radio lives by new talent—so do Staff Councils!

Before we define the road ahead, let us recall how we operate.

First, we have a constitution. This guides us all. You, particularly as chairmen, should know what it says. Read it carefully, even though you've looked through it before. Have your whole executive read it. Your previous chairmen helped draw it up. Every bit of it has a reason for being there.

Second, we have a national executive. You will recall it was set up by the national meeting two years ago. It was confirmed in its purpose at last year's meeting. It was expanded to give better representation to the more distant areas of our membership. It is *your* executive, designed to focus your problems to

management, designed to help you, both locally and in cooperation with your colleagues at other points. It gives you the necessary national standing; it is meant to provide the necessary national leadership. But it remains *your* executive.

Here are a few thoughts as you take up office:

1. Hold regular meetings at regular times, both of the executive and of the staff. Regular opportunities for discussion promote keener interest.

2. Make Staff Councils the centre of all staff activity. Provide opportunities for others to gain experience and training. Have smaller sectional meetings in advance of general meetings so that groups and individuals will know more about what is to be discussed.

3. Conduct your meetings efficiently. Don't be timid—where everyone talks or gets bored! Don't be a dictator—where you tell them and they wonder why they met!

Know how a meeting should be conducted. If in doubt check at your local library. Have your agenda prepared in advance. Plan it thoroughly with your executive beforehand. Have them lead off discussion. Bring others outside the executive into the general discussion if they seem backward about expressing themselves. In other words, if you want a hard-working executive and an interested member-

(Continued on page 11)

OUR COVER THIS MONTH

VE DAY - 1

Within minutes after the CBC broadcast the first report of unconditional surrender in Germany May 7, victory crowds gathered in cities, towns and villages across the Dominion. Our stop-press Cover This Month shows celebrants jamming St. Catherine Street in the heart of Montreal.

(News pictures from *The Herald*)

"Le Père Chopin"

A Homespun Movie

by Jean Saint-Georges



**Le Père Chopin
and his family**

APRIL 19, 1945, may well stand out in the history of Canadian art. For, that evening, in Montreal, 2,500 persons paid a dollar each to see the world-première of a French-Canadian homespun movie, "Le Père Chopin", filmed in its entirety in Montreal and district. The picture runs a solid two hours.

Montreal audiences have the reputation of being a little more than discriminating. And, for their own actors, they're even a bit exacting. But, right at the start of the film, the enthusiasm was complete, spontaneous. And, at the end, the applause was unusually long and vibrant. The next day, English and French newspaper critics joined in the chorus.

The picture is the first full-length film ever produced in the province of Québec. Work started on it just about a year ago. Country scenes were taken in the Laurentians, 70 miles north of Montreal. The arena of Ville St. Laurent College, in the suburbs of Montreal, served as a studio.

The Plot

The plot is not very complicated. It deals with the story of two brothers—

the Duponts—who came from France to Canada years ago and lost track of each other. One of them, a bachelor, turned out to be a rich industrialist in Montreal. The other, a widower and father of a large family, became a poor music teacher (hence the nickname "Père Chopin") in the fictitious village of St. Valentin, in the Chicoutimi district. Through radio spot announcements, the brothers get re-united and they both find out that money alone cannot secure happiness. And, of course, there's the unavoidable love angle.

From a technical standpoint, some scenes could compare favorably with any average motion picture. The sound part is also very good. The acting is superb.

That's where the CBC comes in. . .

One of the reasons why the acting is so good is that the parts are played by actors who've been known to the Quebec audience through the radio these last few years. Their names and voices are familiar to everyone. They're still on the air, everyday of the week, laughing and crying, practically through every soap opera the French network carries.



**The
Duponts
are
re-united**

Furthermore, there are a couple of nicely-timed Radio-Canada cues, here and there.

And finally, the scenario has been written by a French-Canadian radio author also known throughout Québec—Jean Desprez.

One would imagine that Mme Desprez would have found it a rather easy job to write for the cinema. But it turned out to be just the opposite. A movie show, she explained, is just the contrary of a radio play. In radio, one must use the greatest possible wordage for a minimum of ideas. Whereas, on the screen, one has to express the maximum amount of thought in the minimum of words.

Odds and Problems

The producer, at times, had to work against terrible odds, and he had also to deal with minor problems. For instance, the studios, at Ville St. Laurent, were located a short distance from an airport, and every so often the scenes had to be re-enacted because the sound track was disturbed by the plane noises. Or sometimes, it was the nearby trains, or even the singing of the birds. They found 2,000 nests in the College roof!

Some of the outside scenes, taken in the mountains, are typically Québec. The critics thought rightly that we should have had more of them. As one put it: "Le Père Chopin" might be held as a minor masterpiece of the French film, capturing the particular quality of the one part of the world that Canada alone can show to the rest of the world—which is Québec."

Well, maybe not all the world will be interested in that film. But it's already booked for a tour of the United States, South America, France, Sweden and Australia.

REINSTATEMENT

The CBC Anticipates the Return of its Staff

"MY FIRE is going pretty nicely tonight and the two of us have been talking for hours sitting in front of it. We always seem to work around to post-war Canada, but we don't usually get very far with our own small plans."

These remarks in a recent letter from a young airman in Scotland tell clearly of the plans—and sometimes doubts—that are growing in the minds of the men serving with Canada's far-flung armed forces.

Return to civil life seems imminent to many, among whom are members of the Corporation's own staff numbering more than a hundred. To them the question of what plans have been made at home for their demobilization must be very cogent indeed.

Legal Requirements

The Dominion government has taken steps through legislation to provide both for the re-establishment and reinstatement of discharged personnel. Under an act to provide for the reinstatement in civil employment of discharged members of His Majesty's forces and other designated classes of persons, which was passed in the summer of 1942, regulations were issued this year to carry out the purposes and intentions of the act. Among other provisions these government regulations call for:

- 1) A period of three months (four months, if overseas) from the date of discharge from the service or from hospital treatment, during which application may be made for reinstatement.
- 2) Reinstatement of an employee in a position under conditions not less favourable than those which would have been applicable if he had remained in his employment.
- 3) Salary increases to which an employee would have been entitled on the basis of length of service, service with the armed forces being the equivalent of service with the employer.
- 4) Such promotion as is reasonably practicable and to which the em-

by **K. M. Kelly, CBC Supervisor of Personnel and Welfare**

ployee would have become entitled by reason of length of service or seniority if the time spent by the reinstated employee in the armed forces had been spent in the service of the employer.

- 5) Vacation with pay for the calendar year in which the employee is reinstated, if he is in employment ninety days in the calendar year after reinstatement.

Apart from the act and regulations outlined above, the Post-Discharge Re-Establishment Order (Order-in-Council P.C. 5210 of July 13, 1944) offers training and educational grants and facilities of a wide variety.

Over and Above

Needless to say, the CBC is conforming with whatever statutory provisions may be made. But over and above what is required by law, since 1939 the Corporation has effected a number of far-reaching measures designed to add to the security and welfare of its staff. In all these plans, employees on leave for military service will participate upon their return. Let it be said first, however, that every person

in the CBC has *six months* in which to take his hearings and apply for reinstatement.

Upon recommencing employment, three security plans will normally begin to function: the pension plan, group insurance and hospital insurance. When the pension plan was instituted in April, 1943, it was specified that, for the purposes of the plan, service with the armed forces constituted service with the Corporation and that if an employee returning from leave with the armed forces remained for three years with the CBC, the latter would pay into the fund the employee's contributions as well as its own for the period from April 1, 1943, to the date of his return to active employment.

