



# RADIO

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RADIO  
CANADA



Vol. 2

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CBV QUEBEC

FREEDOM OF THE AIR - *A. Davidson Dunton*

CE QUE JE VOUDRAIS VOIR PARAITRE  
DANS "RADIO"

CONTEST WINNERS

JULY, 1946



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

### Exciting Past

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

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

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

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

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

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

Maja has a cool head, a steady right hand and an exceptionally straight eye . . . all quite necessary in time of war. But Maja has also a catching smile, expressive gestures and a mischievous twinkle . . . the combination of which

proved fatal to Lieut. Bob Watson of Montreal, a young officer of the Cameron Highlanders.

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

### *Budget Brief*

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

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

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



**John,  
Jackie  
and  
Norm**

### H.S. Highlights

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

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

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

### Split Personality

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

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

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

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

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

A publication for the staff of the Canadian Broadcasting Corporation. RADIO is published for the purpose of exchanging ideas and information about the industry, in the interests of the further development of national radio in Canada.



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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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## FREEDOM OF THE AIR

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

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

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

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

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

laws with regard to obstructing traffic, if he wants to express his views on the street corner.

During wartime there are, of course, further restrictions

upon free speech; he may not give comfort or information to the King's enemies, discourage enlistment, or incite to mutiny or disorder.

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

Freedom of the press means that anyone may start a newspaper or periodical, and say what he likes in it, subject only to the limitations of libel, obscenity, incitement to violence, and the special restrictions that apply in wartime. Those who own or

control publications are free to have their views expressed in them. It is worth noting, however, that good modern news-

*(Continued on page 4)*

### OUR COVER THIS MONTH

#### The Old and the New

**Our Cover This Month shows Announcer Roland Bélanger describing for the French net a special event taking place in one of Québec City's historic streets. This picture, taken by Guy Fontaine, well typifies Québec. The city is built on a past as solid as rock, with all its quaint charm and outmoded architecture, but looking towards a present and a future of greatness. This view is of Champlain Street's old houses towered by stately Château Frontenac**



## FREEDOM OF THE AIR

(Continued from page 3)

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

### Public Control of Air

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

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

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

One idea is that radio network time should be made available to any person, or organization, or political party that has the money to purchase it at commercial broadcasting rates. This should not be dangerous if limited to buying time for broadcasts of opinion on individual

radio stations. But the owners of private stations must be fair-minded and have a high sense of community and public responsibility, or there would not be a balanced presentation of views on controversial and political issues, and the prejudices of the station owner or sponsors of commercial programs might play an important part in restricting freedom of expression on the air. These dangers are very forcefully presented in the recent report of the United States Federal Communications Commission, on "Public Service Responsibility of Broadcast Licences". In this report they show that many community stations in that country have shown a complete lack of such responsibility and have placed opportunities for profit ahead of any other consideration.

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

### Limited Time

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

In Canada, the CBC has been given this responsibility. The CBC does not do this on a basis of rule of thumb decisions, but follows a published policy on "Political and Controversial Broadcasting". This policy was not decided upon arbitrarily by the CBC. It was developed, after long discussion and consultation with representatives of the private radio stations and the different political parties. Parliamentary Committees have approved the principles and specifically approved the written policy. Printed copies of this published policy are available to anyone who is interested. Here is one of its most important paragraphs:

**Controversial Broadcasting.** The Corporation does not exercise censorship. It does not restrict the nature of material to be broadcast, except to see that such material conforms with its printed regulations.

The policy of the CBC, with regard to controversial broadcasting, is based upon the following principles: 1 The air belongs to the people, who are entitled to hear the principal points of view on all questions of importance.

2. The air must not fall under the control of any individuals or groups influential by reason of their wealth or special position.

3. The right to answer is inherent in the democratic doctrine of free speech.

4. Freedom of speech and the full interchange of opinion are among the principal safeguards of free institutions.

In the view of the Corporation, these principles are not promoted by the sale of network time to individuals or commercial concerns for broadcasts of opinion or propaganda. The principles can be furthered by the provision of free time to competent speakers to present, without let or hindrance, varying points of view on questions of the day. The best safeguard of freedom of discussion is a policy which permits opportunity for the expression of varying points of view."

