



RADIO

Vol. 1

No. 14

RETURN TO CREATIVE THINKING

- BEETHOVEN VS. SHAKESPEARE - - - W. H. Brodie
- NOËL DE GUERRE - - - - - Marcel Ouimet
- SCHOOL BROADCASTS - - - - - R. S. Lambert
- TORONTO SHOP - - - - - Phil Carscallen

MERRY XMAS
ET
MEILLEURS VOEUX

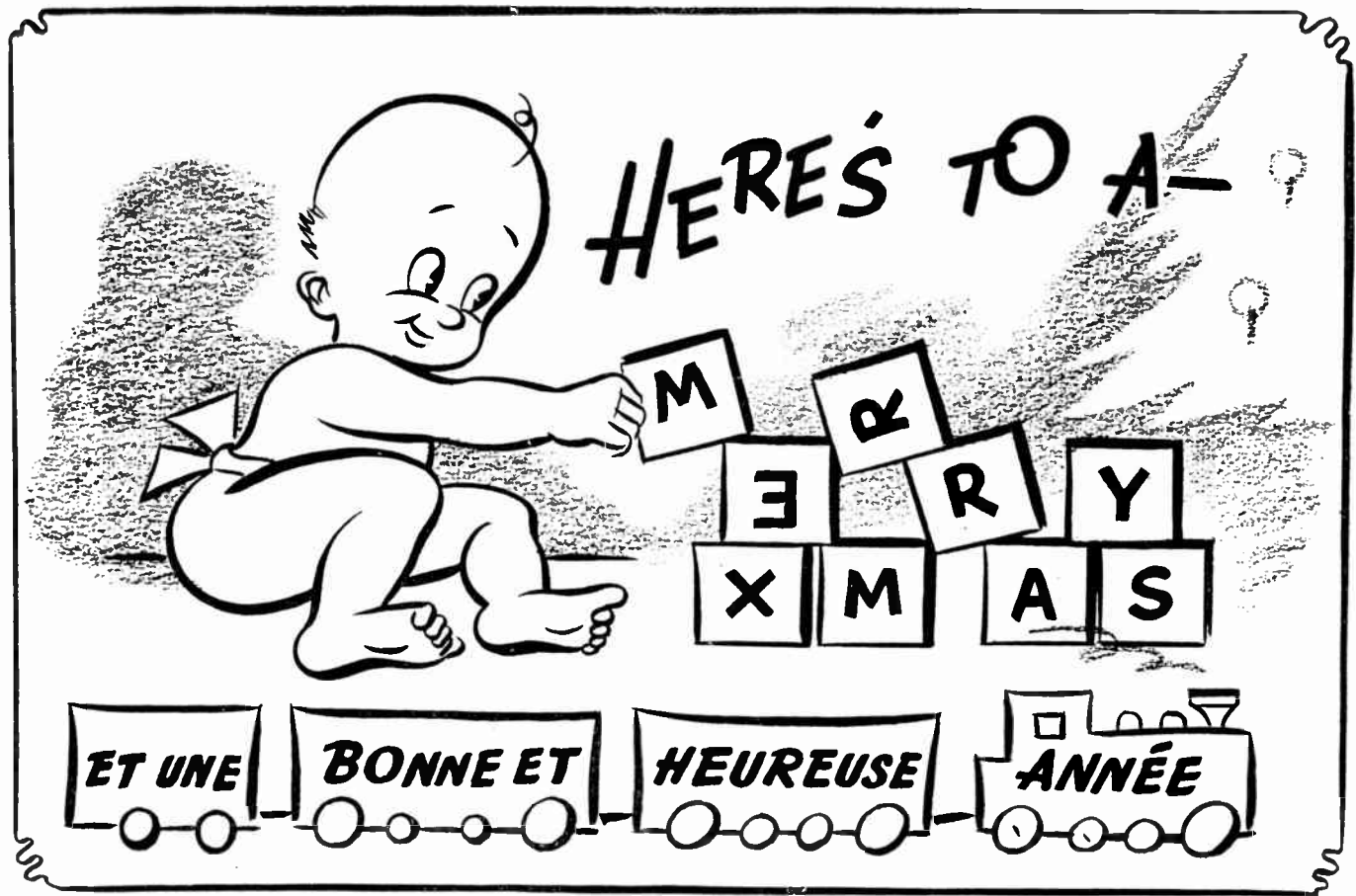
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RADIO
CANADA





Season's Greetings et Meilleurs Voeux

In conveying the Season's Greetings and Best Wishes for 1946, on behalf of the Management, may I assure you of my deep appreciation of your splendid work and devotion to duty. I regard the achievements of every member of our staff, whether great or small, all essential and important in the successful operation of the CBC.

You have my very best wishes for a Merry Christmas and a Happy New Year.

Augustin Frigon,
General Manager

"Au nom de la direction, je vous offre mes meilleurs voeux pour la Nouvelle Année. Je veux aussi vous dire combien j'apprécie le bel esprit de dévouement dont vous avez fait preuve ainsi que le travail magnifique que vous avez accompli durant l'année. Je considère la participation de chaque membre du personnel, quelque modeste soit-elle, comme essentielle au succès de la Société Radio-Canada.

Vous avez donc mes meilleurs souhaits pour un Joyeux Noël et une Bonne et Heureuse Année!"

Augustin Frigon,
Gérant Général

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RETURN TO CREATIVE THINKING

(Contributed by E. L. Bushnell, Director General of Programs)

During the past month we have begun in earnest our reconversion from wartime to peacetime in the program division of the CBC. The abrupt close of the war revealed to us certain deficiencies in the program setup, many of which were directly or indirectly caused by the job we had to perform during wartime. The urgency of a great deal of our operations during the past six years brought about a certain change. The work of our overseas unit, commercials sponsored by Government agencies on behalf of the war effort, and CBC programs directly geared to help the war effort, occupied a large portion of our schedule.

These factors meant an increase in the administrative detail necessary in programming our networks, and placed a restrictive influence on some aspects of creative work. Listeners, on the other hand, feeling the influence of wartime operations, were often attracted to our programs by the urgency of the moment. In some cases, this factor substituted for showmanship in attracting listeners.

When the war closed, we were faced with the necessity of once again building programs which on their own merit would attract listeners. This means in effect that once again we have reverted to our prewar position of having to do everything in our

power to encourage creative thinking and working on the part of members of the program division. From now on we are determined that every program, no matter what its type may be, must in itself be a magnet to attract listeners. Entertainment programs of a very high calibre as far as creative thinking and showmanship are concerned must occupy a large portion of our schedule. This doesn't mean that we will neglect our responsibility in the field of public service broadcasts. It does mean, however, that in this aspect of broadcasting we must also exercise a high degree of creative work so that our public service broadcasts will be geared to attract the maximum audience possible.

The return of a number of employees from service with the armed forces is another factor which we are keeping in mind in all the aspects of reorganization, and we feel that these men who

have gained considerable experience outside the Corporation should be given every opportunity to contribute to the best interests of the CBC.

In line with these facts we have instituted the first of a number of changes in the program division. Planning and co-ordination
(Continued on page 5)

OUR COVER THIS MONTH INTERVIEW

Our Cover This Month tells the story George Powell of CBC international service got from Santa Claus during a broadcast beamed to Canadians in Europe for Christmas. Many of the boys and girls taking part had fathers and brothers still away from home. Their songs and messages made the story ring true—the old, old story of Christmas in Canada.

Beethoven vs Shakespeare

By

W. H. BRODIE, CBC Supervisor of Broadcast Language

HAVE you ever noticed how often the precocious child seems to develop along one or two special lines and to be somewhat backward in others? I sometimes wonder whether radio, that precocious adolescent, is suffering from a similar lop-sided development.

What radio has done for music is little short of a miracle. Twenty-five years ago the man who had heard a performance of the *Eroica* was a rarity; since VJ-Day a whole continent has had the opportunity of hearing three performances of it by the greatest conductors and orchestras of the day. In the boyhood of men who are still young, knowledge of the great music of the world was confined almost entirely to professionals and to small groups of amateurs who lived within reach of a musical centre such as London, Boston or New York; nowadays many high school boys and girls can recognize individual styles, and can label a work unknown to them as being by Brahms or Mozart or Wagner. And it isn't only the great classical composers that are known. The composer of today gets his work played to huge audiences, and the modern youngster knows at any rate the names of people like Benjamin Brittain, Aaron Copland, Darius Milhand or Dimitri Shostakovitch.