Even to outline all the details of the plan here would over-reach the limits of available space. Suffice it to say that staff make contributions at the rate of six per cent of their salary and the Corporation an amount equal to the total contributions of the employees. These together purchase an annuity of two per cent of salary for each year of service up to a maximum of 70 per cent (i.e., 35 years of service). And there is still sufficient left of the CBC share to purchase insurance for employees with dependents, in amounts ranging, according to salary and number of dependents, up to \$90 a month for five years.

Only those members of staff who enlisted before June, 1940, are unaware of the group insurance plan. It covers each person with an amount which varies, according to salary, from \$1,000 to \$5,000. Contributions are at the rate of 60 cents a month for each \$1,000, the Corporation bearing the additional cost.

Last year hospital insurance was instituted throughout the service at the request of the Staff Councils—about whose functions more later. Association is voluntary, benefits are basically the same across Canada although they vary somewhat in detail from province to province, and each subscriber assumes the full cost of his coverage. The CBC administers the plan,

(Continued on page 11)

TO CBC STAFF IN ARMED FORCES . . .

You fellows in the armed forces have been moving around so much that it's becoming more difficult each month to keep track of your addresses.

So that we may know if you are receiving **RADIO**, would you please drop us a line saying you have received this issue, and giving us your address. If you know of any member of CBC staff in the armed forces who is not getting his copy regularly, please let us know.

Our address is on the mast-head at top of page 3.—ED.

Le Personnel En Vedette

Nouveau directeur commercial

Monsieur J. Arthur Dupont, directeur commercial pour la province de Québec, vient de démissionner pour se consacrer à l'organisation de son nouveau poste de radio CHAD, à Montréal, qui sera inauguré prochainement.

Lorsque Radio-Canada succéda à la Commission canadienne de la radiodiffusion, M. Dupont s'occupait des affaires de la Commission dans la province de Québec. Quelques mois plus tard, on lui confia l'organisation et la direction du nouveau département commercial du réseau français, tâche difficile dont il s'acquitta, en très peu de temps, avec beaucoup de succès.

Monsieur Omer Renaud, qui fut directeur des programmes pour la province de Québec jusqu'à l'automne dernier, remplace M. Dupont depuis le 1er mai. S'il est mieux connu comme annonceur, réalisateur et directeur des programmes, le domaine commercial ne lui est toutefois pas étranger puisque, il y a quelques années, il était annonceur de plusieurs de nos programmes commandités les plus populaires.

Comme dans le cas de M. Dupont, M. Renaud relèvera directement de M. E. A. Weir, directeur commercial de la Société Radio-Canada.

Beaucoup d'élus

Les élections annuelles au Conseil du Personnel de CBJ furent assez contestées. On a dû confier au hasard le soin de décider du sort de J. E. Roberts, surveillant du personnel technique, Armand Saint-Onge, opérateur, et de Laval Raymond, annonceur-senior, qui se sont vu décerner un nombre égal de votes.

La politique

Soulignons la compétence, le doigté et l'initiative de Tomny Adkins et de Jean Morin, qui ont mené avec tant de maîtrise la dernière élection du conseil des studios de Montréal. Tout a marché rondement, presque tout le monde a voté . . . et pas une seule arrestation pour "télégraphe"! Pour refroidir les trop chauds partisans, il y avait la menace de se faire éconduire "Manu militari" par Tout-Nu.



OMER RENAUD

Gloire au mérite

Jean-Maurice Bailly, de CBF, s'est vu décerner le trophée comme annonceur le plus populaire sur les ondes canadiennes-françaises. Incidemment Maurice s'est récemment fiancé à l'artiste distinguée Lucile Dumont et le mariage se fera au cours de l'été.

Le service des programmes, à Montréal, s'est enrichi d'une nouvelle réalisatrice, dont le goût averti se faisait déjà valoir sur nos ondes. Bienvenue à Madame Berthe Lavoie.

L'Art chez les jeunes

M. Vilmond Fortin, l'actif directeur de CBJ, vient d'inaugurer une série d'émissions sous la rubrique:—"L'Art chez les jeunes", destinée à mieux faire connaître les talents de nos jeunes musiciens, chanteurs ou diseurs; élèves des maisons d'enseignement et de professeurs privés.

Résignation

Marcel Paré, qui résignait avant les élections son poste de président du comité du personnel des studios montréalais, est une deuxième fois papa. C'est une fille cette fois, baptisée Hélène. Toutefois, Roland Ferland, de l'émetteur de CBM, à Marieville, a fait beaucoup mieux. C'est deux à la fois qu'il a ses héritiers. Le nom des jumelles: Marc et Diane. La maman et les chers petits sont bien.

Vie sociale

Le 8 mai, en la Cathédrale de Chicoutime, sera béni le mariage de notre excellent camarade Robert Quenneville, et de Mlle Françoise Guimond. Nos vœux de bonheur au jeune couple et bon voyage.

Aux dernières nouvelles les jeunes mioches Albert Roberts et Michel Vidal, deux nouveaux venus dans les familles du personnel, se portaient comme des coeurs, les mamans aussi.

Mon petit kaki

Parmi les départs à signaler ce mois-ci, notons d'abord celui de Gaston Bélanger, préposé aux dossiers, qui fait partie de notre armée. Le remplace, Jean-Philippe Bélanger, qui n'est pas son parent bien qu'il porte le même nom.

Lucienne Tardif, téléphoniste, a également quitté CBF-CBM ce mois-ci.

V-8

Marthe Gagnon, du grand quatre, est de plus en plus en vedette. Elle a paru à Radio-Carabin, au programme de l'emprunt du jeudi, 26 avril, à Québec.

Perles télétypiques

De retour au bercail. . . Jeanne Girouard, ex-télétypiste, après avoir travaillé quelque temps aux Ondes courtes. Claire Patry l'avait remplacée. A son sujet on raconte qu'en essayant des chapeaux récemment elle a carrément refusé un bibi qui la vieillissait. "Je n'en veux pas, ça me fait paraître au moins 20 ans!"

Y'a plus d'enfants

Le fils de Miville Couture (Michel trois ans) a battu tous les records au jeu-de-boule-gobe-sou chez Pop en comptant 35,900 soit 2,600 points de plus que le champion défait, Roger Baulu.

8e Emprunt

Le personnel de Radio Canada à Chicoutimi, en collaboration avec le comité local des Finances de Guerre, apportera encore cette année une large contribution au succès du 8e Emprunt de la Victoire.

La plume à Pallas

Le nom de la nouvelle oeuvre de Pallas? "Je vous ai tant aimée", roman d'un genre

(Suite à la page 10)

This is the Canadian Broadcasting Corporation

To thousands of people all over the continent, Watrous is the small Saskatchewan town on the C.N.R. line where, during July and August, you get off the train and take the three-mile taxi trip to Manitou Beach, the Carlsbad of the North, with its mineral lake, health clinics, indoor pools and Chalet. But to many more thousands, the year round, Watrous is the home of the CBC's 50-kilowatt Prairie transmitter—CBK.

The reason the Lake Manitou resort attracts so many visitors is the same reason that decided the choice of Watrous as a site for the transmitter—minerals. The high conductivity, due to a surplus of mineral content of the ground, makes this area an ideal spot for radio transmission.

Its large white building rising like a modernistic castle from the prairie, CBK is located about one mile from the town. (After walking out on a cold winter day, you add an 'ought' to the 'one'.) The antenna tower, 165 feet in height, is visible for many miles, and the floodlights on the roof of the transmitter building and at the base of the tower are a familiar sight at night to local residents.