This policy was established in a democratic way. The way in which the CBC carries out this responsibility is also subject to democratic control because the CBC is itself responsible to the Parliament of Canada. It should be made clear that, according to the terms of the Broadcasting Act, the CBC is responsible to Parliament, not to the Government, and that is a very important distinction. As an effective means of checking on the CBC and the way in which it carries out its responsibilities, Parliament sets up from time to time a Special Committee on Radio Broadcasting. This Committee includes representatives of all Federal political parties; and in open sessions, they can investigate CBC policy and operation. The report of this Committee is placed before Parliament and can be acted upon by the representatives of the people.

### CBC Policy

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

1. To present all viewpoints, on any controversial issue that is of unquestioned

public interest; to offer this time to the exponents of different viewpoints without charge.

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

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

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

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

### Freedom Defined

Democratic freedoms are taken so much for granted that it is necessary every so often to define them again in clear terms. The Englishman still boasts that his home is his castle; but not in the way that it was in feudal times, when the lord of the castle could murder a guest who had overstayed his welcome, or cultivate frankness on the part of his serfs by a judicious use of the thumbscrew and the rack. This sort of freedom was based on power and wealth and position; it was not freedom in our democratic sense because it was based on privilege and could not be shared by every citizen. The Englishman still considers his home his castle, but his freedom to do as he pleases, even in his home, is limited by democratic laws which protect the rights of his fellow citizens and neighbors. He cannot even punch a visitor on the nose, or make loud and cheerful noises

that may disturb his neighbors, without hearing from the police.

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

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

### Responsibility

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

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

## VANCOUVER SHAKES

It was one of those quiet Sunday mornings and the B.C. Gardener was dispensing hints to the great legion of local gardeners . . . when it happened!

A low rumbling noise was heard at a greater level than the scratch on the gardener's theme disc, the lights began to flicker, the clocks stopped and when the floor began to heave and the walls to crack, the skeleton staff at CBR decided that something was indeed amiss.

Indeed it was. For Vancouver and area was experiencing one of the most violent tremors in its history.

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

With a rather remarkable tremor in his voice, McDonald threw his cue and local, after having been informed by Harrop that the clocks had stopped and a mere trouser's seat was all that was guiding the station's destinies. Then he scurried out of the booth at a great rate . . . in search of "on the spot" stories of course . . . only to find that the top fourteen stories of the Hotel Vancouver had not, after all, descended on the studios.

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

It was quite a 'quake, say all concerned, and the best laugh of the whole morning came when the chief engineer at the Hotel Vancouver, where the CBC studios are located, phoned to say he doubted the story on the news that the CBR clocks had been stopped by the 'quake. "Heck", he said . . . (or whatever it is that engineers say in such times of stress) "I've got a clock down here that hasn't been running for years . . . and the 'quake just started it!"

# CE QUE JE VOUDRAIS VOIR PARAÎTRE DANS "RADIO"

Nous présentons ci-après les opinions bien différentes de six personnes qui ont été choisies au hasard, afin d'aider les rédacteurs de ce magazine à suivre les goûts du personnel. Nous nous proposons dans les numéros subséquents de consulter encore d'autres membres sur d'autres questions.



*Gisèle Chartier, secrétaire de Marcel Ouhmet.*

## CE QU'EN PENSE GISELE CHARTIER

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

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

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

Où bien encore, tout simplement, raconter quelque bonne blague, car dans ce domaine, les Radio-Canadiens ne cèdent pas leur place.

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

## LEOPOLD HOULE LAISSE SORTIR LE CHAT DU SAC

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

Il ne s'agira pas ici de s'exercer à des topos d'un sentimentalisme le plus sou-



*Léopold Houlé, Membre de la Société Royale du Canada, docteur ès lettres, directeur de l'information du Réseau français.*

vent navrant, mais tout simplement de faire connaître sa pensée, celle qui pourrait servir la cause commune sur le plan confraternel et sur le plan, bien entendu de Radio-Canada. L'un ne va pas sans l'autre d'ailleurs. On a trop souvent peur de la vérité ou du moins ce que l'on croit être la vérité. Qu'on se rappelle ce mot de Lafontaine "Un chat est un chat"...