This tremendous awakening of general interest in music is almost entirely due to radio; the phonograph disc has helped no doubt, but it is radio which made the record popular.

What About Words?

If we turn now to the other great art which, appealing to the ear, is equally the responsibility of radio, what do we find? While the great works of music have become a common possession, the works of literature are very much neglected. The ordinary citizen who can talk intelligently and with experience of Bach, Handel, Mozart, Beethoven, Schubert, Brahms, Wagner and the rest very seldom has an equal knowledge and experience of the great whose genius lay in the use of words.

Take for example Shakespeare, the greatest of them all. Most people's knowledge of his work is confined to a more or less hazy recollection of one or more of the half dozen plays which commonly form part of the high school curriculum. Some, if they are lucky, may have seen a stage

Radio has made the best music popular. W. H. Brodie asks—what has it done for literature?

performance of *Hamlet* or *Romeo and Juliet*. A few dozen well-known quotations are in common use, generally without much knowledge of their source and context. How many people know the high poetry and drama of works like *King Lear*, *Measure for Measure* or *Antony and Cleopatra*? Here and there you will find people, more than one would think, who read and love the whole range of Shakespeare's work; but very, very few have ever had the opportunity of hearing it come to life on the lips of people trained to speak the matchless lines.

If this is true of Shakespeare, what about Milton, Thomas Browne, John Donne, Pope, Sheridan, Goldsmith, Keats and Shelley? (A mixed bag, I grant.) It is safe to say that many people who today have learnt to know and like the three B's, know even less of these writers than they do of Shakespeare. And coming to the moderns, it is certainly true that Vaughan Williams, Sibelius and Shostakovitch are more widely known than W. H. Auden, C. Day Lewis, Louis MacNiece, Karl Shapiro, T. S. Eliot, or Robert Frost.

Or the Poetical Drama?

In the field of literature radio has done nothing comparable to its achievements in the field of music. What poetry is heard on the radio is generally trite, hackneyed, flippant or sentimental; it is the work of second and third raters. Drama has a somewhat better record; outside the warmed over movie and the hashed-up magazine story that provide so much of our radio dramatic fare, there has been some attempt to encourage the serious young writer. But too often the works that we hear are no more than a kind of journalism, purely topical, intelligent and clever, but shallow and ephemeral. Radio would seem to be the ideal medium for the presentation of the poetical drama.

In all that I am saying here, I am thinking in terms of what I hear on Canadian and American networks. In Britain



W. H. BRODIE

much interesting, vital and imaginative work has been done in presenting both classical and modern literature to radio listeners; and the work continues, it is not taken up and suddenly dropped. I must pay a tribute, too, to my colleagues of the CBC French network, who are much more alive to their responsibilities in this field and do excellent work in it.

What should we do about it? I know the answer will be that listeners generally are not interested. To this I would reply that fifteen years ago they were not particularly interested in good music, for the simple reason that they were not used to it and didn't understand it. They came to like it by hearing it, and were helped to understand it by sympathetic and informed talk about it; we do not always realize how valuable has been the work of men like Deems Taylor or our own Harry Adaskin.

In one of those periods set apart for the minority audience can we not somewhere find room for the beauties of great poetry and prose? We are beginning to do something of this kind for the benefit of school children in a morning period. Is the adult listener to be forgotten in his evening listening hours?

One might institute, for example, a Shakespeare half hour, a weekly series during which a number of plays might be dealt with, particularly the plays like *Lear* or *Much Ado* which don't seem to "get the breaks". They need not be performed at full length; in *Lear* for instance one might do some of the great speeches and what Bradley calls the three great scenes. These bits could be knitted together by appropriate comment and explanation. And the listener need not fear that the less known plays are dull. The problems that motivate the tragedy of

RADIO

Coriolanus for example are so topical that a performance in Paris just before the war led to serious political riots—which suggests that Shakespeare is as well able to “pull in the listeners” as Orson Welles and his men from Mars. I might add with regard to comment that some of the modern Shakespeare criticism—the consideration of Shakespeare against his own background and the life of his day, is as fascinating as any detective story.

I believe, too, that a stimulating and interesting fifteen minutes or half an hour could be provided occasionally by a mixture of poetry reading and sensible comment—what a story there is behind the work of Donne, for example. And let it be remembered that good poetry can stand by itself, it does not need aid and support from a musical background.

The mention of John Donne suggests the possibility of using in devotional periods some of the classical literature of the pulpit—Donne himself, Lancelot Andrewes, Charles Wesley, or John Henry Newman. Their message is in many cases as valid now as it was when they lived, and they were masters of the magic of words.

These are suggestions merely, intended to stimulate and provoke thinking along certain lines—thinking which I hope will be translated into action. Spoken word programs are perhaps too much focussed on material and temporal things; my plea is for radio to give more time and consideration to the higher values. Too highbrow? So was Brahms once.



RETURN TO CREATIVE THINKING

(Continued from page 3)

of programs on the Trans-Canada network and its key station, CBI, have become the responsibility of Harry J. Boyle. H. G. Walker has assumed similar responsibility for the Dominion network and its key station, CJBC. The directors of these networks will report to the general supervisor of programs, Charles Jennings, and will have the full co-operation of the national program supervisors and regional officials of the CBC.

John Kannawin has been appointed supervisor of presentation and will be responsible for the presentation of all CBC radio programs in the Toronto area. All personnel in the Toronto area responsible for continuity, announcing, producing, program clearance, record and music libraries, will be responsible to Mr. Kannawin who in turn is responsible to the program director of the Trans-Canada

network and the manager of the Dominion network.

In line with what I have said about stimulating creative work, we will where possible relieve creative-minded personnel of administrative duties, the majority of which were given them because of the necessity of wartime operations. The first of these transfers has already gone into effect. Ernest Morgan has relinquished his duties as supervisor of international exchange programs to C. R. Delafield who has become supervisor of exchange programs. Mr. Morgan in turn, because of his special knowledge of music and production, has been promoted to the production staff in the Toronto area.

In line with our policy of promoting members of the program division, we have promoted Fergus Nutrie to the position of supervisor of farm broadcasts. W. J. Dunlop has been appointed special assis-



GEORGE YOUNG

tant dealing in religious and institutional broadcasts under the supervision of Mr. Delafield.

I have outlined these steps in as much detail as possible so that all members of the CBC may be aware of the significance of the various moves now taking place in the program division. I can assure you that we are most definitely anxious to raise the program standards of the CBC to the highest possible creative level of showmanship, entertainment and public service. We are therefore asking for the cooperation of all members of the CBC so that, during this period of working out an effective means of accomplishing our objective, our operations may be as smooth as possible.



J. R. RADFORD

NEW CBC DIVISION

CBC station relations division is being replaced by a new division—“Broadcast Regulations”.

J. R. Radford will be division manager, responsible to management for interpreting, observing and promulgating regulations, rulings, policies, political broadcasting, continuity coming under the Pure Food Act and Good Taste acceptance policy, and checking Canadian station logs.

A new station relations department is being set up, with George Young as manager. Mr. Young will be responsible for field contact with all stations, private station agreements, affiliated network relations, program distribution and statistics, and reserved time.

In Quebec, Maurice Goudrault will represent both the broadcast regulations division and the station relations department.

The broadcast regulations division has the same authority over CBC stations as it has over private stations.

ARTISTS FOSTER HOME

CBC artists enlivened the annual meeting of the Children's Aid Society of Winnipeg, held November 20.

None of the artists, however, was present at the meeting. A 15-minute dramatization of the need for foster homes—“A Foster Home for Johnny”, written by Ray Darby and produced by Esse Ljungh—was specially recorded for the occasion.

The disc was incorporated in the speech by A. V. Piggott, chairman of the meeting, and judging from reports it went a long way toward making the meeting both helpful and entertaining.

Le Personnel En Vedette

Le Réveil

Armand Bérubé et Aimé Martel ont eu chacun une fille le mois dernier. Inutile de rappeler qu'ils sont du Réveil rural.



