

RADIO GUIDE

T

HE
EVENTS AND
PERSONALITIES
THAT HAVE
SHAPED A HALF
CENTURY OF
CANADIAN
BROADCASTING
HISTORY

WHO'S THERE?
THE HAPPY GANG!

THE GENIUS OF
ANDREW ALLAN

MAX FERGUSON
& HARRY BOYLE

LORNE GREENE'S
VOICE OF DOOM

WAYNE & SHUSTER
ON THE RISE

THE BREAKDOWN
BOYS FROM P.E.I.

HOW CBC RADIO
WENT TO WAR

THE VERSATILITY
OF JOHN DRAINIE

RADIO'S 1960s
REVOLUTION

BARBARA FRUM &
AS IT HAPPENED

THE INSCRUTABLE
ALLAN MCFEE

MAY THE FARCE
BE WITH YOU

1936-1986

CBC

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1986
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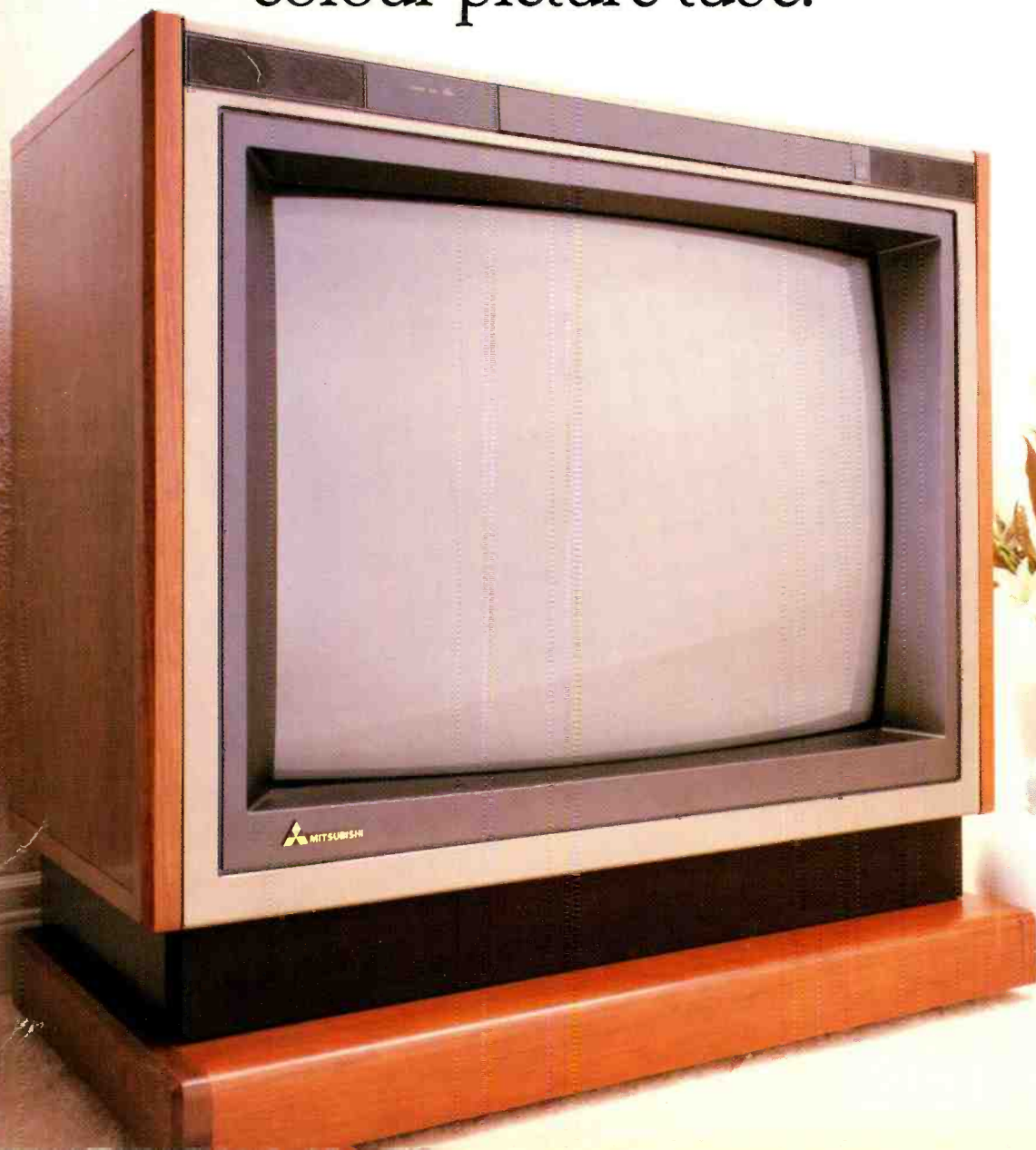
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8
HAPPY BIRTHDAY, CBC!
By Morris Wolfe

20
THE CANADIAN BROADCASTING
CORPORATION
By D'Arcy Marsh

24
ANDREW ALLAN FOUNDS NEW
RADIO TECHNIQUE
By Eric Koch

26
WAR REPORTING WITH CBC
OVERSEAS UNIT
By A. E. Pawley

30
IT'S THE HAPPY GANG!
By Linda Bruce

34
CORN AND...
By Robert Thomas Allen

38
...CULTURE
By H. C. Powell

40
HOW JOHNNY AND FRANK
BECAME "WAYNE AND SHUSTER"

42
THE VOICE OF DOOM
By Wallace Macdonald

46
BREAKDOWN BOYS
FROM SPUD ISLAND
By David MacDonald

50
THE GREAT JOHN DRAINIE



53
HIS LIFE IS A WHIRL
OF DISKS AND REELS

55
A VIEW FROM THE
THIRTY-YEAR MARK
By J. Frank Willis

58
RADIO REVOLUTION:
SOME INSIDE VIEWS
By D. L. Hatton

60
BARBARA FRUM
By Michele Landsberg

66
THE WELL-READ MR. WEAVER
By David Macfarlane

68
PETER GZOWSKI:
BACK IN THE SADDLE

72
MAY THE FARCE BE WITH YOU
By Winston Collins

74
GETTING THE STORY
By John Colapinto

76
THE INSCRUTABLE MR McFEE
By Max Ferguson

78
THE SOUND OF ALL
HANDS CLAPPING
By Wendy Dennis

81
NOVEMBER LISTINGS FOR CBC
RADIO AND CBC STEREO



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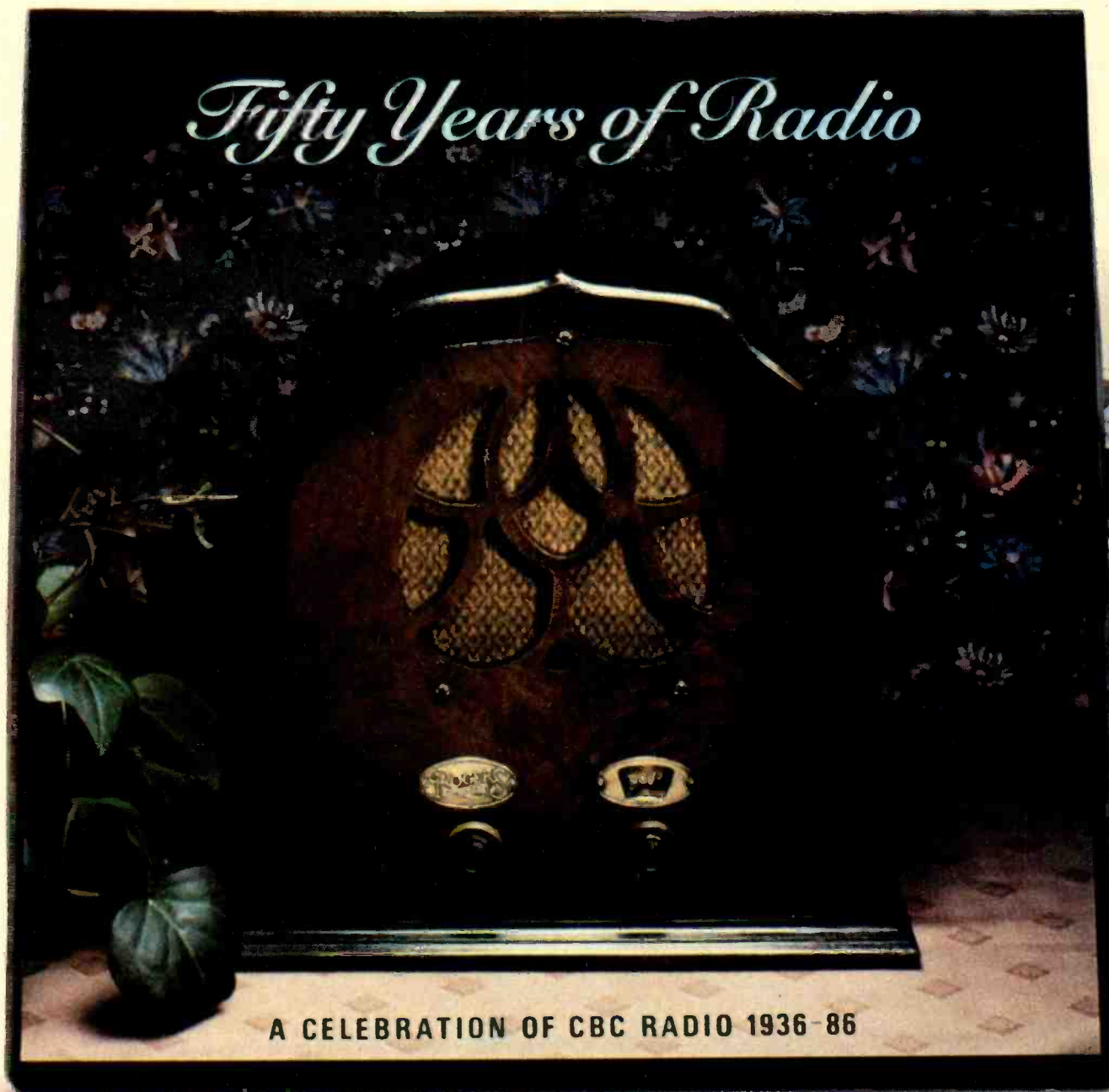
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J. Frank Willis, Moose River Mine Disaster, 1936

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"He shoots, he scores."

Foster Hewitt, *Hockey Night in Canada*

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"There is no one so high as to be immune from investigation...."

John Drainie in *The Investigator*, 1954

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"Some of us Americans have always wistfully hoped that you Canadians would teach us a lesson or two, though, to be frank, you have usually let us down."

Paul Goodman, Massey Lectures, 1966

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It's The Happy Gang.

Well, c'mon in!"

The Happy Gang, 1937

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"Ici farce Canada!"

Luba Goy, *Royal Canadian Air Farce*

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• Your favourite CBC Radio personalities: Alan McFee... Max Ferguson... Gordon Sinclair...Kate Aitken...Bill McNeil... Peter Gzowski...and others.

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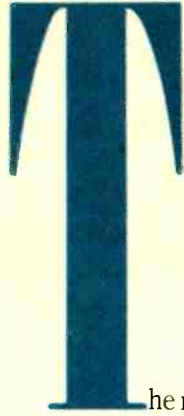
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In celebrating the CBC's fiftieth anniversary, we take a special pride in our radio networks. They offer a program service of exceptional quality—one of the most comprehensive in the world and one of the most admired. In the words of the recent federal task force on broadcasting, "The CBC radio networks perform a unique and irreplaceable service for the nation." I feel privileged to be associated with the CBC at this important time in its history, and I would like to extend my congratulations to all those who have helped to build its radio services: CBC employees past and present, freelance broadcasters and contributors, Canadian artists and performers. We also share the occasion with the audiences across the country who have listened to the programs, offered their opinions and given CBC Radio their loyalty and support from the days of *CBC Times* to the present *Radio Guide*. An anniversary is always the occasion for looking back, and one of the most interesting ways of revisiting the past is to look at it from the perspective of the time. For this anniversary issue, *Radio Guide* is reprinting a number of magazine articles, some of them dating back to the 1930s, about the CBC and its program personalities. I'm sure the CBC wasn't considered perfect then, any more than it is today. As drama producer Andrew Allan said, writing about the ups and downs of the famous *Stage* series, "No age is golden until it is past." But if the comments of other times don't show perfection, they do show that throughout its fifty years the CBC has been a vital part of Canadian life—a source of interest and enjoyment for many Canadians and a service they feel is theirs. That is still true today, and I am confident that CBC Radio will go on serving new generations of Canadians as the years go by—responding creatively to change, moving with the times, but never losing sight of the public service principles on which it was founded. Happy Anniversary, CBC Radio!

Pierre Juneau,
President
Canadian Broadcasting
Corporation



A handwritten signature in dark ink, which appears to read "Pierre Juneau". The signature is written in a cursive, flowing style.



The report of the Caplan-Sauvageau task force affirmed what CBC Radio's three and a quarter million listeners tell us weekly—our service is a vital national link. # The pioneers who built this service in the 1930s dreamed of a public radio system, with programming for all Canadians, of all tastes, ages and interests and from all regions. # Today, with two networks, thirty-one stations and hundreds of transmitters, CBC Radio is the realization of those dreams, offering the best news and public affairs programming in the country; providing the largest stage and audience for Canada's actors, writers, musicians and composers; and developing, reflecting and enriching our culture. # Today, as in the early years, CBC Radio's stars such as Peter Gzowski, Bob Kerr, Vicki Gabereau, Clyde Gilmour, Jay Ingram and Erika Ritter are household names. Major Canadian symphonies under Andrew Davis or Charles Dutoit can be heard nearly everywhere with unmatched technical brilliance on programs such as *Arts National*, *Mostly Music* and *Command Performance*. The works and thoughts of our best writers, from Robertson Davies to the youngest, growing talent, are broadcast regularly. *Royal Canadian Air Farce*, *Ideas*, *The Scales Of Justice* and *Sunday Morning* are just a few of the network series as well known to every Canadian as other popular entertainments. # These broadcasters, producers and technicians are supported by skilled managers and support staff whose names are never heard in the credits and whose faces are never seen in publicity material. # Our major challenge now and in the next half century will be to continue to fulfill the high expectations of more Canadians in an increasingly difficult economic environment. To maintain our distinction in an era of choice we are determined to continue to develop talent, to expand our news coverage at home and abroad, to bring full CBC service to more Canadians by completing the Stereo network and finally, to exploit satellite and cable technology and offer more programming choices for more listeners. # The support and encouragement of our colleagues, our critics and the generations of Canadians who have grown up with CBC Radio will guide and inspire us as we look forward to the next fifty years.

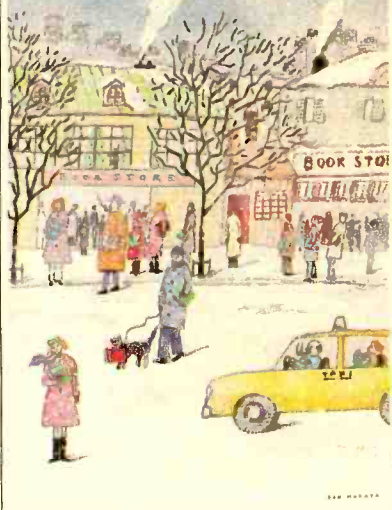
Michael McEwen,
Vice-President
English Radio



A handwritten signature in black ink that reads "Michael McEwen".

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RADIO GUIDE

VOLUME 6, NUMBER 11,
NOVEMBER 1986

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RADIO GUIDE—the guide to CBC Radio and CBC Stereo—is published monthly by CBC Enterprises, a division of the Canadian Broadcasting Corporation.

For subscriptions please write:
RADIO GUIDE, Box 320, Station A,
Toronto, Ontario M5W 2J4.

Annual subscription fee: \$18.95.
Newsstand price \$2.00.

Produced on behalf of CBC Enterprises by
Publishing Services.

ISSN 0711-642X. Printed in Canada.

POSTMASTER: please forward all address changes and covers of all undeliverable copies to Box 320, Station A,
Toronto, Ontario M5W 2J4.

U.S. POSTMASTER: please forward address changes and covers of undeliverable copies to
CBC RADIO GUIDE, Box 255, Lewiston,
New York, 14092.

U.S. second-class postage paid
at Lewiston, New York.

Newsstand distribution by the
Canadian Periodical Publishers' Association,
2 Stewart Street, Toronto, Ontario M5V 1H6.

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If I park this far away, will I ever find my car?
Hmm... A size 10 is probably too big, isn't it?
What if it doesn't fit – can they exchange it?
Does that line-up really stretch round that corner?
If I mail it now, will it arrive by Christmas?



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RADIO GUIDE

Offer valid until December 31, 1986

HAPPY BIRTHDAY, CBC

For fifty years, CBC Radio has been writing Canada's autobiography in news, current affairs and the arts

BY MORRIS WOLFE



WILLIAM LYON MACKENZIE KING: THE CRBC'S DAYS WERE NUMBERED WHEN KING'S LIBERALS WON THE 1935 ELECTION IN SPITE OF MR SAGE

CBC RADIO CELEBRATES ITS FIFTIETH BIRTHDAY on November 2, but public broadcasting existed in Canada even before the CBC. The Canadian Radio Broadcasting Commission (CRBC) had come on the air in May 1933. It was the product of a royal commission set up by Mackenzie King's Liberals in 1928 and of legislation brought in by R. B. Bennett's Conservatives (with the full support of the Opposition). The politicians were worried about the growing domination of Canada's airwaves by more-powerful American stations. As royal commissioner and banker John Aird put it, "However friendly one might feel toward private enterprise . . . one could not close one's eyes to the apparent impossibility of Canadian broadcasting being adequately financed by revenue from private sources such as radio advertising." It was a choice, as public broadcasting lobbyist Graham Spry wrote, "between the state and the United States."

The CRBC allowed a kind of Charlie Farquharson figure (Mr. Sage) on the air during the federal election campaign of

1935. The trouble was that Mr Sage, a dyed-in-the-wool Conservative, was a creation of the Conservative party's ad agency. Week after week, he told listeners that, among other things, Opposition leader Mackenzie King's "henchmen" had been phoning Quebec farmers and telling them that their sons would be conscripted if they voted Liberal. Mackenzie King and his Liberals were understandably apoplectic, and when *they* won the election, it was clear that the CRBC's days were numbered.

The last days of the CRBC and the first days of the newly created Canadian Broadcasting Corporation were blessed by two events that drove home to Canadians the enormous benefits of national broadcasting. In May 1936, three men were trapped by a rockfall in a small, worked-out mine at Moose River in Nova Scotia. When J. Frank Willis of the CRBC arrived on the scene, the story was already eight days old. Willis began broadcasting around the clock. For the next sixty-nine hours, his voice was heard on fifty-eight stations in Canada and on 650 in the United States. *All* of North America stopped to listen until two of the three men were rescued.

A month after the CBC came on the air, Edward VIII abdicated. "You must believe me," he told millions glued to



GOLDEN VOICE: KING GEORGE VI TALKED TO HIS SUBJECTS THROUGH GOLD-PLATED MICROPHONES DURING HIS STOP IN WINNIPEG IN 1939



AROUND THE CLOCK: J. FRANK WILLIS, SHOWN TALKING TO A MINER, HAD ALL OF NORTH AMERICA LISTENING TO HIS BROADCASTS FOR DAYS

their radios, "when I tell you that I have found it impossible to carry the heavy burden of responsibility and to discharge my duties as King as I would wish to do, without the help and support of the woman I love." When Edward's brother was crowned George VI in May 1937, the CBC offered its listeners eighteen hours of continuous coverage—a Canadian record. And when King George and Queen Elizabeth toured Canada in 1939, the CBC pulled out all the stops: ninety-one broadcasts, gold microphones and a crew of 100. The corporation brought it off with only one hitch. On the last day the voice of an announcer was heard describing the departure of the King and Queen: "The Queen, I think I told you, is wearing powder blue . . . and now as she moves away and juts her bow out into the sun . . . we can make out a great deal of her green boot topping." He neglected to make clear that he was talking about the bow of the royal yacht.

To the CBC fell the task, as one CBC executive later wrote, of "linking together a country larger than the United States with the resources of a population scarcely larger than that of New York City." In those early years much of the music, drama and comedy programming was American. American choirs and orchestras such as the New York Philharmonic and

the Mormon Tabernacle Choir were featured. Drama consisted largely of American series such as Conrad Nagel's *Silver Theatre* and Cecil B. deMille's *Radio Theatre*, as well as *Big Town*, *Suspense* and all the daytime soaps. Best of all were the comedies: *The Jell-O Program* with Jack Benny, *The Chase and Sanborn Program* with Edgar Bergen and Charlie McCarthy, *The Fred Allen Show* and *Fibber McGee and Molly*.

Only occasionally were Canadian programs heard. And even then one wouldn't necessarily know they were Canadian. The comedy of *Woodhouse and Hawkins* from Calgary, Winnipeg and later Toronto was essentially British. Alan Young's humour on *Stag Party* was American, and Young eventually graduated to the United States. Vancouver's *Musical Mirror*, which later became *Leicester Square*, offered British and American show tunes. The CBC's first full-length drama series consisted of eleven Shakespearean plays produced by an American, Charles Wharburton, and starring British and American actors—Sir Cedric Hardwicke, Walter Huston, Anna Neagle. Most of the other scripts were written by Americans.

With so much American programming, some listeners wondered about the point of a *Canadian Broadcasting Corpo-*



AIRWAVE HARVESTS: THE CRAIGS, A CBC FARM DRAMA, WAS ON THE AIR FOR 25 YEARS AS A VITAL PART OF THE FARM BROADCASTS



COURT OF OPINION: (L. TO R.) ALAN SAVAGE, KATE AITKEN, NEIL LEROY, LISTER SINCLAIR AND GUEST DISCUSS THE ISSUE AT HAND

ration. One member of Parliament told the House of Commons in 1938: "If the Canadian Broadcasting Corporation cannot do better, it might as well fold up. If it was fewer United States programs that we wanted, we are getting more; if it was less booming of United States products . . . we are getting more."

In some areas of programming there was no American model to imitate, so distinctive Canadian programs began to appear. In 1939 the daily *Farm Broadcasts* began, offering news and information to the one-in-two Canadians who lived in rural areas. Within months, *The Craigs*, a farm family serial, became part of the program. *The Craigs* continued until 1964, when farmers decided they would rather have more information programming than drama. (Ironically, urban listeners complained about the cancellation.)

The National Farm Radio Forum, a weekly discussion program that came on the air in 1939, was produced in co-operation with the Canadian Association for Adult Education and the Canadian Federation of Agriculture. Gathered in farm kitchens across the country, discussion groups listened to the experts on *Farm Forum* and then explored the subject among themselves. Soon an urban counterpart, *Citizen's Forum*, was

established. It too continued into the 1960s.