## ROGER BAULU VEUT DE L'HUMOUR

J'ai cent mots pour le dire. C'est trop, ou pas assez. Des articles de fond, bien faits, sur l'aspect technique et artistique,

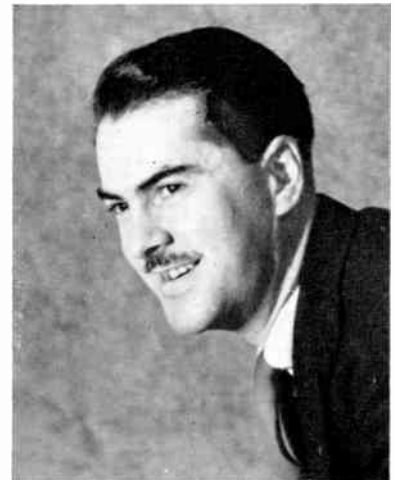


*Roger Baulu, reporter des événements spéciaux aux réseaux de Radio-Canada.*

certes. Des photos, bien entendues. Des potins, une tribune libre, tout cela aussi, bien sûr. Mais aussi — et cela est important — que l'on ne se prenne pas tellement au sérieux! De l'humour, s.v.p.! La bonne franche gauloiserie, n'en déplaît aux âmes timorées, n'a jamais déprévu personne. Je suggère donc un magazine à nous, publié selon la formule de TIME, par exemple, avec des rubriques identiques: tribune libre, *People, Music, Science, Art, Miscellany, Sport, Internal Affairs*, (CBC), etc. Tout cela dans le sens "radio".

## RAYMOND LAINE...

Vous posez là une question bien générale. Il y a tant de chose que je voudrais  
(Suite à la page 11)



*Raymond Lainé, au service des réparations et de l'entretien de l'outillage technique.*





View of studio A and control of the new station installed less than a year ago. Left to right: Announcer Roland Lelièvre, Operator Claude Dostie, Janitor Wilfrid Saillant and Québec Area Chief Operator Charles Frénette.



Announcer Claude Garneau, Operator Bertin Pickford and Operator Guy Fontaine in the recording room.

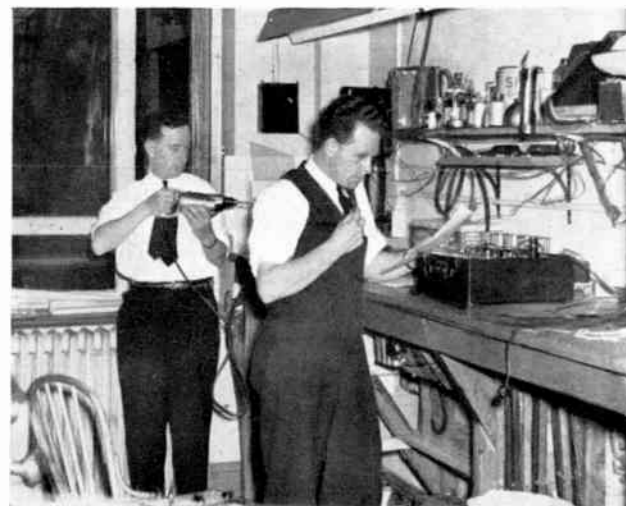


Octavine Beaulieu (accounting), Raymonde Tanguay (traffic), and Annette Filteau (receptionist) in CBV's lobby. Another receptionist, Ginette Roy, is not shown in the picture.



At CBV transmitter (located in Charlesburg, five miles from Québec): Supervisor Roland Beaulieu and Operators Raymond Fortin and Antonio Guimond.

# This is the Canadian



Operators Léon Baldwin and Ivan de Champlain in the workshop.

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

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

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

They are as skilled as any of their fellow-employees in the rest of the CBC in the many arts and crafts of the radio



Announcer Guy Du-mais, Operator Ivan de Champlain with a contractor and an engineer of the Donna-conna Paper during a special reportage on wood logging in the forests north of Québec.

industry, just as the Québec architect, scientist, doctor or technician favorably compares with any of his countrymen in the same line.

One of Great Britain's most distinguished statesmen, Winston Churchill, was quick to grasp the innate charm of Québec; and it is reported it is he who insisted on holding a second International Conference within its walls.

# Broadcasting Corporation

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

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

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

The boss at the office Stenographer Lucienne Deschamps, Directing-Manager Maurice Valiquette, Administration Clerk Gilles Rioux and Marjorie Shink (filing).



**CBV QUÉBEC**  
By ARMAND GRAVEL



# Le Personnel En Vedette

## LE CONCOURS DU MAGAZINE

Ca y est! On sait enfin les gagnants du concours annuel des auteurs qui ont contribué des articles de grand intérêt à "Radio". Ce concours a débuté en avril 1945 pour se terminer avec le numéro de mars 1946. Les correspondants réguliers n'y prenaient pas part. Les prix ont été répartis comme suit:

- Un grand prix de vingt-cinq dollars à l'auteur de l'article qui a le plus contribué au progrès de la radio nationale.
- Deux premiers prix de vingt dollars, deux deuxième prix de dix dollars et deux troisième prix de cinq dollars aux auteurs d'articles qui ont le plus intéressé le lecteur. Les prix ont été distribués entre les auteurs d'articles français et anglais.