K For Kelsey

CBK was officially opened July 29, 1939. A feature story on the opening, in the Watrous Signal of Thursday, July

27, gives the following interesting information: "The final letter 'K' in the new station's call letters commemorates Henry Kelsey, doughty explorer and fur trader, who fought the great d'Iberville for the mastery of Hudson Bay toward the close of the seventeenth century and who later became Governor of all the Hudson's Bay Company's posts. Kelsey was the first white man to see the Prairies and be thrilled by the great herds of buffalo. It was in the Watrous vicinity that he witnessed the magnificent spectacle of a buffalo hunt by his friends, the Indians of the plains."

CBK's station identification is "CBK, the Prairie transmitter, Watrous, Saskatchewan". As the plant is primarily a transmitter, carrying mostly CBC network programs originating at other points, the work is predominantly of a technical nature. However, there is a certain amount of program activity. Two members of the staff make up the French department, preparing and broadcasting eleven newscasts in French each week, in addition to daily recorded musical programs or transcribed shows previously broadcast on the French network. The French department was organized in November, 1940, and the number of programs originating in Watrous since then has steadily increased, now averaging 27 per week.

CBK WATROUS

by N. F. Micklewright

Programs French and English

The news in French is brought in on short-wave from CBFN, Montreal, and recorded several times daily, and the newscasts are prepared from this material. When short-wave reception is not satisfactory, the regular CBC English newscasts are recorded, and translated into French.

Royal Canadian Mounted Police bulletins are broadcast from Regina most weekdays, at 11.00 a.m. A feature in effect for almost a year now, is 'CBK Program News', a five-minute informal resumé of programs to be heard over the station each day. This resumé, prepared by Jean Hinds of the press and information service, Winnipeg, is given locally each morning at 10.30. Jean Hinds, herself, is heard twice a week, in a series of programs recorded in Winnipeg especially for release over CBK. In these programs, Miss Hinds discusses matters of general interest to the listener as well as publicizing CBC programs and activities in an easy-to-take-manner.

Following the Program News each

morning, a local program of recorded music is presented, which makes available time to schedule spot announcements. Each Saturday morning, Watrous originates a recorded program to the Midwest network. And that just about completes the list of CBK program originations.

In addition to recording news from CBFN and from the network for the French department, a great deal of other recording work is done regularly at Watrous. Some Winnipeg originations are recorded weekly for BBC re-broadcast, and many discs are cut of Winnipeg programs for analysis purposes.

When the station first opened, there were ten on the staff; now there are thirteen—the engineer-in-charge, a supervisor, stenographer, caretaker, two members in the French department, six operators, and one announcer-operator. There are at present six operating shifts daily—three booth and three transmitter—and shifts are rotated, so that each operator works every shift, and does his share of announcing.

Only two of the original staff remain—the engineer-in-charge, R. L. Punshon, and the caretaker-watchman, Roy Murdock. Gil Lessard, in charge of the French department, and Harry Heywood, recently-appointed supervisor, have each been at CBK for four years.

At the commencement of war in September, 1939, four guards were employed to protect the CBK property, but in June, 1943, Mr. Murdock took over the job of watchman, in addition to his caretaking duties. There is someone on the premises 24 hours a day, and the property is surrounded by a high barbed-wire and steel fence, with the two gates kept locked at all times.

Inside Plumbing

The CBC has built four houses in the town, for staff members. There are three duplexes and one single residence, providing accommodation for seven families. The remainder of the staff live in privately-rented houses in the town. The CBC houses are the most modern in Watrous—white with green roofs and trim . . . the only houses in town with 'inside plumbing'.

In the transmitter building, besides the studios, transmitter rooms, workshop and offices, there are also two washrooms, one equipped with a shower; a modern kitchen complete with electric range and refrigerator, sink, breakfast nook, dishes,

cooking utensils and cutlery; and a bedroom with dresser and two comfortable bunks. The entire building is air-conditioned.

CBK's primary coverage takes in most of the three Prairie provinces, and at night has been picked-up pretty well all over the continent, as indicated by letters received from DXers. Letters have also been received from listeners in New Zealand. Australia and other distant points. Vic Rowe and Ron Backhouse, formerly at CBK and now at the new international short-wave transmitter at Sackville, once reported hearing Watrous after moving to New Brunswick. . . A Confirmation of Reception card was promptly mailed to them!

One of the most interesting features of CBK's building is the floor of the transmitter room. The entire floorcovering is a map of Canada, of inlaid battleship linoleum, approximately 10 feet by 17 feet. Each province is shown, in alternating colors of buff and terracotta, with lakes, bays and oceans in mottled blue. All radio stations across Canada are marked with small black triangles, with their call-letters inlaid in black alongside. There, at a glance, you can see the location of every Canadian radio station—and almost in the centre of the huge map, are the letters C-B-K, representing the CBC's Prairie transmitter.

Engineer-in-charge R. L. Punshon, Supervising Operator H. C. Heywood, Steno Gladys McLaren in office of engineer-in-charge.



French Announcer-Steno Berthe Baril (at typewriter), French Announcer Gil Lessard (seated), Announcer-Operator N. F. Micklewright in French studio-office.



Operators A. D. Squires (seated) and S. L. Davis during maintenance in transmitter room.



Operators G. L. McFadyen, H. H. Simmonds, I. J. Smith, E. G. Brockman at CBK transmitter console.



CBK party at staff house occupied by R. L. Punshon.



Caretaker-Watchman R. J. Murdock, one of original CBK staff.



QUE penseriez-vous d'interviewer celui qui a pour métier d'interviewer les autres?

— Pour tenter l'expérience, je suis allé frapper à la porte de Roger Baulu qui dirige le service du reportage à Radio Canada. Je lui ai demandé ce qu'il a vu au cours de ses pérégrinations à travers le pays.

— Je sais, Baulu, que tu as placé des microphones devant des castors qui rongeaient, devant des lions qui rugissaient, devant des contribuables qui bafouillaient. Mais j'aimerais faire de tes souvenirs pittoresques le sujet d'un article; en conséquence, dis-moi, Baulu, ce que tes yeux ont vu.

— Mon cher Lorrain, j'ai déjà entendu des questions plus faciles. Mais, puisque tu parles de lions qui rugissent et de contribuables qui bafouillent, je te dirai que j'ai vu l'inverse: des lions qui bafouillaient et des contribuables qui rugissaient, lorsqu'un micro était inopinément placé devant eux!

— En quelles circonstances?

— Parlons des lions, d'abord! J'AI VU un lion qui menaçait de déchiqueter son dompteur, qui rugissait devant le fouet et le coup de révolver à blanc, devenir tout à coup docile comme un agneau devant un microphone. Je cherchais à l'introduire entre ses genècles, afin d'apprendre aux auditeurs du réseau français ce qui se passe dans la gueule d'un lion!

— Pour quelle émission était-ce?

— Les ACTUALITES CANADIENNES. Mais figure-toi que ce ne fut pas un succès. Le lion a bouffé le microphone. Et comme en temps de guerre ces appareils sont choses précieuses, nous n'avons pas eu les moyens de recommencer l'expérience. Mais, à propos de lions, je crois avoir vu mieux que ça. J'ai vu—remarque bien—j'ai vu un lion à vendre!

— Dans une ménagerie?

— Pas du tout! Un vieux lion tout édenté, dans un petit village de la province de Québec. Il appartenait à un ancien employé de cirque. Je crois d'ailleurs qu'il vit encore, et que pour la modique somme de \$20 tu pourrais toi-même faire un cadeau assez original à ta femme, à son prochain anniversaire.

— Mon cher Baulu, en ta qualité de directeur des événements spéciaux, je sais que tu as roulé ta bosse un peu partout dans cet hémisphère, de l'Est à l'Ouest et du Nord au Sud, de l'Alaska à la Gaspésie et de Montréal à Détroit, New-York et Washington. Pourrais-tu nous dire ce qu'au cours de tes voyages tu as vu de cocasse et de pittoresque?