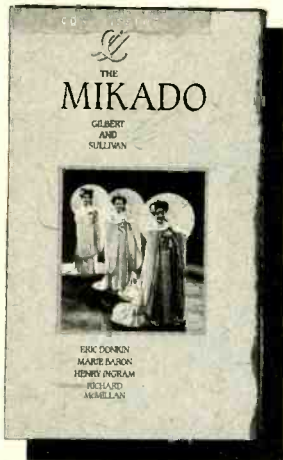
Listening to some of these discussions in the archives forty-five years later can be an exercise in tedium. Today the talk seems stilted, earnest and didactic. (If the archetypical American radio program was a comedy, the archetypical Canadian program was a panel discussion.) One recalls with more affection such later discussion programs as *Court of Opinion*, *Now I Ask You* and *Fighting Words*. Today's *Cross Country CheckUp* is what *Farm Forum* and *Citizen's Forum* might have been had the technology been available.

World War II changed CBC Radio radically. Because the United States didn't go to war until late in 1941, Canada had no American war coverage to imitate. The CBC had to work it out alone. Beginning with the first Canadian troop departures in December 1939, CBC reporters and technicians went overseas. Mobile equipment designed for the royal tour was quickly converted to war use. Sound engineer Art Holmes, who won an OBE for his pioneering work in recording the Battle of Britain, delighted not only in capturing close-ups of bombs bursting but in recording as many different kinds of bursts as possible. He chased the Blitz around London in CBC Mobile Unit No. 3, a fully equipped, six-tonne van. Bob Bow-

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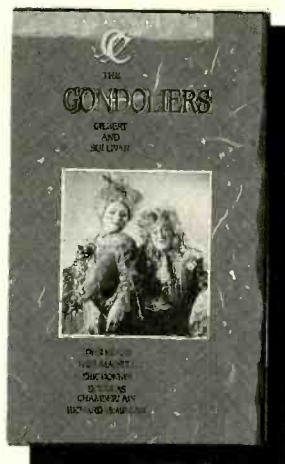


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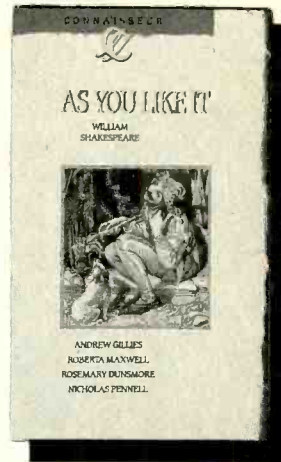
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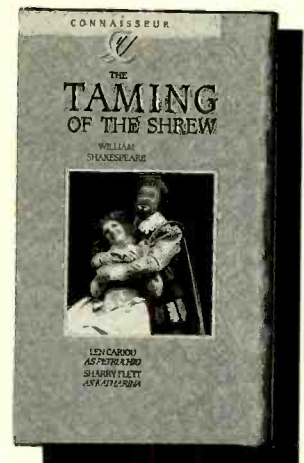
is a musical approach to fairy tale hilarity in Venice around 1750. It involves two gondoliers ruling a Spanish Duchy in the belief one is a prince. It's Gilbert and Sullivan at their best - an extravaganza of colour, costume and comedy. 153 minutes Order Code: VHS 5TG-01, BETA 5TG-02



AS YOU LIKE IT

Shakespeare's delightful comedy is lavishly staged by the Stratford Festival. This fairytale is a brilliant celebration of romance, passion and unity. It tells of exiled lovers, woodland meanderings, mistaken identity, and of political wrongs set right. Directed for the stage by John Hirsch.

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THE TAMING OF THE SHREW

The Bard's rollicking classic introduces Petruchio, the strutting male chauvinist who sets out to undermine the spirit of young Katherina who is "shrewish and furious." The solidly classical production is directed by British born Peter Dewis.

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FAB FIVE: THE DIONNE QUINTUPLETS SANG "THERE'LL ALWAYS BE AN ENGLAND" FOR A RED CROSS FUNDRAISING PROGRAM IN 1941



WESTERN AIRS: THE POPULAR PRAIRIE SCHOONER FEATURED EMIL MAGNACCA, JIMMY GOWLER, PETE COUTURE AND TED KOMAR

man interviewed Canadian troops and sent home such programs as *With The Troops In Britain*, *Gentlemen With Wings* (news from the RCAF), *Greetings From Canadians In Hospital Overseas* and *Letters From Britain*.

Children who had been sent to Canada for refuge during the war talked to their families in Britain each week in *Children Calling Home*. The Dionne quintuplets sang "There'll Always Be An England" on a Red Cross fund drive. On Sunday nights at 8.30 p.m., between the Jack Benny and Charlie McCarthy shows, *Carry On, Canada!* offered glimpses of the national war effort in factories and shipyards. Consumer guide Kate Aitken told housewives how to make a dressing gown out of old socks. (Rawhide later did her one better by describing how to make a cocktail gown out of an old mattress.) Soap operas *John And Judy*, *Soldier's Wife* and *Newbridge* dealt with the problems of war. *The Johnny Home Show* was a sitcom written by Sergeants Shuster and Wayne (as they were then known) about the difficulties of readjusting to civilian life after the war.

The CBC's news was, for a long time, provided by Canadian Press. But early in the war the CBC launched its own news service. Its aim was "to present all the significant news

of the day's happenings in Canada and abroad, in a straightforward manner, without bias or distortion, without tendentious comment, and in a clear and unambiguous style." The national news was broadcast at noon and 11 p.m. Soon the evening newscast, which came to be known as the *National News Bulletin*, was moved back to 10 p.m. so that war workers could get to bed earlier and hydro power could be conserved. "You had a feeling," said Harry Boyle of those years, "that come ten o'clock every evening every radio in the country was tuned in to the CBC to find out what was going on." The voice that issued from the sets was Lorne Greene's.

The reports of CBC war correspondent Matthew Halton, heard on *CBC News Roundup* after each evening's newscast, can still move me to tears. More than anyone else, he had, as archivist Josephine Langham has written, "an intuitive sense of how to use the spoken word to convey powerful emotion." His reports were prose poems. Here is a snippet of Halton at Normandy in July 1944, a month after D-Day: "It's two minutes to five. Two minutes to five in Normandy, and the sun hasn't risen yet, over us or over the Germans, 800 yards away. It will rise on a fearful scene, because at five o'clock precisely, the Canadians are going to attack. And they'll attack with the

The CBC still assumed an American presence was needed for a successful program. Slowly, very slowly, the CBC learned that good Canadian performers could have as great an impact on the audience

most enormous concentration of fire ever put down on a small objective. The morning is as soft and beautiful as a swan gliding down a quiet river."

During the war, American actors continued to star in CBC plays, and the scripts were still often written by Americans. In the fall of 1942, for instance, Orson Welles performed in *Nazi Eyes On Canada*. At airtime, Welles, who had been at the rehearsal, was nowhere to be found. J. Frank Willis leapt to the microphone and imitated Welles playing Sam J. Dornan, the editor of a weekly newspaper. You have to know what you're listening for to realize that Welles himself doesn't appear until his third speech. American celebrities such as Katharine Hepburn, Bob Hope and Irving Berlin headed our Victory Loan Drives. The CBC still assumed an American presence was needed for a successful program. Slowly, very slowly, the CBC learned that good Canadian performers could have as great an impact on the audience.

The *Stage* series, which began in 1944, made stars of *Canadian* actors. And the actors of that period agree that none was finer than John Drainie. Particularly memorable is his performance in *The Investigator*, a devastating satire on McCarthyism that concluded the *Stage* '54 season. Pirated tapes of this broadcast circulated widely in the United States. In the years before Drainie's death in 1966, *Stories With John Drainie*, a program that was broadcast five days a week, thirty-nine

weeks a year, became, as Robert Weaver said, "by far the largest market for fiction in this country."

The effect of CBC Radio on Canadians' lives in the years before television was enormous. Andrew Allan, who produced *Stage*, tells a story about travelling across the country by train in the late 1940s. Weary of all the battles at the CBC, Allan had drafted a letter recommending that his program be cancelled. A young woman talking to him on the train said, "You're the reason I'm here. We live on a farm, away up north of Edmonton. We're just plain people, I guess. We haven't got any books to speak of, or pictures, or music, or anything. But I have a little radio in my room. Every Sunday night I go up there to listen to your plays. All week I wait for that time. It's wonderful. It's a whole new world for me. I began to read books because of your plays—all kinds of books I never thought I'd be interested in. And now I'm on my way to Vancouver to stay with my aunt—and in the fall I'm starting at the university. And it's all because of you and your plays. What do you think of that?" Allan wrote in his memoirs, "What I thought of that was too deep to be said. But what I did about it was to go to my compartment and tear up the draft of the letter. We had seven more years of *Stage* after that."

The war years had given CBC Radio a focus and confidence that carried it into the mid-1950s. The Massey Report of 1951 restated public broadcasting's objectives: to provide cover-



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THE WAR IS OVER: MACKENZIE KING AND LOUIS ST. LAURENT, WITH CBC TECHNICIANS IN BACKGROUND, AT THE SAN FRANCISCO CONFERENCE

age for the whole country, to provide opportunities for Canadian talent and self-expression and, most importantly, to offer "resistance to the absorption of Canada into the general cultural pattern of the United States." The report went on to argue that CBC Radio had "developed into the greatest single agency for national unity, understanding, and enlightenment."

CBC Radio excelled at programs for young people. During the war Mary Grannan's *Just Mary* series came on air. So did the school broadcasts, programs designed to supplement the work of the classroom. *Kindergarten of the Air*, with hosts Dorothy Jane Goulding and Ruth Johnson, began in 1947. Each episode was built around a single theme and included songs, stories, games and suggestions for later activities. The show had much of the gentle charm of television's *Friendly Giant*. Later came *Folk Songs For Young Folk* with Alan Mills and Maggie Muggins with her freckles and pigtails and friend, Mr McGarrity.

Although the structure of their show was modelled on American comedies, Wayne and Shuster had discovered by the late 1940s that Canadians wanted Canadian humour. There were no jokes about hockey on American radio. For

me, the highlight of every Wayne and Shuster season was the appearance of Foster Hewitt broadcasting the annual Mimico Mice-Toronto Maple Leafs hockey game. (None of these games, alas, survives in the CBC archives.)

By the mid-1950s the only American radio program left on the CBC was Texaco's Metropolitan Opera broadcast. The rest of the schedule had been Canadianized. Unfortunately, not too many of us were listening to Canadian radio anymore. Or to American radio, for that matter. We were all watching television. American television. At the CBC, radio came to be thought of as "the blind service," inferior to television.

In the decade or so that followed, CBC Radio seemed less certain of its role. The Fowler Report of 1965 argued that "the emphasis on television has led to the neglect of radio." The report reminded the CBC that radio "can afford to do things that television cannot do, and can justify specialized services to minority audiences of a size that television cannot serve."

There were still individual programs that stood out during this period. *CBC Wednesday Night* (later *Sunday Night* and *Tuesday Night*) continued to offer excellent in-depth programming. There was *Matinee* and Harry Boyle's *Assignment*

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NETWORKING: HIGHLIGHTS FROM CBC RADIO HISTORY

1936—With employees and equipment inherited from the Canadian Radio Broadcasting Commission, the CBC begins operations on November 2.

1937—The completion of two 50,000-watt transmitters near Toronto and Montreal extends coverage from 49% to 76% of all Canadians.

1941—The CBC News Service is inaugurated, replacing the radio news bulletins prepared by Canadian Press.

1944—A second English-language service, the Dominion Network, joins the National Network, now renamed the Trans-Canada Network.

1945—The first shortwave broadcasts of the new CBC International Service (since 1972, Radio Canada International) are transmitted from Sackville, New Brunswick, on February 25.

1946—The first CBC FM stations are established in Toronto and Montreal. One year later, an experimental stereo broadcast is made.

1949—Four stations and staff of the Broadcasting Corporation of Newfoundland are amalgamated with the CBC.

1951—The Massey Report recommends that all broadcasting in Canada, private and public, be considered as one national system.

1952—Canadian television broadcasts begin on September 6, at CBFT Montreal.

1958—The Broadcasting Act divests CBC of its regulatory powers, creating a separate Board of Broadcast Governors. The CBC Northern Service is established; and stations at Whitehorse, Dawson City and Yellowknife are acquired.

1960—An FM network operates until 1962 between Montreal, Ottawa and Toronto. Shortwave broadcasts to the Arctic begin, while CHAK Inuvik is the first station within the Arctic Circle.

1964—The Dominion and Trans-Canada networks are consolidated into a single network. With some 160 stations, CBC Radio reaches 90% of English-speaking Canadians.

1965—CBW-FM in Winnipeg is the first CBC station to broadcast regularly in stereo.

1968—A new Broadcasting Act replaces the Board of Broadcast Governors with the Canadian Radio and Television Commission.

1971—The CRTC requires that, on all AM stations, 30% of the music played must be Canadian.

1974—The CBC announces a plan to withdraw all commercials from AM radio by March 31, 1975.

1975—The CBC Stereo Network opens on November 3, with stations across Canada from Vancouver to St John's.

1981—In May the first issue of *Radio Guide* is published.

1986—The Canadian Broadcasting Corporation celebrates its 50th Anniversary.

When CBC Radio first came on the air fifty years ago,
there was no Canadian theatre. The CBC
provided us with a nationwide proscenium arch. Canadian
literature flourished because of CBC Radio

and Robert Weaver's *Anthology* and Esse Ljungh's *CBC Stage*. There was *The Rod and Charles Show*, with Rod Coneybeare and Charles Winter making themselves small so they could travel through the body and demonstrate how the blood works. There was Lister Sinclair on *Hermit's Choice* telling host Henry Comor that one of the books he wanted to take with him to his desert island was the *Rubaiyat* tattooed in braille on Sophia Loren's body.

The turmoil in American society helped to stir both us and our mirror, the CBC. Programs such as *Between Ourselves*, *Indian Magazine* and *Concern* began to reflect the new energy. The Fowler Report had suggested that news and current affairs should have top priority on CBC Radio. A member of the audience, said Fowler, should have the feeling that "he is listening in on the wire so that news comes to him almost as it happens." *As It Happens*, a program originated by Val Clery in 1969, became a prime source of fresh insights into the events of the 1970s and 1980s.

A 1970 internal document titled *CBC English Radio Report*, by Peter Meggs and Doug Ward, reinforced the need for change. Radio simply hadn't kept pace with the times, they argued. In the wake of the Meggs-Ward Report and the arrival on the scene of such figures as Margaret Lyons and Mark Starowicz, CBC Radio flourished. Indeed, CBC news and current affairs programming has never been better. I try

to organize my own days around being able to listen to *Morningside*, *As It Happens* and *The World At Six*, the best front page in the country.

When CBC Radio first came on the air fifty years ago, there was no Canadian theatre. The CBC provided us with, as J. Frank Willis has written, a "nationwide proscenium arch." *Stage* became our national theatre. Out of *Stage* grew The New Play Society, the Stratford Festival and the scores of other theatres that now dot the landscape. Canadian literature, the short story in particular, flourished because of CBC Radio and the encouragement Robert Weaver gave to so many writers.

The CBC's contribution to serious Canadian music has been equally great. The biographies of mid- and late-twentieth-century musicians in the pages of the *Encyclopedia of Music in Canada* reveal that no other organization has played as large a role in the lives of Canadian musicians. The CBC has not only commissioned and performed works but, through such programs as *Opportunity Knocks*, *Singing Stars Of Tomorrow* and *CBC Talent Festival*, has discovered and continues to discover many of our most gifted musical artists.

There was no Canadian opera until the CBC began to commission such works as composer Healey Willan and librettist John Coulter's wartime opera, *Transit Through Fire*. The CBC Opera Company, formed in 1948, presented the

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PLUCKING THE STRINGS: HAROLD REDEKOPP (L.), THEN HEAD OF RADIO MUSIC, IS SHOWN WITH CANADIAN COMPOSER GORDON MONAHAN

North American premiere of Benjamin Britten's *Peter Grimes* in 1949. In 1955, when the Canadian Opera Company was well established, the CBC Opera Company ceased to exist. There was little Canadian ballet until the CBC began to broadcast such ballets as John Weinzweig's *Red Ear of Corn*. The CBC Symphony under Geoffrey Waddington was founded in 1952 and was noted for its sight-reading abilities and its twentieth-century—especially Canadian—repertoire, until its final performances in 1964.

A recent week-long series by Ken Winters on *Mostly Music* was devoted to Canada's top twenty composers. The point of the series was that despite the fact that the "influences on Canadian composers have been tremendous and varied, there is an emerging body of Canadian music." Included in the series were Violet Archer, Jean Coulthard, Barbara Pentland, John Beckwith, R. Murray Schafer, Harry Freedman, Oskar Morawetz, Harry Somers, John Weinzweig, Jean Papineau-Couture and Gilles Tremblay. All have become known largely because of CBC Radio.

In all the arts the context in which the CBC exists has changed enormously, largely because of the CBC's efforts. At its best, CBC Radio continues to do what no one else is doing.

The Best Seat In The House introduced us to the all-round sound of the *kunstkopf* microphone in both drama and music. *Johnny Chase*, a science-fiction series set in the year 2680, pushed our imaginations in ways that film and television can't do. CBC Radio provided Glenn Gould with a laboratory in which to experiment with sound on such programs as *The Idea Of North*. *Two New Hours* on CBC Stereo remains the only place in Canada one can regularly hear contemporary serious music. *Arts National* offers us live chamber music recitals. CBC Radio has allowed comedy to thrive. Our literature and our films reveal us to be a sober lot. But put us on radio and we can be very funny, as Max Ferguson, *Dr Bundolo*, *Royal Canadian Air Farce*, *The Frantics* and others have illustrated over the years.

In news, current affairs and the arts, in all aspects of Canadian life, CBC Radio is writing the autobiography of Canada. If the issue of Canadian identity is less an obsession than it was twenty or thirty years ago, it's because the CBC has been providing us with an accurate mirror in which to see and know ourselves. No other Canadian institution comes close to doing as good a job.

So happy birthday, CBC Radio. You've served us well. ❖

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SATURDAY NIGHT
CANADA'S MAGAZINE

THE CANADIAN BROADCASTING CORPORATION

BY D'ARCY MARSH



ONE OF THE FUNCTIONS OF A NATIONAL broadcasting system is to express and to develop the character of the country it serves. Thus, the British Broadcasting Corporation to-day embodies many attributes which are characteristically British. Similarly, the United States systems reflect the temper of the American people. And now, after two years of steady development, there has emerged in Canada a Dominion-wide system which is designed to suit the taste of the Canadian people.

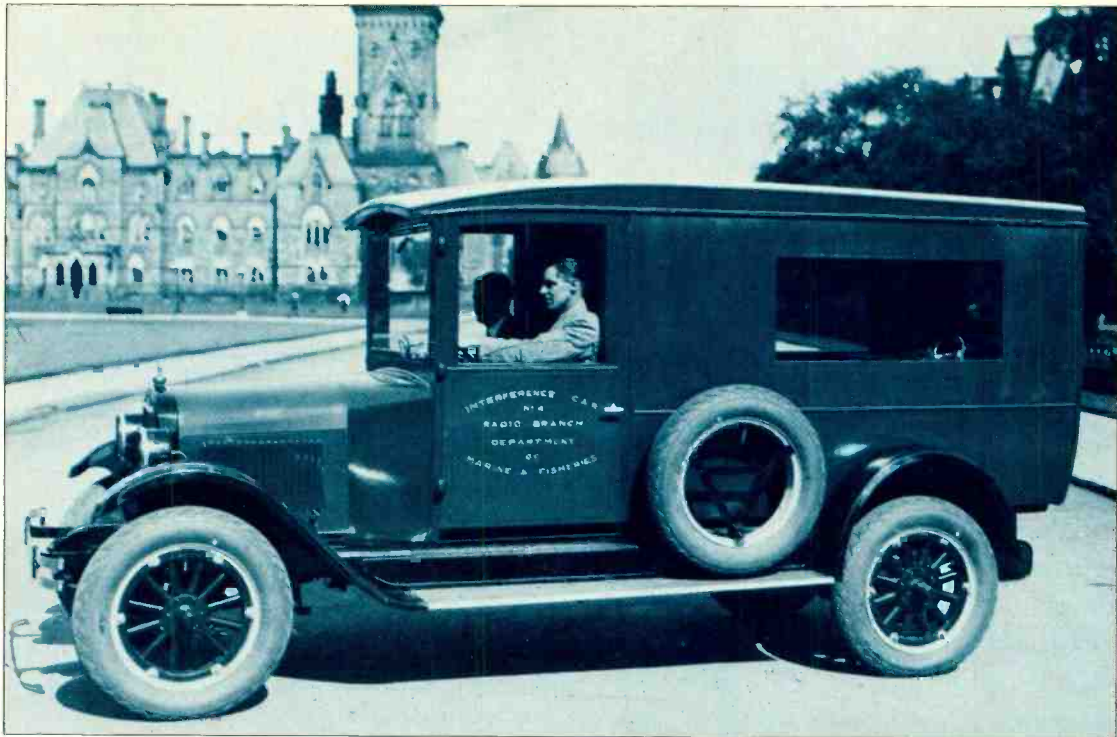
The Canadian Broadcasting Corporation—or, as it has happily come to be called, CBC—is one of the youngest national broadcasting systems in the world, and one which (because of the peculiar necessities of radio) has found itself in a delicate situation. It has had to satisfy the demand of audiences accustomed to the American type of program, and those who clamour for broadcasts with a British flavour. It aims to cater to the demands of French speaking Quebec, and at the same time to maintain a high standard of programs in English. Above all, it has striven to be an essentially Canadian organization, encouraging Canadian artists and satisfying the national demands of the Dominion.

In the light of this situation, it is surprising that, during the comparatively brief period of its existence, the CBC has attained the status of a national system, and a system which possesses an individual character, differentiating it from all others. It is worth-while to examine how this has been brought about.

First of all, what is the CBC? That may appear to be a stupid question, but it is not. The structure of the organization has contributed to its success. To the layman, national control of radio means only one thing—the operation of a broadcasting system by a department of government—and he knows that such an arrangement carries with it many possibilities of political abuse; at the same time he recognizes that radio has become such a vital public utility, and so powerful an instrument in the hands of propagandists, that he regards unlimited

private enterprise in this field with some apprehension. The CBC represents an effort to combine the best features of public ownership with that protection from political interference which private concerns enjoy. To this end, two years ago there was set up, by the present Government, a Corporation, operated by a General Manager who is responsible to a Board of Governors, which in turn is responsible to Parliament through the Department of Transport. The General Manager operates the system; the Board of Governors decides upon policy; the Minister of Transport answers to the people of the Dominion for what is done, via their Federal Parliament. The advantage of this remote popular control is that the people of Canada have a voice in the affairs of the Canadian radio system, but direct political interference is rendered impossible, first because policy is determined by a representative group of Canadians, who receive no salary for their work, and secondly because members of Parliament can approach the operating head of the organization only through the Board of Governors. Furthermore, while the General Manager has no authority to determine policy, the Board of Governors has no authority to interfere with the details of the General Manager's administration.