Toujours plus haut

Après quelque temps au premier, puis au troisième, le *publiciste* (j'allais écrire *publiciste* comme sur la porte de son bureau) est maintenant installé au quatrième. Léopold Houlé a son bureau particulier avec Yvonne Rivet-Gagnon tandis que Jeanne Girouard, Simone Bouchard et Gisèle Lafrance sont au Grand-Quatre.



Nos anciens à l'honneur

Il faut croire que la formation reçue à Radio-Canada compte pour quelque chose puisque deux de nos anciens occupent des situations de première importance au nouveau poste CJAD de Montréal. Terry O'Dell y a été nommé annonceur en chef et Tommy Sutton ingénieur en chef.



Sur les planches

Trois annonceurs de CBF se sont distingués dans la production de Liliom au Monument National. Raymond Laplante campe avec une habileté exceptionnelle cinq silhouettes intéressantes. Miville Couture se fait remarquer par son jeu dégagé et un maquillage désopilant et Jean Paul Nolet se tire brillamment d'affaire. Ernest Hébert, Bruno Paradis et François Bertrand ont prêté leur expérience à l'organisation de l'Équipe pour assurer le succès de la représentation. A propos de Bruno Paradis, la Chambre de Commerce des Jeunes a eu recours à sa vaste expérience du micro pour le faire annoncer chaque soir au pot-pourri de charité. La contribution des Radio-Canadiens à l'activité sociale et artistique est un fait à souligner et à imiter.



Permutations

Jean Morin, autrefois des dossiers, est stagiaire chez les annonceurs. Roland

Nadreau le remplace à son ancien emploi, pour être remplacé à son tour par Jules Dulude. La toujours souriante Hélène Beauchamp qui travaillait pour notre rédacteur-en-chef-adjoint Léon Lorrain devient réceptionniste au service commercial. Son poste a été confié à Henrietta Thiessen. Gisèle Chartier, sténo., travaillera chez Marcel Ouimet. Paul Barette, autrefois correspondant outre-mer, revient au King's Hall après avoir été prêté quelque temps aux Ondes-Courtes. Il ira probablement à la Revue de l'Actualité.

D'autres nouveaux: Louis-Philippe Beaugrand, bruiteur; Lise Lavigne, sténo.; Patrick Cosgrove, entretien. Autres départs: Saluste-Duval LeMyre et Jean-Louis de Lorimier (ancien C.A.R.C.), nouvelles; Lucile Rouleau, secrétaire de Paul Leduc et Valérie Lewis Simpson, annonceur—CBM.



Autrefois de CBF . . .

Clo. Salviati, lors de son voyage à Washington, a rencontré Fernande Genest, Germaine Gendron et Julienne Lenyre, toutes trois employées par le gouvernement français. Elles adressent leurs meilleurs vœux à leurs anciennes compagnes de CBF et espèrent être à Montréal pour Noël. Claire Martin était de passage à

Quelques-uns des membres de la délégation de Radio-Canada au Gala des Artistes du Québec. En avant: M.M. Omer Renaud et Ch. Léon Lorrain. Deuxième rangée: Mme Lorrain, Mme Renaud, Melle Louise Simard, M. Léopold Houlé. Troisième rangée: Mme et M. Lucien L'Allier, Melle Marie Bourbeau. Derrière: M. et Mme Marcel Paré.

CBF ces jours derniers. Son nouvel état lui plaît toujours mais elle garde un bon souvenir de son emploi.



Chez les ingénieurs

Le médecin a prescrit à trois de nos ingénieurs CBF-CBM, Jean Lefebvre, Léon Gilbert et Pierre Normandin, de prendre du repos. Evidemment, le travail est dur aux services techniques.



Les sports

Liliane Gagnon a roulé le plus haut triple et le plus haut simple aux quilles . . . Françoise Moreau s'est consacrée à l'élevage des tortues. Koko et Kiki, deux minuscules amours de petits bêtes, décoreront gentiment son pupitre.



Soirée de gala

Plusieurs des membres du personnel des studios de Montréal assistaient tout récemment au gala annuel de l'Union des Artistes, où les numéros de CBV-Québec furent fort goûtés. Melle Louise Simard, assistante du directeur général pour la région

(Suite à la page 10)



This is the Canadian Broadcasting Corporation

THE boys in the Toronto Shop are really asking for it! They say that there just isn't a job too tough for them to handle. And furthermore they say that if the other regions knew the extent of the equipment in Toronto, the regions would be able to use the shop to better advantage.

Well, that information is going down in black and white, and George Lovatt, Harry Allan and Bill Watts will have to take the consequences. They are up to their ears in work now. What will happen when the other regions find out about the shop and start putting through work orders?

The boys in the shop aren't fooling about being able to handle a tough job. Probably the best example is a set of new design cutting tables sitting in the Toronto recording room.

The tables are of a completely new design. Instead of the usual overhead mechanism, familiar in all CBC studios, the new ones are of the lathe-bed design. That means that all the cutting mechanism is out at one side, with the cutting head sliding out over the disc on a steel bar on a ball-bearing assembly. The bar slides back or across the disc by means of a feed screw which is attached to the turntable. That sounds complicated, and it is—but it's efficient.

Original Design

The design of the new tables is George Lovatt's, in consultation with Recording Room Supervisor George Penny, Engineer in Charge Toronto Area Howard Hilliard and the engineering division in Montreal.

The only things the shop didn't build were the motors and the cutting heads. The only things that weren't completed in the shop were the castings, the turning of the tables (only because the lathe isn't big enough), the plating and some of the crackle painting.

The boys in the shop machined all the lathe-bed apparatus, including the feed screw. There are 145 individual parts, counting screws. They made the complete carriage consisting of 75 parts, and they installed all the electrical circuits. The cabinets were built and finished there, too.

The big turntables weigh sixty pounds, just double the weight of those on the Presto cutting tables.

The new cutting tables are now in the recording room undergoing tests, and according to reports the "bugs" are minor. An example is that the units are so heavy they press the insulation tight, making it no longer effective, so that the cutting heads will pick up the sound of walking.

That job used every piece of equipment in the shop. It used the big nine-inch lathe on metal parts. It used the electric grinder; the drill press and its automatic tapping attachment. It used the jointer, the circular and band saws for both wood and metal. It used the wood shaper and the electric disc sander, and the micro-meters which measure anything from zero to four inches, inside and outside measurements. And silver soldering was done in making tools to make the parts.



George Lovatt works over blueprints before starting new project.

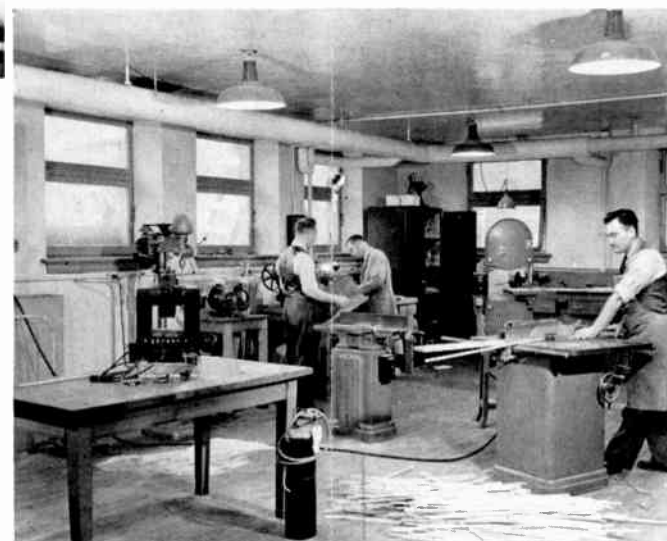
Degasser to Meters

Now the cutting tables are done, and Lovatt, Allan and Watts are busy on two more big jobs. They have almost completed a degassing unit to degas the big tubes in a 50-kilowatt transmitter. It consists of a high voltage (30,000) transformer with an arc arrangement and X-ray cables for connecting it. The whole unit will be in a steel cabinet with all the safety devices, so that if the cabinet is opened, it automatically shuts off. It's



Bill Watts at the drill press.

