

RADIO

Vol. 1

No. 8

20-YEAR CLUB

DRAMATIST'S CRUTCH - - - - *Jean Hinds*

AERIAL HITCH-HIKERS - - - - *Pat Keatley*

JOB ANALYSIS APPROVED - *Colonel R. P. Landry*

CENTRAL RECORDS

JUNE 1945

CBC

STAFF MAGAZINE
MAGAZINE DU PERSONNEL

RADIO
CANADA



Cliff Speer Dies in England

Honorary Captain C. W. (Cliff) Speer, the first casualty of the CBC corps of war correspondents and engineers, died in London, England, May 11, following a traffic accident. He was 42.

He was driving a CBC mobile recording van through London on the night of May 10, when his van was in collision with an army truck. The van turned over, and, according to the coroner's inquest, caught fire when some well-meaning Londoner lighted a match to see if anyone was in the wreck. The flame caught the escaping gasoline fumes. Cliff was taken to hospital and died at three fifteen the next afternoon.

Cliff's last job was recording the V-E Day celebrations in London for War Correspondent Bill Herbert and Overseas Bureau Head A. E. Powley.

Engineers don't get in the radio reports often, but just the day before the accident Cliff was one of the people mentioned in the recording he made for Herbert.

This is what Herbert said: "In a London pub a strange reunion took place between two Canadians. One of them was a CBC engineer, Cliff Speer of Toronto. Cliff was touched on the shoulder by a lad who noticed his Canada, War Correspondent flash.



"Do you know any of the war correspondents at C.M.H.Q.?" the boy asked Cliff.

"Sure," replied our engineer. Then came the astonishing request: "Do you happen to know a fellow by the name of Cliff Speer?" The lad turned out to be Cliff's cousin, who had just returned from Italy."

Cliff had been Herbert's engineer for seven months. He joined him in Italy last November and returned to London with him after the First Canadian Corps was moved to the western front.

Cliff went overseas last July, stayed for about a month in London and then went to Belgium to join Engineers Art Holmes and Lloyd Moore and War

Correspondents Matthew Halton and Marcel Ouimet. He stayed with them while they pushed through Belgium into Holland and into Germany. He left in November, when Art Holmes drove him to Paris to catch a plane for Italy.

Before going overseas he was supervising operator of the CJBC transmitter in Toronto. Cliff joined the staff in 1935, in the days of the CRBC. He had served in all the engineering branches, and as mobile unit engineer supervised the recording of such notable broadcasts as the opening of the Alaska Highway, and numerous coast-to-coast actuality broadcasts for the features department.

He was recording engineer for the "Our Canada" series and travelled 18,000 miles across the Dominion.

Cliff got into radio back in 1920. He had his own "ham" station, VE 3BF. He served as a commercial operator with the Marconi Company on the Great Lakes and the Pacific Coast; with R.C.A. in the Atlantic and the West Indies Service, and with the Bell Telephone Company of Canada.

He is survived by his parents in Toronto; his wife in Islington, Ontario (near Toronto); a married daughter, and a son serving with the Norwegian merchant marine.

CBC Wins Four Firsts at Columbus

The CBC not only won four first awards at the Ninth American Exhibition of Educational Radio Programs at Columbus, Ohio, this year, but won, too, high compliments from the judges for all drama entries.

The CBC drama programs, said the judges, were radio at its best—well-written, well-produced.

Here is the text of what they said. At first it sounds like a backhanded compliment, but you have to read it all.

"Frankly, as representatives of the radio industry, we felt no great surge of pride over the work of the industry as represented by programs submitted in this competition for our consideration. . . . There was a surprising lack of (1) freshness of approach; (2) imagination; (3) virility; (4) objectivity. We found this true of both the writing and the production.

"In contrast to this were the programs entered in the 'Stage 15' and

other drama series by the Canadian Broadcasting Corporation. In these programs, radio was at its best, not only from the viewpoint of entertainment but in the projection of an idea. These well-written, well-produced programs high-lighted long hours of listening by the judges."

Here are the awards:

Cultural Programs

First—for series: Stage 45. Sample program, "A Play on Words." Author—Lister Sinclair. Producer—Andrew Allan.

First—for special program: "Mulrooney's New Year's Party." Author—Len Peterson. Producer—J. Frank Willis.

First—for series: "Montreal Drama." Sample program: "O Day of Joy and Gladness." Author—Mac Shoub. Producer—Rupert Caplan.

The citation reads: "For their

astuteness in presenting to the public, authors and producers who, through their apparently unhampered abilities, are enabled to create and project radio drama of originality, emotional appeal and intellectual integrity.

"The judges feel that all of the offerings by the Canadian Broadcasting Corporation, through these dramatic programs, have shown courage and leadership in attacking vital, current, human problems. They were by far the finest programs submitted in the opinion of the judges."

Programs for use in school by Junior and/or Senior High School Pupils:

First—Series: "Conserving Canada." Sample program: "Nature's Revenge." Planned and produced by the Canadian Broadcasting Corporation. Author—Tommy Tweed. Director—Kay Stevenson.

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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OUR NATIONAL EXECUTIVE

Contributed by Dan E. Cameron, Winnipeg, member of national executive of Staff Councils.

Just as in 1943 when it was agreed by representatives of staff and of management that a three-member national executive would be more effective than a national secretary alone, so it was agreed last fall that the time had arrived for a five-member executive.

If you read section 17.23, International Rules and Regulations, Duties of the National Executive, I think you'll realize the need which brought about this change. There are eight important duties to be attended to by our national executive.

Even in its short period of existence the national executive has been called upon many times to meet with management on behalf of all staff. That is, on behalf of you. In all probability as the CBC grows, so will the number and complexity of the problems to be solved through these meetings of our national executive with management. Consequently, it was felt that the national executive should be as truly representative of our staffs as possible. It was felt, too, by some of the Staff Council representatives that unless something was done to amend the constitution there would develop a custom of electing to the national executive only persons conveniently located in Toronto, Ottawa or Montreal. Such a custom would tend to centralize, and thereby inhibit the effectiveness of, our national executive.

It's obviously impossible as well as impractical for represen-

tatives from all local councils to dash to Toronto or Ottawa every time there's important work to be done by our national executive. But by adding a representative from "the area west of Toronto" and another from "the area east of Montreal", our national executive is thereby strengthened without becoming too cumbersome.

These additional members will not necessarily attend every executive meeting in person, but it has been agreed that they will attend the agenda meeting each October and other meetings when necessary.

The two representatives outside of the head office area should to a large degree be considered by staffers in their areas as the more accessible members of the national executive. Not that airmail cannot take queries from Vancouver to Toronto almost as fast as to Winnipeg for instance, but quite often local Staff Council queries can be handled by the area representative without going directly to our national chairman.

Then, too, when the national executive is called into session, it's up to the area representative to contact all chairmen of local staff councils in his area for expressions of opinion on all matters on the executive's agenda. That's making our national executive truly a representative body. So when your area representative requests information or opinion from your Staff Council, please give him your con-

(Continued on page 14)

OUR COVER THIS MONTH

Emergency Master Control

The nerve centre of a radio network is Master Control, and probably Canada's busiest is in Toronto. It's doing a magnificent job although it's an emergency setup, until the permanent equipment is installed at the new Toronto studios. It uses six four-amplifier remote units and two portable telephone units and handles the same traffic as the permanent Master Control. Our Cover this month shows the emergency equipment with Operator Mack Smith on the job.