— J'AI VU à Détroit, des blancs et des noirs se casser la g. . . Et je réfléchissais

Ce qu'il a vu!

par
Ch.-Léon Lorrain

qu'ici, au Canada, les hommes de couleur, on les applaudit dans les boîtes de nuit!

— J'AI VU à Montréal, dans les ascenseurs de l'hôtel Windsor, durant les assises de l'UNRRA, des hommes de toutes nationalités, des Hindous, des Péruviens, des Mexicains, des Ethiopiens, des Russes, des Turcs, des Chinois et que sais-je encore, parler toutes les langues de la terre. Et lorsque, dans cette Babel moderne, un journaliste de mes amis me dit: "Comment, on n'entend pas de français ici?"—J'ai oui la demoiselle de l'ascenseur dire avec déférence: "Attendez le step."

— J'AI VU, à deux reprises, aux conférences de Québec, l'arrivée des grands chefs d'Etat Winston Churchill et Franklin Roosevelt. Le premier descendait à l'Anse-au-Foulon à une heure qui n'était un secret pour personne ni même un secret militaire, de sorte que chaque citoyen pouvait assister à son arrivée. Quant au second, la raison d'état voulait qu'il fût entouré de gardes. Quelques mois plus tard, J'AI VU ce dernier dans sa tombe, terrassé par une hémorragie cérébrale.

— J'AI VU en Gaspésie, lors d'une tournée d'inspection militaire des défenses de la péninsule, un village gaspésien décoré, pavoisé d'une profusion de drapeaux,—drapeaux du pape, drapeaux du Sacré-Coeur, drapeaux fleurdelisés et drapeaux . . . japonais. Le curé avait dit: "Pavoisez!" Et ces braves gens avaient sorti tous leurs drapeaux. Un journaliste, né malin, qui expliquait à un pêcheur que le Japon est en guerre contre nous, s'entendit demander par ce pêcheur: "Monsieur, connaissez-vous ces deux poissons que je viens de prendre?"—"Certainement, dit l'autre, c'est une morue et une truite!"—"Monsieur, c'est un saumon et un hareng. Vous, vous connaissez vos drapeaux, moi, je connais mes poissons!"

— J'AI VU, à Toronto, le plus ardent défenseur des droits des minorités.

— J'AI VU, à Ste-Anne de la Pérade, un homme de 86 ans, un pied dans la tombe et l'autre dans la rivière, pêcher encore les petits poissons des chenaux. Et c'est au cours de ce même voyage, que j'ai entendu, la nuit, dans une cabane posée sur la glace de la rivière, un jeune homme d'Ottawa, en voyage de noces, tout seul dans sa cabane, répondre à une de mes questions en ces termes: "Non! monsieur, ça ne mord pas!"

— J'AI VU, à Hyde Park, un chien qui aboyait. Mais ça, c'est tragique!

— J'AI VU, à Gotham, un commis de bar pittoresque. J'avais commandé en termes précis et sans aucune hésitation, un Johnny Walker (Black Label), un Johnny Walker (Red Label), un Seagram's V.O. et un Grand Old Parr Special Reserve 1923. Le commis de bar me dit d'un air inénarrable: "You're English, ain't you?"

— J'AI VU en Alaska—

— Des cerises?

— J'AI VU en Alaska bien des choses. J'ai vu, sur une table de poker, la solde de tout un régiment. J'ai vu, autour d'un gigantesque bûcher, des soldats noirs créer un Negro Spiritual. J'ai vu, sous les aurores boréales, dans la neige, à trente-cinq sous zéro, un nègre qui m'a dit: "Boy, Do we show up on this back ground!"

— Baulu, qu'est-ce que tu n'as pas vu!

EN VEDETTE

(Suite de la page 6)

tout à fait nouveau, empruntant la forme d'une lettre adressée à une femme. Ce régal paraîtra en décembre.

La Croix Bleue en voit rouge

Ont dû s'absenter ce mois-ci pour cause de maladie: Mike Romanelli, technicien au King's Hall, Mme Laure Therrien, du bureau du trésor à J. B. Godin, et Mme Marcel Gagnon.

Des heureux

L'occupation des nouveaux studios à Québec s'est accomplie de la façon la plus normale du monde. Du neuf partout. Il faudrait être très difficile pour ne pas être satisfait.

Petites annonces

Maurice Valiquette, directeur de CBV, plaque de bronze 1945 cherche, il l'a peut-être dénichée à ce moment, une automobile. Il a l'intention semble-t-il de parcourir campagnes et villages l'été prochain.

Départ de CBV. Louise Coulombe, secrétaire du gérant qui nous prive de son grand sourire et ses réparties si spirituelles. Pour combler le vide Raymonde Tanguay a accepté de troquer son petit pupitre de "junior" contre les responsabilités multiples d'auxiliaire du patron.

Arrivée à CBV. Avec le nouveau poste et ses jolis tons pastels sont arrivés à CBV trois nouvelles demoiselles préposées à l'information et à la réception: Thérèse Bilodeau, Annette Filteau, Anne Dussault.

Radio offre ses sympathies à l'opérateur Yvan de Champlain de Québec qui avait la douleur de perdre sa mère vers la fin du mois passé.

CBC AT SAN FRANCISCO

THE hope of lasting peace in the world is centred on the World Security Conference in San Francisco. For that reason the conference deserves the best coverage possible by commentators and reporters. And that's just what the CBC is trying to do and is undoubtedly achieving.

It's a complicated job to get the reports on the air, but this is how it is done.

Just behind the San Francisco City Hall are two buildings—the Opera House and the Veterans' Memorial Building. The big meetings of the conference are held in the Opera House. The Veterans' Building is the radio and press building. The commentators, correspondents and reporters write their scripts and copy there and do their broadcasts from the hastily-erected studios in the building.

At three o'clock every afternoon the CBC commentators and reporters, as well as special speakers, gather in the press room and await their turn to go on the air.

At Vancouver, Toronto and Montreal, recording operators get set to drop recording heads on blank discs. In offices, producers turn up the monitors and get set to catch the cues and time.

We're most familiar with the Toronto set-up so we'll describe what happens there. At the national program office, Talks Supervisor Neil Morrison and Producer Marjorie McEneaney listen to the complete transmission, watching for special talks which have to be scheduled that night.

At Toronto studios, Phil Carseallen listens, too, catching cues and exact time and noting contents of all talks. His main interest is Willson Woodside's talk for CBC News Roundup and other special speakers for Roundup, arranged for by Chief Editor D. C. McArthur in San Francisco. He keeps a record of all talks, where they are used and when, and clears all discs for use on the air. Production of the San Francisco talks for special periods is handled by Talks Producers Reid Forsee and Jessie Eggo.

One of the early difficulties in the broadcasts from San Francisco was quality. The studio the speakers were using was not intended for broadcasting, and the hard, smooth walls and the linoleum-covered floor played havoc with the voices. The broadcasters sounded as if they were speaking from thirty feet down a well.

Operator Jimmy Gilmore from Vancouver managed to scrounge a mat to put

under the microphone for the second broadcast. The next day he had a borrowed carpet on the floor and a large piece of monk's cloth to cover one wall. The commentators were seriously thinking of bringing their pillows from the Sir Francis Drake Hotel to absorb the echo and make them sound natural, but enough absorbing materials were found to clear the matter up.

The equipment used at San Francisco is CBC. Gilmore took it down with him, but had difficulty getting it through the customs. When it did come through he had a rebuilding job on his hands. The power supply had had a bad bump and the chassis was bent and one tube broken. But he got it repaired and had it in use the first night, when Douglas Nixon of Vancouver came on the air with: "Hello Vancouver, Toronto and Montreal. . ."