TORONTO SHOP by PHIL CARSCALLEN



Some of equipment in Toronto Shop.

passed all the rigid tests of the hydro-electric people and may be the prototype of degassers to be used in all 50-kilowatt transmitters.

The other job is making a smart idea into something concrete—or rather metal and wood.

It's a light pattern meter for checking the response of a cutting head, or seeing just how good the business end of a recording apparatus really is. The idea was evolved by Robert Santo of the engineering staff at Keefer building in Montreal.

The shop is busy making a complicated arrangement of slides connected to dials which will automatically give the proper reading on a single dial. The whole thing will be enclosed in a light-proof box, with

The shop started out in September of 1940. It was originally set up as a manufacturing and experimental shop for sound-effects equipment.

The first big job was to build nine "cocktail bars" for sound-effects.

They can be seen in most CBC regions. They are big black units with three turntables and four pickup arms. The turntables vary in speed from about 30 rpm's to around 90, so that a car (on a sound-effects disc) can go like mad or can slow down almost to a stop.

The shop designed and built the amplifiers for the units; constructed the huge speaker cabinet, and sent them out to CBC points all ready for use. They cost about \$1300 each.

Name Your Effect!

Just a couple of weeks ago a new sound-effects unit was finished. It's a whopper which includes a heavy door, a screen door, a car and refrigerator door, a barn door, a sliding panel, a window, a blind and a variety of cupboards. Three of the units have been finished. Montreal has one; Halifax one, and Toronto the other.

Another piece of sound-effects equipment which the boys are proud of is the big tank (see cut). It's filled with water which can be used over and over again by means of an electric pump. That unit does just about everything.

It can be: a bathtub, a sink, an ocean, a ship, a rainstorm (using a spray attachment and a stretched awning). It has just about any type of tap that can be imagined. It was built narrow enough so that it can be rolled through normal doors into studios.

Most of the jobs mentioned have been big ones, but the boys in the shop do little ones too. Right now they are busy working out a rubber mount for some new ultra-sensitive microphones. The mounts will be vulcanized to the metal, and every bit of the work will be done in the shop.

Typewriter attachments for desks just couldn't be had during the war, so the shop turned them out by the dozen.

The woodwork the shop turns out is so good that one of the people at the studios tried to proposition the men in the shop

(Continued on page 14)



Harry Allan checks valves on sound-effects tank.

an arrangement on one side to bolt on a record, up to sixteen inches in size.

Recently the Toronto shop did almost all of the mechanical work and all the wiring for the new CJBC (Toronto) 50-kilowatt transmitter.

That automatic tapping arrangement for the drill press was used to advantage in the new Toronto studios. Over 5,000 holes were drilled. To have it done commercially would have cost about \$250, yet the attachment cost only \$65.

NOËL DE GUERRE

Marcel Ouimet évoque des souvenirs . . .

Il pleuvait au dehors . . . à torrents et, au dedans, les gouttelettes giclaient au travers des fissures qu'avaient pratiquées les obus quelques jours plus tôt dans le toit de tuile de notre petite villa . . .

Il pleuvait, et c'était plutôt triste . . . "Chez nous", comme dans tout le hameau à peu près désert de Rocca San Giovanni, en bordure de l'Adriatique . . .

La boue était épaisse . . . elle appesantissait les pas sur la chaussée lavée et glissante, face au camp de ceux qu'on appelait "messieurs les journalistes" . . . Et le vent, avec la force quasi d'une tornade, se joignait au froid pour rendre notre vigile encore plus misérable . . . Avec cela qu'à quelques milles de Rocca, dans la banlieue d'Ortona, ce petit port que nous convoitions, des hommes, d'autres hommes que nous, des combattants ceux-là, traversaient des heures beaucoup plus dures . . .

Depuis quatre jours, sans arrêt, sans répit, qu'ils se battaient . . . sans manger, sans sommeil, dans leurs tranchées remplies d'eau ou dans des ruines à demi englouties . . . dans le noir, leurs doigts crispés sur le canon, ou sur la crosse de leurs armes automatiques . . . Seules nos pièces, déployées en batteries, tout autour de nous, de Lanciano jusqu'au pied de la fameuse crête de San Vito, pouvaient les éclairer . . . d'éclairs artificiels qui, à l'accompagnement de la cascade des explosions, ne cessaient pas de strider la nuit et, pour quelques secondes, d'illuminer des masques durcis, des yeux si fatigués qu'ils ne voyaient à peu près plus . . .

Pourtant c'était Noël . . . Du moins la veille de Noël, avec toute la gamme des émotions, des sentiments qu'il a toujours éveillés chez l'homme depuis sa plus tendre enfance . . . même dans les circonstances les plus difficiles . . .

Et pas un, qu'il fut à l'arrière ou en toute première ligne, ne pouvait l'oublier . . .

"La vie n'est pas facile", disait un soldat des Seaforth Highlanders, à un camarade. "Franchement, la température manque de charme . . . Et pour toute compagnie", ajoutait-il, "celle du sergent, du major ou du lieutenant. Ou, si l'on veut, les Boches qui nous font face! . . .

MacPherson écoutait . . . Distrainé, lui aussi son esprit se reportait vers le Canada . . . Plus la situation était dure, plus la mission manquait d'attraits, plus

il avait la vision du calme de la patrie lointaine . . .

— "Dire que chez nous", dit Jones, "les sapins sont tout illuminés. Des flammes avides lèchent les bûches de l'âtre . . . On se réjouit, malgré les absents . . ."

— "How I'd like to see it again", interrompit son compagnon entre deux détonations. "Les maisons, les rues toutes illuminées . . . Just to think that it's bright enough back home to recognise people on the street . . ."

— "Cheer up boys", lança soudain une voix, "Il est onze heures . . . On va vous relever et vous aller vous rendre au poste de commandement de la compagnie . . . Là, on vous réserve une surprise . . ."

Lentement, fourbus, éreintés, comme des automates, Jones et MacPherson quittèrent leurs positions . . . C'est à pas de loup, l'oreille toujours au guet que se fit leur marche vers l'arrière . . . Rien de plus sinistre que ces nuits où les éléments ajoutent au fracas de la bataille . . . Sur-tout quand il s'agit d'une nuit de Noël, sans neige et sans cloches, où l'air ne vibre, ne se déchire, que sous un seul son, celui des canons . . .

Lentement, à pas lourds, ils se mirent en marche vers le P.C. . . . Dans la crypte d'un monastère du 15^{ème} siècle, à cinq cents mètres de la ligne de feu . . .

— "Halt", lança soudain une sentinelle, pour ajouter aussitôt le mot de passe: "Johnny Walker" . . .

— "Red Label", répondit MacPherson . . .

C'était étrange comme à cinq cents mètres ils se sentaient déjà plus en sécurité . . . Rompus, ils croyaient rêver, car de l'intérieur du monastère, les accents d'un hymne de Noël leur parvenaient, de même que l'écho des voix de leurs camarades, des voix rudes, mâles, profondément inspirées . . .

Dix pas de plus et ce fut la lumière, presque un rêve . . . Au pied de l'autel des tables, des nappes blanches, des guirlandes rouges et vertes . . . Comme au pays, comme au Canada . . . Et du poulet, et de la dinde . . . Tout avait été prévu . . . même l'organiste qui tirait de l'orgue à soufflets l'accompagnement des airs de Noël . . . "Holy Night", "Adeste Fideles", chantés par des soldats crottés, boueux

qui, de demi-heure en demi-heure, s'en retournaient abattre ceux qui refusaient de vivre comme "des hommes de bonne volonté . . ."

Un officier des services auxiliaires de l'armée avait eu cette excellente idée . . . Il n'avait pas voulu que les troupes même les plus sérieusement engagées fussent privées de l'atmosphère, du cadre de Noël . . .

Quelques heures plus tard, plusieurs de ceux qui s'étaient relevés pour ce réveillon sans précédent manquaient déjà à l'appel . . . Ils reposent aujourd'hui, comme tant d'autres, au cimetière canadien d'Ortona . . .

Mais ils avaient eu, tandis que la pluie et le tonnerre de la bataille s'alliaient pour leur rendre l'heure encore plus sublime, ils avaient eu une prière, une pensée pour les cloches de leur terre canadienne qui, elles, n'avaient jamais cessé de carillonner galement . . .