(Photo by Margaret Phillips)

This is the Canadian

CENTRAL RECORDS



Toronto: Miss B. Hewson, Jack LeRoy.



Watrous: Miss E. G. McLaren.



Sackville: Margaret Ford.



Head Office: Robert Dagenais, Madeleine Lemieux, Adele Corp, Grace Paradis-Taillefer, Percy Palef, Denise Doran, James McGregor, (absent, Berthe Soublière).

MORE than a hundred and seventy-eight thousand pieces of mail a month! Multiply this by twelve, and you have some idea of the work handled by the CBC's central records.

About sixty-three members of staff work in central records—filing letters, teletypes, telegrams and cables, despatching mail, making out new files, and generally keeping the CBC's correspondence in order and available for reference by officers of the Corporation.

To keep the records straight, filing clerks, especially the coders, must have a knowledge, not only of general business practises, but of those particular practises used in radio. They don't necessarily have to be engineers, producers, writers, editors, etc., but they do have to be able to understand the terminology used in the various departments of radio.

This knowledge is not learned in school. Filing sense is acquired the hard way. And a file clerk must be temperamentally suited to detail, must be observant, orderly, and have a retentive memory.

A. E. Tetu, chief of records, who has been organizing the CBC's central records, is now installing a system at the new combined quarters in Toronto. He sums up the type of mind needed for file clerks in one DON'T. In the radio business, DON'T classify a "condenser" as one who writes a digest of a lengthy article.



International Service: Jean-Guy Villeneuve, Marcel Laflamme, Georges G. Dupré, Roger Vien (absent, André Mérette).



Winnipeg: Miss Jean Armstrong.



Montreal studios: seated—Raymond Leroux, Denise Naud, Majella Quesnel, René Decuyper; standing—Roland Nadreau, Jean Bélanger, Huguette Côté, Oscar Favreau, J. Armand Plante, Jacques Baillargeon (absent, Jean Morin, Réal Montpefit).

Broadcasting Corporation



Quebec: Marjorie Shink.



Keefe: seated—Misses Rolande Fyen, Irene Marin, A. Smith, Claire Gagnon; standing—Edouard Dumas, Henri Asselin, Edgar Malette, Arthur Giroux, Guy Corrigan.



Chicoutimi: Miss F. Dufour.



Toronto: Ann Bell, Marg. Schrier, Shirley Oakley, Betty McHugh.



CBO, Ottawa: Miss Merle Armstrong.



Toronto: Alan Hockin, Ken Dunstan, Anna Wooley, Douglas Dauphinee, Tony Caruso.



Vancouver: R. S. Sneyd, Miss E. R. Harley, G. G. Pratt.



Chief of Records A. E. Tetu, Toronto Supervisor A. J. Black.



Toronto: Sheila Beaumont, Ian Ritchie, Lillian Faulkner, Fern Macdonald.

Le Personnel En Vedette

• • • Marjorie Shink rentre à CBV, enchantée de l'hospitalité des Torontois. . . Radio-Carabin fait courir une foule record à Québec. . . Paul Caron, Laval Raymond et Marcel Vidal accueillent, dans le décor d'un lever de soleil de Chicoutimi, la nouvelle de la VICTOIRE. . . On recommande à Guy Dumais de CBV, l'air de la mer, dans la région de Charlevoix. Guérison assurée! . . . François Bertrand, des studios de Montréal, s'est rendu sans conditions à Pierrette Baillargeon, du commercial. . . Marie Laramée obtiendra bientôt les siennes. . . On mande de Chicoutimi que Voyer et Vidal québecqueront au cours de l'été. . . Laval Raymond gaspésiera. . . Armand St-Onge rive-sudera. . . la famille Garon bleuettera au Lac St-Jean.

Les deux VOIX Lucille Dumont-Maurice Bailly se fusionneront bientôt. . . Le "colon" du quatre goûtera enfin aux joies du foyer! . . . Après 5 ans de (CB) confinement aux barraques! . . . Mme Samson a quitté définitivement Sherbrooke pour Montréal. . . les pères radio-canadiens ont eu leur fête. . . voir photo. . . décision unanime: la victoire reste aux mères! . . . Le patron du King's Hall visite le Palais Montcalm. . . Jean Beaudet assiste à Ici Ton Chante. . . qui l'enchantent. . .

On demande . . .

. . . L'adresse postale de quelques jolies cbfettes en vacances. Eh bien, voilà! Mireille Bastien . . . la Vallée de la Gatineau. Hélène Beauchamp . . . lac Archambault. Margot Bérubé . . . lac Maskinongé. Simone Bouchard . . . lac Maskinongé. Mariette Casavant . . . la Malbaie. Louise de Martigny . . . Carleton sur mer. Thérèse Hay . . . Ste-Adèle Lodge. Lilianne Gagnon . . . Val David. Mme Yvonne Gagnon . . . Baie St-Paul. Jeanne Girouard . . . Ile Perrot. Gisèle LaFrance . . . Ile d'Orléans. Mme Julia Landriault . . . Oka.

Madeleine Lefort . . . St-Adelphe. Julienne Lemire . . . Chicoutimi. Candide Lesage . . . lac Guindon. Annette Massicotte . . . Tadoussac. Françoise Moreau . . . Pointe de la Rivière du Loup. Denise Naud . . . Cap Rouge. Claire Patry . . .

Ste-Adèle. Alice Phaneuf . . . Chutes Niagara. Magella Quesnel . . . Nominique. Thérèse Rochette . . . Les Eboulements. Marguerite Rochon . . . Huberdeau. Lucille Rouleau . . . Berthier. Yolande St-Hilaire . . . lac des Piles. Clo Salvati . . . New-York. Jeanne Sauriol . . . Long Island. Marcelle Barthe . . . le bord de la mer.

C'EST LA RUMEUR

Deux visites assez rapprochées de M. Lucien L'Allier, ingénieur régional de Radio-Canada, de Montréal à Chicoutimi par avion, laissent présager des développements importants sur certains projets devant se réaliser après la guerre.

CBV verra-t-il sa puissance monter de 1000 à 5000 watts dans un avenir prochain? Un gros point d'interrogation se pose dans les esprits du personnel opérateur surtout.

L'HEURE DE LA VALSE

A l'occasion de la victoire en Europe des milliers de manifestants ont passé de longues heures devant les studios de Radio-Canada, rue Sainte-Catherine. Au début de la journée Teddy Burns, acteur de composition, a mimé les gestes les plus amusants de feu Hitler, à la grande joie du public. Installé à la fenêtre des annonceurs il a exécuté la danse du Cygne de l'ex-dictateur. Le soir, madame Dandois avait l'heureuse idée d'installer un haut-parleur pour faire danser les gens. Partout ailleurs à Montréal, la population, par désœuvrement, s'amusait à mettre le feu aux papiers jonchant les rues, à voler des baisers et à se livrer à une foule d'actes plus ou moins orthodoxes, tandis que devant chez nous on s'amusait sainement et sans faire de tort à son prochain, grâce à l'initiative de notre seule femme-ingénieur. Félicitations.