Nixon gives a line-up of speakers at the beginning of the broadcast and the order is usually followed. One night when it went a little out of kilter was April 26. Blair Fraser, the Ottawa Editor of *Maclean's Magazine* came steaming into the press room after the broadcasts had started to announce that he had just dashed back from the press conference given by Soviet Foreign Commissar Molotov, and could have a commentary written before we went off the air. It came through in less than half an hour and was used on CBC News Roundup, which that night was broadcast after the National News Bulletin. On the same program were Willson Woodside and George Darling of BBC, who is in San Francisco attending the World Trade Union Conference.

There is one difficulty with the broadcasts. It's impossible to have special lines for each of the speakers, so all the speakers come on between 6 and 7 p.m. EDT or 3 and 4 PDT.

Their talks are rebroadcast either on the regular programs or in special spots. So the matter of keeping them up to date is a problem. For example, the opening ceremonies of the conference were broadcast over both our networks at 7:30 to 8 p.m. EDT. At 8:15 CBC News Roundup came on with Willson Woodside's broadcast from San Francisco. That commentary had been made an hour and a half before the ceremonies started, but it was as up to date as if it had been given that minute. Woodside started off by saying: "You've just been listening to the opening ceremonies. . ." The other speakers that night tailored their commentaries to fit, too.



PERRY & COOK

IT'S ABOUT TIME

The man who helps Toronto people get up in the morning with a "smile on their dial", W. Perry, and CJBC News Announcer Gordon Cook, can tell you what goldfish probably feel like with hundreds of people staring at them through plate glass. For a whole week the two men broadcast from the big corner window of Eaton's College Street Store in Toronto. The idea was to help sell bonds in the Eighth Victory Loan drive.

The name of the early-morning program is "It's About Time" and the keyword of the goldfish broadcasts was "It's About Time . . . to buy that extra bond".

In the store window Perry had an audience to work with. The window was set up as a broadcast studio, complete with microphone and announce desk. The control booth was glassed in so that the mobs of people at the window could look through and see the technical operation and the girl operators, Edna Little, Marilyn Reusch, Joan Annand, Beryl Gregson and Margaret Reishel. A teletype carrying news from the CBC central newsroom was near the window so that people could see the news coming through.

The manager of a small-town radio station recently received the following letter: "Gentlemen: Please send a man to my address to disconnect your radio station from my house as we no longer have a radio."—*Pageant*

IT'S AN IDEA

SHORT CUT

Halifax engineers have discovered a 10-minute method of cleaning push-button switches on the RCA 74-B2 consoles. A small fibre brush commonly used for cleaning electric razors, dipped in carbon-tetrachloride and applied to the dirty contacts from the back, does the job in a jiffy . . . saving time, sweat, tears and, mayhap, blood-curdling cuss words.

REINSTATEMENT—

(Continued from page 5)

making it available to the personnel by salary deductions.

Staff Self-Expression

Knowing the desire of every group of employees to become articulate and to have a means of expressing its views on matters relating to working conditions, hours of work and general welfare, the management in 1941 invited the staff across Canada to organize a plan of Staff Councils and prepare a constitution with the following purposes in view:

- 1) The promotion of employee welfare and
- 2) The maximum cooperation between staff and administration to achieve the maximum efficiency in operation.

Remarkable results have been achieved in the field of welfare and administration through staff-management conferences and frequent discussions between the executives of the National Staff Council and the Corporation. This magazine you read is a concrete example.

The general manager has requested heads of divisions to survey carefully their personnel requirements in anticipation of the return of staff who are on leave for military service. Upon discharge, or even before, employees are asked to communicate with their division heads, former officers-in-charge or the director of personnel and administrative services in Ottawa, outlining their plans. It is hoped that the transition from military to civil endeavour may for CBC personnel be characterized by mutual understanding, tempered with a tolerance of what may be the small problems of adjustment during the process of assimilation.



New Staff Council executive, Halifax: Carl MacCaull, Chairman Ron Fraser, "Mac" Mosher, Arleigh Canning (absent, Jim Kinloch).



OPERATIONS DEPARTMENT UNDER WAY AT KEEFER

During the past month Norman Olding has been busy with the organization of his new operations department at Keefer building, Montreal. The work being undertaken by the new department was formerly carried on by the chief engineer's general office and the staff of this office have now been officially transferred to the operations department. Included in this group are W. C. Little, E. S. Watters and J. M. Bernard, as well as the stenographic staff, Misses Pat Duffie and Suzanne Archambault. In addition, A. J. McDonald, who has been working on the radio-service-to-troops project since his return from overseas, and E. C. Stewart, formerly of Ottawa, have been transferred to Keefer as members of this new group. Mr. Stewart, who is well known to all at Keefer, will continue to carry on his important work as supplies engineer for the duration of the war, in addition to his new duties.

Best Radio Style

It has been established beyond doubt that the administrative staff of the CBC is definitely made up of radio people. As witness, the little slip enclosed with all April cheques. It started off in the best radio style: "Through circumstances beyond our control. . ."

New executive Montreal studios: Lucien Thériault, Gilles Rivet, André Ouimet, Treasurer Gratien Vian, Chairman Jean Saint-Georges, Secretary Ernest Hébert, Raymond Lainé, Florent Forget (absent, Lamont Tilden, vice-chairman).

NEW RESPONSIBILITIES—

(Continued from page 3)

ship, you'll have to be that way, too!

4. Count nothing too small to attend to. Make it your job as chairman to follow through on all legitimate requests, complaints, suggestions. As chairman, you are the most responsible member of your executive and Council.

Act responsibly, too, in the eyes of your local management. You and your executive are privileged to represent staff in your dealings with him. But you are also responsible for the picture he builds up of the operations of Staff Councils.

Altogether, it is a healthy-sized job. But don't forget that as it challenges you—it develops you. It will make you not only a more intelligent member of staff but a more intelligent citizen.

Good luck!

IT CAN BE DONE—

Three members of the engineering division have completed the home study courses which are made available to all members of the technical staff. Roland Beaulieu of CBF transmitter received the diploma of the Smith Practical Radio Institute and E. S. Watters of the operations department at Keefer and L. L'Allier, Quebec regional engineer, are the proud possessors of diplomas from the Capitol Radio Engineering Institute of Washington.

To these three are due congratulations and \$30 which the CBC had agreed to refund to all those completing the courses.

Alias

Mr. Koch, German editor and announcer in the international service, is still a little perturbed at having been christened "Ernest" in the last edition of *RADIO*. When asked what was the matter with the name ERNEST, he replied, "Nothing, but it isn't mine."

The name is Eric!

Grapevine Network

From the Forces

DOUGLAS STOCKLEY, recently discharged from the army, has resumed his former position with the accounting department at head office. . . Lt. J. MORAN, formerly with central records at head office, is back home after serving two years in England. . . "BUDDY" GRAHAM, dropped into his old stamping-ground in Ottawa after a trip to India with the merchant marine.

Production Chief DICK GLUNNS of CJBC, Toronto, reported to the army during the month.

Welcome Mat is Out

For five newcomers to head office: ROY SIMS busy looking after head office stockroom and the Gestetner machine; New Office Boy ROBERT DAGENAIS from the Ottawa Car and Aircraft Company; Teletypist CECILE LAFLAMME from the Navy Department; MURIEL MAHONEY and HAZEL PEER to the accounts division. . .

JOYCE BLONDEAU, newcomer to CBO is certainly "the - early - bird - that - . . .". Living twenty miles from Ottawa, she has to rise in the cold grey dawn to reach the office on time.