Les juges pour la section française étaient monsieur Gilles Sarault, de l'École des Mines de l'Université Laval et ancien ingénieur régional pour la province de Québec, à Radio-Canada, et monsieur Claude Melançon, directeur de la publicité française aux chemins de Fer Nationaux du Canada. Ces deux messieurs se sont vu confier la tâche d'examiner attentivement tout ce qui relevait du paragraphe (b). Au paragraphe (a), c'étaient messieurs B. K. Sandwell, journaliste bien connu de Toronto et gouverneur de Radio-Canada, et Adrien Pouliot, également gouverneur de la Société et professeur à l'Université Laval.

Et voici les résultats du concours: Florent Forget, auteur de "La Causerie Radiophonique", paru en août 1945 gagne le grand prix de la section (a). Il sort donc vainqueur du concours pour tous les auteurs, français ou anglais. Florent Forget est réalisateur et possède plusieurs cordes à son arc, car en plus d'écrire excellentement, il possède des dons de composition qui l'ont fait fort apprécié il y a quelque temps alors qu'il a remplacé à pied levé notre Séraphin Poudrier national, et cela sans que 99.46% des auditeurs s'en doutassent le moins du monde. Nos plus sincères félicitations.

Le premier prix de la section (b) va à Jos. Beauregard pour son article paru en juillet 1945, "Cut". Jos. Beauregard ne faisait pas partie, alors, du groupe des correspondants du magazine. Il est lui aussi réalisateur aux studios de Montréal. Il a débuté à la radio comme technicien; il

a été attaché 18 mois à l'unité d'outre-mer de Radio-Canada, ce qui lui a permis comme il dit, une agréable diversion au travail des studios qui devenait monotone. Revenu à ses anciennes fonctions au début de 1945, il passait chez les réalisateurs en novembre de la même année.

Le deuxième prix de cette même section (b) est donné à Marcel Ouimet pour son "Noel de Guerre", de décembre 1945. Directeur des Causeries et des Émissions d'intérêt public au réseau français, Marcel Ouimet qui a beaucoup parlé lui-même, fait maintenant parler les autres. Il y est toujours pour les vieux copains qui sentent le besoin de "piquer une jase" nostalgique sur les bons jours de la guerre.

Romain Octave Pelletier gagne le troisième prix pour son article "Le Meilleur Impresario du Monde", publié dans le numéro de janvier 1946. C'est un modeste qui ne fait pas grand bruit, même s'il voit à ce que d'autres en diffusent, de par sa situation de réalisateur et de directeur de la discothèque aux Ondes Courtes. Pipe au bec et rayonnant de bonne humeur, Romain Octave Pelletier est un vieux de la vieille, ayant habité le King's Hall durant moult années.

"Le Son Sur Un Cheveu" de Mauricie Valiquette, livraison de septembre 1945, gagne le quatrième prix. Ottawa, Québec

*Groupe de Radio-Canadiens de Montréal au moment de la présentation du Trophée Gaboury à l'équipe gagnante du concours de fin de saison de l'équipe de quilles. De gauche à droite: Liliane Gagnon, Annette Massicotte, J.-R. Watier, le colonel Samson, Denise Nault, Gratien Viau, Jean Pêloquin, Françoise Morceau, Rolande Ewen. Deuxième rangée: Étienne Labrosse, J. R. Germain (Keefer), Lucile Van Droogenbroeck (Ondes Courtes), L. C. Mac Adam (Keefer), Fleurette Cardinal, Fernand Primeau et Mike Romanelli. A moins d'indication contraire tous sont de CBF-M.*



et Montréal se sont partagé Mauricie Valiquette à tour de rôle. C'est un homme actif et aussi l'homme le plus heureux du monde depuis que ses dernières amours, CBY, sont casées enfin dans de vrais studios.

Et le cinquième prix va à Judith Jasmin pour son papier "Les Femmes à la Radio", d'octobre 1945. Judith Jasmin n'a certes pas été avare d'articles pour "Radio". On lui doit nombre de choses intéressantes qui ont fait reconnaître l'apport féminin au progrès de la radio nationale. Une belle initiative qu'elle a eue dernièrement au bénéfice de jeunes étudiantes françaises a rencontré un accueil formidable chez toutes les employés de la Société.