Les pères de Radio-Canada. On remarque pêle-mêle dans la photo: Marcel Paré, Félix Leclerc, Charles Dononcourt, Ernest Pallascio-Morin, Roger Baulu, Raymond Lonioux, Ernest Hébert, Guy Mauffette. Jean Beaudet, père spirituel du groupe, dirige le photographe.

20-Year Club



Donald Manson, CBC assistant general manager, worked with Guglielmo Marconi himself in the early days of radio, from 1907 to 1911. Before that he had spent a year with the English Marconi Company in England.



In 1921 E. L. Bushnell sang on Station CFCA and U.S. stations. He has been in radio ever since. He was appointed director general of programs for the CBC in 1944.



Gordon W. Olive came into radio in 1922 as the manager of the radio department of the Semmelack Dickson Co. Ltd. He has been the chief engineer of the CBC since 1936.



May 15, 1924, is the date of Ernest W. Jackson's first broadcast, with the radio department of the C.N.R. He has been traffic manager for the CBC since 1937.



In 1908 Ralph E. Sneyd was chief of records at the Naval Service Dept., which administered the Radiotelegraph Act. He is now office manager at CBR, Vancouver.



Arthur J. Black was with the C.N.R. from 1924 to 1937. He is now CBC supervisor of records at Toronto.



Rupert Caplan first came before the microphone as actor and producer in 1925. He joined the CBC in 1940 and was appointed supervisor of program production in 1943.



Edgar Stone was engaged in the manufacture of receiving sets in 1921. He is now supervisor of production and continuity in the CBC commercial division.



John Thomas Carlyle began his radio career with the C.N.R. as secretary to the director of radio, June 1, 1923. He is now assistant to the CBC traffic manager.



J. N. Mogrige started his radio career in 1924 in Detroit at Station WAGM, and is now in the studios and service department at the CBC's Toronto studios.



Erlend Misener played the violin on the Marconi experimental station in Toronto in 1921. He is now music librarian at the Toronto studios.



J. Arthur Dupont has been in radio since 1924. He recently resigned as CBC commercial manager (Quebec) to engage in private broadcasting.



Louis Waizman will celebrate his 82nd birthday next October and is still active and alert as a member of the Toronto studios staff. He began arranging music for Station CKCL, Toronto, in 1924.



John McNamee assisted as musician at the old Manchester Station 2ZY of the BBC from 1920 to 1924. He is now music and record librarian at the CBC Halifax studios.



F. B. C. Hilton was a radio operator on the Grand Trunk Steamship Line back in 1920, and to-day is the chief operator at the CBC's Vancouver studios.



The building in 1923 of 700 radio receiving sets and amplifiers was Edward George Ward's initiation into radio. He is now master control operator in Montreal.



1922 marks the beginning of E. Donald Roberts' radio career, with the National Radio Company. He was made chief broadcast operator at the CBC's Montreal studios in 1938.



W. A. (Bill) Reid began building sets in 1922. In 1925 he joined the C.N.R. radio department, and is now a CBC producer.



Reginald A. Scantlebury started in radio in 1916 when he joined the Marconi Wireless Telegraph Company in Montreal. He is now engineer in charge of CBL transmitter.



Alistair (Scottie) Ewing entered radio in 1923 in Scotland. He came to Canada in 1928, and is now in the recording department at the CBC's Toronto studios.



George Arthur Kemp joined La Compagnie Radio-Concert in Three Rivers, in 1920. He was appointed master control operator at the CBC's Montreal studios in 1939.



A job with the Canadian Marconi Company in 1920 started F. Gerry Hudon on his radio career. To-day he is master control supervisor of the Montreal studios.



L. A. Canning joined the radio department of the C.N.R. in 1925 as radio operator. He is supervising operator at the CBC Halifax studios.

Having served the great cause of radio broadcasting for more than two full decades, these members of CBC staff have been admitted to the **TWENTY-YEAR CLUB**, organized in New York City, April 4, 1942, by H. V. Kalttenborn.

V-E au Réseau français

Le jour ou, plutôt, les deux jours de la Victoire en Europe, soit les 7 et 8 mai, ont fourni l'occasion, au réseau français, de mettre à exécution un programme longuement mûri. Le fait est que Radio-Canada, si l'on nous passe cette lapalissade, songeait à ce jour depuis le début de la guerre. L'an dernier, du temps de M. Renaud, les réalisateurs s'étaient réunis pour tracer les grandes lignes du programme. A son tour, M. Beaudet a repris l'initiative et personnellement présidé à son élaboration, après avoir nommé Roger Daveluy coordonnateur de toutes les émissions relatives à la victoire.

Le programme a véritablement commencé le 1er mai, alors qu'on a décidé de maintenir le poste CBF (et GBM) ouvert toute la nuit. Lundi matin, le 7 mai, les Allemands ont annoncé leur capitulation, à 8h.30. A 9h.36, la nouvelle était confirmée. A ce moment précis, toute l'organisation montée par M. Beaudet s'est mise en branle. Ce fut d'abord le programme spécial sur disques préparé par Marie Bourbeau.

L'émission a duré deux heures et elle fut entrecoupée de 16 bulletins de nouvelles. Presque tous les annonceurs en ont lu, à tour de rôle, et cette succession, d'ailleurs improvisée, a été vivement appréciée. De 2 heures à 3, Radio-Canada a transporté son auditoire français dans les différents centres de la province, Montréal, Québec, Trois-Rivières, Sherbrooke, Chicoutimi et Rimouski ainsi qu'à Ottawa, pour leur faire entendre des reportages sur les manifestations populaires.

Mais comme la proclamation officielle de la Victoire par les trois chefs alliés venait, sur les entrefaites, d'être fixée au lendemain, les autorités ont convenu de couper court aux émissions spéciales, sauf le programme d'une heure que Georges Dufresne devait réaliser le soir, au parc La Fontaine.

Le lendemain matin, à 9 heures, le premier-ministre Churchill et le président Truman ont proclamé la victoire européenne. Paré et Baulu en ont improvisé les versions françaises. A 10 heures, nous avons irradié la grand-messe solennelle célébrée à Québec par Son Éminence le cardinal Villeneuve. A 11h.15, le radio-journal (qui a duré une demi-heure, comme celui de la veille à 1 heure) a reproduit les allocutions de MM. Churchill et Truman ainsi qu'un message du général Crerar, commandant de notre armée outre-mer.

A 3 heures, on a pu entendre Sa Majesté le roi, en anglais et la version fran-

çaise, diffusée de Londres, ainsi que les allocutions, venant de San Francisco, du premier-ministre King et de M. Saint-Laurent, ministre de la justice. A 4h.15, nous avons diffusé un message à la France de M. Edouard Montpetit, secrétaire général de l'université de Montréal; à 5h.30, une allocution du cardinal et, à 6h.25, un message de M. de Hauteclouque, ambassadeur de France au Canada. A 6h.30, la Revue de l'actualité comportait un commentaire de René Garneau, qui parlait de San Francisco, un reportage de Benoît Lalleur, venant de Londres, et un message, en français, de M. Vincent Massey, haut commissaire du Canada au Royaume-Uni.