RA are those new initials on the international service teletype, belonging to RITA ALEXANDER, replacing the JB of JACKIE BRUNET. . . Miss Brunet is standing for Producer Gérard Arthur.

Recent additions to the Toronto Jarvis Street offices include: Miss ROSEMARY MCKAY, stenographer in station relations; Miss A. LOCKIE and Miss PATRICIA BURNS, switchboard operators; Miss SHIRLEY OAKLEY and MURRAY CAMPBELL, clerks in central registry; Miss PHYLLIS GLENNIE, P & A stenographer; and Mrs. MARGARET ANDERSON, secretary to R. S. Lambert of the education department.

Mrs. EILEEN POWER has joined the CBC staff as stenographer to the treasurer's cashier in Winnipeg. She replaces Mrs. GWEN PARKER, who left in April. Mrs. Power was born in Winnipeg, but went to school in England. When war broke out she was working in a bank in Dublin, Ireland; she returned to London and joined the transport division of the A.T.S., driving an ambulance all through the blitz.



M. H. MOSHER

Back In Halifax

M. H. Mosher is back with the engineering division in Halifax, after more than two and a half years with R.A.F. Ferry Command. "Mac" held the rank of Flight Lieutenant and his duties as Radio Officer-Navigator have taken him to England, Russia, Africa, Asia Minor, Australia, South America, Iceland, Greenland . . . in fact, as he says, everywhere but India. Since his return March 20, "Mac" has been getting re-acquainted with operating.

Departures

EVELYN IVEY and MAUREEN NASH HAZEN from head office . . . Evelyn to join her mother in Brantford and Maureen (Mrs.) to take up housekeeping seriously . . . Steno DULCIE FILLON of CBO to join the staff of the National Film Board. . . Receptionist PEGGY SCOTT BATTERBEE from Jarvis Street offices to join her R.A.F. husband in England.

Mrs. S. J. W. WALLER, secretary to the Maritimes regional engineer, was honor guest of the Sackville staff March 23, received a parting gift of china. . . Among the outside guests: J. E. Hayes, W. G. Roxburg and René Frenette of Montreal and Carl MacCaull of Halifax.

Moving East

John James Rae of the Vancouver announce staff has been transferred to that department at CJBC in Toronto. John will commence his duties at the eastern station June 1.

John Rae was educated in Vancouver, and is a graduate of the Vancouver School of Art. He entered private radio in 1940 with CJOR in Vancouver. In May of the following year he volunteered for service with the R.C.A.F. and was trained as a pilot under the British Commonwealth Air Training Plan. He received an ear-injury while flying and was honorably discharged from the Air Force in 1942. He then returned to the broadcasting game, joining the announce staff at CKRC, Winnipeg. In September of that year he was appointed to the CBC announce staff at Vancouver.



OLIVE SCOTT

Chosen by Corwin

Olive Scott, known as Olive Engles to CBC staffers, had the exciting experience of being chosen by Norman Corwin to represent Canada in CBS's "Word from the People", an international program which included pick-ups from more than forty points on six continents.

Participants in this broadcast were chosen from all walks of life to express opinions as to what the San Francisco Conference meant to them. The program was heard over a network of Columbia stations in the United States and was rebroadcast in Canada over CBI and CBM. Miss Scott is a stenographer and receptionist at national program office in Toronto.



AL & PETE

Just an Old Cow Hand

Reading from left to right in the above picture: Alcartra Gerben, a champion Holstein, owned by the Hays Ranch at Turner Siding, near Calgary, and Peter Whittall, farm broadcast commentator for the prairie region. On March 24, Alcartra broke the world's record for butter-fat production with 1,409 pounds of butter-fat (that, you city slickers, is equal to 1,761 pounds of butter) in 365 days. Pete Whittall called to pay his respects to Alcartra and to record a broadcast for the farm department. On his visit he also acted as guest commentator for an actuality broadcast arranged by station CFAC, Calgary—and, incidentally, he kept his hand in at an old farm chore (see above).

Storkers:

To Mr. and Mrs. John Hart, Ottawa, April 14, a third son. . . To Mr. and Mrs. James Book, Ottawa, March 17, a second son—David Bruce.

The antenna curtains of the short-wave arrays at Sackville have this spring taken their toll of wild geese, for which Tantramar is famous. Several birds have come to grief, either by electrocution or by becoming hopelessly entangled in the meshes of the arrays. Strangest catch of all, however, appears to have been an honest to goodness STORK! Being a hardy old bird, the shock had no effect except to cause him to drop his bundles, labelled as follows:

To Mr. and Mrs. William C. Hankinson, April 7, a son—David William. . . To Mr. and Mrs. E. C. Hughes, April 17, a son—Gary Cameron. . . To Mr. and Mrs. W. W. Grant, April 29, a daughter.

Sparklers:

Worn by MISSES COLETTE LABONTE of international service, and LORRAINE PELLETIER, switchboard operator at Winnipeg. Miss Pelletier says it's Peter Burgess, a former operator with Station CKY, now with the R.C.A.F.

Married

ISOBEL CLAY, operator in charge of the switchboard at Jarvis Street, Toronto, has announced her marriage to Al Boot of that city.

Ballet

FRASER MACDONALD, continuity writer at Toronto studios, has been studying ballet under Volkoff, and when the Ballet Russe de Monte Carlo came to Toronto recently, Fraser took part. He danced in "Scheherazade" and "Gaité Parisienne".

Touché

LATELY Steve Appleby, announcer at the Halifax studios, has been hearing a wide variety of pronunciations of Yehudi Menuhin's name. He would like to go on record with the statement that he has met both Mr. and Mrs. Menuhin and they pronounce it, MEN-oo-hin . . . with accent on the MEN.

Pen Pals

If the old saying, "All the nice girls love a sailor", still holds true, there should be no difficulty in locating girl correspondents for some lonely French sailors who have written to the general manager asking for his help in finding pen pals.

SHOWERED

Adele Hodgins showered by head office girls prior to marriage April 28. Snapped at party were: 1st row—Lois Desormeau, Jeanette LaRocque, Adele Hodgins, Berthe Soublière, Madeleine Lemieux, Ruth O'Halloran; 2nd row—Margaret Stanton, Joyce Beach, Aline Labelle, Irene Innes; 3rd row—Evelyn Preston, Florence Tobalt, Florence MacLennan, Norma Desormeau, Grace Taillefer, Rita Desormeau, Cécile Laflamme.

(Photo by Percy Palef)



Bowling

The CBC head office bowling club was scheduled to hold its annual banquet at the Chateau Laurier May 7, ending a successful season. Congratulations are due to Captain FLORENCE MACLENNAN and her team consisting of IRENE INNES, NELLIE ALBERDING, and CHRIS STEPHENS for winning the CBC bowling club championship and the Gladstone Murray trophy by a large margin of 451 pins. Commiserations are due to Captain PAUL MASSE and his team for losing by a large margin of 451 pins. Minor commiserations are in order for Captains LOIS DESORMEAU and PERCY PALEF and their respective teams which were eliminated in the semi-finals.

MISS A. BELANGER's staunch six took the Montreal championship. Under Captain Bélanger were Misses H. H. BUTLER and I. FALARDEAU, G. CORRIGAN, E. DUMAS and R. GERMAIN, all of Keefer. Winners of the Gaboury Challenge Trophy were Captain E. LABROSSE, MISS M. C. BASTIEN, M. PARE of Montreal studios, MISS J. GIROUARD of international service, A. A. BOURKE and F. HONEYWILL of Keefer.

Among the Transfers

EVELYN OLSON, appointed secretary to the prairie regional representative, replacing JEAN BROWN who has been transferred to Toronto. . . Stenographer ESTHER KRIKAU parted at CBK before moving to CBC Winnipeg. . . MISS GLADYS MACLAREN of Venn, Saskatchewan, replaces Miss Krikau at Watrous.