Le sixième prix est donné au bruiteur Gilles Rivest pour son "Décor Sonore" de juillet 1945. Le moins qu'on puisse dire de Gilles Rivest, c'est qu'il est une personnalité. Bon enfant et Roger Bon-temps au possible, il ne vit que de bruits et de sons comme d'autres sont pris par l'amour et les cacahuètes salées. Sa présence en n'importe quelle réunion est un "décor sonore" garanti.

A Montréal, le personnel ne prend certes pas beaucoup la vedette ce mois-ci, à moins qu'on se réfère aux autres pages du magazine où il est question du Concours.

(Suite à la page 11)

## HERE'S A HOBBY!



Calgary Hats

SOME people choose a hobby; some have a hobby wished on them. For instance, Pete Whittall, of the farm broadcast department in Winnipeg, finds himself dreaming of Calgary hats . . . the broad-brimmed head-gear worn by the well-dressed man when he's duded up for a rodeo.

Pete collected three or four Calgary hats for himself on visits to the Calgary stampede. Rugged individualist that he is, he took a notion to wear one of the handsome head pieces while in Ottawa for the farm broadcast conference of 1944. That started it. . . "Pete", said his friends, "next time you go to Calgary, get me a hat." Now Pete finds himself a middle man between a hat firm and his friends.

"Sure it's a hobby," he says, "I don't make a cent. Just oblige people."

He's obtained three or four dozen Calgary hats for friends. One of his acquaintances, a war correspondent with headquarters in New York, came home from the war and called for a Calgary hat. Pete obliged.

At least one Calgary hat now rides triumphantly across the sidewalks of New York.

A local golf club in Winnipeg has fallen for the manly charm of the broad-brimmed chapeau, and Pete does the necessary secretarial work. "Ride a hobby," mutters Pete, "this hobby's riding me. Bring me my boots and saddle; I'm going to head for the wide open spaces and leave 'em order their own hats."

## TORNADO REPORT

A tornado hit the suburbs of Windsor Ontario, on the night of June 17, ripping out all telegraph and telephone lines. Communication with the city was impossible.

But by noon the next day — with broadcast lines still out — the CBC had an eye witness report of the storm. The reporter was Val Clare of CKLW.

A phone circuit had been put through during the night and the CBC central newsroom was able to call CKLW and ask them if they could do a story. The station said, "Sure!" The only trouble was there were no lines.

The newsroom called Program Clearance.

The experts there and in National Traffic got busy. They found a way to bring in the story but it would require special permission from Ottawa. A phone call was put through to the Department of Transport, Radio Division, and permission obtained.

Another long distance call was put in to CFCO in Chatham, about forty-five miles northeast of Windsor, asking for their cooperation. It was given without hesitation.

At 12.55 noon News Announcer Joel Aldred in Toronto said, "Now we hope to bring you an eye-witness story of the tornado from Windsor. Come in Windsor."

And they did!

## 60 YEARS A CITY

It's a big year for Vancouver and the plans for the Diamond Jubilee celebration are just as big. Featured are Eddie Cantor, John Charles Thomas, Alan Young and a cast of 1300 . . . a 750 foot stage said to be one of the world's largest and an audience of 15,000 nightly, in this mighty pageant of the story of a city.

The CBC is co-operating to make the show a success and two staffers in particular are busy these days with the task. They are Jimmy Gilmore, broadcast operator at Vancouver, and John Wickham Barnes of the production staff.

Gilmore is working with the sound layout and his job is one which requires considerable superlatives to describe. Already 4370 feet of mike cable have been laid and 2800 feet of speaker cable. A jeep has been used to pull it around, so you can see it's no simple undertaking. Jimmy is further concerned with mikes spotted in fourteen on-stage positions and one off-stage position and the recording of a sound track of special effects to coincide with the live sound on the show.

All available Royal Visit equipment is being used and CBC Toronto and Montreal have been dunned for mixing equipment. The designing of layouts, control rooms, in fact everything concerned with sound for a show of this magnitude has kept Jimmy busy to the point of distraction for weeks.

John Barnes is chairman of the Jubilee Radio Committee, having under his jurisdiction the organization of programs to both networks, radio publicity and the production of the initial hour-long Trans-Canada jubilee show.

It's a big year, all right, and CBC Vancouver is joining the citizens to celebrate it in bang-up style.