A 7 heures, ce fut la grande fresque musicale dirigée par Albert Chamberland; à 8 heures, l'hommage à la jeunesse, par Judith Jasmin; à 8h.30, un concert spécial des Grenadier Guards de J.-J. Gagnier (P. S. Adkins); à 9 heures, le reportage de Marcelle Barthe à l'hôpital militaire de Sainte-Anne de Bellevue; à 9h.30, le reportage de Londres de Paul Dupuis et Benoît Lalleur, ainsi que le message du général Vanier, notre ambassadeur à Paris. Enfin, de 10 à 11 heures, le Service des nouvelles a diffusé son résumé de la journée et reproduit les allocutions du roi, du cardinal, de M. Churchill, de M. Saint-Laurent, du général Crerar, du général Eisenhower et du maréchal Montgomery.

Bon nombre d'émissions commerciales ont été supprimées pendant ces deux jours; celles qui sont demeurées se sont inspirées de l'événement. Signalons aussi les sketches spéciaux de Lucien Thériault, (Les Arts et la guerre); de Gérard Lamarche, (Les Sciences et la guerre); et de Marcelle Barthe, (La Femme et la guerre). Le réseau français a également fait le relai de certaines émissions des réseaux anglais (i.e. le carillon d'Ottawa; les cloches de la victoire de Vancouver, etc.).

Le dimanche suivant, 13 mai, était jour national d'action de grâces. Le programme s'en est inspiré. Le matin, Radio-Canada a diffusé une messe spéciale de l'Oratoire Saint-Joseph; l'après-midi, nous avons transmis le discours que Mr. Churchill prononçait à l'occasion du 5e anniversaire de son accession au pouvoir; à 4 heures, le Service de nouvelles a présenté une rétrospective de la guerre, avec des extraits d'allocutions des principaux chefs d'Etat et de reportages de ses correspondants outre-mer, Marcel Ouimet, Benoît Lalleur et

Paul Barette. La série d'émissions spéciales a pris fin, le soir, de façon aussi appropriée que solennelle par le Te Deum de la victoire, composé par le frère Placide, C.S.C. et dirigé par J.-J. Gagnier.

Il est évidemment impossible de retracer le travail minutieux et anonyme (extra-traffic) que toutes ces émissions historiques ont exigé. Tous les employés y ont collaboré, de près ou de loin, et tous ont droit à une part de la gratitude qu'ont officiellement exprimée MM. Frigon et Bushnell.

LES PETITS RÔLES

On attache souvent trop peu d'importance à la part revenant de plein droit à nos bruiteurs et à nos techniciens dans le succès de nos émissions.

On prend pour acquis la perfection technique de nos programmes, sans se soucier de tout ce qu'elle demande de connaissances, de travail préparatoire et d'initiative.

Par une belle fin de semaine, alors que la grande majorité du personnel se repose de ses fatigues, il arrive souvent que ces inlassables piliers de nos meilleures productions travaillent arduement au succès des futures émissions.

Il y a quelque temps, tout à fait par hasard, un ami me conduisait en auto à l'île Perrot. C'était un samedi ensoleillé où les plus dévoués auraient eu droit, semble-t-il, à un peu de repos. Dans un bouquet d'arbres, tout près de l'eau, la Packard de Radio-Canada. Intrigués, nous arrêtons pour trouver Gilles Rivet, Adrien Goddu, Alphonse Loiseau, et Jean-Guy Plouffe en train de travailler! Ils enregistraient le chant des oiseaux, le bruit d'un canot automobile, la musique des bestiaux au champ et à l'étable, etc.

Lucien Thériault, réalisateur à Radio-Canada, studios de Montréal, leur avait gentiment offert l'hospitalité de son domaine où les a reçus avec grâce Mme Thériault (née Mauffette, sœur de Guy et d'Estelle).

Aussi, qu'on ne s'étonne pas du réalisme de nos programmes se déroulant dans un décor estival; on n'aura qu'à remercier les bruiteurs qui ont perdu un congé pour mieux servir la cause de la radio.

THE BLUE MARIA!

Left to right: Pat Keatley, Tony Geluch, Dick Halhed, and Roy Dunlop. In the background is one of the big Douglas Dakota transports in which veterans from overseas are training for work in Germany and the China-Burma theatre.



Aerial Hitch-Hikers

by PAT KEATLEY

P. & I. Representative, Vancouver

AT 10.30 a.m. we were sitting at our desks in the CBC's Vancouver studios, waiting for a buzz from Edna Bennett at the switchboard to tell us that the RCAF station wagon had arrived.

At a quarter to twelve we were being taken into the Mess for lunch at a huge air base 100 miles up the B.C. coast.

Chief Announcer Dick Halhed had lined up the trip, and our foursome included Engineer Tony Geluch and Production Chief Roy Dunlop, all from CBR.

We were flown up in a "Dakota" transport, stopping half way to drop off some spare parts at a field where R.C.A.F. men are learning to tow gliders for work in occupied Germany.

Our destination was a base built in virgin forest at the sea's edge not far from Comox on Vancouver Island. Great uprooted stumps at the edge of the field showed what the country had been like before the bulldozers came. Now there were mile-long air strips, concrete sheets as wide as a city block, lined solidly with big twin-engine transports, wing to wing as far as the eye could see.

The station's C.O. told us the price of one plane, and we did a little arithmetic. There was more than three million dollars worth of aircraft right there on the tarmac.

Incidentally, the officer commanding turned out to be a friend of former Announcer Hugh Palmer, now a Lieutenant R.C.N.V.R. and 2 i/c of a frigate. He is Group-Captain Don Macdonald, D.F.C., of Vancouver.

Dick Halhed disc'd an interview with him as a starter. Then we climbed into the "Blue Maria" the C.O. had loaned us,

and cruised the station looking for likely "sound pictures".

One of the high-lights of the trip was when Dick and Tony knocked on a door of a lecture room, then marched in bearing mikes and equipment while Roy and I brought up the rear carrying cables and odd items.

A quiet young flight-lieutenant, his jacket ablaze with combat ribbons, was teaching a class of WAG sergeants, most of them older than he. He recoiled at the sight of our mike.

"Oh, you don't want to come in here," he said, stiffly. "This is nothing interesting. Couldn't you skip it, fellows?"

The psychological approach seemed indicated.

"Well," piped up Roy, "Isn't that a pity? Your C.O., the Group Captain, thought it would make a fine broadcast..."

"Yes," added another CBC-er, "The Air Vice Marshal liked the idea, too..."

It was too much. "Well, won't you come in!" said the F/L. He even managed to produce a smile of welcome. The four of us, feeling slightly guilty, tramped in with our equipment and got the recording.

We even carried our brushiness to the point of aerial hitch-hiking.