Secondly, how does the CBC operate? It is only within the past few months that we have been given a true glimpse of the potential power of our broadcasting system. Since the inception of the Corporation, it has followed a well prepared policy of development. The first necessity was to acquire sufficient power to render the CBC capable of assuming the rôle, and the responsibilities, of a national system. To this end, high-powered transmitters have been built—links in a coast-to-coast chain of key stations. Naturally, the more thickly populated areas of Ontario and Quebec had to be served first. So, to this end, two 50,000-watt transmitters were established in Eastern Canada, one at Verchères, Quebec, the other at Hornby, Ontario. By means of these, the CBC has been able to give first class service to a wide area of the Dominion, and to gain dominance of the air in the East. At the same time, a high-powered transmitting station was erected on the outskirts of Vancouver, in British Columbia. This however was only half the battle. The next step was the erection of a



**INTERFERENCE CARS: GOVERNMENT INSPECTORS AND RADIO ENGINEERS
DROVE TO PLACES WHERE SIGNAL INTERFERENCE HAD BEEN SPOTTED**

50,000-watt transmitter in Saskatchewan, on the Prairies, and a similar unit near Sackville, N.B., in the Maritimes. The Saskatchewan transmitter is rendered more efficient by virtue of the fact that the prairies enjoy the finest broadcasting frequency in North America; its signal can go rolling across all Saskatchewan, most of Alberta and a part of Manitoba, while programs can be carried "down North" toward the Arctic circle.

The building of these two stations constitutes an important milestone in the history of Canadian radio. The pioneers' work is done. Before the high-powered stations were in existence, the CBC was an interesting project; now it is an accomplished fact. Furthermore, as day succeeds day, it becomes increasingly vital, for men and women in the remote areas of the Dominion (who before the advent of radio had little or no evening recreation during the winter) are coming to depend upon their receiving sets. Soon these will be indispensable, if they have not already become so. Radio has transformed the lives of thousands of Canadians; they would never tolerate a return to the boredom and loneliness which in the old days were their inevitable portion. And, were it not for the new powerful stations of the CBC, they would be still without this means of lightening their leisure hours.

Thirdly, what function does it perform, which could not be performed by a system of private stations? It is the instrument by means of which Canada—all Canada—can express itself. One might say that it supplies the Dominion with a national voice. Only a loosely integrated system, which is adaptable to widely differing provincial conditions, yet which is nevertheless given direction by a central authority, can adequately perform such a function. The danger of diffused control would be that emphasis would be laid upon points of difference between the various communities in the country, to the detriment of national unity; at the same time, the danger of too rigid centralization would be that insufficient attention would be paid to the desires, the tastes and the contributions

of these same communities. The CBC is so designed that the personnel of its Board of Governors is representative of the Dominion as a whole, yet the administration is conducted by the General Manager and his staff at the Head Office and regional offices.

The growth of the CBC, contrary to some expectations, has not wiped out private radio enterprise; it has merely changed its nature. The private station, in Canada, will come more and more to be a local institution, by means of which individual communities can express themselves and cater to local needs. This will not relegate the private station to a position of unimportance; indeed, private stations will come to be an indispensable complement to the national system. To the extent that periodically network programs will be initiated from local points, the private stations will contribute vitally to the national system, but they will not perform a consistent national service. Thus the CBC will be able to concentrate upon the building of the broad national program, and will be able to draw upon the achievements and experience of private stations for the enrichment of that program, while the private stations, in turn, will be able to draw from the CBC.

The fourth, and in many ways most important question of all, is this: given a definition of its function and the necessary equipment what can the CBC offer the people of Canada? What has it so far offered? What does it plan to offer in the future? To find the answer to these questions it might be well to examine the work of the program committee of the CBC, which met in Toronto last August and which laid down certain broad principles to guide development. These principles were set forth by Major Gladstone Murray, General Manager of the CBC, in an address broadcast over the national network from Halifax on August 17, as follows: (A) A general raising of standards—not an aspiration, but a purpose; (B) More concentration and less dispersal of effort; more polishing and highlighting of programs, with an extension of professional treatment.



THIS IS THE CBC: THIS 10-CENT PAMPHLET WAS ONE OF A SERIES PRINTED IN 1941 TO MARK THE CORPORATION'S FIFTH ANNIVERSARY

So expressed, the objectives appear to be broad enough, but already the principles are being applied. It is impossible to include, in an article of this length, a comprehensive survey of the program development planned for the ensuing year, but brief reference should be made to some of the main features which have been evolved. In regard to the phrase "an extension of professional treatment," no more fitting example of what this means could be found than the fall Shakespearian series which were broadcast over the Canadian network. In the course of eleven Sunday evening broadcasts of Shakespeare plays such famous actors as Sir Cedric Hardwicke, Margaret Anglin, Charles Warburton, Walter Huston, Walter Hampden, Eva Le Gallienne and Dennis King broadcast from the Toronto studios of the CBC. The productions were not intended as merely one-star performances, but all the resources of the major Canadian cities were employed, so that an opportunity might be afforded for Canadian theatrical talent (which is plentiful but has lacked an adequate medium for expression) to express itself. Actors from Toronto, Montreal, Ottawa and other leading Canadian cities were employed in the series, and in addition music was supplied by an orchestra composed of Canadian musicians and directed by Reginald Stewart. The productions were supervised by Rupert Lucas.

Music remains in many ways the most important field of activity in which the CBC engages. And again, the main objective of the CBC is to encourage talent which lies within

the confines of the Dominion. The problem which the Corporation faces, and the plans evolved to solve it, were described by the General Manager in this Halifax broadcast in the following terms:

"Music continues to be the bulk of our work. Policy remains the same, to bring to Canada from abroad the best concerts, the best artists, the best instrumentalists that are available, to give to Canada the best music of all kinds that can be produced in Canada, and to export that part of musical effort in Canada which is worthy of international recognition. There is, however, a new aspect of the coming season in music which I would like to emphasize. This is the plan to support leading Canadian symphony orchestras. It is obviously impossible to include all the orchestras in Canada in the first phase of the plan. What we are doing next season is to bring to national network listeners the Toronto Symphony Orchestra, the Montreal Symphony Orchestra, Les Concerts Symphoniques de Montréal, and later the Calgary Symphonique Orchestra. As you know, we have been taking the Vancouver Symphony Orchestra this summer on Sunday afternoons from Stanley Park. Now in this connection, I would ask you to let me make two points—first, that by supporting orchestras in existence rather than by creating a central orchestra of our own, as the BBC did in the United Kingdom, we are spreading our resources, encouraging local initiative and the public performance of good music. The second point is, that if we do our jobs properly in relation to quality, we cannot allow geography to intervene unduly.

"We are going to try to highlight dance music in Canada in a special way.

"We have decided also to develop oldtime music professionally, and to encourage the creation of a band that will be unique. The keen rivalry between Saskatchewan and New Brunswick in this field will not be disadvantageous.

"Nor should I forget that we are making it possible for the Lunenburg Choir to continue in existence. We can look forward to a delightful series of choral programs by them next season."

Already the talks arranged by the CBC have been given wide recognition. The winter season saw an enlargement of the scope of talks, an increase in the number and variety of speakers, and certain changes in the method of presentation which experience has shown to be advisable. One change in policy initiated by the Talks Department has brought into being a series called *The World To-Day*. In the course of this series, panels of experts will discuss problems of national and international importance. Already successful experiments have been carried on in this form of public discussion, but *The World To-Day* series will serve largely to supplant the one-man form of political commentary which has been so prominent a feature of North American programs. It is hoped that, by this method, it will be possible to compress into one debate sufficient different viewpoints to guarantee a complete impartiality on the part of the Corporation itself concerning those issues on which it is impossible not to take sides. The CBC is presenting, of course, other talks, of an entertaining and instructive nature. Some are known already to many Canadians. Accounts of circus life in *Under the Big Top*; whimsical dissertations upon life by rural characters in *Scrub Oak Hollow*; tales of adventure in *I Cover the Water-front*; amusing tales of interest to women in *The Washtub*; stray comments upon this, that and the other thing presented under the title *Carte Blanche*—such special features have been introduced to supplement the book reviews and commentaries upon social conditions, health and so on which form an imperative part of any talks program.

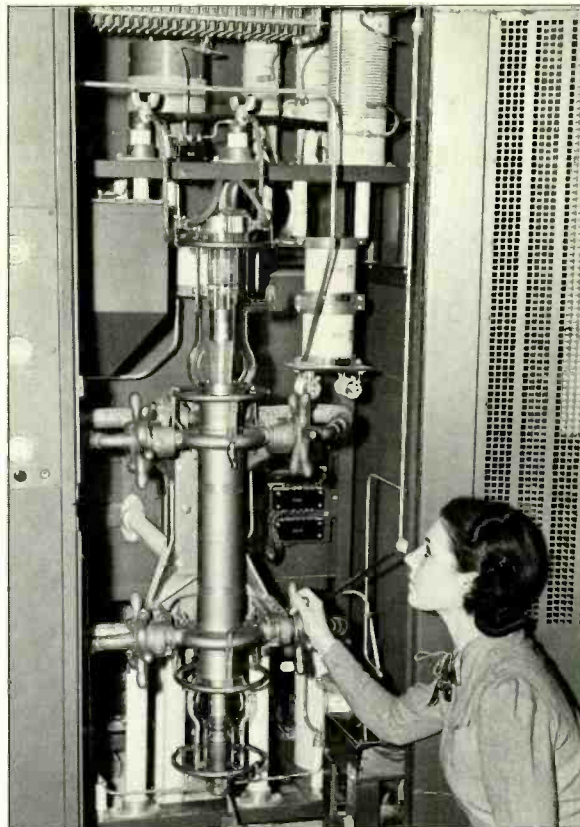
A great problem for any broadcasting system which extends over so many thousands of miles is that of time zones. And time zones play a vital part in the formation of a policy regarding children's entertainment. With great care, the CBC has arranged for a children's program five times a week on the national network at 5.30 to 5.45 Eastern Standard Time and 4.30 to 4.45 Central Standard Time. This program is then re-broadcast on the Mountain and Pacific time zones from Vancouver, at 4.30 to 4.45 PST, and in the Maritimes from 5.15 to 5.30 AST, in order to be reasonably within range of bed-time in all parts of the Dominion. The main feature of the children's program is a series written specially for the CBC by Paul Wing, the eminent children's author, entitled *A Magical Voyage to the Dominion of Candy*.

So much, in a general way, for the scope of the activities of the CBC, the manner in which it is operated and what it aims to achieve, as the national broadcasting system of Canada. It must be borne in mind that the national function of the Corporation is not its only important purpose. It has an Empire and an international significance. As radio is coming more and more to be the major instrument of political force in the world—witness the part played by radio in the international crisis over Sudetenland—so are individual systems assuming increasing importance in the countries they serve. Relations with United States systems developed by the CBC, in conformance with the general spirit of North American friendship, have produced already an increase in understanding between the two countries and these relations grow consistently more cordial. The interchange of programs between Canada and the United States has enriched the CBC on the one hand and the American systems on the other. From the Canadian point of view this step, allied to the development of regular transatlantic broadcasts from the British Broadcasting Corporation and the concentration by the CBC upon Canadian talent, has made it possible for listeners in the Dominion to gain access to the best of the American programs, to carefully selected British numbers, and at the same time to watch the growth of their own characteristic forms of broadcast entertainment. Another element has recently come into evidence—international exchange, beyond the Empire and the United States, which brings to these shores opera from Milan, French programs and offerings from other European countries.

Furthermore, the Empire influence of radio has been increased by a system of personnel exchange, whereby for a brief period producers and other officials from the BBC exchange with those of the CBC, and similar arrangements are made between other parts of the Empire. The building of the short-wave transmitting station projected by the Corporation Management will permit the Dominion, for the first time in its history, to talk direct to the world, instead of using the expensive beam wireless of other systems, or routing their world and Empire broadcasts through New York and other American centres.

Thus, Canadians are establishing a truly national system, with an ambitious plan of development in their minds, at a time when, as already mentioned, radio is beginning to come into its own as a world force.

In conclusion, a word should be said regarding the men who are guiding the destinies of the CBC and have done so through the perilous pioneer stages of the project. The Board of Governors has as its chairman Leonard W. Brockington, K.C., of Winnipeg, one of the most eminent men in the Dominion, a scholar of distinction and a man who has played a prominent part in the public affairs of this country for two decades. The imprint of his character, and that of his colleagues, may be found already reflected in the bold and comprehensive poli-



FROM SEA TO SEA: HIGH-POWERED TRANSMITTERS WERE BUILT TO PROVIDE THE LINK IN A COAST-TO-COAST CHAIN OF KEY STATIONS

cies embarked upon. The General Manager is Major W. E. Gladstone Murray, a Canadian, who for many years was a major official of the British Broadcasting Corporation, and who came to this country at the request of the Government when the new organization, which resembles the BBC so closely in regard to the form of its administration, came into being. His technical knowledge, his vision and shrewd drive have made possible a fusing of various elements which, in less capable hands, might have become discordant. Dr. Augustin Frigon is in control of the Quebec activities. E. L. Bushnell, the General Supervisor of Programmes, shoulders much of the responsibility for day to day operation.

A last point should be borne in mind. In conformance with the desire to cater to the needs and desires of all communities in Canada, the CBC has judiciously dispersed its administrative offices. The Head Office is situated in Ottawa, the political centre of Canada; the engineering headquarters are to be found in Montreal, the metropolis of the Province of Quebec, and the main production, commercial and publicity departments are in Toronto, the capital of Ontario. To take care of Maritime and Western requirements, subsidiary centres have been built up at such places as St. John, Halifax, Winnipeg and Vancouver.

So, slowly, the structure grows. It is still incomplete, still imperfect, but it exists. It has character and direction, and—above all else—the finger of the CBC has found the national pulse.

WAR REPORTING WITH CBC OVERSEAS UNIT

BY A. E. PAWLEY

PROBABLY ONE OF THE MOST LASTING memories of the war for Matthew Halton and Paul Johnson of the CBC Overseas Unit will be the night they lugged their portable recording equipment into Italy.

Halton, as CBC war correspondent, had been given a place with the first wave of assault troops to cross the Strait of Messina for the invasion of the mainland. Also in the first wave of assault, but in another landing craft, was Paul Johnson, his team-mate and engineer. Neither of them knew whether they were likely to be shelled, machine-gunned or dive-bombed as they approached the beach, or whether they would be able to step out on to dry land or have to wade ashore in water up to their necks. But they were going to report a war complete with sound effects and so they insisted on taking their recording equipment with them regardless of what they had to meet. They carried it in two carefully waterproofed suitcases. As it happened, they didn't have to wade. They just walked ashore from the landing barge, being shelled lightly by a battery of German 88-millimetres that was soon knocked out by Allied guns from across the straits. Ross Munro, war correspondent for The Canadian Press, who was in the same landing craft as Halton, said that the sight of Halton and Johnson invading Italy with those two carefully guarded suitcases was one of the weirdest of that historic night.

Since then, the loving care with which that equipment was transported up to the Italian beach by its trustees has paid big dividends. Those two suitcases full of equipment have been instrumental in bringing a variety of war reporting to Canadians never before heard; not only the voice of the man who saw the battle, but the battle itself is recorded. It has recorded the thunder of artillery barrages, the voices of officers telephoning fire orders to their batteries from observation posts, the clanking of tanks into battle, and at least on one occasion, the burst of a shell that nearly knocked out the suitcases and their custodians for keeps.

The proper designation of the suitcases is, I believe, a "portable recording unit," but to the CBC staff over here it's just known as "the portable." It is the little brother of the CBC recording equipment in Italy. Its big brother is known simply as "the van." The portable equipment consists mainly of a turntable with a motor which operates from a battery and an amplifier using conventional radio tubes. Its chief advantage is its portability for it can be carried by a jeep easily, and even for short distances by hand. It gets all the power it needs to operate from the battery of a jeep or car. The van is more impressive. It is a specially adapted army vehicle—a heavy-duty personnel carrier, made over to CBC specifications. It carries equipment for recharging the batteries and a stock of blank records. It is a rugged job that has withstood the worst roads in Sicily and Italy. The van and portable do complementary jobs, each used for the task to which it is best suited.

THOSE IN CHARGE OF THIS BATTLEFRONT APPARATUS AT present are Matt Halton, his French-Canadian colleague, Marcel Ouimet, and two operators of the CBC engineering staff, Arthur W. Holmes and Lloyd Moore. The first CBC correspondent to use both portable and van was Peter Stursberg who covered the Sicilian campaign. His engineering assistants at that time were Paul Johnson and Alex McDonald, whom Holmes and Moore recently relieved.

You can probably visualize the mechanics of making a recording near the front lines, but the business doesn't stop there. The recording has to be gotten on to the air and for that purpose has to travel by dispatch rider and plane to Algiers. The United Nations' radio station at Algiers allots its time among the various networks and devotes a period each day to broadcasting all CBC records received from the front. These broadcasts are picked up and recorded near London by the BBC and the recordings are rebroadcast, this time on a beam directed to Canada, where CBC engineers at Britannia Heights, near Ottawa, again pick up the signal and record it. Incidentally, at the start of its battlefield reporting, the CBC agreed that its broadcasts would be available to all networks. The great extent to which these have been used by the BBC in both its home and overseas transmissions is a testimonial to



WAR WITH SOUND EFFECTS: MATTHEW HALTON (L.) AND MANY OTHER EXCELLENT CORRESPONDENTS RECORDED THE BATTLES OF WORLD WAR II

the value placed by that great British institution on this Canadian job of war reporting.

IT IS ONLY FAIR TO REMARK HERE THAT THE CBC HAS HAD some notable beats in the matter of battle coverage and that some of the battle scenes you have heard over your loud-speaker have been war reporting such as no other networks have yet supplied their listeners. One CBC "first" worth mentioning was Peter Stursberg's recording of the pipe band of the Seaforth Highlanders of Canada at Agira in Sicily together with the sound of the town's church bells. That was perhaps the first sound picture out of Europe. You were thrilled when Halton set up his microphone in the Pompeii amphitheatre and a burst of gunfire tore across his voice throughout his graphic description of the scene before him. Then there was the famous barrage recording by Marcel Ouimet who went with the van, his engineer and a conducting officer, to a point on a mountain road where they could see the Canadian infantry attacking in the valley below while our guns thundered far behind and shells screamed overhead. Just to make that broadcast perfect, squadrons of Spitfires arrived and roared right over the microphone in the intervals of shelling. Stursberg, who was in Algiers when that record

came in, says that the whole staff of the Algiers radio and practically all the correspondents in town gathered in the studio to listen to the playback of that recording; and the BBC, which sent it halfway around the world, introduced it as one of the finest gunfire recordings ever obtained.

SINCE THIS ARTICLE DEALS WITH PERSONALITIES AS WELL AS equipment, special mention ought to be made of the men who make this new kind of battle recording possible—the recording engineers. They share all the risks of the job and usually without bylines. If you heard Matt Halton's Victory Loan broadcast, you will recall that he was accompanied by two CBC engineers—Paul Johnson and Alex McDonald. In this broadcast one shellburst nearly put an end to the whole venture when it knocked Halton down and sent Johnson sprawling across his equipment. As for Arthur Holmes and Lloyd Moore, who are now taking Johnson's and McDonald's places, they started taking their risks early. They were both torpedoed on the way to the front. #

MATTHEW HALTON covered the Nuernberg war crimes trials for CBC and remained in Europe as the corporation's chief European correspondent, a position he held until his death in 1956.

ANDREW ALLAN FOUNDS NEW RADIO TECHNIQUE

BY ERIC KOCH

THE CBC SUPERVISOR OF DRAMA, WHO recently won the first award for radio production in the competition of the Institute for Education by Radio at Columbus, Ohio, regards the radio play as something entirely different from the stage play and the movie. Sound-effects are his pet study, and he thinks that an actor ought to be able to make the listener SEE an ivory tower four hundred miles high, if he will only pronounce those words the right, magical way.

In the highly competitive world of radio-play production Canada has secured herself a top-ranking position. Credit for this achievement must go almost entirely to Mr. Andrew Allan, CBC Supervisor of Drama. Unquestionable proof of his mastery of this specific art-form is given by his recent triumph in the annual competition arranged by the Institute for Education by Radio at Columbus, Ohio. His production of "They're Not Afraid" by Len Peterson was adjudged the best in the contest, better than a show produced by Earle McGill (the author of a textbook on Radio Directing), starring Canada Lee.

Experience, technical skill, enthusiasm are not the only reasons for Mr. Allan's success. Many people have these gifts without being able to go as far. But he has very specific ideas on the possibilities of this new art-form, which other producers don't seem to have elaborated to the same extent. He has been able to go so far because his views are both original and plausible, both ambitious and capable of being put into effect.