A. B. ELLIS was presented with a handsome pigskin travelling bag by the Keefer staff before leaving to take up his new post in Vancouver.

Speaking of Program Building

by Fred H. Brown

CONTRARY to popular belief, a program is not the result of merely stringing together a number of fine compositions. It is planned—just as a house, a cathedral, or a skyscraper is planned. It is a work of art. It is like the verses of a poem, which form a complete whole.

To design an artistically satisfying program is a difficult matter, one that demands a wide knowledge of music, backed by experience, imagination and an innate sense of showmanship. The musical architect must consider such matters as length, balance, contrast of tempo, mood and tonality. He must think not only of the time of day, and what precedes and follows his program, but also of the audience to whom it is directed. Only when these factors have merged and become a coordinated instinct, can the musical architect expect to design more than the odd, accidentally successful musical presentation.

Program building means the organizing process—the plan by which the various compositions, complete and perfect in themselves, are arranged in the order that will make the greatest possible impression on the listener. Since this organizing process is similar to that faced by the composer, much may be gained from a careful examination of the emotional plan of the larger musical forms, such as the suite, the

sonata and the theme with variations. For, from the earliest days of instrumental music, composers have sought to solve this all-important problem.

The Suite Was Born

During the latter part of the sixteenth and the beginning of the seventeenth centuries, composers realized that their single dance movements were not particularly striking by themselves. But they soon discovered that, when grouped according to some principle of unity and variety, the result was artistically satisfying. And the 'Suite' was born! Then began the search to find the system of organization that would most effectively hold the listeners' attention from moment to moment. There followed nearly a hundred years of experiment, arranging and re-arranging the various dances—until, by the time of Bach, the essential movements of the suite were four: a *moderately quick* Allemande; a *merry and energetic* Courante; a *stately and dignified* Sarabande; and finally, a *rollicking and very merry* Gigue. Not a bad emotional plan for a fifteen minute radio program! But that wasn't all! A Prelude was frequently added to these foundation-dances to set the mood for what was to follow. Then, if shorter and less important dances, such as gavottes bourrees, and



THE AUTHOR

Fred H. Brown, a program builder at Toronto studios, is a graduate student of Ernest Seitz and Mona Bates, in piano, and Dr. Harvey Robb in organ. He has been a vocal coach to a number of prominent Canadian singers. Mr. Brown played several times on CBC and other networks. He taught for twenty-two years before joining the CBC staff in 1943.

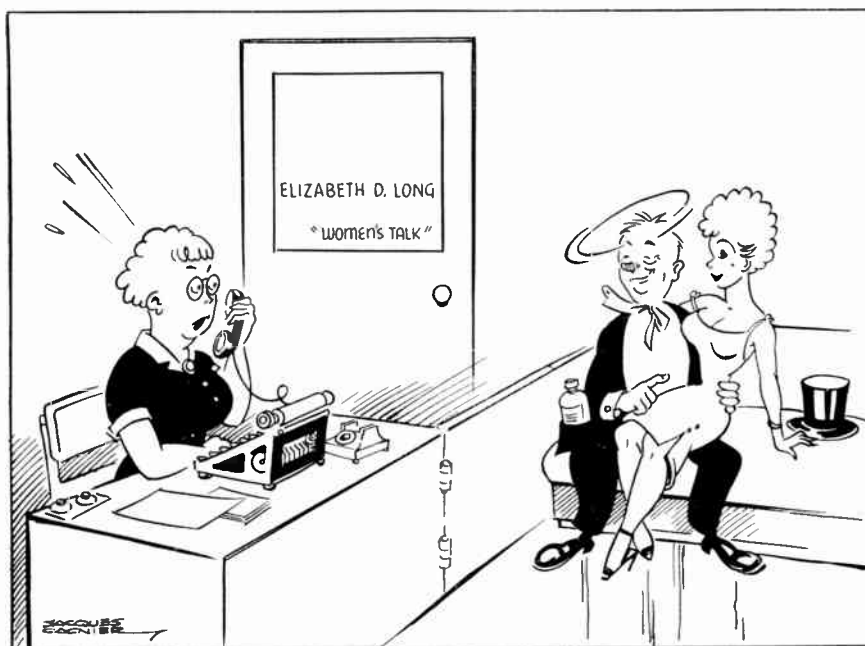
minuets were to be included, they were placed between the Sarabande and the Gigue, to strengthen the balance of the quick movements on either side of the slow one.

To be Vital and Alive

So much for the suite. If we were to continue our study and examine a sonata, or a theme with variations, we would become increasingly conscious that the movements, or variations, are part of a comprehensive whole, that leads to a unified impression—an impression that was complete in the mind of the composer before he set pen to paper. Likewise, if our programs are to be vital and alive from beginning to end, we must start with an idea, then choose with deliberate care, only those compositions which will best express, or establish that idea. We must not choose pieces simply because we like them, lest we disappoint our listeners. It is easier to feel entertained by our own personal choice than to hold the interest of an audience.

Since program building is a creative art, it is continually changing, and no hard and fast rules can be laid down. But if one studies and compares the programs of successful concert and radio artists, the basic principles on which all good programs

(Continued on next page)



(Submitted by Jean Winds)

"... He says he has some good ideas for 'Community Fun'..."



Snapped at Commonwealth Conference, left to right: A. E. Pooley; Ernest Davies, Warren Mac Alpine, John Salt, of the BBC North American service; Maurice Gorham, director BBC A.E.F. programs; S. J. de Lotbinière, BBC representative in Canada; CBC Chairman Howard Chase; CBC Director-General of Programs E. L. Bushnell.

E. L. Bushnell Tells Staff Of Trip To Western Front

The director-general of programs for the CBC, E. L. Bushnell, attended the Commonwealth Broadcasting Conference in London, England, and then made a flying trip to the continent to see Paris, Brussels, Eindhoven, Calcar, Kleve, Xanten and the Canadian battlefield in Germany.

When he got back—just after Easter—he took time out from his busy desk to tell the staff about his trip. One day he talked to the staff at Jarvis Street, and the following day went up to Toronto studios and told them of his experiences. Later, he spoke at the international service offices in Montreal.

He mentioned the conference, which he attended with Howard B. Chase, the chairman of the Board of Governors; Gordon Olive, the CBC chief engineer; and Roy Cahoon, senior engineer of the international service.

Mr. Bushnell didn't attempt to tell everything that happened at the con-

ference, but he said that one of the most interesting points of discussion was the clarity with which the new Canadian short-wave station CHTA was heard in Great Britain and on the continent.

Most of his informal chat was about the week he spent in Paris, Brussels and on the fighting front. He said that while flying low from London to Paris he didn't see a car, truck, farm-cart or train on the trip over France. It was this complete lack of transportation facilities, said Mr. Bushnell, that was the cause of starvation conditions in most parts of France since the Germans left.

Closer to the front, Mr. Bushnell visited with CBC War Correspondent Matthew Halton and Engineer J. L. Marshall. He was conducted by Pilot Officer Don Fairbairn, formerly with the CBC farm department, now a radio war reporter for the R.C.A.F.

PROGRAM BUILDING

(Continued from page 11)

are built will be revealed. And it will also be seen, from such a study, that programs vary according to the purposes they were intended to serve. But, above all, it will be realized that while they vary, each is founded on unchanging principles.

If we are to command and hold the attention of today's sophisticated listeners, we in radio must grasp these underlying principles, and apply them intelligently. Only in this way, I am convinced, will we succeed in building a faithful listening audience.