PERSONNEL EN VEDETTE

(Suite de la page 6)

du Québec servait plus tôt dans la soirée un cocktail aux membres de la délégation de Radio-Canada.



Chansons cries

Voici une autre manifestation du talent versatile de J. J. Gagnier. Ces jours-ci, il produit sur commande des chants russes pour un sketch d'Yves Thériault, des chansons esquimaudes pour le tour du monde en musique de Victor Brault, des chansons indiennes et tsinsyam pour Marius Barbeau. Il a de plus entrepris d'harmoniser des chants hurons, maléchites, etc. Nous espérons que M. Jean Beaudet mettra à l'affiche de nouveau, des oeuvres de compositeurs canadiens; J. J. Gagnier vient de terminer un poème symphonique et lyrique inspiré de la mythologie grecque. On vient d'acclamer la première de sa suite italienne "Tre Preludi a l'eterna comedia".



Hibernia

C'est l'hiver, de nouveau, et le silence blanc a envahi le paisible hameau de Gros Pin, près Québec, où sont situés les appareils émetteurs de CBV. Roland Beaulieu, technicien-chef, ex-CBFiste à Verchères, n'en éprouve aucune crainte; il déclare en avoir goûté bien d'autres dans la banlieue montréalaise. Madame Beaulieu, quant

SCHOOL BROADCASTS

By

R. S. LAMBERT, CBC Supervisor of Educational Broadcasts

DURING the past four years there has been a rapid growth in Canada in the use of radio as a means of providing programs of an educational character, designed to be heard in school classrooms. In 1941 in only two provinces, British Columbia and Nova Scotia, were the departments of education presenting, in co-operation with the CBC, school broadcasts. But today in every province, from Cape Breton to Victoria, the schools have an opportunity to hear at least one program of half an hour's duration on every school day, specially planned to suit their educational requirements.

This growth of school broadcasting is similar to developments which have occurred in other English-speaking countries. Great Britain, through the BBC, pioneered in the development of this field. There school broadcasts have been on the air for nearly twenty years; and today they occupy more than two hours of time on the national network. In Australia, at least one hour a day is given up to the same purpose.

In the United States, school broadcasting is more patchy. There is one national network program, CBS American School of the Air, but this has recently been transferred from an in-school period to an out-of-school period—a change which some fear may lead to a reduction in its direct utility to the schools. In other states, and in a number of cities, school broadcasting has been highly developed, above all in the city of Cleveland, which has probably the most elaborate and complete setup on this continent. However in the majority of states there is still no school broadcasting, apart from the American School of the Air. Thus the development in Canada, although not so intensive, has been more uniform.

This is due in part to the CBC's declared policy of not putting school broadcasts on the air except at the wish and with the co-operation of the departments of education, these being the authorities responsible for education in our provinces. The basis of collaboration has been that the CBC should provide time on the air, studio and production facilities without charge; while the departments of education should plan the programs and meet the cost of scripts, acting and music talent, if any.

The above plan of co-operation prevails in all provinces except French-speaking

Being a digest of an address by Mr. Lambert at Summer Radio Institute, Queen's University.

Quebec. There, since 1941, the CBC on its own initiative has presented through "Radio-College", the educational organ of the French network, daily programs over French-speaking stations in Quebec for the benefit of high school and college students and adults. These programs are planned by the CBC and offered to the schools as a public service.

Stimulus has been given to Canadian school broadcasting by the use made on our network of the programs of the American School of the Air. In 1940 CBS offered these programs for the benefit of Canadian schools, but since then the policy of the CBC has been to offer them to the departments of education, and put them on the air for those regions where the departments wish to include them in their own programs of school broadcasting.

This arrangement is not one-sided, but based on the principle of exchange. The CBC contributes to the American School of the Air each year a number of programs, usually six, representing different aspects of Canadian life. These are heard in the schools of the United States as well as in this country, and so form a valuable means of publicizing Canada among American children.

One result of hearing the CBS broadcasts on the Canadian air was to stimulate a demand for a national school broadcast in this country. In 1943, the CBC, with the advice of the Canada and Newfoundland Education Association, set up permanent consultative machinery in the form of the National Advisory Council on School Broadcasting, to assist the CBC in planning national school broadcasts. This Council consists of representatives of the departments of education, the Canadian universities, the Canadian Teachers' Federation, National Federation of Home and School and the Canadian Trustees' Association. At the same time, the CBC established within its own program division an education department to co-ordinate the school broadcasting work. Many provincial departments of education have since then appointed officials to take charge of audiovisual education or of school radio.

Different Technique

Broadcasts to schools are necessarily different in character and technique from other broadcast programs. In writing scripts for the classroom, emphasis is laid on simplicity of style, plenty of action, elimination of slang and dialect, clear diction, absence of confusing sound effects, etc. These qualities must also be present in the production and acting of the programs. Not all professional broadcasters find it easy to adopt these standards, and there is room for considerably greater participation by teachers in the preparation of programs and the writing of scripts.

Classroom utilization of school broadcasts is still in its infancy. Comparatively few Normal Schools are at present making radio a part of the regular training of the young teacher. There is generally not enough pooling of experience among established teachers who do use the programs. There is indeed no standard method of utilizing a school broadcast, for the technique varies with the nature of the subject. Also more complete methods of evaluating results in terms of educational benefit in the classroom are required.

It cannot be too often repeated that school broadcasts are in no sense intended to substitute for classroom instruction. The chief purpose of school broadcasts is to enrich the curriculum of the classroom to stimulate the imagination of pupils, and thereby heighten the intensity of their perception and response to teaching.

At the present time, it is estimated that about 4,500 schools out of 22,000 or 23,000 in English-speaking Canada are listening to school broadcasts each winter. Many of these are using borrowed receivers, while others which have equipment permanently installed suffer from poor reception. This is due almost entirely to the fact that civilian radio production in Canada ceased in 1941, and therefore many schools are using obsolete or poorly conditioned radios. A survey recently taken in the city of Toronto, revealed that one-third of the radios in schools were below par for music reception.

Efforts made by the National Advisory Council to overcome this handicap have not proved successful under war conditions, but it is hoped that now that civilian manufacture is being resumed, the shortage will be gradually overcome. Only four departments of education, at present, give direct financial assistance to schools in the purchase and installation of receivers.

FM for Education

A new technical development, which holds great possibilities for the future of educational radio, is Frequency Modulation. The local range of FM, together with

(Continued on page 16)

à elle, se déc'are confiante dans le confort du coquet bungalow, voisin des immenses pylones capuchonnés de blanc. Le soir, mêlés aux reflets d'un chaleureux foyer, entrent par la fenêtre les lueurs de la vie nocturne de la vieille capitale éloignée que de "quelques arpents de neige".

Raymond Fortin, autre technicien à l'émetteur de CBV est un peu blasé sur les hivers de la banlieue de Québec. Raymond entreprend avec cette nouvelle saison sou dixième (10) hiver au poste de transmission. Il a dû maintes et maintes fois se frayer un chemin à la petite pelle pour faire le "chauffage des lampes" avant le départ de la journée d'émission!

... et Antonio Guimond, troisième technicien de l'émetteur trouve beaucoup de charme à la nouvelle saison, même si à certaines périodes il lui faudra chauffer des skis pour courir au boulot quotidien. . .

CBV eut la visite, rare depuis quelques mois, de Aurèle Séguin, directeur de Radio Collège. Nous nous demandons un peu ce qui a réussi à arracher M. Séguin à son bureau de Montréal et à ses nombreux voyages, pour l'amener chez nous; ou le but de son court séjour, une causerie aux Rotariens québécois, ou encore le souvenir impérieux de la terrasse de Cap Diamant ouatée de neige molle et de calme solitude.

Gilles Rioux, commis à l'administration de CBV est revenu réjoui et rajeuni! . . . d'une visite "sociale" dans la Métropole. Gilles a déclaré que les nuits à Montréal raccourcissent sans cesse, que le coût de la vie ne diminue pas . . . loin de là et que l'hospitalité atteint à d'immenses proportions.