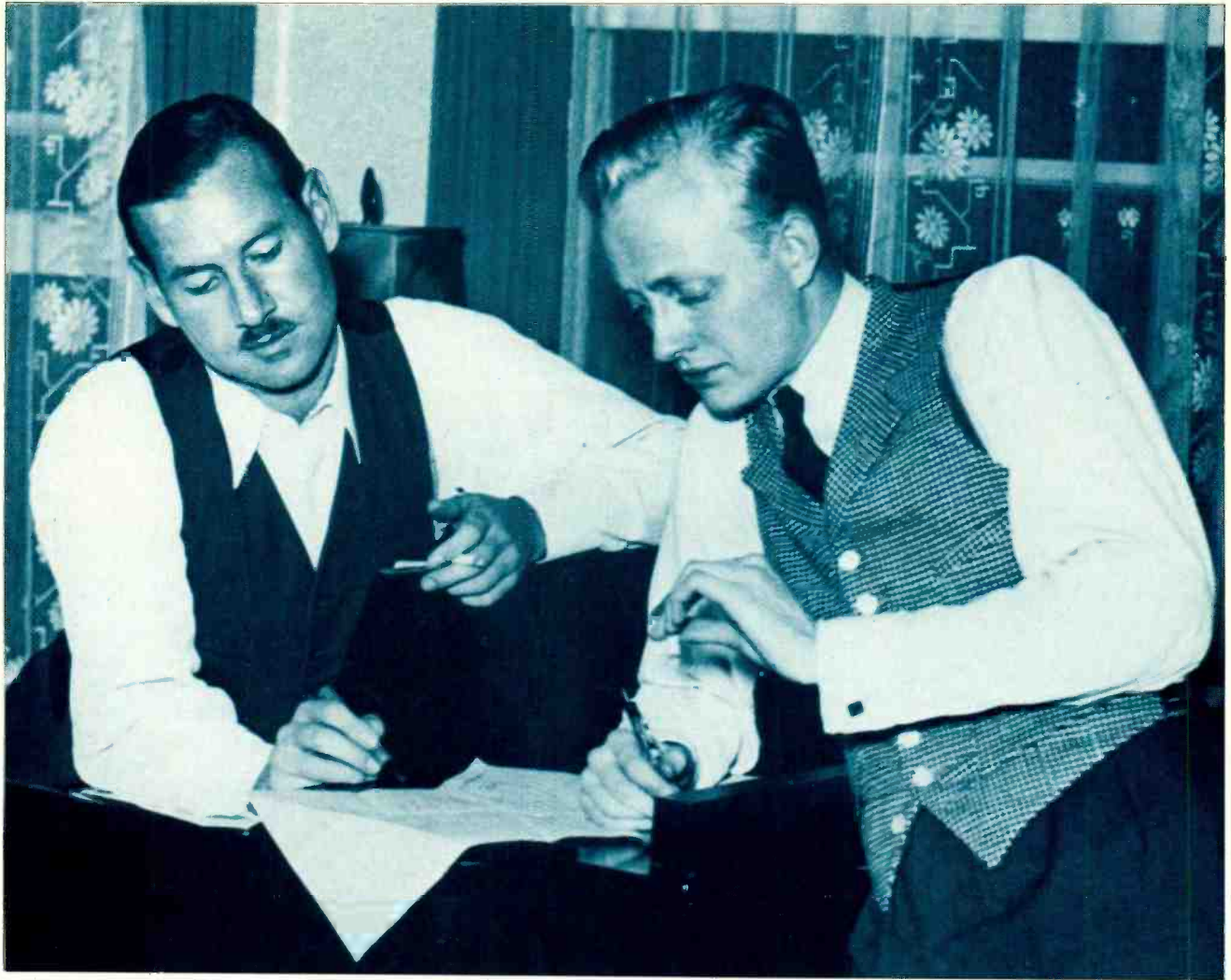
RADIO DRAMA WORKS EXCLUSIVELY THROUGH SOUND, through distinctly recognizable mechanical noises. The visual element being so conspicuously absent, it is very different from both movies and the theatre. It follows that a producer of stage-plays, or of movies, has to learn an entirely new technique before he can start directing radio-shows. Mr. Allan has some stage experience, and has to deal with many actors who have done much more stage work than he has. But he doesn't think at all in terms of the stage. It is most significant that he

thinks of himself as a writer. He feels that in many respects a short-story is much more like a radio-play than a one-act stage play or a movie. You can in radio, as in literature, take certain liberties inconceivable on the screen and on the stage; you can dispense with plot to a greater extent, and put more stress on atmosphere, you can move more easily from different points of time, and you can stimulate much more effectively the imagination of the listener which is not hampered by anything it sees.

So if anybody objects to one of Allan's productions on the ground that it is very nice, but not a play, he will reply: "Who said it was?" He will go on explaining the peculiar qualities of his medium. If a writer tells of an ivory tower four hundred miles high, (he will say), the reader's visual mind will imagine one, and it depends on the specific qualities of his mind whether, in the particular context, he is really aware of the fantastic heights of the tower. The radio-producer has an easier time; while the writer hopes to create the picture of the tower merely by a written description, the radio producer counts on the sound of the words, on their associations, on their overtones.

If the announcer or actor does not pronounce the words the way he wants, Mr. Allan will say: "Now look here: AN IVORY TOWER FOUR HUNDRED MILES HIGH. I want you to express the thing, you know, . . . THE THING." A "thing" to him is the manner of expression peculiar to radio, it's the specific vibrations of the radio-sound; it corresponds in some ways to the scenery on the stage, only that the "thing" has much greater possibilities. Imagine the poor producer who has to represent the tower on the screen or even on the stage; compare it with the ease with which a radio actor can, if properly directed, and helped by the right sound effects, create the picture in the listener's mind in a split second.

MR. ALLAN IS BUILDING HIS ART ON THE LACK OF PHYSICAL limitations inherent in radio-drama. Being much more dependent on the sound of words, he does things on the radio which no producer of stage-plays or movies would dare to do. He has no scruples, for instance, about creating specific effects by



BEHIND THE STAGES: AS NATIONAL SUPERVISOR OF RADIO DRAMA, ANDREW ALLAN (R.) PRESIDED OVER A GOLDEN AGE OF THEATRE ON AIR

the pronunciation of a long string of names, a trick which would bore any theatre audience stiff. If he wants to represent some unknown river in Quebec, he can do amazing things merely by having some of the place-names nearby pronounced, one after another.

He likes to talk about the influence radio has had on movies. For instance, the narrator, the unseen voice telling a story "behind the screen" has been imported to the movies from radio. Orson Welles learnt it on the radio, and introduced it most successfully in *Citizen Kane*, a movie Allan has seen more than any other one, i.e., three times. Sacha Guitry has also quite consciously used that technique in *Le Roman d'un Tricheur*, having discovered its effectiveness in radio. Moreover, a movie-star speaking directly to the audience is a dramatic trick impossible in naturalistic drama, and some producers have translated it recently from radio to movie technique.

Conversely, Mr. Allan constantly uses movie tricks in his radio productions. He likes to "pan" scenes, e.g., when he wants to represent a scene in a nightclub he often picks up a bit of conversation at one end of the dance-floor, and then "pans" to another, i.e., fades out and returns to another section of the floor, with the result that he creates, with very simple means, the picture of the whole dance-floor. The entire conception of perspective has been translated from camera

usage to that of radio. Allan talks about a scene being "In focus," i.e., near the microphone, and "out of focus," i.e., in the background.

Undoubtedly his emphasis on details of sound is one of the reasons for his success. But there are many other reasons, peculiarities he developed during years of experimentation. He always requires a lot of physical activity at the microphone, and exploits every possible sound-effect. When he directs a bit of dialogue between two people in a restaurant drinking coffee, he does not miss the chance to reproduce the clatter of the spoons being laid on the saucers, after having stirred the coffee. He likes fast action, and has a tendency to hurry shows, which is the result of his endeavour to avoid at all costs what is known as "milking," i.e., over-acting, slow speech and movements, a habit which easily degenerates into sentimentalizing.

Allan is one of those people who are either liked a lot or detested. It seems, however, that all the actors and actresses with whom he has to deal like and admire him greatly, although he certainly keeps them on their toes. One of the reasons for this affection is that he never forces his opinions on them. He never asks them merely to imitate the inflection of his voice. Before starting to rehearse he outlines to them each character, and describes the moods he wants. For instance, he says: "Now Grady is not just the eavesdropping



YOU NEVER CAN TELL: CHRIS WIGGINS, TONY VAN BRIDGE, FRANCES HYLAND AND ANDREW ALLAN LOOK AT THE SCRIPT OF A SHAW PLAY

Irish taxidriver, not just a type; he is a real person, alive, understanding and sympathetic."

ALLAN NEVER LOSES HIS TEMPER, OR RATHER WHEN HE DOES, he doesn't show it much. When he becomes annoyed, he grows very white in the face and grinds his teeth so that the experienced observer can tell from the play of his jaw-muscles that he is furious. Although scrupulously fair, he is appalled by incompetence, but he never yells at people. He looks like an enlightened Swedish business executive, and his blue eyes and blond hair reveal Scandinavian ancestry, which is quite possible, as he is Scottish. Maybe he likes to think of himself as a Viking, but he lacks ruggedness. He loves to talk, and characterizes people admirably. He likes to imagine stories about people, sometimes with himself as a sort of *deus ex machina*. At bottom he is quite a modest person, and not a bit pretentious about his work; he considers himself a writer and a craftsman.

Soon after his birth, his people took him to America and settled in New York when he was six. The next twelve years he spent in various places in the States; but chiefly in New York and Boston, frequently changing schools, never staying in one school long enough to say whether he did well or not. He was one of those children who are excellent at history, literature and languages, but very weak at mathematics and science. In 1925, at the age of eighteen, after several trips back to Britain, he came to Canada and took his matriculation to the University of Toronto in Peterborough, Ont. He then went to the University, but in 1931, during the Depression, he had to discontinue his general Arts course for financial reasons. He was editor of the *Varsity*, and during his last year at college, he got into trouble for being too outspoken on the subject of atheism: it is not true, however, that he was expelled from the University. He did some acting during these years, but never seriously considered taking it up professionally. He began his radio career at CFRB in Toronto in 1931,

but it did not last very long, and he decided to be a newspaperman. He did various reporting jobs, and soon went to New York, where he had a miserable time. He lived on a glass of milk a day, (so he says), did various sordid selling jobs, and spent his nights on park benches. Sometimes he stood for hours outside the Lewisohn Stadium trying to listen to some music. In 1934 he went to Scotland, to visit his father's family, but soon returned to Toronto, where he lived until 1937, doing radio work: acting, producing, writing scripts.

BUT HE DID NOT FEEL HE WAS GETTING ANYWHERE. ONE DAY, while sitting in a restaurant on Yonge Street, worrying about his stagnation, he saw a poster announcing that the *Queen Mary* was about to sail to England. Within twenty minutes he decided to suppress adventure no further, to abandon radio, and to go to Europe with an intention to stay there. In London he worked for a time in advertising agencies, but it was not very long until he found himself doing radio work again. He produced shows and composed advertisements for Radio Luxembourg and Radio Normandy: he also did free-lance work for the BBC as actor and writer. In 1939 he went to France which he loves, and spent the time immediately prior to the outbreak of war "dancing on the edge of a volcano" in the South of France, not in the fashionable hotels, of course, but "beach-combing" economically. After the outbreak of war, he immediately decided to go back to Canada. He was on the *Athenia*, and during the shipwreck lost his father.

Back in Canada, Mr. Ernest Bushnell, now Director-General of Programs of the CBC, called him into his office and offered him the post of producer of drama in Vancouver. Allan counts the four years spent on the Pacific Coast as the happiest of his life, and when he now thinks of Vancouver he smiles nostalgically, and shakes his head sadly at his lost youth. The clear, mild air of the West, he says, is just right for people who want to try things out, it lends itself to experimentation, and does not agree with overcautious critics. With the help of a group of keen and able young actors and actresses he succeeded in evolving his own personal radio technique, greatly assisted by the intelligent understanding of Ira Dilworth, the CBC's Regional Representative in B.C.

Being CBC supervisor of drama, he cannot go further in Canada. He would enjoy his job more if his administrative duties did not bore him so much. His is the final say in matters of policy regarding radio-drama. Alice Frick, his script editor, reads all the radio scripts submitted to him, but only hands those on to Allan which have some chance of being accepted. He prefers scripts with contents of social interest. He would like to have more time to spend writing plays, and is the author of "My Bonnie Boy," the last production of the 1944 season. The new series of plays, entitled *Stage 45*, produced every Sunday night at 9 o'clock, will begin again on October 1st with a play by Bernard Braden called "Memo to a Listener."

ANDREW ALLAN was appointed the national supervisor of CBC Radio Drama in 1945 and presided over a golden age of theatre on the air, most notably through his work on the CBC Stage series. His great talent, however, was never reconciled to the newer medium of television, and in 1962 he resigned from the CBC. Five years later, Harry Boyle persuaded him to return to radio as a guest on The Bruno Gerussi Show and, later, Peter Gzowski's This Country In The Morning, where his reflective and erudite essays captivated a new generation of radio listeners.

Andrew Allan died on January 14, 1974. The annual ACTRA Award for the best acting performance in radio, now one of the National Radio Awards, bears his name.

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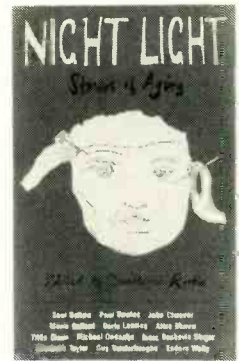
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IT'S THE HAPPY GANG!

BY LINDA BRUCE

MONDAY TO FRIDAY EVERY WEEK, HALF A dozen performers converge on a CBC microphone in Toronto to serve up a radio repast that ranges from corn to caviar. They give their fans music with melodrama, sentiment with a tabasco dash of humour, poem readings sandwiched between scalpel-sliced repartee.

They call themselves The Happy Gang.

According to Elliott-Haynes, specialists in radio listener surveys, the 30-minute program which these gladsome gangsters have created rates as Canada's most popular daytime radio fare.

The agency, which polled a million listeners for Master of Ceremonies Bert Pearl and his crew, asserts they have held that top spot since 1940, when they swung over from a sustaining to a commercial program after three years on the air.

Although more countryfolk listen to the show than city dwellers, listeners come from every segment of the population—service people, shut-ins, housewives, businessmen, Canadians and Americans. Fan mail pours in at a rate of more than 1,000 letters a week during the 10 months each year that the program hits the ether.

During the seven and a half years it has been on the air, the Gang has polished off more than 1,700 performances, interrupted only by such urgent messages as a speech by Winston Churchill. A crowning achievement was the presentation to the show of the Beaver Award for "Distinguished Service to Canadian Radio in the Field of Programs for 1944," Canada's closest approach to a radio "Oscar."

The Happy Gang broadcast, on the air at 1.15 p.m. EDT, is one of the few programs that needs no script writer. All the chatter is ad lib. Only the music is rehearsed.

Bert Pearl is the spark plug of his versatile organization. All six performers take their turns at instruments, singing, comedy and commercial chores with an easy nonchalance.

Bert Pearl is one of the fastest ad libbers in Canadian radio. Once a member of the studio audience asked: "Are you mar-

ried?" "No," flashed back Bert. "I only look this way because I don't take my doctor's advice!"

Back in June, 1937, station CBL in Toronto decided its morning schedule needed pepping up. Bert, at that time a studio pianist, was called in and a program mapped out. After juggling with other titles, it was tentatively named "The Happy Gang." When he stepped to the microphone a few days later, the young M.C. had only a vague idea of what he was going to say, but somehow words came. Between Bert's wisecracks, Bob Farnon (later a musical director and captain with the Canadian Army Show overseas) played the trumpet and clown around the studio, Blain Mathé tuned his fiddle, and Kay Stokes, seated at the studio organ, laughed loud and long at anything that was even remotely funny. Behind the control-room glass, Producer George Temple watched, waited and wondered, never knowing just what was coming next.

Fan mail started a never-ending avalanche. Herb May was soon added to The Gang as regular announcer, and the show was broadcast from coast to coast. Hugh Bartlett took over the announcing when Herb left in 1938. The casual good-natured informality of the program has never changed.

At first there was no studio audience except on special occasions, when a few fans were invited. The show found a sponsor in 1940, and several months later it was announced that the broadcast would henceforth originate from the CBC concert studios in Toronto. Expecting a few fans to drop in, The Gang was amazed when the auditorium was filled and many were turned away. There's been no worry about a full house since then. Soldiers, warworkers, visitors from every province crowd the studio.

Rehearsals are usually an hour in length, starting about 11 a.m. Then, after lunch, everyone is back for last-minute touches until shortly before going on the air, when Bert introduces the members of The Gang to the audience.

It's unusual to find in one person the combination of talents that Bert Pearl possesses. He sings, plays the piano, selects music for the program, and directs the musical rehearsals, which are prompt and businesslike. He has a rare ability to win audiences, sometimes even against their will. He also writes music and arrangements. The tunes "Keep Happy



GANG UP: BOB FARNON, KAY STOKES, BLAIN MATHÉ AND BERT PEARL (SEATED) AD-LIBBED THEIR WAY INTO CANADIANS' HEARTS

with The Happy Gang," the "Joke Pot Song," and "Don't Play Bingo Tonight, Mother" are all Pearl compositions. Once, when Alan Young was taking an Army medical, Bert filled in for him and did a fine job.

Bert says the catch phrase depicting him as "Five Feet Two and Half of Sunshine" is a bit misleading. "When people see me for the first time they expect to find some sort of a pygmy! Really, I'm five feet six and a half inches . . . without my wedgies!" His easy smile shows regular teeth. You notice his eyes are big and blue. His hair is brown and curly, but under some control, and he never wears a hat.

In Bert's 32 years he has never "made the same mistake once." In other words, girls, he's a bachelor. He lives in a comfortable apartment where he indulges his hobbies of collecting cartoons and recordings—classical and swing.

He was born in Winnipeg; and took to music and the piano at an early age. His first ambition, however, was to be a brain surgeon and he started the medical course at the University of Manitoba, but abandoned it, of necessity. A local radio station auditioned him for a studio pianist. He got a job . . . but as a singer! That was in 1932, and he was on the air continuously in Winnipeg for the next four years until he went East, to Toronto and the CBC.

America has more talent crammed into it than has The Happy Gang. Take Blain Mathé, for instance.

He's equally at home among the classics and jive. This dexterity dates back to his childhood when, tired of playing Mozart and Chopin, strictly "long-hair," he'd break into his own swing version of the Masters' works. Père Mathé called it sacrilege. Blain called it "doodling." And it's paid dividends. Also, Blain's vocal chords are so elastic that he plays most of the female impersonations in The Gang's comedy renditions. His ambition is to someday sing a whole soprano solo! But his great love is classical music, and, although he can saw off a mean hoedown if need be, most of the special requests for him to play are classics.

The "knock-knock" you hear at the beginning of the show is Blain rapping his knuckles on the back of his violin.

Blain is tall, slim, and has dark brown eyes. He was born into a musical family 35 years ago in Ottawa. Superstitious, he always carried a rabbit's foot in his violin case. He is happily married and has a 10-year-old daughter.

Teaming up with Blain for special duos is the only female musician with The Gang . . . Kathleen Stokes.

A Gang original, Kay says: "Some people fall for a smooth line, others fall in love, but I just fall, period!" Her ankles are so supple from pedalling the organ that they bend in any direction without the slightest provocation.

PROBABLY NO SIMILAR GROUP OF SEVEN MUSICIANS IN NORTH



CBC'S GANGSTERS: THE HAPPY GANG (WITH PRODUCER GEORGE TEMPLE, R.) CHEERED CANADIANS THROUGHOUT THE DEPRESSION AND THE WAR

In Windsor, following a program, Blain was introducing Kay to some friends. "This is Kay Stokes," he said, turning to Kay at his side. But Kay had disappeared. He was just in time to see her topple off the platform plunk into the arms of a group of fans. An announcer who tried to catch her followed.

Kay is from Thorold, Ont. Even as a child she had a yen to play the organ. She had her first chance in church. Next she played for a number of movie houses as a pianist and finally as organist. This power behind the mighty chords which roll from the studio organ is just an inch over five feet. She's famous for her infectious laugh and admits she's a sucker for the latest in costume jewellery. Dressing her hair is a problem for Kay. Womanlike, she loves experimenting with new styles, but The Gang prefer it sleek all the time. To keep peace in The Gang she's often had to comb out a fancy "do" before her colleagues would start rehearsal.

In 1933 an 18-year-old soloist at the Chicago World's Fair performed with a 100-piece xylophone orchestra made up of players from all over the world. Ten years later that soloist, Jimmy Namaro, joined The Happy Gang to do things with the vibraharp, xylophone, marimba and piano. In the interval Jimmy had found time to be guest star on the Kate Smith show, take a fling at running his own night club in Toronto, and lead his own orchestra for four years—oddly enough with Blain Mathé as first violin.

Early in his career Jimmy was tabbed "Tomatoes" and the nickname has stuck. The first time he was invited to his girl friend's house he had reason to regret his nickname. She had prepared an all-tomato dinner. There were big tomatoes, little tomatoes, sliced, stewed, fried and stuffed. Politely he struggled through the meal, but he's never felt quite the same about tomatoes since. The girl explained that she thought, with a name like "Tomatoes," he must have a terrific appetite for them. Jimmie forgave her and married her. They now have a year-old daughter.

Jimmy is tall, has black curly hair and a trim mustache. Although he was born in La Rosita, Mexico, he grew up in

Hamilton. Once a boy soprano, Jimmy had his first xylophone before he was 15, and soon afterward made his first radio appearance in Toronto. He now spends much of his time writing music, and often collaborates with Bert on arrangements for The Gang.

Another ex-boy soprano is Eddie "Swoon-Goon" Allen, whose original two-week trial with The Gang has stretched into its seventh year.

EDDIE IS TOPS WITH MOTHERS ALONG THE NETWORK BECAUSE of the "Hello, Mom," with which he precedes his first song every day. He looked so young when he first joined the group that Bert said, "Well, Ed, just so your mother will know you got here okay, you'd better say hello to her." So it started, and it grew into a tradition. Several years ago, figuring listeners must be tired of hearing it, Eddie eliminated the familiar introduction. Soon mothers swamped the studio with letters protesting the omission. They said that to most of them it was as if their own boy in the armed forces away from home was sending a greeting. So once more it was, "Hello, Mom!"

I asked Eddie how it felt to be one of Canada's favourite crooners. "I'd be a hypocrite if I said I didn't like it," he replied. The girls besiege him for autographs after every broadcast and once a fan phoned him long-distance from Manitoulin Island asking him to sing to her. She said it was her birthday and the call was a present from friends. Poor Eddie had to beg off . . . he had laryngitis.

Eddie is natural and unassuming and could pass for a high-school senior although he's 24. He's five feet eight inches with dark wavy hair and brown eyes. Born in Toronto, he's married to his schoolday sweetheart, "Murn."

At the age of 10, Eddie first got an accordion, and, after practice, won several contests at the Canadian National Exhibition. He also came out on top in several amateur shows, and made his radio debut at 15. On the program Eddie often accompanies himself at the piano. In his spare time he's a song writer. His best-known opus is "You Walk in My Sleep."

About halfway through each Happy Gang show there is a feature called "The Joke Pot," which combines what are probably the corniest jokes and the corniest acting in Canadian radio. These two minus quantities add up to a highlight of the program. Listeners send in 500 jokes every week, although only one is dramatized each day. This has been Announcer Hugh Bartlett's special department since Bob Farnon left to join the Army. The Joke Pot grew out of Bob's "grammatized" stories, which he really got most of the time from his grandmother.

Vancouver's blond Mr. Bartlett always dresses his characters in an assortment of raggedy female props he has gathered from here, there and beyond. Listeners always wonder what makes the studio audience laugh just before the "meller-drayma." For their information, it's Hugh's special version of a snake dance which he performs while the rest of The Gang give out with the Joke Pot song.

Hugh started on an advertising career, but, unfortunately for that profession, he collected phonograph records. A friend heard some and asked him if he'd mind assembling a few of the selections for a program being started at CJOR. Hugh took them down to the studio, and a few seconds before the program was to go on the air he was told, "Well, there's the mike. It's your show!" Hugh broke out in a sweat. He'd never been on the air before. But he gave it a whirl and did such a fine job he became a regular performer. He next won a news-broadcasting audition in 1937. The year after that he was transferred to Toronto. About six weeks after he arrived Herb May left to join the Columbia Broadcasting System, and Hugh was invited to take his place. "That," he says, "was the best break I ever got in radio." In addition he met Pauline, a secretary at the advertising agency which handles the program. In 1940 she became Mrs. Bartlett.

Hugh is about five feet eleven; won't start a broadcast unless he has a pencil in his right hand; and has now a collection of more than 2,500 records, nearly all "hot." Hugh sings in a peculiar "dead-pan" voice, and his tricky rendition of "Ding Dong Daddy From Dumas" is a favourite with listeners.