Val Clare broadcast over his own station, starting at exactly 12.55 p.m. His broadcast was picked up on a receiver at Chatham, fed down special line facilities, picked up in Toronto Master Control and fed to the network.

CKLW had their own troubles because of the storm. The power went off, stopping all elevators to the tenth floor studios, cutting the power to all turntables and amplifiers. An old gasoline motor was pulled out and started, and enough power came out of it to keep two microphones going in the studios.

Because lines were down, the station could get no network radio service. So the station kept going with a continuous program of piano music, interrupted by news bulletins, warnings and information about the tornado.



## CE QUE JE VOUDRAIS . . .

(Suite de la page 6)

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

Mais ce que je voudrais le plus, c'est beaucoup de photos, de toutes les sortes. Ainsi, on pourrait en publier une série sur les personnalités de Radio-Canada, accompagnées de notes et de commentaires. Tout le monde y passerait, depuis le président, en passant par le gérant-général et ainsi jusqu'au bas de l'échelle. J'aimerais voir des groupes d'employés de chaque poste, des photos d'immeubles, de studios et d'émetteurs de Radio-Canada, des reportages à l'extérieur et le reste.

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

Je crois que ce serait la meilleure réclame que l'on puisse faire à la société.

Le personnel saurait mieux pourquoi il travaille, pour qui il travaille, où son travail est employé et ainsi il connaîtrait mieux la société, dont il serait plus fier.



Paul Barette, l'un des principaux animateurs de "La Revue de l'Actualité", présenté au réseau français par le Service des Nouvelles.

### PAUL BARETTE . . . "DES CARICATURES . . . DES SOUVENIRS"

Ce que je voudrais voir dans RADIO? D'abord, une bonne caricature dans chaque numéro. Je dois admettre que j'ai un faible pour les caricatures. Je trouve que dans bien des cas, une caricature illustre mieux une situation que des pages de verbiage.

J'aimerais aussi que les vieux de la vieille nous rappellent leurs souvenirs. Don Roberts, Gerry Hudon, Marcel Henry,

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

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

### JEAN MONTE . . .

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

Reporter de RADIO: Allo, Jean!

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

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

J. Avec plaisir . . .

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

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

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

J. Bien . . . je ne sais pas, moi. Puisque notre magazine a pour but d'intéresser les employés qui s'intéressent à la radio, on pourrait peut-être insérer quelques articles concernant tout ce qui se fait à Radio-Canada . . . Par exemple, quelque chose qui traiterait de l'annonce pour les annonceurs; quelques conseils sur la réa-



Jean Monté, réalisateur au réseau français.

lisation par un expert dans ce domaine; et s'il se fait quelque chose qui soit hors de l'ordinaire dans l'un des postes de la Société, qu'on en parle. Ceci pourrait faire naître des idées qui permettraient de relever le niveau des émissions en général, c'est-à-dire les rendre plus agréables. Enfin, il y a tant de choses que l'on pourrait traiter dans un magazine comme le nôtre! Mais pour en faire un article . . . je m'excuse, mais je ne peux pas . . .

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

J. C'est ça . . . Et sans rancune?

## PERSONNEL EN VEDETTE

(Suite de la page 10)

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

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

La température en a fait de bonnes aux préparations de la Saint Jean Baptiste à Québec. On cherchait à faire quelque chose de neuf. Hélas! le soir du 21 juin à Québec . . . mauvais temps, vent et pluie. On a remplacé comme il est toujours de mise en ces tristes circonstances . . . par des disques.

Et le camarade Claude Dostie de CBV sait bien ce qu'il fera de ses vacances: une petite affaire de rien du tout, se trouver un logis à Montréal, s'installer à CBF parmi les techniciens. Bonne chance tout de même, Claude!

Nouvelle venue à CBV: Lucienne Des-

champs gentille sténo qui remplit également les fonctions de secrétaire du directeur. Bienvenue et soyez heureuse!

Le rédacteur en chef du magazine "Radio" Frank Segee et son adjoint Armand Gravel peuvent maintenant compter sur un bon cercle d'amis depuis leur brève visite aux studios de CBJ et de CBV. Ces deux visiteurs furent aussi enchantés de voir les beautés pittoresques de la région, les merveilles conçues par le génie humain aux usines de l'Aluminum Company of Canada d'Arvida et la centrale électrique de Shipshaw où se trouve le plus gigantesque barrage du monde, que de la magnifique réception que tout le personnel de Radio Canada de là-bas leur a réservé. Segee et Gravel n'en reviennent pas de toutes les amabilités des membres du Conseil du Personnel et de monsieur Vilnont Fortin directeur de CBJ. Ils n'oublieront pas de sitôt cette randonnée au Saguenay et à Québec.