FIRST ACCIDENT

The first accident-casualty at the new Jarvis Street studios in Toronto is Miss Inez Thorson of the commercial department. She slipped and fell down a flight of stairs and injured a vertebra. The doctor has fitted her out with a cast and she'll have to be in it for twelve weeks. Miss Thorson's main complaint about the accident is that it will force her to postpone her holiday trip home to Yorkton, Saskatchewan, which she planned to make in June.

A Definite Link

Sir:

Received the March issue of RADIO a few days ago and believe me, it sure hit the spot. I had received an earlier issue some time ago—from Bill Metcalfe, my old boss in the Winnipeg newsroom—but it was nice to get one right from publication point.

While being stationed out in B.C. is certainly no hardship (as a matter of fact, I am inclined to agree with the view of the Vancouver Board of Trade that it is actually a privilege), I have found that unless a person in uniform has a definite and regular link with civilian association, outside the immediate family circle, he gradually becomes almost a stranger. That's why I gobbled up the contents of RADIO. It is a definite link.

Got a special kick out of the short-wave layout, Colonel Landry's article on the job analysis, Jean St. Georges' piece on "Press vs Radio", and, of course, "Grapevine Network". Anne Robertson's wide open (Don't Fence Me In) grin was a sight to behold.

Thanks for putting me on the RADIO mailing list. I'd like to stay there.

R.C.A.F.
Vancouver,

CHAS. G. GUNNING.

Clearer Picture

Sir:

I am very much impressed with RADIO. As a female member of the staff I have been enlightened very much and the magazine has definitely broadened my interest. Upon first entering the field of radio there are many things that appear confusing, but some of us are beginning to see a much clearer picture of the CBC operations from coast-to-coast, through RADIO. The staff magazine will certainly help new members of the staff toward a greater interest and knowledge from the beginning. Two good examples of helpful articles are "Canada's New Voice", in the March issue, and "Television Is Ready?", in December.

Music Library, Winnipeg. JOYCE HASTINGS.

Hockey Fan

Sir:

I am writing now as an ardent hockey fan—not a CBC producer, to strongly protest the handling of the fifth game in the current Stanley Cup finals.

With two scoreless periods, Detroit launched an attack on the Toronto net in the third frame and the brand of hockey being played was intensely exciting, as evidenced by the sustained roar of the Detroit fans. At the very climax of the play we cut the network for our National News!

This would seem to be darned poor programming as there was a lengthy organ "fill" at the end of the game which could have nicely served as a news period, and Foster Hewitt or a studio announcer could have mentioned the news as "following immediately after the conclusion of the game", or words to that effect.

Granted, there are many who don't care a "tinker's damn" for hockey; they were all probably listening to the Dominion net or private stations at the time of the game and therefore received their news as usual; but to cut into the climax of a Stanley Cup game for a seven minute shot of news is darned annoying to say the least!

Winnipeg.

ROLAND J. MORRIER.

Extract from letter received from Sgmn. R. AUMAIS, "somewhere in Germany": . . . "Yesterday I received your staff magazine which was so kindly sent to me. It is very interesting and seems good to see some of the familiar faces. Let me congratulate those concerned for putting together such a fine magazine. It keeps us well informed of the great progress the Corporation has made in the past few years. . ."



C. E. L'AMI

LOAN VETERAN

During the Eighth Victory Loan campaign, C. E. L'Ami, press and information representative at Winnipeg, took on a job now thoroughly familiar to him. Mr. L'Ami, who was one of the first members of the CBC staff in Winnipeg, has sold bonds to his fellow-workers in all the Victory Loan drives since Canada went to war. He says: "During each of the eight campaigns I met with a courteous and generous response from every individual. I believe no staff in Canada has supported the Victory Loans more willingly than has the Winnipeg staff of the CBC."

POWER FAILURE

Just before eight-thirty on a Toronto morning, when only a few sleepy operators and announcers were around, the lights blacked out without warning and the VI needles sagged back on their limit posts. It was a heck of a thing to happen to Operator Norman Hollingshead who had been on the master control staff less than six weeks, but he did a superior job when the emergency demanded.

Toronto studios operate two stations—CBL and CJBC—and Hollingshead had both stations back on the air in less than seven minutes. He checked the transmitters and found that the power failure was in the studios alone, so he set about getting the stations back on the air without the help of emergency equipment.

CJBC's early-morning happy man, Wil Perry, and News Announcer Gordon Cook were broadcasting from the corner window of Eaton's big store, so Hollingshead just took the incoming line and fed the program right through to the transmitter. Broadcast Operator Marilyn Reusch and Master Control Supervisor Archie McDonald were at Eaton's, too,

but none of them knew about the power failure until after the show was finished.

When it did finish, Hollingshead gave the CJBC station-call over his telephone which was patched into the transmitter. After that Transmitter Man Wally McDonald used his own phone for the job.

In the meantime, Hollingshead had called CBL transmitter and Transmitter Operators Ken Foster and Charlie Boun-sall started playing recordings.

With the help of Announcers Bill Bessey and Allan McFee and Operator Cecil Johns, Hollingshead got a battery-driven remote amplifier working so that the nine o'clock news to the west went on as scheduled.

Maintenance Supervisor Reg Horton arrived at nine o'clock and got a little gasoline-driven generator operating and gave master control some power. Horton and James Ireland started stringing lights from the outside supply.

Recording Room Supervisor George Penny came in about a quarter to nine and helped set up the emergency equipment, and later got emergency power to the recording room and was all set up and waiting when the soap operas came through for recording.

All the while the telephone was ringing like mad and looking after that became the self-appointed job of Operator Edna Little. That left Hollingshead free to make program arrangements.

All in all it was a fine example of staff co-operation; and that experience came in handy about eight hours later, when off went the lights again and back slid the VI needles. But that time it lasted only about ten minutes, not like the morning when the power was off from eight-thirty until eleven.

NEW COMMERCIAL MANAGER, QUEBEC

J. A. Dupont, commercial manager of the CBC, Quebec Division, has resigned his position to look after the organization and promotion of his new broadcasting station which will operate in the Montreal area in the near future under the call-letters CHAD.

When the CBC took over from the Canadian Radio Broadcasting Commission, Mr. Dupont was then responsible for the affairs of the Commission in the Province of Quebec. But some months later he was put in charge of the commercial end of the Corporation's activities in that Province. His most important task was to build the commercial business of the French network which, within a very short time, obtained top ratings.

Omer Renaud, who was in charge of the program division for the Province of

Quebec until last Fall, has been appointed to replace Mr. Dupont. He took over his new functions May 1. Although his background has been mostly with the program division as an announcer, producer and director, he has always been familiar with the commercial picture and, a few years ago, was a very successful commercial announcer.

As in the case of Mr. Dupont, Mr. Renaud will report directly to E. A. Weir, commercial manager of the CBC.

AWARDED D.F.C.

It has been learned that F/O Geoffrey Lareau, formerly of Keefer staff, has received the D.F.C. Jeff has completed his tour of 'Ops' and would have been home by now but, unfortunately, he contracted pneumonia on his last trip and is in Hospital, in England.



S. J. DE LOTBINIERE

BBC CHANGE

S. J. de Lotbinière, BBC representative in Canada, with offices in Toronto, has been recalled to England. Mr. de Lotbinière, who came to Canada in November, 1943, will be replaced here by Michael Barkway, well-known in Canadian and American radio circles.

Mr. de Lotbinière expects to return overseas by boat around May 21, and has expressed regret at leaving this country. "Canada has been very, very kind to us," he said.

While at his duties in Canada, Mr. de Lotbinière married.

Mr. Barkway, who replaces Mr. de Lotbinière, was recently secretary of the Commonwealth Radio Conference, and was once editor of the BBC Overseas News Bulletins. He is married, with two children.