IN 1943, WHEN BOB FARNON LEFT THE HAPPY GANG FOR THE wars, Bert Pearl was faced with the problem of replacing him with an instrumentalist who could give out with jibe songs contrasting with the sweet efforts of Eddie Allen. In spite of the fact that his car broke down and he was an hour late for the audition, Cliff "Ton of Fun" McKay got the job.

It was Canada's "Voice of Hockey," Foster Hewitt, who first heard Cliff sing, a dozen years back, and was impressed enough to compliment the young fellow. Inspired, the clarinetist began to develop his voice, and was soon being featured with different bands as singer and musician.

By his nickname you might imagine Cliff to be fat, but he isn't . . . he's just broad-shouldered all the way down. At the age of 36 he's an inch and a half under six feet and weighs 200 pounds. Back in his home town of Guelph, Ont., Cliff had visions of being a great doctor. That was before he got his first saxophone when he was 16. All thoughts of medicine vanished into music. From then on he played with bands all across Canada and the U.S. His own unit had a stand in Bermuda.

Cliff got into radio 12 years ago, and is now considered one of the best men on sax and clarinet. He's one of the few radio artists to use a soprano sax. Although he's the butt of much ribbing from the rest of The Gang, Cliff takes it all in his easy stride and dishes it out with equal abandon. His hobby is learning dialects. He can now pull a Dutch, Greek, Cockney, Oxford, Scottish or Irish dialect from his sleeve whenever the

occasion demands. Cliff is married and has a boy and two girls.

Three people are responsible for the behind-the-scenes work of The Happy Gang. George Temple, the original producer, is the sandy-haired bundle of energy who sits in the control room during the broadcast and carries on a strange sign language conversation with The Gang. Born in London, George took up acting after service in the Great War. When he toured Canada in 1922 with a stage company he fell in love with the country and stayed here. He soon got into radio and was key producer with the CBC when he joined The Happy Gang. One of his responsibilities is the split-second timing of the show. Often he contributes poetry readings to the program too.

John Adaskin, the agency director, is sometimes called "The Funnel" by the rest of the merger. Problems, suggestions and so on between the advertising agency, the sponsor and The Gang are routed through him. It keeps him busy, but he has a diplomat's touch for the job.

Dark-haired and dimpled, "Johnny" comes from a musical family and has been in show business most of his life. He once played cello in the Toronto Symphony. He was a CBC producer also before joining The Happy Gang in 1943. Johnny says, "I believe the fact that everything The Gang does, on and off the mike, is known up and down the network is responsible more than anything else for the continued popularity of the group. That personal touch gives listeners a feeling that each member of The Gang is an old friend."

A cool-headed young girl, Mary Muir, is responsible for technical operations during the broadcast. She "mixes" the show, adjusts volumes on a control panel so that a clear sound picture fills the ear of the listener. Mary was one of the first girl operators with the CBC, and has been with The Happy Gang for two years.

The group has supplied more than 100 Allied merchant ships with portable phonographs and records through proceeds from the sale of its "Happy Gang Book of War Songs." Other comforts are also being supplied.

In the last four years the postman has carried more than a quarter of a million fan letters to The Happy Gang mailbox. Most of these letters contain plain heartfelt appreciation for the lift given by the programs.

One day that will long remain in the memories of fans is Dec. 12, 1944. That was the day the great Toronto storm stopped every member of The Happy Gang from getting to the studio except Bert Pearl and John Adaskin. One after another, The Gang phoned Bert to say they couldn't make it. Finally, in despair, Bert called John Adaskin and said he thought they'd better try to put something on the air. So, trudging nearly three miles through heavy drifts to the studio, Bert arrived with his hair caked with ice. John arrived soon after, toting a snow shovel.

On the air they had only a hazy idea of what they were going to do. Bert would play a number on the piano, ad lib a few minutes and signal the engineer for a record, then John would come in with a message from the sponsor. It was Johnny's first try at commercials and Bert kidded him incessantly.

Ironically, Bert's first ditty was, "I'm Dreaming of a White Christmas!"

THE HAPPY GANG continued to knock on the door until 1959, a run of twenty-two years. (Their place was taken by The Tommy Hunter Show.) Bert Pearl had left the Gang for Hollywood two years earlier. But in the summer of 1975, he joined the other members of The Happy Gang for a reunion at the CNE band shell. The two concerts drew over 40,000 fans.

CORN AND...

BY ROBERT THOMAS ALLEN

MAX FERGUSON IS AN ALERT, WELL-groomed, pleasantly toothy young radio announcer of 26 whom it is easy to picture as the secretary of a students' council or president of a young men's business association.

But because he is part of a nationally owned radio system, the CBC's Ferguson has already been the subject of an impassioned speech in the House of Commons, a long poem by a prominent clergyman and a mailbag full of letters to the Press. As "Rawhide," the corporation's best-known corn merchant, he has, in the eyes of some fans at least, divided the nation again into Upper and Lower Canada.

The Rawhide Show is a zany half-hour program of recorded music formally known as *After-Breakfast Breakdown*, heard on the CBC's eastern network, from Toronto right through to St. John's, Newfoundland. On it anything can happen and usually does. A parade of British archaeologists, crackpots, ignoramuses, stuffed shirts, spiders, families of hillbillies and prominent public figures continually interrupt a kindly, cactus-voiced old character called Rawhide who does his best to protect the audience from their songs, dialects, speeches, plays and horrible ideas.

All this talented malarkey emanates from one man—Ferguson—sitting in a 10-by-7 booth in CBC's Jarvis Street studios in Toronto, his only equipment a two-foot-high dummy door used for sound effects, a package of cigarettes, and a wild and refreshing sense of humour.

When Ferguson came to Toronto from Halifax to start his own show he found himself on an uncomfortable half hour following a program of morning devotions and replacing a venerable program of military music which had been stirring people into life with their tea and crumpets for eight years. It wasn't long before things changed.

Among those who took a dim view of Ferguson's horsing around on a government-sponsored station was Douglas G. Ross, then Progressive Conservative MP for Toronto-St.

Paul's, who asked the Minister of National Revenue if he was aware of "that program of meaningless ravings and tripe, couched in the poorest possible illiterate English known as *After-Breakfast Breakdown*, which was an insult to the intelligence of the Canadian people."

This was followed by a blast by the Rev. Stuart Ivison, of the First Baptist Church in Ottawa, who let fly at Ferguson through the *Ottawa Journal*. He accused the CBC of "sacrilege, blasphemy, evil, public avowal of irreligion and something that Godless Soviet Russia could hardly improve upon"; and cracked through with a bitterly satiric poem entitled "Good Friday On the CBC."

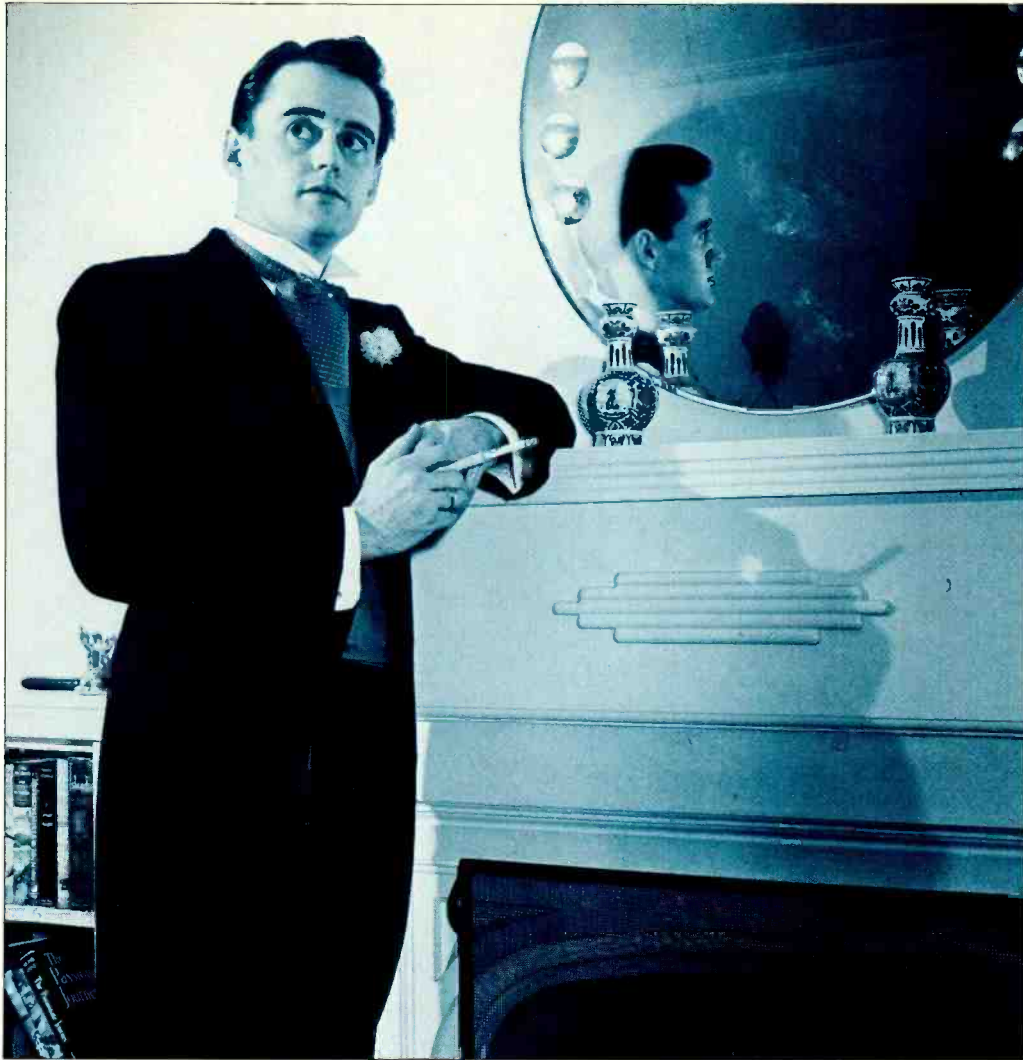
The whole thing started a verbal Donnybrook that could only have happened to the CBC. A letter-writing feud began in the Ottawa papers and Ferguson, who had been exceptionally popular in the Maritimes, received a heartening storm of letters from his Maritimes fans.

As a CBC staff announcer Ferguson is a modestly paid Jack-of-all-trades. He works regular shifts announcing anything from a four-word station break to a frenetic, agency-written commercial on how to get a whiter wash. Most of the time he is the calm impersonal sexless voice in your living room who says things like "The foregoing was transcribed."

But, like most CBC staffers, Ferguson has learned to double in brass. As Rawhide he emerges in the listeners' mind as a knob-knuckled, tobacco-stained, toothless old goat in a battered hat.

He talks like an illiterate though he's a graduate in languages from the University of Western Ontario in London, where he grew up. Two days a week on *After-Breakfast Breakdown*, he was forced to play cowboy music, which he can't stand. This fall, however, he decided to dispense with it. People who liked the Rawhide patter couldn't stand the cowboy music and the cowboy fans didn't like the Rawhide skits.

When he first began as a disk jockey Ferguson ran his show from Halifax. Hank Snow, a Maritimer who has become a top cowboy balladeer, appeared on the show and asked Rawhide what he should sing. "Wal, I dunno," Rawhide drawled. "It might be kind o' nice if yuh gave us somethin' like that well-known strain from hernia."



OL' RAWHIDE: FERGUSON'S RADIO VOICE MADE LISTENERS THINK OF HIM AS A CACTUS-WHISKERED CODGER WITH A WAD OF TOBACCO

One of Ferguson's standard characters is an insufferable pedant named Marvin Mellowbell who is embarrassingly out of touch with the times and who regularly bursts in on *Rawhide* with hopeless ideas for improving the standards of radio. Reluctantly, but with kindly tolerance, *Rawhide* makes way for Marvin's buck-toothed enthusiasm and there follows a wide-open burlesque of some such well-known program as *Citizens' Forum*. During this Marvin barks his shins on other Ferguson characters such as Stupid, a glib, loud-mouthed ignoramus who can't stand *Rawhide*; Grandma, a sweet, bird-voiced woman who is always trying to get him to eat poison chocolates; and such well-known guests as Winston Churchill and Peter Lorre, the latter usually engaged in a sinister clash of wills with his pet spider Harold.

One morning when signing off Ferguson asked his audience to concentrate on making newsman DeB Holly fluff the news. (Announcers love to see one another get logged for errors by the master control room.) Holly says that being conscious of all those people concentrating on making him say the wrong thing was an experience he won't forget, but he got through without a mistake.

Holly, who has the greatest respect for Ferguson's talent, was for his part satisfied if he could get Ferguson on and off the air on time. Although Ferguson could pass for a brisk young businessman he often moves around in a world of his

own and is capable of great confusion about practical things.

"I had to lead him around by the hand," Holly says. "Show him the studio, point to the clock, and say slowly: 'You're on the air at 8.30.'"

USUALLY WITH ABOUT A MINUTE TO GO FERGUSON IS STILL browsing around, head bowed thoughtfully, moving with the long careful strides of someone balancing on a narrow plank, as if he has another couple of days. When he goes on the air after casually talking to a fan on the phone or telling stories to someone in the control room up till the last second, he carries anything interesting in the conversation over onto the program without any change in manner.

He ad-libs practically all his stuff, its closest approach to a script being notes which he scribbles on the backs of envelopes just before the broadcast and usually loses. He is always in search of ideas. He gets his laughs legitimately with a sharp, satirical sense of observation and a feeling for lively burlesque.

Occasionally Ferguson's spontaneity gets a little too spontaneous for the comfort of CBC officials. He once told his audience the CBC was paying him only 25¢ a week. He is the only announcer who gives station breaks in the voice of one of his characters, using such outlandish English as "This is CBL Toronto, 50,000 devastatin' watts of power carryin' to the



THOSE WERE THE DAYS: MAX FERGUSON INTERVIEWED A YOUNGER RONALD REAGAN DURING A TOUR OF HALIFAX'S HARBOUR IN 1948

entire city limits." He used to end his morning broadcast with, "The time is bustin' on for nine."

Ferguson acts out his parts, shifting around in his chair when he says "Come right in here, Marvin." He distorts his face, strikes poses, holds his cigarette between his thumb and forefinger when he's being sinister, helps imaginary old ladies out of the studio, drops ashes around when he shoots his mouth off as Stupid. It's all lively stuff to watch.

Born in Durham, England, of Irish parents, he spent most of his life in London, Ont. At high school he mimicked his teachers. He intended to be a teacher but his brother and a university professor argued him into radio. After graduation in 1946 he went to station CFPL in London as an announcer and joined the CBC a few months later. He was soon sent to station CBH in Halifax.

One of his first jobs was to disk jockey a 15-minute program of the hated cowboy music. So that he wouldn't be utterly disgraced in the eyes of his friends he disguised his voice during the show. He called himself Rawhide and began to speak as if he were talking around a cud of tobacco.

"It was purely a defense measure," he explains.

Ferguson soon began to liven up the program with spontaneous nonsense, some of which got him on the carpet. At that time the Halifax station was getting an American feed from CBS and a regulation signature was, "This is the Columbia Broadcasting System, where 90 million people meet each week." One bleak morning as he looked at these brave words Ferguson looked thoughtfully through the glass at his operator, Claud Wigle, and when he gave his station break he said: "This is CBH, Halifax, and there's just two of us here, Wiggy and me."

The Rawhide program went over with a bang in Halifax, Ferguson began to average 2,000 fan letters a month, and two years later he was sent to Toronto and put on the network.

MANY FERGUSON FANS ARE WOMEN AND CHILDREN, WHO ESTIMATE his age at anywhere from 75 to 100, partly because of his toothless speech and partly because of repeated cracks such as "Let's see, that was during the Boer War. I'd just started collecting my old-age pension." The women phone him to give him a piece of their minds when they think he's been behaving in a manner unbecoming of an old man, send him

chocolates, records, cider, proposals of marriage, and, on one occasion, a knitted athletic support.

Ferguson's dead-pan mixture of fantasy and current events is confusing to new listeners. One time he did such a good impersonation of Winston Churchill that when he dropped back to his Rawhide voice one of his fans called CBC to say that though she was a devoted follower of Rawhide's, she thought he was going a bit too far when he started butting into the middle of a speech by such a prominent statesman.

Ferguson oddly combines the qualities of the professional showman, to whom every knock is a boost, and the intense and touchy novice who takes things to heart. Most professionals take crank letters in their stride. Ferguson was called on the carpet for telling one woman to "drop dead" on the air.

He lives with his pretty, soft-spoken wife Norma ("Ginger") whom he married in April, 1949, and an infant son, Scott, in an old rooming district in midtown Toronto.

He met his wife during the apple-blossom festival at Kentville, N.S., and she still likes to tell of how, after Ferguson had fixed up a date with her through Syd Kennedy, station manger of CBH in Halifax, she palmed him off as a practical joke on her sister Pat. They were Rawhide fans, but it was one thing to listen to the "old goat" and another to go out with him.

Ginger saved the big joke till the last minute, telling Pat over the supper table the night of the date that she was stuck with Rawhide. The joke was on Ginger when sister Pat turned up with a young man who was about as far from what she'd pictured Rawhide to be as you can get.

She wasn't the first person to be fooled by Ol' Rawhide. And it wasn't the first time that the joke turned out well. Several thousand Canadian listeners have had somewhat the same experience.

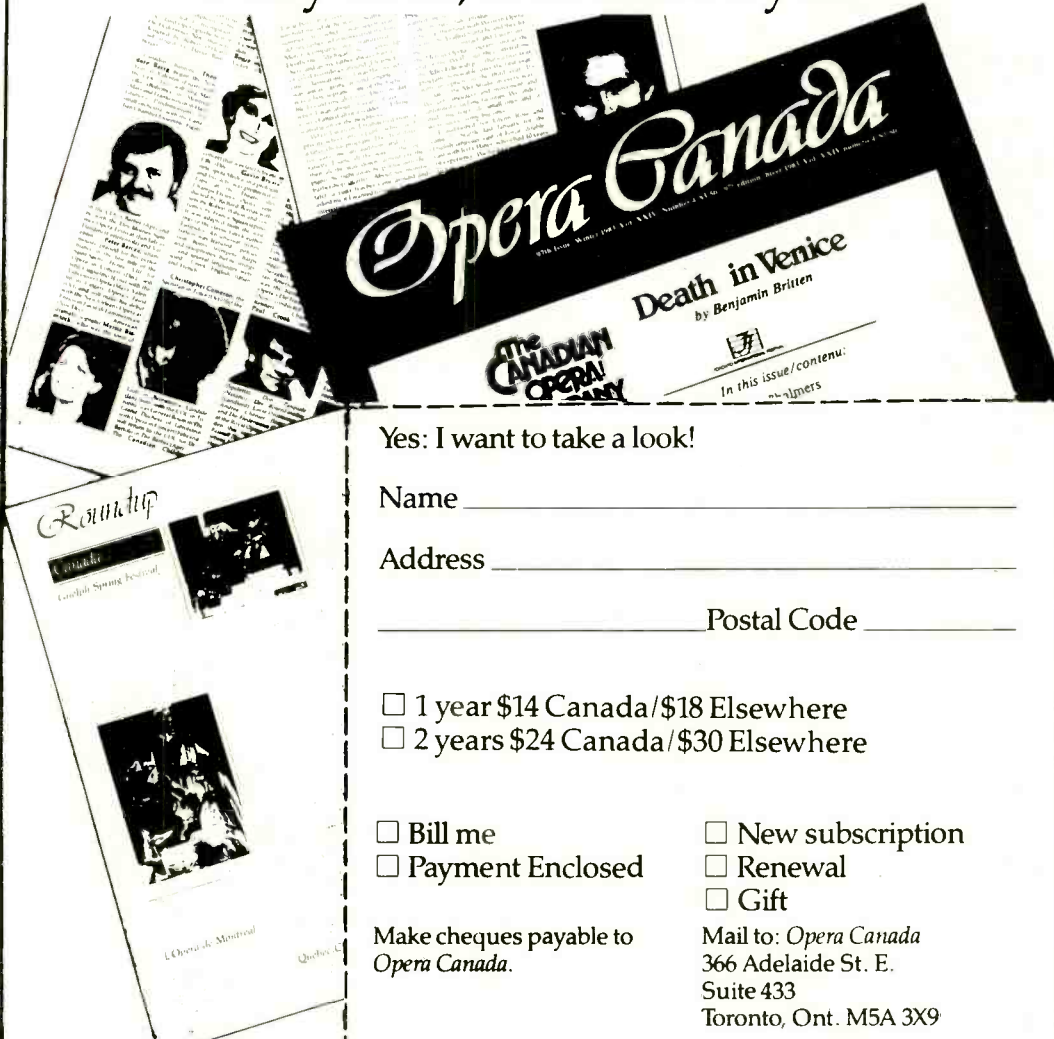
MAX FERGUSON put Ol' Rawhide out to pasture in 1963 and began The Max Ferguson Show with sidekick Allan McFee, which continued until 1976, when Ferguson moved to Cape Breton. His retreat was short-lived; he returned to radio one year later, writing scripts and filling in for other program hosts. The overwhelming public response to a nine-week music show in the summer of 1983 prompted a revival of The Max Ferguson Show, which is now heard on Sundays at 10.05 a.m. on CBC Stereo. Max Ferguson received the 1968 Leacock Medal for his autobiography, And Now . . . Here's Max.

TAKE A LOOK

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Every issue, four times a year



The collage features several overlapping images of the magazine. One prominent cover shows the title 'Opera Canada' in a large, stylized font, with the subtitle 'The CANADIAN OPERA JOURNAL' below it. Another cover features the article 'Death in Venice by Benjamin Britten'. A third cover has the word 'Roundup' in a decorative font. There are also several smaller images of people, likely opera performers, and snippets of text from various articles.

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...CULTURE

BY H. C. POWELL

BACK IN 1932 A BRAKEMAN KICKED A YOUNG hobo named Harry J. Boyle off a westbound freight, somewhere near the Manitoba boundary. By all odds this should have been Boyle's exit cue. The most optimistic prophet could never have foreseen him in 1950 as a top CBC executive, charged with spending \$2,500 every Wednesday night to ladle out the biggest gobs of radio culture Canadians have ever been offered.

Boyle's three-hour program, *CBC Wednesday Night*, has become one of the country's most controversial. Largely because of it a new series of epithets has been aimed at the CBC. A Flin Flon radio station manager complained to the Massey Commission about "too much long-haired tripe" on the CBC; a Toronto colleague referred disparagingly to the CBC's "culture hounds"; a Vancouver paper has called the corporation an "arrogant culture trust."

On the other hand Boyle has been deluged with fan mail. The CBC got 1,000 requests for scripts of one *Wednesday Night* program, "A Layman's History of Music." And when Boyle shot the works and presented Benjamin Britten's revolutionary opera, *Peter Grimes*, the CBC's Toronto switchboard was jammed with calls for a repeat performance before the final bars were sung.