Roy had to be in town for an appointment at eleven a.m., so after breakfast the C.O. chatted to him on the steps of the mess hall.

"About the only thing I can think of is that 'Lib'..." he was saying as the other CBC-ers came past. "There's no seats of course, but we can squeeze you in somehow."

Instantly, the three of us remembered appointments equally as pressing as Roy's. The C.O. pointed out the lack of seats, and stressed that this was a regular bomber with room for crew, guns, and bombs, no more. We brushed these objections aside.

The upshot was that, 15 minutes later, a Liberator bomber circled over Vancouver bearing two navigators instead of one, two top-gunners instead of one, and four tail-gunners instead of two!

CBK ICE-PACK

The radio business has often been called a headache—and one of the standard remedies for a headache is an ice-pack. A headache developed at CBK during the week of V-E Day, when the water supply from town to the transmitter was cut off for two days, due to a break in the pipe line—but the ice-pack remedy was applied, with successful results. Eighteen hundred pounds of ice were bought, and placed in and around the 50,000-watt power amplifier tube cooler, to keep the temperature of the 898-type tubes within a reasonable tolerance of safety, and prevent the necessity of changing over to 20 k.w. operation.

Rained and Rained and . . .

The CBC Annual Spring Golf Tournament was scheduled in Toronto for May 18, but apparently the Weatherman took a trip to Bermuda and let his kids run the show, because it rained and rained and rained the golf tournament out under about seven inches of water.

The Weatherman is back from his holiday; the weather's improved, and the tournament is rescheduled for June 15.

IT'S AN IDEA

A speaker was giving a talk from Winnipeg about stomach ulcers. Helen Magill, assistant to the talks producer in the prairie region, was in the control booth. Helen had read the talk in its various revisions three or four times; she'd heard it rehearsed as often; she must have been heartily weary of the whole subject. But, when the speaker went on the air, Helen followed as closely and smiled as encouragingly as if she were fascinated by every word. It's not a new idea, but it's a good one, and one which talks producers sometimes forget. Nothing discourages a speaker more than a look of blank boredom from the control booth.

Job Analysis is Approved

(Contributed by COL. R. P. LANDRY, Director of P. and A. Services)

Many members of the staff must be anxious to know the progress that has been made on the job analysis, which has now been approved.

Early in April, 1945, the Board of Governors approved of the new classifications and wage scales that were recommended by management. More than 200 different jobs have been grouped into eleven salary classes, each class including all jobs of the same relative value, therefore deserving the same remuneration. The national executive of Staff Councils sat with division heads when the grouping was made last winter.

Space is not available to give the new specifications here, but copies of the report that was submitted to management and subsequently to the Board of Governors will be available soon at all locations, together with the job specifications and the schedules of salary ranges. It is hoped that many members of the staff will be interested in examining these in order to gain a fuller understanding, not only of the scope of the undertaking but also of the positions lateral or senior to their own.

When the CBC's brief was submitted to the National War Labor Board, considerable discussion took place with that board and with representatives of the Salaries Controller. The Board, in its findings and directions, has accepted the various classifications and salary ranges and has established the rank of "foreman". The "foreman" rank is represented by the jobs appearing in salary class eight, the

maximum salary rate of which is \$3,720 per year, except that for the classification of announcer, the rank of "foreman" extends to group nine, the maximum rate of which is \$4,380 per year and that for the classification of producer, the rank of "foreman" extends to group eleven, the maximum salary rate of which is \$6,000 per year. Therefore, all jobs and salary classes contained in groups nine, ten and eleven are (except for positions of announcers and producers) considered to be those of "salaried officials"; and salary adjustments relating to personnel filling these jobs fall under the jurisdiction of the Salaries Controller.

All employees who are of the rank of foreman or below and who have been recommended for adjustment may expect to receive their salary increases during the month of June. The increases are retroactive to April 1, 1945. Letters will be sent to all members of the staff, informing them of the classification and salary range of their job as determined by the job analysis.

As regards "salaried officials", it is necessary to submit individual requests for adjustment to the Salaries Controller. Speedy consideration is hoped for and expected.

With the institution of the new wage scales, the staff should understand that, while these scales provide flexibility and the opportunity for every one to progress through a considerable range, salary increases granted in the future are to be



MICHAEL BARKWAY

NEW BBC REP.

Michael Barkway arrived in Canada during the month to assume his new duties as BBC Canadian representative, succeeding S. J. (Lobby) de Lotbinière. "Lobby" was entertained by CBC program heads at a buffet supper in Toronto before returning to Britain to resume his post as director of outside broadcasts for the BBC.

Mr. Barkway joined the BBC news department in 1934. In 1937 he was transferred to the Empire news department and seconded to the League of Nations. In 1942 he was made chief editor of Empire services, and spent considerable time in Washington and New York as BBC news correspondent.



At San Francisco

CBC staff—Clockwise: Jame Gilmore, René Carneau, D. C. McArthur, Douglas Nixon, Ira Dilworth.

considered as a result of efficient performance in the job. Seniority alone is not to be considered as sufficient reason for an employee to progress from the bottom to the top of a salary range. Supervisors will have to assume a very definite responsibility in preparing recommendations for adjustments in order that they may reflect fairly the performance of the staff within any group. Management wishes to make clear that regular increases are not an acquired right and do not constitute any contractual obligation on the part of management in respect to employment. It may well be that some future financial situation of the Corporation may make it very difficult, if not impossible, to make periodic adjustments.

The experience of the past year has been invaluable in securing and making available to staff, supervisors and management the scope and responsibilities of the work carried on within the CBC. Cooperation has been apparent everywhere in furthering the analysis.

Grapevine Network



MASTERS

Jack Barkley, directing; Ray Allen, acting.

Masters of Wolves' Cove

High over Toronto's Bloor Street hangs Wolves' Cove—the residence of two Toronto studio operators, Jack Barkley and Ray Allen. In the lusterless language of the street the place is just an attic flat in an old house which shakes and shivers as Bloor and Spadina street cars rumble past.

But in the poetic language of the Masters of Wolves' Cove, it's something you only dream about. For the first time in their lives the Masters have been able to express themselves as they've always wanted to. For the first time they've been able to pick any doggoned color of paint they wanted. The furniture goes where they want it and to heck with what people think. The decorations fit the Masters' individual tastes.

The result is somewhat awesome to say the least. The floors are Dutch blue. The walls and ceiling are ivory. The paintable furniture is ivory with a light blue trim. They plan to put down yellow rugs.

A stately 1900 dresser had its legs amputated, its mirror removed and its face lifted with liberal coats of paint. The bed was an ancient affair which Ray had shipped from home at a cost of 75 cents. Quantities of kapoc and leatherette have transformed it into a modernistic affair with solid head and foot.

According to Allen, five gallons of paint have been used on the place so far. And according to a reliable report the paint found its way to walls and floor through the efforts of Barkley, issuing instructions from the chesterfield where he stretched out comfortably, and Allen wielding a large paint brush.

How did the place come to be named "Wolves' Cove"? To hear Allen and Barkley tell it, it's because there is sort of a cove in one corner of the living-room, which some people are unimaginative enough to call a bay window.