Le signal de la campagne du Timbre de Noël, cette année est parti d'impressionnants sommets. C'est dans les montagnes de Pays d'en Haut que Maurice Valiquette, directeur de CBV est allé cueillir le message de départ à la croisade annuelle de la Ligue anti-tuberculeuse du Québec.

Guy Dumais, de Québec est revenu au poste après quelques mois de maladie qui l'avait éloigné du micro sur l'ordre de son médecin. Pour reprendre goût à l'ouvrage, Guy a remplacé Roge Baulu, fortement grippé, comme animateur le mois dernier du Questionnaire de la jeunesse au Palais Montcalm à Québec!

et voilà . . .



CBJ Chicoutimi

Les CBJistes ont été très honorés de recevoir la visite d'un grand patron, M. Jean Beudet, directeur du réseau français qui a passé deux jours dans nos murs. Soulignons en passant que les Chicoutimiens ont pu une fois de plus, applaudir

(Suite colonne 3)

CO-STARRING PAUL DUPUIS

PAUL DUPUIS, tall, dark, athletic French-Canadian, ex CBF announcer, ex CBC war correspondent in Europe, has become a film star. Critics with unanimous enthusiasm are acclaiming his performance in "Johnny Frenchman", a comedy-drama of Breton and Cornish fisherfolk. Paul, a keen swimmer, also became an expert wrestler under the tuition of the middleweight wrestling champion of Cornwall. He is presently costarred with Clare Luce in "It Happened In New York" now showing at a west-end London Theater.



NOTRE confrère Paul Dupuis est en ce moment l'idole des habitués de la scène et du film anglais. La critique fut unanime à louer son travail dans "Johnny Frenchman", un film qui paraîtra bientôt sur les écrans canadiens.

Paul est de plus la vedette, avec Clare Luce, de la pièce "It Happened In New York", qui tient l'affiche d'un grand théâtre de Londres.

Paul "Un homme et son idée," de St-Georges vient d'en avoir une moins heureuse! Il vient de quitter la société pour retourner au journalisme. Paul conserve le meilleur souvenir des années passées à Radio-Canada. Nos vœux de succès l'accompagnent.

(Suite de la colonne 1)

notre éminent pianiste canadien en concert avec Martial Singher au Capitole de Chicoutimi. Tous ont goûté un véritable régal artistique.

Dimanche soir dernier, M. Vilotond Fortin, Directeur de CBJ, avait l'honneur de présenter aux membres de la Société des Concerts de Chicoutimi un artiste de grande réputation Henri Temiarki, violoniste et Arthur Hollander, pianiste accompagnateur. Le directeur de CBJ avait été chargé par le Président de la Société des Concerts, l'Honorable Antonio Talbot, actuellement en voyage à Haïti, de présenter les deux artistes à l'auditoire.—

... Le Major Roland Dallaire, assistant-directeur est de retour d'Ottawa, à titre de délégué du Conseil du Personnel aux assises de l'Exécutif National. La prochaine réunion du Conseil du Personnel révélera sans doute des choses intéressantes sur les délibérations qui ont eu lieu à Ottawa.

J. E. Roberts est revenu enchanté de l'accueil des confrères de Montréal et d'Ottawa qu'il a visités durant sa vacance qui vient de se terminer. Avec le meilleur souvenir, il rapporte tout un bagage de choses intéressantes concernant la technique et ses secrets.

Marcel Vidal, opérateur, a vivement intéressé un bon groupe d'auditeurs dans une brève interview sur le fonctionnement des postes amateurs. Il est lui-même possesseur du VE 2 OE. Il a prouvé une fois de plus qu'il possédait parfaitement son sujet en improvisant durant 12 minutes sur les bons moments que lui procure son VE 2 OE.

Dans les couloirs . . . on entend dire que la "cigogne" plane sur les toits de plusieurs CBJistes. . . !



En dernière heure

... on nous apprend que . . . Mme Estelle Frigon nous quitte pour se consacrer à son époux. C'est de l'avancement. . .

Armand Bérubé est élu président du comité du personnel des studios de Montréal. . . Stan Catton devient annonceur—CBM.



Elus

Conseil du personnel 1945-46

Armand Bérubé
Mireille Bastien
Ernest Hébert
Roger De Vaudrcnil
André Ouimet
Adrien Goddu
Raymond Laine
N. Lamont Tildan
Jean Monté
Charles H. E. Miller

Grapevine Network



FERGUS MUTRIE
Heads Farm Department

Chef, Cats, Bags

On the night of November 1, 50 weird and wonderful characters found their way to Williams Street in Weston (near Toronto) and pounded on the door of D. C. McArthur, chief news editor of the CBC.

It was a costume party and D.C.M. refused admittance to anyone not in costume. A few did arrive in street clothes and they were bundled upstairs immediately and fitted out with costumes from the McArthur wardrobe.

Costumes ranged from a chef and a hulu-hulu girl (?) to trappers, cats, clowns, a French painter and "a couple of old bags" (to quote the cards displayed on chests).



Leaning to Drama

Many an aspiring Alfred Lunt and Lynn Fontaine is giving his or her all before CBC mikes these days. Steve Appleby, Halifax announcer with a leaning toward drama production, is making preliminary preparations for a Maritime dramatic workshop. For the past few weeks now he's been auditioning and interviewing actors and writers who want to break into radio.

Cause for Carillon

It has been said that the salt breezes of the Maritimes have a corroding effect on metal. But it never seems to affect the wedding bells. . . Latest cause for carillon is the announced wedding December 8, of Marie Grandy and Frank Maelsaac. Marie has been with CBC Halifax since '42, and is at present with central records. Frank was on the Halifax announce staff for a year or so and was lately transferred to CBA, Sackville.

R. D. ("Bud") Fairley, operator at Sackville transmitters, was married October 27 to Miss Louise Springer at the home of the bride in Jemseg, N.B. Mr. Fairley was presented with a Pyrex coffee maker by his fellow staffers.

Jim Reynolds of Toronto centre-aisled it Monday, November 12, in the chapel of his Alma Mater, Ridley College, St. Catharines, Ontario.

On November 2, Jean Brown, formerly of the Winnipeg offices, and secretary to H. G. Walker in Toronto, left the CBC to become the wife of Jack Barkley, broadcast operator at Toronto studios and formerly of CBO, Ottawa. The two were married in Ottawa with Jean's mother coming down from Winnipeg for the event. The couple honeymooned in New York.

Mack Smith of Toronto master control was married December 1 in Wychwood Presbyterian Church.

Jean Fry of talks department was married December 1 to "Pat" Patterson of Toronto. Talks staffers presented Jean with a handsome blanket.

Joy Mears of national traffic left the CBC to be married December 1 in Toronto.



Born:

To Mr. and Mrs. Don Bacon, Toronto, Janet Lynn, October 8. To Mr. and Mrs. Bill Bessey, Toronto, Elizabeth Ann, November 20. To Mr. and Mrs. Alan Staniforth (on loan to National Research Council), daughter Alayne, August 15. To Mr. and Mrs. R. E. Keddy, Ottawa, Susan Louise, November 13. To Mr. and Mrs. Stuart Griffiths, Montreal, Stephen Glen, November 11.

Here and There

Welcome back to Marilyn Shaw, broadcast operator who before her marriage was Marilyn Reusch. She is replacing Joan Annand in CBL and CJBC temporarily while Joan is in New York to continue her singing studies. . . Newcomer at Sackville transmitters is Frank B. Maelsaac, formerly of the program staff at Halifax. . . Capt. Atholl Stewart has returned to international service after a month's sick leave. . . Paul Barette, having been on loan to the international service since his return from overseas, is back at his old job as news editor at Montreal studios. . . Mrs. Elma Gomm has been appointed secretary to A. D. Dunton, chairman of the CBC.



New Faces:

Steno Dorothy Kelly pinch-hitting for Irene Innes who is absent from head office on prolonged sick leave. . . Writer-Announcer Charles René Levesque, Switchboard Operator Rita Lamothe, Stenos Priscilla Mackinnon and Dorothy Welsh, and a new assistant in P. & I., Miss Renée Morin, have been added to international service staff. . . R. B. Hamilton, P. & I. assistant, and Squadron Leader Joel Aldred, announcer, among new faces in Toronto.