Grimes was the biggest and most expensive experiment on the Wednesday series of advanced and significant programs. It cost the chronically hard-up CBC an estimated \$16,000 and the repeat show ran around \$4,000. The letters that poured in the following day ran the gamut of opinion from the woman in Cranbrooke, B.C., who wrote, "Please, please spare us"; to the man in Highland, Ont., who was so pleased he discussed the opera scene by scene; to British composer Britten himself who pronounced it the best radio performance of his work he had ever heard. Most of the letters were complimentary.

Wednesday Night has matched *Grimes* with such conventional operas as *Don Giovanni* and *La Traviata*. Dramatically, there have been such offerings as O'Casey's Irish rebellion play, *Juno and the Paycock*, and *The Tragical History of Doctor*

Faustus, a dish compounded of blood, thunder, sex and symbolism by the Elizabethan Christopher Marlowe.

On the lighter side there have been dramatizations of Stephen Leacock's small-town stories and specially composed musical comedies such as *The Gallant Greenhorn*, with book by Harry Boyle himself.

The ex-hobo who directs *Wednesday Night* is a hulking, red-faced, blondish product of rural Ontario who still sometimes looks as though he had slept in his clothes. Though he can talk with forceful eloquence, his conversation is not always fit to print. The words with which he describes the inception of *Wednesday Night* are printable and show a rare faith in the artistic future of the country.

"WE BECAME AWARE," HE SAYS. "OF A GROWING DISSATISFACTION on the part of many listeners with stereotyped material. There were good things available, but you had to poke about in the nooks and crannies of our schedules to dig them out. We felt that busy people would not go out of their way to listen to a solitary half-hour of something good. We did hope, though, that they would find the time to sit down before their radios if they could be sure of a whole evening of programs embracing a wide variety of material but all of it of the highest quality. Mind you, we were not trying to copy the British Broadcasting Corporation's *Third Program*—nothing so esoteric as that—but simply something different and good."

The average *Wednesday Night* cost of \$3,000 is for three hours of entertainment. Radio costs being what they are this is cheap programming. *Music for Canadians*, a half-hour musical show prominent on the network a year or so back, used to cost its sponsor better than \$3,000 per program. Another half-hour commercial, the *Wayne and Shuster Show*, probably works out to at least \$1,700 a show.

A typically ambitious *Wednesday Night* program was the 2½-hour documentary, "A Day in the Life of Samuel Johnson." It began when Boyle got the idea of recreating an interesting period in history in words and music. He talked it over with writer Lister Sinclair who suggested tying it down to the personality of Dr. Samuel Johnson.

Boyle told Sinclair to go to work on the necessary research

and writing. Then he called in Dr. Arnold Walter, of Toronto's Royal Conservatory of Music, to select appropriate music.

The finished script was turned over to drama producer Esse Ljungh who assigned the 40 different characters to 26 actors, many of whom played several roles. Samuel Hersenhoren was engaged to conduct an orchestra of 20 musicians with Walter at the harpsichord. Nicholas Goldschmitt, conductor of the CBC's opera company, was in charge of a chorus of 12 voices.

Ljungh estimated 20 hours of rehearsals would be needed and he spent two days devising a schedule so these rehearsals would not conflict with other programs. But he was still forced to rehearse in carefully timed segments. When show time came he put these segments together for the first time.

What the listener heard was a picture of a full day's life in London in the year 1765, starting at the Inner Temple in early morning. Dentists, turnip-sellers and other street merchants wandered about, uttering their traditional cries—the first singing commercials. Then the great doctor appeared on his way to Drury Lane Theatre where his friend, the famous actor David Garrick, was rehearsing a moving drama of the day, *The Tragedy of the Orphan of China*. Oliver Goldsmith appeared on the scene and before the day ended the listeners accompanied Dr. Johnson to a concert of 18th century music.

Around the CBC Boyle is known

as a man who gets things done.

He does not like having to use a big

stick but unfairness arouses him

WEDNESDAY NIGHT fans wrote in their applause. Other listeners had the usual privilege of tuning in *The Great Gildersleeve* on the CBC's alternative network. *Wednesday Night* listeners will have opportunities of further time-travelling. They are scheduled to sit in on the age of Elizabeth and on the rise and fall of Napoleon.

Boyle's own tastes are simple. He likes going to the ball game, listening to old-fashioned waltz music and hoisting a few with a congenial spirit. He is outspoken and has no patience with red tape. In his off hours, which means after midnight, he writes radio plays. They deal with such subjects as the troubles which beset a proud and hungry man on strike, or about the evils of racial intolerance. Toronto's New Play Society recently presented Harry's first stage play, *The Inheritance*. It was the story of an old farmer's love for the land, his hatred of new ways, and his clash with his son. There were technical faults in the play, but it dealt with real people in believable situations and it packed an emotional wallop.

Around the CBC Boyle is known as a man who gets things done. He does not like having to use a big stick but unfairness arouses him. Take the case of the night club that was glad to have its music broadcast but did not consider the radio technicians fit to mingle with its guests. They were shoved into a corner by the service entrance and told to keep out of sight. When Boyle heard that, he blew up. "By God," he told the proprietor in the milder portion of his remarks, "those men are as good as any of the people who go to your so-and-so place to kill time and if you don't treat them like gentlemen I'll come down there and tear the mikes out with my own hands." The

affront was hurriedly rectified.

Boyle comes of third-generation Irish-Canadian stock. He was born 34 years ago, near Goderich, an Ontario town on Lake Huron. His father was a farmer and a storekeeper.

At the age of 10 Boyle submitted a story in a contest sponsored by an overall manufacturing company and won the first prize of \$50. The story was about a railroad engineer. It must have sounded authentic because in addition to the money the company sent Boyle 10 suits of overalls—size 44.

One day Boyle took his hat and razor and, without saying good-by, left home. He worked first as a truck driver then as a house painter and after that he was a bum drifting about the country. He might have ended up in British Columbia or China if it hadn't been for the brakeman who threw him off the train in Northern Ontario. "The next train I jumped was headed back east, so that's the way I went." He finally drifted back to the family store.

By this time he was 19 and things were getting a little better. He began to write rural news items for the Goderich *Signal-Star* and he sold some short stories to the *Family Herald*, tapping them out on an antique typewriter in between waiting on customers. He began to write a rural column called "Phil Osifer of Lazy Meadows," and after 15 years it is still running in several Ontario weekly papers.

THERE IS AN IMPULSIVE SIDE TO BOYLE'S NATURE. ONE DAY A girl walked into the store and asked for a bottle of ink. Boyle found out that her name was Marion—by asking her—and the next night he walked out with her. They got married the same summer. There are two children now—Patricia Ann, 10, and Michael, 4.

One day soon after his marriage Boyle was in Wingham. While he was there he thought he might as well tell the manager of the local radio station that he didn't like his news broadcasts. Invited to show what he could do Boyle became the station's news and farm commentator at \$3 a week.

In 1942 the CBC invited him to become its Ontario farm broadcast commentator. He rose to head of the farm broadcasts department and began to make his presence felt.

When Ernest Bushnell, CBC director-general of programs, heard Boyle criticizing lack of co-ordination in network operations, he decided to make him put up or shut up. In a snorting encounter which must have resembled a minuet between two mastodons, rough tough Ernie roared, "So you don't like our so-and-so programs, eh? Can you do any better?" Replied Boyle, "You're damn right I can." "Okay," said Bushnell. "I'll give you a chance and you'd damn well better do better."

Boyle therefore became program director for the Trans-Canada Network and began to stir things up. Not everyone approved of his rapid rise. "He won't last," some predicted. "The red tape will get him." Or, "He's an outsider—has no respect for precedent." But Boyle has lasted.

For a dreamer he is plenty tough. He still upsets some of the more sensitive CBC executives with his bluntness. And for those artists and listeners who expect the embodiment of CBC *Wednesday Night* to wear a goatee and a pince-nez, the sight of the rumpled man with the farmer's face comes as a not unpleasant surprise. ❀

HARRY J. BOYLE, despite annual clashes with senior management, rose to the position of head of the CBC TransCanada network. In 1968 he was appointed vice-chairman of the Canadian Radio Television Commission and served as chairman in 1976-77. Twice winner of the Leacock Medal for Humour (1964 and 1976), he is giving the prestigious Massey Lectures for 1986 on CBC.

HOW JOHNNY AND FRANK BECAME "WAYNE AND SHUSTER"

It's 20 years since their first meeting (under Board of Education auspices)

CAVEMEN UG AND MUG (ALIAS JOHNNY WAYNE and Frank Shuster) have induced chuckles from Cape Race to Cape Cook with stories of their breathtaking discoveries of such things as transportation, frying pans and women. But the greatest of all their finds occurred quite quietly not 200,000 or 20,000 but a mere 20 years ago. At Harbord Collegiate Institute in Toronto a perfectly innocent second-form teacher allotted adjoining seats to two new boys—and Ug and Mug had discovered each other!

In a matter of days (or was it minutes?) they also discovered that they had dovetailing abilities to make people laugh. When even the teachers grinned at some of their jokes, the boys began to acquire a name as pretty sharp comics. They have been "partners in mime," as they say, ever since.

The first *Wayne and Shuster Show* was launched by Toronto's 59th Boy Scout Troop. It started out as a three-act royalty play in which Johnny and Frank were asked to take part. Before long they were fattening their roles, changing lines and rewriting scenes until no semblance of the original was left, and it was decided to change even the title and make it a new production. "It was a smash hit," the boys recall. "We made 40 bucks!"

Next they joined their school's dramatic group, the Oola-Boola Club, where they wrote, produced and starred in a number of variety shows. They always rewrote their lines until they had just the punch they wanted, and this constant revision is still one of their trade secrets. Another is their naturally contrasting wits. Wayne's is broad and he overplays. Shuster's is subtle and he underplays. They complement each other (and compliment each other).

At the University of Toronto the boys continued their collaboration as producers, authors and stars of a splashy campus show, the annual University College *Follies*; and as editors of *The Varsity*, the campus daily.

They first broke into radio when they were half-way through a post-graduate course in English literature. Three

mornings a week for 15 minutes over a network of Ontario stations, they entertained housewives with *Wife Preservers*, a combination of gags and what they maintain were sound hints on such homemaking problems as how to make rolled sandwiches, or how to take baby out calling without embarrassment. Unfortunately, their courses hadn't prepared them for some of the posers sent in by harried housewives, and they had to spend their evenings thumbing through reference books and putting in frantic calls to experts.

Then Johnny and Frank picked up an evening show called *Co-eds and Cut-ups*. Their antics on that program led to an offer to do the *Buckingham* variety show, where they developed a popular musical-comedy style.

In 1942, when they left the *Buckingham* series to join the Army, they thought they were leaving show business—just temporarily, of course—but it wasn't long before the truth was out and they were yanked from an officers' training course, made sergeants and put to work on the Canadian Army Show.

The demotion suited them fine. "We knew it would be a heck of a lot more fun as sergeants producing shows than as lieutenants producing sergeants," they said.

At their desk in a converted washroom in Toronto's Victoria Theatre the boys scribbled madly on "envelopes and hunks of wall-paper" and emerged after eight weeks with a sheaf of skits and jokes that were to "wow" radio and stage audiences in Canada, England, Belgium, Holland and France. Johnny and Frank were with the first entertainment unit in Normandy.

This experience taught them a lot about what makes Canadians laugh. Reference to familiar place-names and topics of home life always brought spontaneous "yuks," and Wayne and Shuster filed their observations for use in civilian entertainment when they got home.

Their first chance to get into action again in Canadian radio was in the *Johnny Home Show*, for the CBC and the Wartime Information Board, in which they tackled rehabilitation problems with a lusty disregard for gloom. This show won them the Beaver Award for comedy writing in 1946, and they walked off with the same honour again the next year.

In September, 1946, Wayne and Shuster were signed by



THEY CAME FROM OOLA-BOOLA: JOHNNY WAYNE AND FRANK SHUSTER HAVE BEEN TAKING COMIC TURNS SINCE THEIR HIGH SCHOOL DAYS

RCA Victor to write and star in their own variety show on Thursday nights at 9.30 on Trans-Canada. They have held this spot ever since, with the exception of regular summer breaks. Several of the original crew are still with them: conductor Samuel Hershoren, announcer Herb May, and producer Jackie Rae. Actor-writer-comedian Bernie Braden, who had been in the *Johnny Home Show* as Gabby the Postman carried the same routine over to the new *Wayne and Shuster Show*, and his toothless twaddle was part of the act until he went to England in 1949.

When the summer of 1947 rolled around, a warm-weather edition of the show was presented by NBC for United States listeners, and it was carried on CBC Trans-Canada as well. That was when Dick Nelson, "the man with a thousand voices," first turned up on the show—to stay until he went to the States last fall.

The show's first vocalist was soft-voiced Georgia Dey, who for two seasons sang romantic songs and got in on some of the gags. In the fall of 1948 the show got a new sponsor, the Toni Company, and two new-comers joined the gang in Toronto: songstress Terry Dale, an import from Vancouver, and comedian Eric Christmas, an import from England. They're still with it. Christmas played Heathcliffe, the male war bride who followed Wayne and Shuster around like a piece of bad luck. Now he plays the almost impossible Madam Hoomperdinck.

The show has copped several radio awards. It won the LaFleche Trophy in its first season, and after that three firsts in the annual Canadian Radio Awards presented by the Canadian Association for Adult Education.

Off the air, Wayne and Shuster keep up a patter of funny remarks that are a result partly of nimble wits, and partly of phenomenal memories. The boys have the knack of remembering jokes and bits of jokes, and they can drag one out to fit almost any occasion. But on the air they know that laughs don't often just happen. They have to be worked for.

They try to keep their working days down to a nine-to-five routine. Monday mornings Johnny and Frank get together to begin a new script. First they decide on the theme, then gradually fill in the lines, taking turns pecking at the typewriter. Half way through a script they have been known to

scrap it and start all over again. By Friday they have a completed draft which will be used on their show 13 days later. They always keep at least two weeks ahead of the game.

On broadcast day at 2.30 the script starts coming to life in rehearsal, with pressure mounting until it goes on the air with a multitude of revisions and additions—some of them made seconds before air-time. The general excitement carries over into the broadcast, with the studio audience dishing out laughs at the boys' difficulty in following their own pencilled-in hieroglyphics. There is usually a lot of subtle by-play tucked in among their more obvious laugh-getters. "These are for us," they say, "so we can have our fun too!"

On Fridays Johnny and Frank listen to a recording of the broadcast of the night before, to detect weak spots. They spend week-ends with their families. Johnny and Bea have three boys under five: Michael, Jamie, and Brian, who arrived on Christmas Day. Frank and Ruth have two children: Rosalind, who is almost six, and Stephen, nearly three.

One of Wayne and Shuster's ambitions is to write a Broadway musical. A Broadway agent keeps pestering them to get started, but so far their time has been full of projects.

Besides their interest in radio, the boys have tried their hands at various other forms of entertainment. They have made two trips to the States for television appearances, but couldn't be enticed to stay below the border. Last Christmas and the year before they produced a Mother Goose pantomime in Montreal and later in Toronto, with marked success. Last summer they were appointed vice-presidents of Capital Films in Toronto, where they have produced documentaries, trailers and other film shorts. And from time to time they appear on radio shows other than their own. *Ford Theatre* has featured them in comedies on several occasions.

Says Ug: "Our aim is to build a really big-time Canadian comedy show."

Says Mug: "Yeah—so big that even some Canadians may listen!"

WAYNE AND SHUSTER are now marking thirty-one years of television appearances and show no signs of returning to radio for one more hockey game with the Mimico Mice.

THE VOICE OF DOOM

BY WALLACE MACDONALD

WHEN DIRECTOR HERBERT WHITTAKER was picking his cast for the Jupiter Theatre production of *Galileo* in Toronto last year, he gave Lorne Greene, one of the theatre's founders and backers, the part of the Pope, a minor role in the play.

"Mr. Whittaker," said Greene in the menacing tone of an oracle, "I think you might have given me a better part to play."

The director glanced up. "God perhaps?" he suggested sweetly.

"Yes," boomed Greene, "that would be better."

"Mr. Greene," said Whittaker, "you play that role every day."

Whittaker, a drama critic by profession and a shrewd judge of ham on the hoof, was expressing a belief that is prevalent among the few who work with Greene and the millions of radio listeners who know his deep, super-dramatic voice. It is a voice that rumbles with power, one that has earned for its owner such appellations as the Voice of Canada, Old Phony Menace and The Voice of Doom.

The average male may approximate the same sound by shouting into an empty rain barrel. In Greene's case the barrel effect is produced within a massive chest.

His voice, one of the most expensive commodities in Canadian radio, possesses an extraordinary power for moving people. An Ottawa woman who heard it every night on the CBC national news bulletin detected a secret code by which Greene was sending her personal messages. She pestered him nightly with long-distance telephone calls to Toronto and tried to arrange a tryst. On another occasion, when Greene mentioned on the air that he was suffering from laryngitis, he got by phone and mail seventy-three different remedies for restoring his voice.

The government played heavily on its hypnotic power during the war and Canadians couldn't escape it. The voice was on the radio, with the news, exhorting them to buy bonds,

enlist, give blood, save aluminum, be brave and pray for peace. It filled the nation's theatres with compelling narrations of patriotic films. When Canada had a message for her people it was handed to the dark-haired young man from Ottawa to translate into emotion.

During the war Lorne Greene's reading of the news became a national listening habit. His dynamic delivery made the good news seem better, the bad sound worse. Most Canadians listened to the voice before they went to bed. Seldom did it help them to sleep any easier.

The CBC preferred its announcers to read the news so objectively that not even the enemy could take offense. Greene never adhered to this prejudice but the only time his non-adherence got him in trouble was on Nov. 4, 1942, the day the Battle of El Alamein was won. After talking about defeats for three years his voice had a new ring to it. "Here's the CBC news," he said, employing the approved introduction, "and tonight there's lots of it," he added, "—most of it good." This editorial excursion resulted in a flood of favourable mail but it still earned him an official reprimand.

Today the thirty-seven-year old Greene is Canada's best known male radio personality and his larynx is probably the most lucrative. A man of many parts, he does two sponsored newscasts a day and a weekly program of human interest stories on a national network. He acts in dozens of radio plays each year, stars on the stage and is getting ready for an assault on television. Greene also finds time to keep acquainted with his attractive wife, Rita, and their eight-year-old twins, Linda and Charles. Until recently he was dean of his own Academy of Radio Arts, a costly and controversial undertaking which folded quietly this spring.

Whittaker's reference to Greene and the Deity was prompted by more than the lordly tone of his voice. The air of omnipotence is enhanced by a magnificent physique and a majestic manner. He is half an inch over six feet, weighs close to two hundred pounds. He has a rugged expressive face, dark, deep-set eyes and a heavy brow. His prematurely greying hair grows long at the back and is swept back at the sides. On stage, at a microphone, or walking into a room, he commands attention.



LUCRATIVE LARYNX: LORNE GREENE (L., WITH SECOND WIFE, NANCY, AND FLETCHER MARKLE) WAS FOR MANY YEARS THE VOICE OF CANADA

Comedian Johnny Wayne, his next-door neighbour in Forest Hill, a fashionable Toronto suburb, says Greene can't even give the time of day without sounding as though he should have a background of cello music. Wayne's partner, Frank Shuster, claims Greene could broadcast coast to coast without benefit of microphone.

Though it doesn't show up in his balance sheet, Greene's mighty voice has been on occasion a handicap. For several years he got only weighty roles which added to his reputation as a man of heavy portent but did little for his artist's vanity. Finally his bank account reached the happy state where he could demand lighter roles. Recently he played a squirrel. The part called for him to sing. Again the Greene voice was amazing. It was tenor.

He can afford to and does eschew jobs that competitors would give their atomizers to land. His total income is reportedly in the vicinity of forty thousand dollars, a pretty exclusive neighbourhood in Canadian radio. Because income taxes would grab off so much of it, he has incorporated himself as a company, Lorne Greene Enterprises, which owns even the powder blue Buick he drives.

Greene was forced into radio by sheer economic necessity. He really wanted to go on the stage. When he arrived in Toronto in 1939, fresh from two years' schooling in drama and the dance, he found that many experienced actors were beat-

ing a path to the poorhouse. So he took a job with an agency that made advertising records and very little money. With his title of program director went ten dollars a week. His first contribution to radio was a series of twelve singing commercials.

When his salary was shaved to five dollars a week he quit and began angling for an audition with the CBC. At this point an announcer who was "between jobs" cautioned Greene with words he has since eaten more often than breakfast. "Don't become an announcer, Lorne," he said. "You haven't got the voice for it."

His only previous encounter with the ether seemed to bear this out. Given one line to read in a radio play he caught a cold and made the part of an old man sound like Henry Aldrich.

However, he got the audition. He was given seven pages of news to read. After he'd looked over only three of them he was told to start. The fourth page was filled with French and German names but Greene, who had majored in modern languages at Queen's University, breezed through them.

Later, during the Russian campaign, he rattled off Przemysl, Rzhev, Maloyaroslavets and Dnepropetrovsk as if they were his own names but mangled "ten ton truck" as "tren ton tuck."

He was sent to CBO in Ottawa, his home town, at one hundred dollars a month. Shortly thereafter he had the thrill

that comes once in a lifetime—the first network show. His was the Dominion Observatory official time signal, which features a metronome.

Three months after he went to Ottawa he was called back to Toronto and told to do the national news bulletin. His salary zoomed to fifteen hundred dollars a year.

Greene wrung every bit of drama from each sentence placed before him, conveying the impression that the world was coming apart at the seams and doomsday was just around the corner. A lot of radio men said he was hamming it up. But the public listened in numbers that shattered all previous listener ratings.

"You can't talk about ten thousand casualties like you'd talk about ten thousand candy bars," Greene says today. "If the war was going against us, we had to be made to realize that everything wasn't just peachy and that we had to do more than we were doing."

It was maintained by some CBC staffers that on the rare occasions when Greene fluffed or did a poor broadcast, it was not his fault but that of the news for not measuring up to his standards.

Greene was the stirring voice behind such programs as *Carry On Canada*, *They Shall Not Pass* and *Comrades in Arms*. He made frequent trips to Ottawa to narrate National Film Board releases. One of them, *Churchill's Island*, won an Academy Award as the best documentary of 1941. He was even called back from his honeymoon to lend inspiration to one picture.

In 1942 he took one of the top awards in radio, the H. P. Davis Announcers' Memorial Award, given by the National Broadcasting Company. He was in good company because the same prize was won the following year by Ben Grauer, a top U.S. announcer, who described Greene's voice as "one of the finest on the North American continent."

After a one-year stint as a private in the Canadian Army, during most of which he was on leave making bond-drive recordings, Greene was discharged in 1944 and returned to the CBC. A new edict was in force, compelling CBC staff men to turn over a large percentage of their film earnings to the network.