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

# Grapevine Network

## From the Forces

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

## Exits

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

## Engaged

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

## Annual June Toll

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

## Completes Course

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



## LANDLURRERS!

"Canadian Party" was broadcast from the hangar of Canada's new aircraft-carrier HMCS WARRIOR in Halifax harbor June 2. Twice during the broadcast the bosun's whistle was worked into the show. The result was one of the best laughs of many a broadcasting day when Montreal requested a message on the "two hursts of feedback". The above photo proves beyond the proverbial shadow that it was the bosun's pipe and not regeneration. Announcer Carl MacCaul stands by while C.P.O. "Doc" Savage pipes "All Hands" to open the show.

## Transfers

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



## Head Office Executive

Seated: Claire Williamson, chairman; Standing, left to right: M. Meagher; L. Kingsley; Lois Desormeau, secretary; T. Lawledge.



## Guest Artist

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

To quote briefly the Queen's Journal, Kingston, Helmut Blume is a "mature artist". A Canadian citizen, Helmut was born in Germany. He began playing in public at 12, and when 17 he entered the University of Berlin to study music-history and philosophy. At the Berlin College of Music he studied piano and composition (the latter under the famous composer Paul Hindemith) and was graduated with distinction. In 1938 he went to England and studied there under the leading Hungarian pianist, Louis Kentner. After his arrival in



Canada in 1942 he was appointed head of the piano department at the Hambourg Conservatory in Toronto, and gave several highly successful recitals at Eaton Auditorium, Toronto, and in other Canadian cities. During this time, also, he studied further under Alberto Guerreo, noted Chilean pianist and teacher at the Toronto Conservatory.

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

## Correction Please

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

JULY, 1946

## Newcomers

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

### No August Issue

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

There will be no August issue.

Hope you enjoy your holidays!

—Ed.

## New Winnipeg Chairman

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

## CBO Favorite —

On Friday, May 31, Thomas L. Thomas, internationally known baritone, was in Ottawa, guest of the Ottawa Philharmonic Orchestra. He was interviewed locally over CBO by Don Pringle. His easy manner and magnetic personality made him an instantaneous

favorite with all the staff at CBO . . . not just the "distaff" as might be gathered from the picture, showing Doris Hopper, Barbara Claxton, Mr. Thomas, Lillian Wadsworth, Margaret Hickey.



### IN TALKS

J. R. Scott has recently joined the staff of the talks department, Toronto. Mr. Scott, a graduate of University College, did post-graduate work at Toronto and Harvard, was assistant professor of English at the University of Saskatchewan and came directly to the CBC from the English department of the University of Toronto. He will be responsible for planning and production.

## Private Bus

Vi Waters, secretary to general supervisor, international service, finds that summering at Pont David, 18 miles from Montreal, presents some difficulty in arriving on time at the office. After walking in sheepishly several mornings in a row, Vi made her plight known to the bus driver who now drives up to her cottage with his crew of frowning passengers . . . honks . . . and waits.





**J. E. HAYES**  
*First—Section (b) English.*



**FLORENT FORGET**  
*Grand Prize—Section (a).*



**JOSEPH BEAUREGARD**  
*First—Section (b) French.*



**ANDREW ALLAN**  
*Second—Section (b) English.*



**MORLEY CALLAGHAN**  
*Judge—Section (b) English.*



**MARCEL OUMET**  
*Second—Section (b) French.*



**DON SMITH**  
*Third—Section (b) English.*



**CLAUDE MELANCON**  
*Judge—Section (b) French.*



**R. O. PELLETIER**  
*Third—Section (b) French.*





*B. K. Sandwell (left) and Dean Adrien Pouliot judged section (a), open to both English and French.*



*Keith A. MacKinnon and Mr. Callaghan judged English articles in section (b).*

# Herewith:

## WINNERS IN "RADIO'S" WRITERS' CONTEST

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

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

In section (b) for English articles having the best general reader interest, Keith A. MacKinnon, consulting radio engineer of Ottawa, and Morley Callaghan of Toronto awarded first prize of \$20

to J. E. Hayes for "What Is This Frequency Modulation?" (August, 1945). The citation for this award describes the article as a "clear, concise explanation . . . a good reporting job, sound and factual, the style being suitable to the material."