C. R. DELAFIELD
Supervisor of Exchange Programs

Wows

In the engineering end of things at Halifax, the operators are being gently ordained in the art of running turntables. All things considered, they're doing a pretty good job: only a few insignificant wows and an odd inconsequential wrong selection.

Since the ban on amateur radio operations has been lifted control rooms have become little fever spots, buzzing with link couplings, end-fed rhombics and R's equaling E's over I's. . .

The new recording room is completed now and its added machine-power should ease the crowded conditions in master control where all cutting has been done to date.



From the Forces

Charlie Brown back to central newsroom from the R.C.A.F. . . Jack Hawkins returned to Toronto engineering after airforce service in Malta . . . George R. Oulton another airforce veteran relief operating at Sackville before returning to university in February.



W. J. DUNLOP

Special assistant in religious and institutional broadcasts.

Venus to Trylon

The Halifax Staff Council entertainment committee has worked up a bowling league. The scheme includes a prize to be awarded to the highest-scoring team. Each Saturday now at 2.30 torsos bent to the graceful sport may be observed, running the gamut from Venus and Adonis to Trylon and Perisphere. Good bowlers and bad there are. But one thing is common to all: everybody is stiff the next day.

CHEQUES FOR XMAS

RADIO has been informed that those December salary cheques will be out on or about the 22nd of the month, if nothing unusual turns up to alter present plans.

The treasurer's division has done everything possible to get the cheques out before Christmas.



ANSWER MAN

Inspection of CBC repeater transmitters at isolated spots in B.C. keeps CBC Vancouver engineers busy and on the move. Last month Ernie Rose inspected many in the interior of B.C., and this month, Chief Studio Operator Basil Hilton checked up on the remainder.

A three thousand mile trip by car took him over the Banff Windermere Highway to such places as Golden and Kimberly in the sparsely populated hinterland of B.C.

Basil was impressed with the interest shown at these outposts in CBC radio programs and personalities on the network. It took much of his time answering the questions of listeners as to what the announcers looked like and correcting some very wrong impressions of the build and age of some CBC personalities.



ARE YOU LISTENING?

A comedy of errors was enacted at the CBR Vancouver switchboard recently when an over-enthusiastic telephone survey operator phoned CBR and asked switchboard operator Edna Bennett what program she was listening to. The conversation went like this:

EDNA: Canadian Broadcasting Corporation.

VOICE: Is your radio turned on?

EDNA: Yes.

VOICE: What program are you listening to?

EDNA: This is the Canadian Broadcasting Corporation.

VOICE: I want to know what program you are listening to.

EDNA: You don't seem to understand. This is the Canadian Broadcasting Corporation.

VOICE: Yes I know . . . but what program are you listening to?

EDNA: Look . . . THIS IS THE CANADIAN BROADCASTING CORPORATION. WE BROADCAST PROGRAMS!

VOICE: Oh my God!

SOUND: MUFFLED GROAN AND SOUND OF TELEPHONE BEING HUNG UP.



ERNEST MORGAN

Promoted to Production staff.

Departures

Winnipeg staff recently said good-bye to Mrs. Jean Hayward and Mrs. Eileen Power, both of the clerical staff. Jean and Eileen left their office careers in favor of domesticity; Jean continues to live in Winnipeg, and Eileen left to join her husband in the east. In their honor, Helen Magill entertained the ladies of the staff at an afternoon tea in her home . . . Joy Wilkie of Toronto has left the CBC to become Mrs. Wife again after her husband, Major Dan Wilkie, returned from overseas with the Royal Regiment . . . Dorothy Wilson of station relations has gone to Associated Screen News . . . Marion Lovick (nee Marion Maclean) of Vancouver is beaming more blandly than ever these days. The reason is that her sea-going husband, Kent, is returning home. As a net result, there is a vacancy on the secretarial staff at the Vancouver studios. Marion is going back to the full-time job of keeping house.



Machine-gun to Cabin Boy

Gordon Hargraves, young member of Toronto's mimeograph staff, has been given his first real chance to enter the realm of radio acting by winning the role of John Frobisher's cabin-boy in the feature dramatic presentation "White Empire", produced from Toronto by J. Frank Willis.

Gord claims that his first encounter with radio acting certainly might not have been good, but it sure was loud! He played the part of a machine-gun on one of the daytime serials.



CHARLES JENNINGS
General Supervisor of Programs

MILLIWATTS OVER MANNHEIM

Another event that has sent CBC engineers into a whirl of views and theories on radiation patterns, sky waves and heavy-side layers, was the appearance at Halifax studios the other day of an airman. Asking politely to see someone in the program department he was shown into S. R. Kennedy's office.

Surveying his visitor between file piles the resilient S.R.K. concluded: "another audition applicant"; and adjusting his pince-nez he rose to horizon level to observe the usual civilities.

The airman was not an auditionee.

The airman was interested solely and alone in the theme of a program called "Midnight Fantasy" which he had heard, he said, from CBA in Sackville. The fact that the program hasn't been on the air for two years disturbed S.R.K. not a whit: he jotted it down to the "peculiarities of John Q. Listener" and proceeded to dig up the information.

"Let's see," ruminated S.R.K., casually revolving his favorite pivot tooth, "That program was on from 11.30 to midnight, wasn't it?"

"Oh, no!", said the airman, "3.30 to 4.00 in the morning" . . . adding with the complacent smile of one who knows whereof he speaks, "We always listened!"

Muttering to himself about "knowing my own business" and some people never "getting things straight", S.R.K. dared to croak, "What time zone were you in?"

"Ummm," came the speculating reply, "English Channel, I should say. We used to listen to the program returning from bombing runs over Europe. CBA sure packed in a signal!"

Carl MacCaull



Rehabs

A few interesting facts came to light during a recent survey. So far the engineering division has employed 22 veterans in new positions, as well as taking back on staff 20 former members who have now been discharged from the armed forces.



"That's Mr. Twibblethwaite's new assistant. He says she helps him create a homey atmosphere for his chats."

TORONTO SHOP

(Continued from page 9)

to make him a complete bedroom suite in their spare time.

George Lovatt, the head of the shop, has designed and built a new type pickup, which on tests in the CBC labs in Montreal, shows slightly better quality than the best pickups available today. A pair of the new pickups are going through their tests for ruggedness in a Montreal studio. They are lighter than any now in use and have sapphire needles.

No sir, there's hardly a job that the Toronto shop—the only "operations" shop in the CBC—can't do.

In fact, E. C. Stewart of the operations department in Montreal has this to say about the shop: "There is hardly a job of reasonable proportions which cannot be efficiently handled . . . by the Toronto Shop."



ACADEMY OF RADIO ARTS

Announcer Lorne Greene is opening his Academy of Radio Arts in Toronto, January 7, with a license from the Ontario Department of Education.

He has lined up some of the outstanding Canadian radio men as instructors in acting, speech and announcing, radio writing, production and direction, group singing, sound-effects.



W. E. S. BRIGGS

Appointed regional program director in Halifax, will manage Halifax studios and supervise production in the Maritimes.

LETTERS

The Open Door

Sir:

For seven and a half years I have been a producer and in charge of auditions at CBR. I think this experience qualifies me to reply to an article in the October RADIO by Earl Cameron, "How About Those Auditions", and I think this article should be answered.

My remarks are based on first-hand information of the Vancouver station, for that is where I work, but I know from exchange of memoranda that the same general pattern applies to all CBC stations.

It has always been the practice at CBR to tell those who have appeared for an audition what their chances were. If the board of adjudicators thought that further study would improve them they were encouraged. If the board thought they were ready to broadcast they were so informed and were told they would be given radio work at the first opportunity. Since last March this information has been put in writing, following a general order to all stations from J. M. Beaudet, supervisor of music.

Literally thousands have the ambition to "go on the air", neither age nor sex is immune. For some reason it is a common fallacy to regard radio as a means to easy money and the road to fame and fortune. There are so many causes which make a candidate unfit to broadcast that it would be impossible to enumerate them here. With nothing more reliable than the exaggerated praise of doting relatives or friends, some think, "If I could only say one line on the air, I'd show them." Others are unwilling to go farther than wishful thinking in their efforts to improve themselves... they are oblivious of the sacrifices necessary to succeed in a highly competitive market.