"You can't mean me," Lorne said, in effect. "We can and we do," they replied. Shortly thereafter, Greene, whose salary was now \$3,002, departed for a fling at free-lancing.

Today he has no quarrel with the CBC, and earns quite a bit from it. "The CBC did a tremendous amount for me," he says. "It gave me a coast-to-coast platform."

As a free lance he was signed to do newscasts exclusively for CKEY, a brassy music-and-news station. Sponsors came quickly. Greene, who had turned to announcing because he couldn't get any acting jobs, went back to acting in his spare time. His pace today is hectic. Here is a page from his appointment book:

9.10 a.m.—record Lorne Greene's Notebook; 10-12—rehearse *Crime of Passion* (stage); 12.30—newscast; 2.30-6.30—final and dress rehearsals of *Barrabas* (radio); 7—newscast; sandwich; 8.30-10—*Barrabas*; 10-1.30 a.m.—dress rehearsal *Crime of Passion*; 2 a.m.—bed, maybe.

A frequent criticism of Greene is that he talks like a pundit while some underpaid writer writes his opinions for him. At the CBC Greene wrote none of the news bulletins. He wasn't allowed to. Today he does very few. A CKEY news editor prepares his newscasts from teletype dispatches. About fifteen minutes before he is due to go on the air Greene arrives at the editor's cubby-hole office and edits it. He rewords for clarity, marks out items that don't strike his fancy and pencils in his own notations and comments. He marks it again to

indicate breathing spaces. The final script that Greene takes to the microphone is illegible to anyone else.

One of his former writers, Harry Rasky, claims that Greene's reputation as an authority on world affairs was built up by his ghost writers. Of the many, one is now a five-hundred-a-week Hollywood writer, another a university professor.

"Lorne has the most remarkable voice in the country," says Rasky, "but his interpretation of the news depends largely on his personal mood." As he reads, Greene gestures in the air with a pencil. He claims to have a neutral accent which no one can identify, the product of phonetic pronunciation. "I've had calls asking me what part of Texas I'm from and what part of Lancashire," he says. He pronounces his own Christian name as "Lawn."

Greene's acting career has been a strange cycle. It is perhaps significant that he made his theatrical debut at the age of seven as Moses.

When he couldn't get a stage job, Greene turned to radio. He had to become the top announcer in the nation before he got a chance to act again. His first dramatic role came in 1944, after he quit the CBC. He played a "bad man" in *The Adventures of Jimmy Dale*, at nine dollars per chilling installment.

Soon he was getting parts in many CBC productions from farm broadcasts to Shakespearean drama. Always he found himself cast as the "heavy." He flushed with anger once when he overheard a director instructing an actor to "do a real Lorne Greene."

He is heard frequently on such dramatic programs as *Ford Theatre*, *CBC Wednesday Night*, *Stage 52*, *Canadian Panorama*, *It Happened Here*, *Summer Fallow*, *CBC Playhouse*, *It's a Legend* and others. During the nine-month radio play season he averages three roles a week.

One of his biggest radio hits was as Punch Pinero in *My Six Convicts*. He substituted for another actor at an hour's notice and stole the show. The oddest play he has starred in was *Phantasmagoria*, in which the central character is a radio announcer named Lorne Greene who goes stark raving mad on the air. There was no difficulty in casting the lead.

The people who work with him recall only one instance in which he obviously imitated anyone. When John Drainie and Budd Knapp read for the role of Captain Ahab in *Moby Dick*, it was clear to producer Andrew Allan that both had rehearsed by listening to a record of the part done by Charles Laughton. He couldn't choose between them so finally gave the part to Lorne Greene. Allan told friends he expected a fresh interpretation from Lorne.

The night before the broadcast Greene and his wife happened to drop in on Drainie. Quite casually Greene asked, "Say, John, you still got that *Moby Dick* record?" Drainie got it out and Greene listened. He took it home and stayed up with it all night. Next night Allan was dumbfounded when Green's original portrayal sounded like Drainie, Knapp and Laughton.

Greene was one of the founders of the Jupiter Theatre, a year-old professional company made up largely of radio people who feel radio doesn't give them enough room—"dramatic scope," they call it. It wound up its first year with a deficit of only eight hundred dollars, which practically amounted to a profit. Greene's outstanding role on the stage to date has been as the party leader, Hoederer, in Jean-Paul Sartre's *Crime of Passion*, which played to packed houses.

Greene does a lot of his rehearsing in his back yard, which is separated from Johnny Wayne's by a tall hedge. He pounds up and down his flagstone terrace being, for instance, Harry Brock in *Born Yesterday* while Wayne, trying desperately to write his comedy show, screams vainly for silence!



Lorne Greene is announcer of several programmes from the CBC Toronto studios and rates coast-to-coast popularity as the voice of the CBC National News every night at 11.00 p.m. EDST. On Tuesday, May 6, at 8.00 p.m. EDST, he will be heard in the feature broadcast "Let's Visit the News Room".

"In the past two years I've been allowed to do things I never could do before," Greene says. "I've got a much finer craftsmanship. The radio announcer side of me wasn't important any longer. I consider myself a personality now, not just a radio voice. It's Lorne Greene they buy. I'm hired for me."

Just how much money Greene makes is a secret he guards closely. A Montreal writer estimated his income several years ago at fifty thousand dollars and he had a visitor from the Department of Internal Revenue the day it appeared in print. Greene admits that his newscasts run into five figures, likely about twenty thousand. His *Lorne Greene's Notebook* has a national sponsor. He charges one hundred dollars and expenses for after-dinner speaking and gets frequent bids.

The CBC pays its radio actors very poorly. A fairly big role requiring possibly ten hours of rehearsal may pay fifty dollars. Greene has found a new source of revenue in a relatively simple invention—a stop watch that indicates how much time a show has left to run, rather than how much has been used up. Greene merely reversed the dial of a standard stop watch and made a minor adjustment so that the minute hand could be made to start anywhere on the dial. He has taken out a patent and the watch is now in production. Greene says the

invention could bring him seventy-five thousand dollars from radio and TV stations all over the world.

Whatever his assets may total, Greene recently got rid of what he counted as his greatest liability—the Lorne Greene Academy of Radio Arts. He opened the school in 1945 in a modernized twenty-two-room Victorian mansion on Jarvis Street. Before the first student arrived it had cost fifty thousand dollars. The academy offered (for four hundred dollars) a six-month soup-to-nuts course in radio, from playwriting to selling. Most of the staff came from the CBC offices across the street. It included Fletcher Markle, now a Hollywood producer, Mavor Moore, head of CBC-TV, Lister Sinclair, the playwright, and producers Andrew Allan and Esse Ljungh.

The academy's records contain the names of three hundred and eighty-one graduates. According to some former students, there were few failures.

"I closed the school rather than lower the standards," Greene says. "If I'd taken in all the students who wanted to attend we could have netted forty thousand easily each year." Instead, he says, the academy cost between three and five thousand dollars a year, which, in the school's seven-year history, could put it as much as thirty-five thousand in the red. He will easily recoup his losses by selling the academy building. It's a stone's throw from the CBC-TV building in a district where property values have suddenly skyrocketed.

The radio business was never unanimous in its opinion of the school. One radio writer claims it taught only the arty side of radio for which there isn't much of a market. Yet the school numbers among its graduates Robert McGall, who two years after graduating became program director of CIBC in Toronto, the key station of the CBC's Dominion Network; Leslie Nielson, now a television star in New York, is another. Greene claims that ninety percent of his graduates found employment in radio.

Greene's own personality has become identified with his radio personality. He has been called vain and arrogant. Certainly he isn't self-effacing. In the course of a recent interview he was asked to nominate the best newscaster in the world. "Lorne Greene, of course," he answered quickly. "If I didn't think so how the hell could I stay in this business?"

He is equally frank in appraising his acting ability. He names himself, Knapp and Drainie as among the top actors in Canada.

Says Hal Cooke, manager of CKEY: "He isn't modest about Lorne Greene and I don't think he has to be. He's made a pretty good product of himself."

At the height of his success, Lorne is thinking now of packing off to England and later the United States for a few years to pick up more stage and TV experience.

"I've learned a lot and done a lot in the last thirteen years," he says. "But I'm just beginning."

Greene admits to being an inveterate practical joker, in spite of the fact that a practical joke once caused him to blush right down to his shoes. In one radio play he had a particularly long part to read. While he was in the middle of an emotional monologue two other actors unfastened his belt. He kept on reading. They removed his trousers. Greene went on acting, his voice unflinching. Observers said that, standing there in his shorts, Lorne Greene was covered by a cloak of complete dignity. ❀

LORNE GREENE, after a guest appearance on Wagon Train, went on to the role of Pa Cartwright on NBC's Bonanza, which ran from 1959 to 1972. In 1969 he received the Order of Canada. A lifelong interest in conservation lies behind his latest appearance as host and producer of the Emmy Award-winning Lorne Greene's New Wilderness.

BREAKDOWN BOYS FROM SPUD ISLAND

BY DAVID MACDONALD

ASERIOUS, CHUBBY LITTLE MAN WITH A ROUND pink face and thinning blond hair, named Donald Charles Frederick Messer, often remarks with a trace of bewilderment, "There's something about my music that seems to upset the emotions." As the fiddle-playing leader of a successful old-time orchestra known as Don Messer and His Islanders, he has had occasion to witness the truth of his remark. There have been times when Messer's music has literally brought down the house.

Twice, for example, when the Islanders played in Woodstock, N.B., a veranda collapsed under the pounding of dancing feet keeping time to such spirited scherzos as "Flop-Eared Mule," "Big John McNeil" and "Little Burnt Potato." In Kennetcook Corner, N.S., two men had to hold up the roof pillars when the floor started to sag crazily under the impetus of "Jimmy's Favourite Pig." In Hopewell, N.S., when the pillars toppled over they were simply tossed out of the window and the whoopee went on to the tune of "Spud Island Breakdown."

Then there was the time when the Islanders were enlivening the Glace Bay Forum and a coal miner tapped a comrade on the head with an empty bottle. This incident soon mushroomed into a full-scale riot. The battle was still in full swing when the police arrived, and Messer was still sawing away on "The Joys of Wedlock." Another time, the Islanders visited Iona, Cape Breton, to play for dancers who came in by chartered train from Sydney. The law required that they quit at one a.m. There were angry mutters of protest when the music stopped and having nothing else to do the dancers began to fight. Messer fled to the band's trailer and locked himself in until train time at 5 a.m. The fight was still going when he departed.

The emotions inspired by Messer's music once ended in tragedy. Several years ago W. W. McTaggart of Pilot Mound, Man., wrote Messer that his greatest ambition in life was to call a square dance for the Islanders. When they played in Pilot Mound some time later Messer let him fulfill it. Halfway

through the first number he realized that the middle-aged westerner chanting his spiel a beat ahead of the music was the finest caller he'd ever heard. When the tune ended the Islanders joined in the applause. McTaggart stepped back, beaming, and fell over dead. Doctors said his heart attack was brought on by the excitement. Since then, Messer has insisted that all callers not known to him personally must undergo a medical checkup before performing with the Islanders.

It would be an exaggeration to suggest that such incidents are daily occurrences wherever Messer moves, but they do indicate the special impact that he and his seven musicians make on the world of square dance. The Islanders—some of them have been offered jobs by Hollywood, Benny Goodman, and the Boston Pops Orchestra—have been grinding out the bumptious beats of jigs, reels and breakdowns on the CBC since 1939 and the program now gets more fan mail—twelve thousand letters last year—than any other show except *The Happy Gang*. As much of it comes from south of the border as from the ten provinces. There's Rev. Emerson J. Sanderson of Fargo, North Dakota, for example, who has his wife record the program if he's out when it comes on. There is Willett Randall, operator of a game preserve in the Adirondack Mountains of New York, who writes regularly once a month ("Last time you played 'Redwing' our boys stomped the pine knots through the men's-room floor") and there is the man in Perth, Ont., who after hearing Messer's vocalist, Marg Osburne, sing one night instantly telephoned a proposal of marriage. (He was too late; Marg was spoken for.)

That jangling noise in the background of Messer's music sounds suspiciously like coinage. After years of comparative famine, the Islanders now gross about eighty thousand dollars yearly from radio, record royalties and personal appearances. Much of it is harvested in cities like Toronto and Ottawa where, only a few years back, country-style music was slightly less popular than Fijian war chants.

Messer's following extends to the most unexpected places. When Queen Elizabeth, wearing a gingham skirt, whirled in square dances at Rideau Hall, one of the numbers was Don Messer's Breakdown. Before she left Canada she asked for several Messer records to take home. The Islanders were



COMPOSER AT WORK: DON MESSER, WHO ONCE FIDDLED ALL NIGHT FOR 35 CENTS, WROTE ALL THE ARRANGEMENTS FOR HIS WEEKLY SHOW

extolled in the Canadian Senate by the late Sen. William Duff, of Lunenburg, N.S., and CBC commentator John Fisher once castigated the P.E.I. government for not striking medals for "those wonderful Canadian ambassadors."

THE ISLANDERS ARE MORE FREQUENTLY PICTURED AS A BAND of rubes but this is pure fiction. Messer, a professional fiddler for thirty-six of his forty-three years, wears expensive but conservative suits, lives in a modern ranch-style bungalow with his wife and two daughters, and drives about Charlottetown in one of the three cars he owns. Charlie Chamberlain, the Singing Islander, was a lumberjack in the northwoods of New Brunswick before he first ambled up to a microphone; bass-player Julius (Duke) Nielsen, clarinetist Ray Simmons and trumpeter Harold MacRae began with Salvation Army bands. Nielsen was also a circus roustabout, fire-eater and classical musician. Vocalist Margaret Osburne is a housewife and drummer Warren MacRae, Harold's brother, is a bachelor of science.

Last spring, on an eastern Canadian tour, the Islanders played for sixty-five thousand people in thirty-six cities and towns and grossed thirty-five thousand dollars. Messer himself, who once fiddled all night for thirty-five cents, now works a thirty-hour week and pockets an annual fifteen thousand dollars.

In spite of their increasing popularity, due in large measure to the increasing popularity of square dancing, the Islanders have their share of critics, divided into two camps. In one is a considerable number who hold that *all* old-time music sounds the same, i.e. like a rusty hinge. In the other, oddly enough, are those who love the old tunes but find the Islanders treat them irreverently. Whereas most old-time bands rely on such basic instruments as the fiddle, banjo, jew's harp and washboard, Messer's includes piano, electric guitar, clarinet and trumpet. Leaving nothing to chance, he writes detailed arrangements, though three of his sidemen can't read a lick of music.

His style of playing, often called "sophisticated cornball," is widely copied. Last spring CBC Halifax auditioned nine old-time bands as a summer replacement for the touring Islanders. Syd Kennedy, the CBC's Maritime program director, reported, "They're all trying to sound like Messer."

Kennedy, who pays them, says, "You've got to judge the Islanders by the kind of music they play. It's great—for hill-billy stuff."

Messer cringes when his work is called hillbilly or western, as it so often is. "It is folk music," he says, "the music of the people. Our forefathers brought these hornpipes, jigs and reels over with them from the old country—Scotland and Ireland—and they kept them alive."



THE FRIENDLY VOICE OF THE MARITIMES: THE ISLANDERS BEGAN TO BEAT OUT JIGS, REELS AND BREAKDOWNS ON THE CBC IN 1939

The Messer family of Tweedside, N.B., helped. Two of Don's uncles played the fiddle; so did his two older brothers. The youngest of eleven children, Don was known as The Runt. "At home when the neighbours came around in the evening," he says, "they'd get their fiddles out and play till all hours. I just listened."

One winter when he was five years old and his brothers had gone away to work, he pried the hinges off their fiddle cases. "My mother would hum the old-time ditties to me and I picked them up from there." When he was six, his father took him to a barnraising frolic where, on a fiddle almost as large as himself, he played "Haste to the Wedding." Within a year he was averaging thirty dollars a week from neighbourhood shindigs.

Messer's first fiddle came from one of his brothers, who paid \$1.98 for it. Later he sold packaged seeds and sent in the wrappers to a contest that offered a violin as one of the prizes. It arrived broken into pieces. When Big Alex Little, an itinerant hawker who sold horses and violins, passed through Tweedside, Messer bought a fiddle from him for ten dollars.

Playing at a barn dance, he stood alone on a soapbox, fiddling away while the dancers sashayed around him and a dancer called, "Pay no mind to your arthritis, make like you was old St. Vitus."

"Flies and mosquitoes used to light on me," Don remembers, "and I couldn't stop playing to swat them. I always looked like I had measles."

All the same, Messer felt there was no future in fiddling. At sixteen he set out for Boston to live with his Aunt Maisie and work in a five-and-dime store. Professor Henry Davis, a retired piano and violin teacher, occupied the room under Messer's. "He heard me playing one night and told my aunt, 'That boy has a gift.' He wanted to know if I'd done anything about my music. He flew right at me when I said I hadn't." Under Davis, Messer studied for two years and learned to read music. Then he had a nervous breakdown and went home to recover.

Messer next showed up in Saint John in 1930. A fishmonger there used to sponsor a radio program of classical music. Don tucked his fiddle under his arm and went to see him. Soon he was substituting for the classics on CFBO.

It was in the mid-Thirties that Charlie Chamberlain and Duke Nielsen teamed up with Messer. There may be World War I veterans on hand today who remember a curly-haired

youngster who used to appear by the tracks and sing patriotic songs as the troop trains halted at Bathurst, N.B., scurrying for pennies without dropping a note. That was Charlie. After he got out of fifth grade he headed for the woods and became a lumberjack. In the logging camps at night the men would gather around a step-dancing platform improvised from barrel staves. Someone had a mouth organ, someone else banged a spike on a horseshoe and Chamberlain strummed a battered guitar and sang in a fine clear voice that filled the forests. They whacked out "Flying Cloud," "The Jam on Garry's Rocks" and "Whalen's Fate."

One day in 1934 an accountant from Saint John, Lansdowne Belyea, was riding on the CNR's Ocean Limited when he heard Chamberlain in the smoking car, plunking away on a two-string guitar and singing.

In Saint John, Belyea introduced him to Messer, who had a small but nameless band. "Where you from?" Messer asked.

"The woods," said Chamberlain. He went on the air that night, sang "Lonesome Valley Sally," and soon Messer's group was billed as "The New Brunswick Lumberjacks." Belyea, sensing that Chamberlain had a potentially fine voice, sent him to a singing teacher. She began by showing him how to shape his mouth.

"Lookit here, lady," he said finally. "If I start thinking about the words they won't come out. Good day." Chamberlain's voice, which grew in the great backwoods, was meant to be as free as, say, the call of a moose.

A year later Duke Nielsen happened along. A more unlikely candidate for rural rhythms there never was. His father, Julius Wilhelm Nielsen, a Dane, was playing cornet in a German circus band when John Philip Sousa heard him and brought him to America. His mother played the alto horn in a Salvation Army band in Woodstock, N.B. They met and married while Sousa was touring Canada. When he was eight Duke tootled the third cornet in the Salvation Army band. After his father died in 1927, Julius Jr. went into an orphanage, ran away, joined the navy as a boy bugler, left and worked as a razorback and roustabout with American circuses.

DUKE WAS NINETEEN, A PROMISING YOUNG EXTROVERT AND banjo player, when he joined Messer in Saint John. A short time later a friend offered him an ancient bull fiddle if he could fix it. "I didn't know anything about bull fiddles," he said, "but I used to tinker with cars." He fixed it in two days and



FAMILY FAVOURITES: DON MESSER, SHOWN WITH HIS WIFE AND DAUGHTERS, PLAYED AT A BARNRAISING WHEN HE WAS SIX YEARS OLD

learned to play it in one. "You might say," he once told an interviewer, "that I was an overnight sensation."

The New Brunswick Lumberjacks grew into a big act—nineteen pieces in all—which was featured at sportsmen's shows in New York and Boston. In 1937, attired in checked shirts, britches and high boots, they toured night clubs, theatres and radio stations in the eastern U.S. At the painfully posh Brookline, Mass., Country Club—initiation fee five thousand dollars—they played for the Roosevelt family and were given honorary lifetime memberships. From the Lumberjacks, Messer formed a smaller group, Backwoods Breakdown, which played on an eastern CBC network. Under Nielsen's circus influence the act acquired a marked sideshow character when it went on tour. Between numbers he gave demonstrations of fire-eating. On his own he augmented his income by wrestling tame bears in a theatre.

Messer, an earnest toiler, had his hands full with his two ebullient sidekicks. Once when they were playing as a trio on the radio, a string on Chamberlain's guitar broke with a loud "pwang!" Nielsen laughed aloud. Seconds later Duke's bass popped a cord. Chamberlain roared. Messer finished the tune alone, his face twisted in grief, while his two employees stomped around the studio drowning out his fiddle with bel-lowing guffaws.

Nielsen left Messer briefly in 1937, affected a stiff shirt and a genteel manner and joined a Montreal hotel's chamber music quintet. While he was there, Benny Goodman—then the undisputed "King of Swing"—held a contest at Loew's Theatre to find a bass player for a Canadian tour. Nielsen won the job. When the tour was over he headed back to Messer.

Messer had his ups and downs: he did well some months, poorly others. In 1939 he was glad to accept a salary of \$12.50 a week to form an old-time band at CFCY, a new radio station in Charlottetown. His arrival from Saint John is still remembered in the island capital. A decrepit Model A Ford snorted to a stop outside the radio station. The roof was piled high with luggage: cartons of preserves were tied to the fenders and running board. While a crowd stood gaping, the old jalopy disgorged ten people—Chamberlain, his wife and four children; Messer, his wife and two.

That year Messer formed the Islanders. CBC listeners first heard their program announced on Armistice Day. Nielsen, who had carried on with the Lumberjacks after Messer left, joined the Islanders in 1940. In the summer they set out on

their first tour of country dance halls, selling pictures of themselves to pay for gas. Today they travel in two late-model sedans and a station wagon.

Keeping tabs on Chamberlain and Nielsen has always been one of Messer's biggest chores on the road. Once when the band was in Port Hawkesbury, N.S., laryngitis reduced Chamberlain's voice to a whisper. While Messer was out (they always room together) he plastered his chest half an inch thick with mustard ointment. Then, because the ailment was more than skin-deep, he ate some. He couldn't sing for a month.

Similarly, an overdose of magic nearly cost Nielsen his career. The Islanders were billeted overnight in private homes when they played Mulgrave, N.S. Nielsen was staying with an elderly Scottish woman. After supper, in appreciation of her hospitality, he trotted out some of his circus tricks. He capped his performance by eating some fire. There was no applause. Instead, the woman jumped up shouting, "The devil's in this house." When he last saw her, as he ran out the door, she was swinging a hatchet at his head.

Both Chamberlain and Nielsen claim to have turned down lucrative offers to leave Messer and perform elsewhere. In Chamberlain's case it was Hollywood. On one of the New Brunswick Lumberjacks' trips to New York, a talent scout proposed making a singing cowboy of him. Chamberlain declined.