But usually reliable sources claim that it's called "Wolves' Cove" because of the way the two greet feminine visitors: "Helloooooooooooooooooooooo."

It Still Happens

THE Dominion network news (11 p.m. EDT) was over.

Announcer Don Simms turned on the other announce booth mike for Bruce Mackinnon's commentary. The commentary went smoothly. The cue was given. Then Simms picked up the weather report (at the station break) and read: "Moderate, variable winds, partly cloudy, with a few scattered winds."

He closed the mike and howled to Mackinnon: "How do you like that? . . . A few scattered winds?" Right in the middle of a large guffaw he noticed Operator Joan Annand signalling frantically. Mackinnon's mike was still open!

Presentation

On occasion of Emerson Stewart's transfer to Montreal, Manager Charles P. Wright presented him with a pipe on behalf of staff of CBO studios, transmitter and short-wave station.



Bereavement

The sincere sympathy of the staff goes out to Chief Engineer G. W. Olive whose father died May 23.

To Attend Investiture

W. W. GRANT, of Sackville, has been invited to attend an investiture at Government House, Ottawa, June 27, where he will receive the D.F.C. awarded his son, the late Flight Lieutenant D. M. Grant.

H. G. SKILLING, supervisor of Central European broadcasts international service, spoke at the Victory Celebration Meeting of the Canadian All Slavic Association May 20. Mr. Skilling expressed his appreciation, on behalf of the English speaking people in attendance, for the part the Slav countries had played in helping to win the war.

After two months temporary duty in Toronto, JIM KINLOCH is back at his senior editor's desk in Halifax. ANGUS BURNS who filled in as senior editor while Jim was away, has returned to Toronto.

CBC engineers and maintenance men have started to install the master control at the new location in Toronto. Work started May 24 and it should be in operation late in June or early in July.



GOING OVERSEAS

Miss Dorothy Ackland of the stenographic staff at head office has resigned. Dorothy, a corporal in the Red Cross, is going overseas. At a farevell party given by the girls at head office, she was presented with a fountain pen.

Married

ADELE HODGINS, clerk with central records at head office, to Lieut. Bruce Corp, RCNVR, in Toronto, April 28 . . . CECILE DANIS, former stenographer at CBO, Ottawa, to George Berger, May 26 . . . IAN CROCKATT, CBO announcer, to Naomi Raymond, May 5 . . . JAMESIE CREASE, secretary to Maritime regional representative, to F/O Basil Swad, RCAF, May 5 . . . Halifax Announcer STEVE APPLEBY to Kathleen Sayre of Rothesay, N.B., June 2 . . . In Vancouver, June 9, Producer JOHN WICKHAM BARNES to Martha Janet Roe; with Producer DOUGLAS NIXON as best man, and Program Director KENNETH CAPLE among the ushers.

Stair Casualty

EDNA SLATTER, former office manager at Toronto studios, now with Dick Claringbull in P. and A. services at Jarvis Street, Toronto, made a "crash landing", according to her, on the stairs at the new offices, to become the second casualty since the offices opened. She's back on the job again, but damp weather brings a little reminder in the form of an ache in the bones, to be careful on stairs.

The stairs need fixing and will be fixed, but it's been a matter of pressure. The studios have to be completed by June 15 and every available carpenter is needed to finish the job on time. The stairs will be the next job.

JUNE 1945

Storkers

To Mr. and Mrs. K. M. KELLY, Ottawa, May 18, daughter Nancy Anne . . . A baby girl—Anna Evelyn—May 12 to Mr. and Mrs. JACK CAVILL of Ottawa . . . It's a boy at the ATHOL BOURKE's, Montreal, born May 14 . . . Broadcast Operator KEN FOSTER of CBL transmitter, Toronto is the father of VE-Day baby boy.

Lobster Catch

THAT well-known "egg tipper", Syd Kennedy, of the Halifax Staff, National Executive member and solid CBC man, doesn't know whether or not he appreciates our public service broadcasts.

Syd went to Lunenburg to gather material for a round-up spot, on "Egg Tipping"—an ancient Dutch sport. He also kept his eye open for a nice fresh lobster—Nova Scotian delicacy par excellence.

It may be that his thoughts ran something like this: "Good chance to pick up a few lobsters cheap. These guys on the seacoast won't know how much they cost in the city."

Thereupon he contacted a sturdy Lunenburgher with a request for said lobsters. Such were promptly forthcoming.

"How much?" said Syd, hopefully, thinking perhaps of ten cents per.

"Wal, about forty cents a pound, Mister—that's what the CBC farm broadcast said today."

P.S.—Syd is still trying to collect fifty percent from Ron Fraser, the Maritime farm commentator, claiming he was undone by the broadcast.

Engaged

SHEILA KERR, Vancouver treasurer's cashier's office, is displaying a handsome sparkler. Her fiance recently returned from overseas duty with RCAF.

Compliment

Regional Representative Ira Dilworth gave an interesting talk to Vancouver staffers the other evening. He gave them a very vivid picture of the San Francisco Conference, and had many complimentary things to say about CBC operations in the Golden Gate City. At the end of his talk, Mr. Dilworth introduced to the Vancouver studio people the new B.C. regional engineer, Arthur Ellis.

New Additions

Clerk DOREEN CARVAJAL to accounting staff head office . . . Steno DORIS HOPPER at CBO . . . GIUSEPPE LEVI, temporary assistant to international service librarian . . . Announcer JACK BINGHAM, Vancouver, from CKWX . . . BILL CRUIKSHANK helping out in CBR announce department for a few weeks . . . Mrs. H. HINPHY and H. POOLE taken on permanent staff at Keefer . . . Stenos RUTH DOBRESCU and VIOLET WATTERS at international service.

Fish

Master Control Supervisor ARCHIE McDONALD and Maintenance Man ED WITHERSTONE of Toronto studios grabbed their fishing tackle the Saturday before VE-Day and raced northward with some fisherman friends to Bear Lake just outside Algonquin National Park. They did some serious fishing for two days; landed almost a hundred trout; ate about thirty and brought back sixty-two. The powers-that-be held off VE-Day until they could get back on the job.

Toronto Staff Council

Sitting — left to right: Reid Forsee, Ronald Joynt, Secretary Mrs. Bette Maden, Chairman Ernest Morgan, Donald Bacon. Back row: Reg. Scantlebury, Philip Carscadden, Vice-Chairman Earl Cameron, Harry Boyle, Jack Spalding.



Dramatist's Crutch

by
JEAN HINDS

WHAT do I mean—dramatist's crutch? I mean the narrator. I've tried to write the beginning of a radio drama as an example. Here it is:

NARRATOR: *It is nearly midnight and Elm Street is quiet. It is undisturbed, now, by the voices that, all day, shrieked at the children to come in off the street. It is untroubled by footsteps and slamming doors. Now the elms—the friendly elms of daytime—are dim, strange shapes of night and dream. The wide-spaced lights are faint. No solitary reveller seeks his door. Revellers are few on Elm Street. Respectable folk live there; they go to bed before midnight.*

MUSIC: Monotonous theme fading into:

WOMAN: (fretfully) Wilbur, did you wind the alarm clock?