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

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

For French articles in section (b) Gilles Sarault of Laval University and Claude Melançon, C.N.R. director of French Publicity, selected "Cut" by Joseph Beaurgard (July, 1945) for first

prize of \$20. Second prize of \$10 goes to Marcel Quimet for "Noël de Guerre" (December, 1945), and third prize of \$5 to R. O. Pelletier for "Le meilleur impressario du monde" (January, 1946). Honorable mention is made of "Le Son Sur Un Cheveu" by Maurice Valiquette (September, 1945); "Les femmes à la radio" by Judith Jasmin (October, 1945) and "Décor sonore" by Gilles Rivet (July, 1945).

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

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

In our picture contest (open to all staff photographers) G. F. Brickenden is awarded the prize of \$5 for his cover photo (January, 1946). Special mention is made of "Election Special" by Verne Ireland (July, 1945) and "CBV Sous la Glace" by Roland Beaulieu (February, 1946).

### Esse Ljungh to Toronto

Esse Ljungh, drama producer at Winnipeg since the spring of 1942, and, for the second consecutive year, chairman of the Winnipeg staff council, has been transferred to Toronto. First big job waiting him in the east — production of a twelve week series of drama programs in the Sunday night spot held by Stage 46 during the winter season.

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

### Ham News

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

### Fire Drill

The results of months of careful organizing and setting-up of fire fighting apparatus, traffic directors, clearance crews, etc. was clearly indicated at Toronto offices June 4 with the first test alarm. The five stories of the building were cleared in three minutes. W. R. Johnston, chairman of the Fire & Accident Committee, has been commended by the Fire Marshal's office.

15

## SACCHARINE SAGA

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

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

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

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

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

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

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

## AGRICULTURAL AUDITION

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

At the Truro Experimental College he found what he was looking for . . . a bull, a remarkable specimen of the species,

called "Sampson". The bovine cooperated and very shortly Bob had a platter of some roaring good beef-talk. But when he attempted to play back his disc, Sampson — evidently no relative of Ferdinand's — set up such a roaring and a bellowing, a stamping and a pawing that Bob and cohorts promptly withdrew under threat of a demolished barn.

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



C. R. DELAFIELD

## BOARD CHANGE

You may have noticed a change on our Masthead.

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

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

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

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

## ESPIONAGE

It was a straight case of espionage!

There's no doubt about it. That rat was trying to spy out the secrets of CBC studio equipment. How long he'd been there is hard to say, but he was there long enough to get hungry.

Operator Ray Allen (who has left the Corporation now, but that's got nothing to do with the case) first discovered the rat at 9.25 a.m. Monday, June 24. Allen was on duty as control operator in Studio "A" booth (CJBC Toronto). Sandwich time had rolled around and Allen peeled the paper off a tomato and cheese and tossed the paper in the waste basket.

A mustached, mean little face appeared around the lower edge of the console, a dark form leaped towards the waste basket, grabbed the paper and disappeared.

But it was not soon enough. Allen had spotted him and raced to the door crying: "Spy! Spy!"

Within seconds half the staff on the control floor were in the booth. That rat didn't have a chance.

First he sneaked in behind an amplifier rack on the left. When Supervisor of Broadcast Operations Reg. Horton opened the rack door, the rat skipped along the channel leading to the other side. The left side was blocked off with an ash tray, and the right hand side open. The rat charged back to the left side taking the ash tray with it. Back it went and ended up in the console turret.

A jab with a ruler chased him out of there, out of the console altogether. Next he got into the cabinet of one of the turntables. He may have got some secret information from there, too, but most people think he was too busy dodging sticks.

Reg. Horton realized that the stick wasn't good enough, so he slipped back to the maintenance shop and came back with a lethal weapon . . . an ice pick lashed to the end of a brace and bit extension.

The rat raced back and forth from one turntable to another, tried a corner of the room, and again took refuge underneath one of the turntables . . . with his tail hanging down. No one felt like grabbing the tail, so Horton went for a pair of pliers, leaving the weapon in the charge of Building Superintendent Bill Milne.

Just before the pliers arrived, Milne opened the turntable cabinet door and ended Mr. Rat's spying career.

A lot of people are claiming credit for helping catch the rat, but the best information available is that there was a lot of feminine advice screamed from the top of chairs, and more advice (male) yelled through three sheets of glass from the studio.