During the period that I have been in charge of auditions at CBR, thirteen hundred candidates have been heard for vocal, instrumental and dramatic work, and of these over three hundred have secured work at CBR. Among well-known radio performers who "came up" through our auditions and made their radio debut at CBR one can name Ann Watt, Fletcher Markle, Fred and Arthur Hill, Al Pearce and Larry McCance. In addition to these and in line with the CBC's policy of giving encouragement to talented young people, many others have established their radio careers at the Vancouver station, notably Alan Young, Bernard Braden, Jack Drainie and Belle McEwan. These young people got their chance on sheer merit. They had no influence to help them get work.

For over seven years CBR has carried a weekly program for artists "new to the microphone", on which candidates who have had successful auditions have made their bow.

Radio is one of the fastest growing industries in the country. It needs qualified men and women to fill the ranks of its

entertainers. It is most unlikely that anyone who has ability plus a determination to work will not get the opportunity to do so. Every program director and producer throughout the Corporation knows how hard it is to find good talent in music and drama. They are as anxious to get that kind of talent before the microphone as the talent is to get there. One does not have to grow long hair, or change one's name from Nelson to Nordica, in order to get a hearing. The door to radio is, and always has been, open.

Vancouver.

ADA McGEER.

First Contact

Sir:

The first anniversary of RADIO seems to be the proper occasion for congratulations, judging from the November issue.

May I add my congratulations on another first: your number 12 (October issue). It contained the first mention I ever read in RADIO about a certain number of CBC international service personnel,

PIC CONTEST

RADIO welcomes good photos which tell stories about CBC staff and their radio jobs.

Besides paying for photos published, RADIO offers a prize of \$5 for the best story-telling pic of the year taken by a member of the staff.—ED.

though some, or most of them, have been associated with it for more than six months.

I refer to C. W. Power's story on the ex-servicemen employed at I. S. W. As in my case, at least half a dozen of I. S. W.'s employees got their first mention in that issue of our house organ, RADIO.

I want to congratulate you on this "first" as well as on your other better publicized "firsts".

My best wishes to you, on this first contact.

International Service. J. M. MARCOTTE.

Any Letter Writers?

Sir:

In my audience-mail I have a request from a young man who would like to find a radio correspondent in Canada. He would like to compare notes with a Canadian on all aspects of radio work. His name and address:

Mr. H. C. Hermans,
Floresstraat 29,
Delft, Holland.

Would you be able to print this request in RADIO, or would you know of any one

DID YOU KNOW?

Any employee who was granted leave of absence to serve with the armed forces may, if he makes application in writing, be granted further leave of absence without pay to permit him to attend college or university under the Government-sponsored plan.

With regard to pension benefits, the Corporation will assume the cost of pension contributions, both on its own and on the employee's behalf, for the period during which he was on leave for military service, provided the employee returns to the CBC and remains for a period of three years after he has completed his schooling. The employee will receive no pension benefit for the period of absence while attending college or university.

interested? The correspondence could be in English, of course.

Many thanks.

EVELINE VAN BERKUM.

Dutch Section,
International Service,
Montreal.

Any Shutter Bugs?

Sir:

With the prospect of film being back on the market in quantity in the near future, shutters should be clicking freely once again.

Within the CBC there should be enough camera fans to form some kind of club or organization for the exchange of ideas, prints and practical suggestions. This suggestion is being put forward to see if enough photo enthusiasts will come forward to form a body for the betterment and mutual help of all concerned.

So what about it, cameramen? No matter whether you use a pin-hole job, a cox camera or a Contax with an f2, let's hear from you. It is not the camera that makes the pictures. It's the man behind it.

The undersigned would be glad to hear from any staffers interested in such a move. Unlike photography itself, it would be quantity rather than quality needed to put such a thing over. If your photographic efforts are like those of the writer, your enthusiasm probably makes up for the lack of quality in your prints, so be they salon or snap shots, let's hear from you.

Vancouver.

R. R. MACKNESS



HARRY J. BOYLE
*Appointed Program Director,
Trans-Canada network*

SPORTS COLLEGE WINS MAILMAN MARATHON

When advertising agency men and their sponsors start raving about their Elliott-Haynes, Hooperatings, box tops and program mail, Reid Forsee of Toronto's production staff quietly breaks into wide smiles. He can happily think of a modest little 15-minute program heard every Saturday at 12.15 p.m. EST called "Sports College" which held a contest a short time ago that drew 35,181 letters in a five-day period—an astounding record for Canadian radio mail. Even today, with no contest being held, the average weekly mail is nine to twelve thousand pieces!

"Sports College", the largest organization of its kind in the world, is a joint project of the CBC and the Y.M.C.A. It boasts a membership of over 100,000 youths, not only in Canada, but in the British Isles and half a dozen British colonies, as well as the United States and Mexico. These foreign members joined as a result of Canadians corresponding and mailing along application forms.

Membership in the College is free and brings members helpful hints, tips and advice on all phases of sport, health and physical conditioning; it is dedicated to the job of raising the standard of sports efficiency and physical fitness in Canada.

Guiding genius with Forsee in this amazing Canada-wide audience which stays glued to its radios once each week is Lloyd Percival, Canada's leading sports instruction expert and noted sports writer. Forsee has produced the program since its inception in July, 1944.

William Freeman

SCHOOL BROADCASTS

(Continued from page 7)

its modest cost, make this kind of transmission particularly suitable for use by educational authorities.

In the United States, the Federal Communications Commission has reserved a portion of the FM waveband for the exclusive use of educational bodies. In several large cities, such as New York, Cleveland, Chicago, and San Francisco, the Board of Education has established its own FM station, and is sending out daily broadcasts to its schools. For instance, Station WBOE, Cleveland, has since 1938 provided school broadcasts for 115 schools of Cleveland from 9.00 to 3.30 each school day.

As a result of representations by the National Advisory Council, the licensing

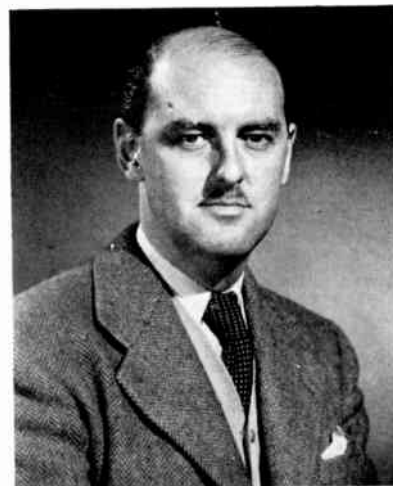


JOHN KANNAWIN
Appointed Supervisor of Presentation

authority in Canada has agreed that FM frequencies should be made available for educational bodies in this country. However the Radio Technical Planning Board, which is concerned with the allocation of these frequencies, has asked that educators shall make known, as soon as possible, their wishes in regard to this matter. Some of our school boards have already announced their intention to establish FM stations as soon as conditions permit. These include the school boards of Toronto and London. Queen's University, Kingston, Ontario, has also obtained an experi-

mental FM license. Other school boards are favorably inclined to the same step. However, there is need of a good deal of further publicity and understanding of the possibilities in this new development. For school boards are naturally cautious in matters of future capital expenditure. There have not yet been many opportunities of demonstrating practically the advantages and possibilities of FM for education. Nevertheless, there is a considerable amount of information available, including a handbook "FM for Education" recently issued by the United States Office of Education.

If and when FM educational stations are established in Canada, their main problem will be that of efficient operation and adequate programming. To this end, it is desirable that there should be personnel in the educational field trained in radio techniques. A beginning has been made in this direction, firstly by the Toronto School Board, which last winter conducted a night course in broadcasting, and is planning a day course for next winter at the Central Technical School, Toronto; and secondly, by the holding of the Summer Radio Institute at Queen's University, Kingston, Ontario. The organization of radio workshops is another way of obtaining the same end. Central Collegiate Institute, London, Ontario, has for several years pioneered in conducting a radio workshop, in which teachers and high school students participate. The radio workshop idea is capable of extension to many secondary schools, technical institutes, and can even be used in the upper grades of elementary schools.



H. G. WALKER
Manager Dominion network