WILBUR: Yeah.

SOUND: Snores.

NARRATOR: *But who shall say no dream of beauty dwells on Elm Street? Who shall say where dwells a dream? Look at the shabbiest house on Elm Street—that old brown house*

where the steps have the sag of tired age and the dingy blind begins to crack—the house where Ellen lives with her mother.

MUSIC: Dreamy, wistful theme.

ELLEN: I ain't sleepy, maw. I saw some blue material in Beaton's Basement today. It'd make lovely curtains.

And so on, to unfold a simple story of a plain young woman, searching for beauty in drab surroundings. The plot is worked out with chunks of narrator, two-thirds of a page long, dialogue one-third of a page.

A radio dramatist, or producer, may say that I have never written, or produced a drama, and know very little about it. That's correct. But I've listened to many plays. In the press and information service at Winnipeg, I've read quite a number. I've also read all I can find in the library, including many of those by Norman, Corwin.

I've been told that radio is a story-telling medium and that the narrator is part of a new technique, belonging to radio, and not the stage. I grant that the narrator is often used, extensively, in a powerful and moving drama and that he is necessary to create the effect. But, in my opinion, he is, also, often used as a crutch. A writer finds it easier to let the narrator

Submitted by Dorothea Cox



JEAN HINDS

Jean Hinds was morning commentator for the prairie region from January, 1942 to April, 1944. She left that job to become assistant to the press and information representative in the prairie region. In the P. & I. department she does two 15-minute spots a week, over CBK. Many of the talks are devoted to stories about the CBC and interviews with outstanding CBC personalities.

tell the story and describe the setting than to work out dialogue for these things. Besides, the narrator can be made to roll out seeds of poetic (?) prose and give the story an epic quality. But in some stories an epic quality is pretentious and foolish.

Setting, time, situation, can nearly always be worked out in dialogue. In Corwin's *The Odyssey of Runyon Jones*, no use is made of the narrator. Dialogue and sound convey an out-of-this-world, fantastic setting.

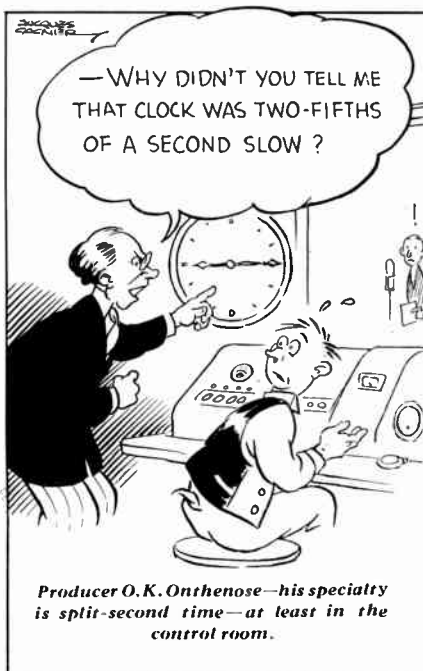
I'm not suggesting that the narrator be abolished; I'm suggesting that dramatists ask themselves, "Will a narrator make the piece more effective, or am I leaning on him—to save the trouble of working out dialogue?"

OUR NATIONAL EXECUTIVE

(Continued from page 3)

sidered assistance. And make a point of channelling all your queries to the national executive through your nearest executive member.

Here are their names and locations, reading from East to West: Area East of Montreal—Syd Kennedy, Halifax; Central Area—C. R. Delafield, Toronto (chairman); J. P. Massé, Ottawa (secretary); H. Hilliard, Toronto (vice-chairman); Area West of Toronto—Dan E. Cameron, Winnipeg.



B O O K S

Primarily Professional

By W. A. Nichols

RADIO WAVES AND THE IONOSPHERE—
T. W. Bennington—Hiffe & Sons Limited,
London (England) 1913.

This is a small book of some 80 pages written by a member of the engineering division of the BBC. A short foreword by Sir Edward Appleton says, "Although it is primarily written for the professional radio technician who wishes to understand more about his own subject, I recommend it as a friendly and well-informed guide to anyone interested in long-distance radio communication."

Chapter I gives a brief description of radio waves and radiation and the effect of the ionosphere on propagation as the shorter waves are reached. Fundamentally the ionosphere is a group of partially conducting layers in the upper atmosphere (around 30 to 300 miles above the earth's surface). The role of the sun in producing these "ionized" layers, their "classification", and variation with numerous factors, are discussed in the succeeding chapters. The existence of such a region was postulated as early as 1901 by both A. E. Kennelly and Oliver Heaviside to account for the vagaries of radio transmission which were being discovered as radio "grew-up", but it took a number of decades to develop the measuring technique and to accumulate data sufficient to predict reasonably the usefulness of any given wave length for communication purposes. These measuring methods, and the preparation of charts for predicating the "maximum usable frequency" (MUF) are described in some detail.

Although it is devoid of mathematical symbols, the book gives a good story of the existing knowledge of the ionosphere and is well worth reading.

Those who would like some additional information on this subject might find the following references of interest:

1. Distance Ranges of Radio Waves. Letter Circular LC.615 Oct.25.10. U.S. National Bureau of Standards, Washington, D.C.
2. Radio Transmission & the Ionosphere. Letter Circular LC.614 Oct.23.10. U.S. National Bureau of Standards, Washington, D.C.
3. Application of Graphs of Maximum Usable Frequency to Communication Problems. N. Smith, S. S. Kirby and T. R. Gilliland. Jour. Res. Natnl. Bur. Stds., Vol. 22, No. 1, p.81, Jan.39.



STANLEY MAXTED

TO PACIFIC

"Ah. It's nothing. Little pieces of shrapnel and bone keep popping out now and then, that's all!"

That's what BBC War Correspondent Stanley Maxted (on loan from the CBC) told Edna Slatter of P. and A. services, Toronto, when he bumped into her on the street. She had noticed an adhesive patch about an inch by two inches across his forehead. The shrapnel was the result of a crash landing he made in a glider in Germany when he crossed the Rhine with the Allied Airborne Army March 21. Several others in the glider were badly hurt, and Maxted was in hospital himself for some time as the result of the landing.

Stanley Maxted is on his way to the Pacific theatre of operations and stopped off in Toronto for a visit.

COMMUNITY EFFORT

Prior to V-E Day, with the news of victory expected momentarily, the town of Watrous made preparations for appropriate commemoration. Mayor A. J. Gordon contacted CBK's engineer-in-charge, R. L. Punshon, to see if an amplifier could be provided. The CBK staff went to work, supplying parts and building an amplifier. A microphone was set up in the local United Church, where the service was held, and the amplifier was installed in the church basement, to take care of the surplus crowd.

DID YOU KNOW?

The hospitalization plan may be continued, even if you leave the CBC. You may write to the provincial authority under which you are covered and arrange to make your contributions directly, without a change in rate.

L E T T E R S

Two-fold Purpose

Sir:

Thank you for the May issue of RADIO. Now that I am on your mailing list I will be looking forward to each issue, with great interest in RADIO's newsy items.

In addition to keeping me informed of the latest gen throughout the CBC, RADIO also serves as a gentle reminder to drop a line to the gang in the central newsroom, so you may see RADIO serves a two-fold purpose for myself at least.

Thank you again for this very interesting staff magazine.

R.C.A.F.
Mt. Pleasant, P.E.I.

J. B. SUTTON, ACI

From Overseas

Three letters from Overseas are tacked up on the Toronto studio bulletin board, expressing appreciation for RADIO and for cigarettes sent by the staff.

Leading Wren Billie Mae Richards, with the Navy show, writes from London: "Thanks for all the interesting editions of RADIO. It's grand to hear all the news about the gang. Your cigarettes arrived last night (April 20) at the Garrison theatre. Thanks so much."

Able Seaman Bob Kerr writes from London: "I saw in RADIO the pictures of the new international studios in Montreal and they certainly are smart looking offices. I just received another carton of Sweet Caps and I want to thank the staff once again for them. It's a real treat to smoke Canadian fags again."

Sergeant Sam How, R.C.A.F., says: "I'm a little late in thanking you for my Christmas parcel, but it's just come back from Ceylon to catch up with me. Thanks, too, for all the cigarettes."

BAIRD TO BURNS

The first publicity ever given to television was written by Angus Burns, news editor of the CBC central newsroom in Toronto, and it happened to be written because Burns and another man were both Scottish.

Burns was sitting at his assistant editor's desk in the old *London Graphic* one day early in 1923, when a tall, thin, badly-dressed man with a wild mop of hair stopped at the desk and said:

"I have a television!"

"You have a what?" asked Burns.

"A television," he replied and proceeded to explain with a soft Scottish burr. Burns heard him out and then arranged for him to talk to G. H. Davis, the now famous British technical artist. Davis was enthusiastic and he got Burns enthused.

The result was that some days later, the *Graphic* carried a double-page spread with drawings by Davis and story by Burns on the new invention called "television".

The inventor was John L. Baird. He's still at work on television. His latest work is on stereoptic television (three-dimension pictures) without the use of special glasses, and the development of new television tubes which produce television in color.

VE-DAY AT CBC TORONTO

by PHIL CARSCALLEN

VE-DAY went off just like the first night of a big stage production. You know, you worry yourselves sick about the thing and then on the night of the performance, everything goes off as "smooth as silk."

There were really *three* VE-Days for Toronto studios. The first one was the night the peace rumor originated in San Francisco, April 28. That one came through about six o'clock when most of the staff were at dinner. Everyone dropped their knives and forks and left a trail of smoke behind them to the studios.

By nine o'clock, the rumor was proved false. But from that night until VE-Day (proper) May 8, the monitor post was manned twenty-four hours a day and the recording room was in operation. Both CJBC and CBL stayed on the air from Monday, April 30, until midnight, May 8, without a break. The emergency master control, Toronto studios (which is made completely from portable equipment), stood the gaff without even a minor breakdown. (See cover.)

The next VE-Day was May 7. At 9.36 a.m. EDT the news flashed over the wires: "Germany has surrendered unconditionally." Within seconds, the news was on the air. Within minutes, network control had been centered in Toronto. Studio "F" was made network control point to take all VE-Day broadcasts to the rest of Canada.

E. L. Bushnell, director general of programs, and Charles Jennings, assistant supervisor of programs, took command. They cleared the desk at the "control" point; worked over schedules; planned a complete new set of programs.

The newsroom rushed bulletin after bulletin into Studio "F". The monitor post listened to all American networks and BBC, and phoned the recording room to record programs of specific interest. But at three o'clock in the afternoon, word came through from London that Prime Minister Churchill would make a special broadcast the following morning at 9.00 a.m. EDT. The earlier announcement from Associated Press correspondent, Edward Kennedy, had been premature.

The whole staff, keyed up to the highest pitch for the VE-Day operations, was suddenly let down with a thump.

There it was! Another VE-Day and it still wasn't IT. However, the CBC *did* turn out a lot of VE-Day programs May 7. John Fisher described the CBC central newsroom in operation that morning. At 1.30 p.m. there was a broadcast from Toronto's City Hall describing the celebrations there and at 4.30 there were special broadcasts from Halifax, Sackville, Toronto, Montreal, Winnipeg, Vancouver and New York with actuality reporting on the celebrations in those cities. Up to

THANKS

I should like to let everyone know how proud I was of the CBC staff on VE-Day and the period immediately preceding it. I think I was most impressed, not only by the tremendous enthusiasm shown by everyone for the job of work that had to be done, but by the fact that no one who was needed left his or her post to participate in the widely held demonstrations of relief and satisfaction that the war with Germany had ended.

Letters from all parts of Canada indicate clearly that the service provided by the CBC throughout this period was very much appreciated. For the measure of success we achieved during those days may I thank you all most heartily.

E. L. BUSHNELL,
Director-General of Programs

three o'clock in the afternoon, there were no less than twenty-three news broadcasts originating from the central newsroom.

The next day, May 8, was at long last VE-Day! Long before Mr. Churchill's address at 9.00 a.m., the complete staff was in and on the job. Mr. Bushnell and Mr. Jennings were at the control point. Others included E. W. Jackson, national traffic manager; H. G. Walker, manager Dominion network; C. R. Delafield, supervisor of institutional broadcasts; Neil

Morrison, supervisor of talks; Wells Ritchie, supervisor of press and information; Ernest Morgan, supervisor of international exchange programs; Miss D. Fletcher, Mr. Jennings's secretary.

It is impossible to mention everybody who helped in the VE-Day operations. You would have to publish the complete staff list.

At 9.00 o'clock Prime Minister Churchill broadcast from London and at the same time President Truman went on the air from Washington. Yes, VE-Day was really here. Both addresses were recorded—President Truman's address to go on the air after Mr. Churchill's broadcast and both for re-broadcast later in the day. From then on, the air waves were filled with special "Victory" programs: the leading generals—Eisenhower, Montgomery, Crerar speaking from overseas; descriptions of the signing of the unconditional surrender; interviews with the men who made the victory possible—the soldiers, sailors and airmen; the Empire broadcast from London followed immediately by the address by the King; the Gerald Noxon-Andrew Allan production of "The Road to Victory"; and Frank Willis' production "VE-Day in Chicotin, Alberta."

All day long the people at the monitor post—W. H. Brodie, supervisor of broadcast language, Marjorie Meyer, newsroom stenographer, and News Editor Fred Brickenden—monitored all the American networks and BBC and advised the recording-room of special programs to be recorded for rebroadcast. Recording-room Supervisor George Penny, and Operator Stan Talk cut broadcast material for 12 hours.

A special three-way 'phone circuit was installed between Ottawa, Toronto and Montreal, bridged across loud speakers in all cases, for utmost speed in operation. If Mr. Bushnell wanted to talk to Charles Wright, manager of CBO Ottawa, all he did was pick up a 'phone and ask for him. His voice came over a loud speaker in Ottawa and Mr. Wright answered by picking up his 'phone.

The VE-Day show was a "good show"—all day long. Every actor, director and technician played his part to perfection.