"I couldn't go without Don," he said at the time. "He's sort of my keeper."

A few years ago Charlottetown was agog over a vacation visit by Arthur Fiedler, the personable conductor of the Boston Pops, another well-known orchestra. A tea party was laid on and CFCY scheduled a radio interview. No Fiedler. It developed later that the maestro had met Nielsen at Summerside the day before and spent the day swapping yarns with him in a garage Duke was living in while his home was being built. Fiedler listened to Nielsen's anecdotes and his bass. He was sufficiently impressed with the latter to offer him a job.

"Thanks just the same, Art," declared the Duke. "But I'm doing pretty good here." ❖

DON MESSER and Don Messer's Jubilee moved to television in 1959 and ran on CBC for the next ten years. Charlie Chamberlain died in 1972 at the age of sixty-one. Don Messer passed away the following year. Marg Osburne then left the Islanders and pursued a solo career in Western Canada. She died suddenly in 1977, at the age of forty-nine.

IN PROFILE: JOHN DRAINIE

IF YOU REALLY HAVE A TOUGH PART TO CAST and can't think of anyone, send for him," producer J. Frank Willis states.

"I don't know of a better radio actor anywhere, and I know of very few better actors in any medium," says Andrew Allan.

"He is able to achieve more convincing results with his voice alone," continues Willis, "than most actors can with the assistance of greasepaint and crepe hair."

Such high praise is not uncommon when people start talking about actor John Drainie. For 10 years he has been one of the busiest and hardest-working actors in Canadian radio, and his popularity with producers, fellow-actors, listeners and viewers gives no indication of being on the wane.

How does an actor who averages five shows a week remain fresh in the listeners' ear and in his own mind? A partial answer seems to be that half the time the radio audience doesn't know they're hearing Drainie. He has a remarkable talent for dialect and accent and a keen sense of character.

"Right from the first," says Willis, "he impressed me as being uncommonly conscientious, and while he is immensely versatile, he isn't easily versatile. All actors have voice tricks. His technique goes deeper. He gives us real characterizations, with body and bones, and this only comes after much hard work. Drainie is one of the few actors who put in hours of unpaid rehearsal time on developing character studies. It is a common sight to see him pacing the hall, frowning in intense concentration over a script."

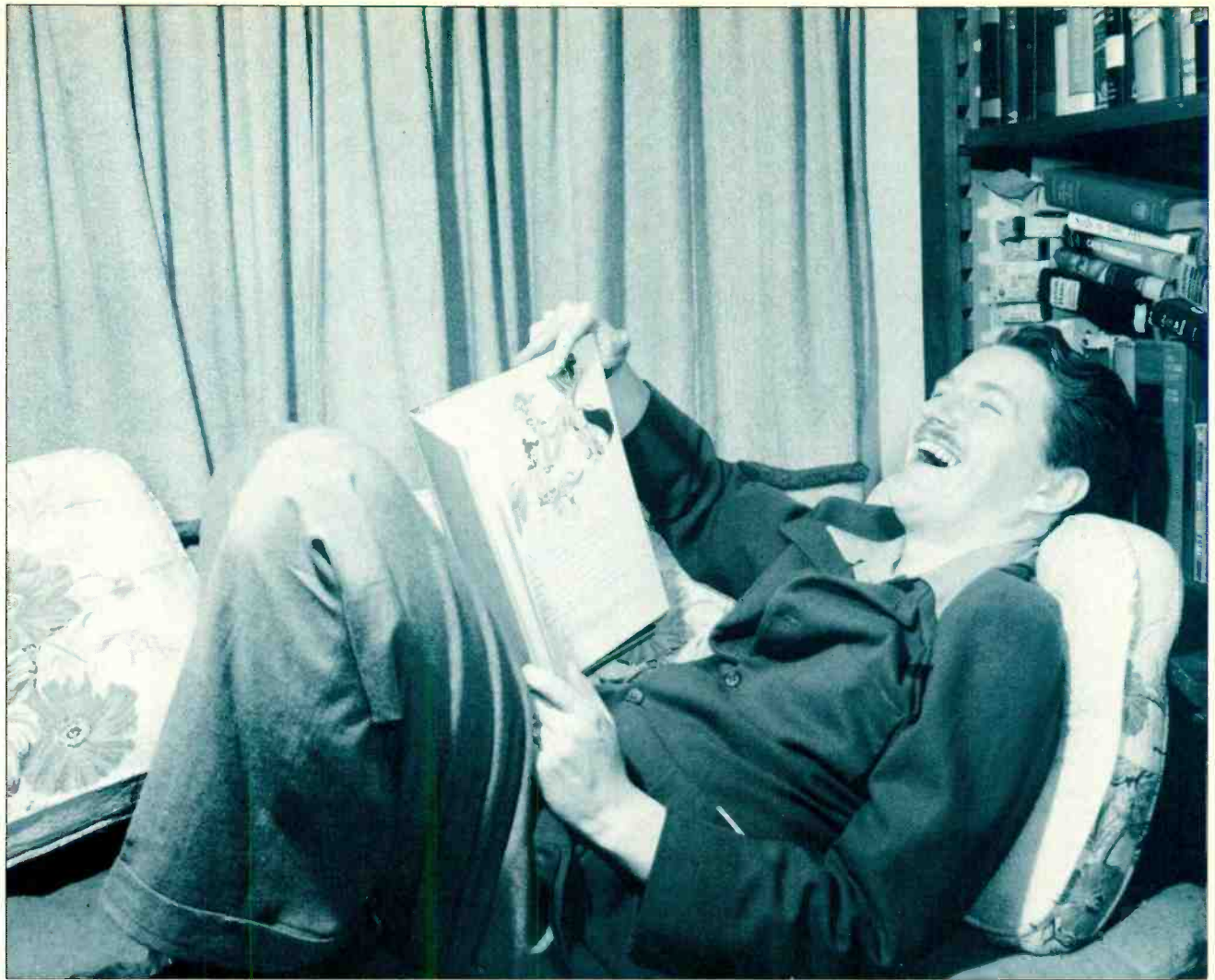
This quest for perfection has led to difficulties in the past. In his earlier days of radio work, right up to the time he got his cue, he was constantly revising his interpretation of a character. On one of the first *Stage* broadcasts, in which he shared with actor Budd Knapp the opening lines before the initial music cue and program announcement, Drainie was caught at broadcast time in the men's room, still going over a trouble-spot in the script. Being a relative newcomer, he was not missed until the time came for his lines. Knapp finished his speech, looked up expectantly, and then realized he was alone

at the mike. There was a grim pause of about five seconds before Fletcher Markle, sitting in the studio, leapt to his feet and in a high-whistling screech delivered Drainie's lines 30 feet from the microphone. Just then the straggler sauntered in, still reading over his script. He looked around agreeably, but gave a despairing lurch as he realized that someone else was reading his part. White to the roots of his hair, he was pushed before the mike and, after the music cue and opening announcement, took over his role.

Drainie takes direction well, and needs much less than most actors because of the tremendous amount of work he has done. "The important thing with John," Willis says, "is that you must give him a role which catches his interest and presents a challenge." Among the jobs that Drainie has turned in for him, Willis recalls the remarkable New England accent ("a rarity among actors") which he developed for the title role in *Sam Slick, His Sayings and Doings*. Another Willis favourite was the role of the typesetter (in *Mr. Mulrooney's New Year's Party*) who spent New Year's Eve alone, with a bottle and some of his own peculiar philosophy. The producer adds: "His age ranges from 13 to 113. His specialty, and a most difficult role to cast, is the mature young man of 35-40 who is something other than the successful business or professional man; in other words the man of the masses, the railwayman, the carpenter, the man with the fine Canadian speech common to the whole Dominion and hard to pin down to any particular section."

Not only can Drainie sound like different types, from varying social levels, but he can look like them too. When first seen around the studios he appears reserved and grave. Relaxed, he displays a raucous sense of humour and boyish enthusiasm. Above average in height and well-built, with hazel eyes, a reddish mustache and brown hair worn long but periodically cropped, he can appear suave, rustic, or rakish.

John Robert Roy Drainie was born in Vancouver 38 years ago. His father, who now runs a travel agency, originally was a tea importer, and John still remembers the exciting yarns his dad used to spin about the days when he ran supplies to the Klondike during the great gold rush of 1898. Every Saturday afternoon, father Drainie used to take his young son to watch



PRAISE FOR MANY VOICES: JOHN DRAINIE, WHO AVERAGED FIVE SHOWS A WEEK FOR CBC, WAS CALLED CANADA'S BEST RADIO ACTOR

the old vaudeville shows at the local Bijou. Out of the hundreds of acts Drainie can remember only one, in which a herd of elephants played baseball onstage—"which you must admit," he says, "was pretty impressive."

Both parents were musical; his father played in local bands, and his mother played the piano at a women's physical-education class. He recalls with relish accompanying his mother and watching 300-pound women stagger around a basketball court, trying to do ballet steps, while his mother doggedly pounded out the music. His mother's chief concern, however, was her six-year-old son, who never failed to go into hysterics at the spectacle and drop to the floor in convulsive laughter, kicking his heels in the air.

Family life at the Drainies' was fun. One of the favourite games was charades, and the piano was always loaded down with the latest selections from the popular musical comedies of the day—*Sand Toy*, *Prince of Pilsen*, *Little Johnny Jones*—which his father played for him. Both John and his older brother, Gordon, took lessons "in the pianoforte." "Gordon, in all the time he took lessons, learned one piece, *Avalanche*. He still plays it," says John wryly, "while I learned 50 pieces and can't play a note."

Describing his boyhood as "fairly typical," he recalls he was initiated into the world of drama at seven, when in the back chorus of a school production he bellowed, "Soldier,

soldier, will you marry me, with your musket, fife and drum?" Evidently his talent didn't go unnoticed, for he followed this triumph by playing Allan-a-Dale in a school production of *Robin Hood*—"the first in a long line of sentimental leads."

John was a "joiner." A member of the Boy Scouts, a Hi-Y group, and numerous school clubs, he once took an extended course in life-saving. "I boomed out," he confesses. "On the final day, as a test of our long-distance swimming, we had to swim to a chain a half-mile out in the water and back. I got as far as the chain and realizing I was about to drown, decided life-saving was not for me!"

All his strenuous activities were ended one stormy night when he was 14. A car accident in which he suffered a dislocated hip and other complications left him with a slight, but permanent limp. From this point, he channeled his interest and energy into theatrical pursuits. He worked hard in his high school drama club, played with every little theatre group in Vancouver, and organized his own reading group which had a membership of 60.

At 21, he prepared an elaborate audition for the CBC, and earned top marks. The next day his first call came, but he was tied up in a gratis Stanley-Park production of *A Midsummer Night's Dream*, and had to refuse. "I waited a year before I was called again," he muses. Meanwhile, he got some training from Jack Stepler at the Vancouver Daily Province's radio

station, and with Dick Diespecker at station CJOR. It was at this time, shortly before the war, that John first developed his interest and ability in accents. With the aid of radio shows such as *The March of Time* he learned to imitate the voices of Chamberlain, Hitler, Mussolini, Hirohito and Goebbels.

So far he had been equally interested in the theatre and in radio, but he discovered that there was no money in the theatre ("there still isn't," he remarks) and decided to devote all his time to radio. There wasn't much money there either. He received \$1.00 or \$2.00 per half-hour show. "However, things were brightening. I was soon hired by the CBC to do a series of 13 shows at the phenomenal rate of \$3.00 for 15 minutes—playing Sam the Goatherd or something by Hans Christian Andersen."

In 1939, just before the time of Munich, he accepted an aunt's invitation to spend a holiday in Hollywood. "Some holiday! As soon as I got there I enrolled in an obscure dramatic school on Sunset Boulevard and got tied up in a production called *Thank Your Lucky Stars*. I worked night and day. My aunt would take me to the Brown Derby for a magnificent dinner which I choked down in 15 minutes (just like the CBC canteen). Not only was I too busy to try the big studios, but I had to pay for the course!"

Returning to Vancouver, he decided he would make his living as an announcer at station CJOR, while picking up acting chores on the side. Then one day he walked into an office in the CBC building and introduced himself to a young producer named Andrew Allan ("who has done more to develop my acting technique than anyone"). Soon he was co-starring in a series of murder mysteries with the now-famous Judith Evelyn.

In the autumn of 1941 he joined the staff of the CBC station, CBR, as an announcer and sound-effects man. The following spring he married a talented and busy actress named Claire Murray (currently heard as Ma in *Jake and The Kid*). They had worked on many shows together. On one occasion which John recalls very clearly, he put her versatility to real test by employing her in one of his own productions as the heroine, the heroine's mother and the heroine's mother's sister.

The year 1943 proved to be a turning point in his career. He was transferred by the CBC to Toronto in March and six months later resigned to become a free-lance actor. Andrew Allan moved east the same year and by January of 1944 was ready to launch the *Stage* series of radio dramas. John was chosen to play in the first two productions—Fletcher Markle's *29:40* and *Home Is Where You Hang Your Heart*. He had arrived.

Actors and producers have a standing joke about the way John marks up his scripts. He has a complicated system of hieroglyphics which he uses to indicate breathing and emphasis. The finished script looks like a plowed field, with little legible text left. The actor himself comes up with a rather startling explanation of his habit. He says: "I can't read very well. Small words confuse me and I'm always terrified I'll run through periods. Some students have studied my scripts in an effort to find out how to act. They may find out how to read, but they won't find out how to act." Frank Willis tends to support this statement. "John is a slow read to begin with. Any producer who didn't know him would recast after the first read-through."

Right now he is unable to do any theatrical work and is restricted to non-active roles on television because of a hip operation performed last May. He underwent the operation to eliminate the limp and to stop the pain he has continued to suffer as a result of his boyhood accident. The operation is an extremely tricky one, which was developed over a period of

30 years by a Boston orthopedic surgeon who found that a substance named vitalium could be used to reconstruct the hip joint without harm to the living tissue. Two years ago the method was perfected in Canada. The convalescence from the operation (the same one Arthur Godfrey underwent) is a long one (two years), and the first eight months of walking with the aid of crutches or cane have left a few permanent lines in his face, but he has remained cheerful and optimistic.

For example, there has been no let-up in the horseplay he and Tommy Tweed indulge in at rehearsals. In one of their routines, which delight the other players but sometimes plague producers, Drainie and Tweed illustrate what a typewriter looks like under the impact of different well-known writers. In another, John is a pay telephone, and Tommy deposits a nickel in his vest pocket, then dials his face. "Somehow, by the end of the act, Tommy always has the coin," John says. He also imitates an alarm clock just about to ring ("nothing has a nastier face") and a bad-tempered pressure cooker. "Tweed's latest routine," he says, "is kicking my canes out from under me."

Among his favourite roles he names Mr. Arcularis, Richard II, Anatole in *The Affairs of Anatole* ("even though I did sound like Edward Everett Horton") and Heathcliff in *Wuthering Heights*. High on his list, too, is W. O. Mitchell's creation, Jake. Of this role, John says: "Jake's voice is just an intensification of my own when I'm not watching my enunciation. Most of the time I sound like a rather tired Henry Fonda, except that I have something in my voice which is typical of small towns in the Canadian West. I probably caught some of the tones from Mitchell who, at the drop of a hat, will perform the whole show himself in a booming voice."

Three years ago the Drainies took their whole family (which now consists of Bronwyn, eight, Kathryn, seven, Michael, five, and Jocelyn, 14 months) across Canada by car. "The idea of a family making the car their home for a month had fascinated me, and I wanted to try it out," John says. He took movies along the way and is trying now to put together a film study of how people travel, and why.

John likes to tell about the time seven-year-old Kathryn came home from her drama class and started to tell her parents how she was getting on. With a throbbing voice she began to recite: "All around the house was the black, black night . . ." Suddenly she broke off and, turning to her mother, said: "No, mommy, I'll recite it to you straight, and put in the commotion later."

"I have made it my New Year's resolution," her father laughs, "to try and keep emotion from becoming commotion. But like most resolutions it won't do any good, I guess."

The actor loves music of all sorts, reads avidly anything from children's books to critiques of Greek drama, and takes great pleasure in a game of chess. His busy life arouses amazement and admiration among his friends. As Lister Sinclair has said: "Drainie reminds me of the Headless Horseman who whipped up his horse and rode off in all directions." ❀

JOHN DRAINIE enjoyed a distinguished career onstage and in radio, television and film. One of his best-known roles was his portrayal of Stephen Leacock in the Charlottetown Festival's Laugh with Leacock. In 1963 he moved to Majorca, from where he commuted to numerous engagements on the London stage. His early death from cancer at the age of fifty, in 1966, deprived Canada of one of the foremost actors.

He is remembered by an ACTRA Award established in 1968 (now one of the Gemini Awards) to recognize distinguished contributions to broadcasting.

HIS LIFE IS A WHIRL OF DISKS AND REELS

But Clyde Gilmour couldn't be happier because records and movies—always his pet hobbies—are now his livelihood too

THE EVER-PRESENT SMILE IN CLYDE Gilmour's radio voice is no affectation for, as he says, he's one of those lucky gents whose hobbies and livelihood coincide. "I'm writing and broadcasting all the time about the things I like so much that I'd be spending many hours a day on them for fun, no matter how I earned my living," he says. "I work long hours and often go very short on sleep, but I love it and have nary an ulcer to show for my pains."

Like everyone else, he has been going to the movies since he was a kid, and he has been collecting gramophone records since he was fourteen—for thirty years, that is. The difference is that now he gets paid for being entertained. What's more, he sees nearly all his movies "by invitation" at private preview-screenings and the review copies of new record-releases have accumulated until he has one of the largest collections in the country.

No wonder it's a happy Gilmour who comes on CBC Trans-Canada (*Critically Speaking*) every Sunday afternoon with deft comments on the latest movies—and every Friday night (*Gilmour's Albums*) with a wide cross-section of his own favourite recordings—old and new. The albums are stored from floor to ceiling in the Gilmour music room in Toronto where the remote cameras of CBC-TV's *Graphic* show will go visiting this Friday evening.

Apart from his regular radio assignments for the CBC, Gilmour writes columns for the *Toronto Telegram* (five a week on movies, one a week on records) and all of them also appear in Vancouver, Lethbridge and Calgary papers. He is the movie critic for *Maclean's* magazine (every other week) and does a monthly movie report for CBC-TV's *Open House*. From 1953-56 he was emcee on the National Film Board's *Window on Canada* TV documentaries.

Occasionally he appears on other radio and TV programs and writes special magazine articles, but otherwise, he says, "I jes' sit aroun' with mah ol' houn' dawg, whittlin' and whittlin' and whittlin'."

Calgary is his birthplace—June 8th, 1912. Both his parents were keen about stage and screen. His father, J. M. Gilmour who died in 1951, was one of the founders of the Alberta Drama Festival and wrote and directed many amateur productions; he started out on his career as a reporter in Ottawa but was a C.P.R. chief clerk in Medicine Hat, Alberta, when he retired in 1941. His mother is living in Edmonton and he has two brothers and two sisters living in different parts of Canada.

After finishing high school in Medicine Hat, young Gilmour worked first as a clerk, then as Medicine Hat correspondent and circulation agent for the *Calgary Herald*. For three years, during the worst of the depression, he managed a gang of boys and wrote up all the local news; for three more he wrote for the *Medicine Hat News*. He did some theatre and music reviews and, even in those days, what he really wanted to do, he says, was movie reviews. "But there were no movie critics on the papers in Canada west of Toronto, and the thought looked like a utopian dream."

As it turned out, it was another decade before the dream was fulfilled. From 1936-42 he was with *The Edmonton Journal*, always going to movies and concerts and buying what records he could afford, but working mostly on routine assignments from his paper. He joined the navy in '42, serving as public relations officer and official reporter on the west coast, in Newfoundland and on the North Atlantic. In 1945 he joined the *Vancouver Province* as a feature writer.

"In 1947," he recalls, "came what I considered to be my big break. I coaxed the *Province* to let me do an occasional movie review, on my own time and buying my own tickets. This led to an invitation from the CBC which made me, in the fall of '47, the first person who ever reviewed movies regularly on any radio network in Canada or the U.S. There were, I think, local radio film reviews in Toronto even then, but nothing on the network; and there are still no such regular network broadcasts in the U.S."

"Now I'm in my 10th consecutive year as a CBC movie critic, and the total freedom, and protection from interference, which the CBC has given me has been a nice strong fortress from the start." Gilmour leads off *Critically Speaking*



FROM LASSIE TO BACH: CLYDE GILMOUR (R., WITH WIFE, BARBARA, AND ROBERT RYAN) FIT MANY RECORDS AND MOVIES INTO HIS DAYS

every Sunday afternoon during nine months of the year, and other movie reviewers take over during the summer.

Gilmour's first record reviews appeared in the *Province* in 1948. From 1949-54 he was with the *Vancouver Sun*, concentrating more and more on movie and record reviews, almost to the exclusion of feature writing. He contributed record reviews to *Mayfair* magazine for some years and has been writing regularly for *Maclean's* since 1950. In the fall of '54 he left the *Sun* staff to freelance in magazine, radio and TV writing and within a few weeks was brought to Toronto by the *Telegram*. "I haven't once regretted the move," he says, "though I used to be a very vocal member of the 'I Hate Toronto' club."

His wife, who helps him in many of his jobs, is the former Barbara Donald of Vancouver, a keen movie fan who worked as an usherette in her teens. They were married in Vancouver in 1950 and have two children—Jane, nearly four, and Paul, eight months. The little girl is already a movie fan (she likes westerns and *Lassie*, papa says) and is a dedicated listener to records—has her own phonograph and calls it "Lo-Fi."

Gilmour's Albums is not billed as "record criticism" but, because of its format, it does provide listeners with a general commentary on the library of recorded music. "I don't compete with the hit-parade disk-jockeys," Gilmour says, explaining his policy for the show. "Nor do I play entire lengthy works such as symphonies or concertos for the simple reason that both are available in plenty on other CBC programs.

"However, I often play one movement of an especially fine symphonic recording; and, as to 'range,' the show in any given week may include such items as an ancient but well-preserved 78-rpm disk (or the same performance reissued on LP) of an early operatic celebrity like Caruso, a bit of what I call 'civilized' jazz, something from the Broadway or London stage or

a piece of movie sound-track, a song from Lena Horne or Peggy Lee or Ella Fitzgerald, a scene from a recorded drama, a satirical take-off by Abe Burrows or Tom Lehrer or Charlotte Rae, or any one of dozens of other categories—all from my own record library.

"I've had one or two letters complaining about the 'incongruity' of having Bach and Basie on the same program, but most of the mail seems to indicate that many listeners feel, as I do, that a healthy variety is the key to real enjoyment in a record collection."

In the movie field, too, Gilmour believes the critic must be broadminded: "His celluloid appetites should be broad enough to let him heartily enjoy many different kinds of well-done movies." At the same time, whether it's movies, records, or anything else, the critic is useless who tries to become a one-man Gallup poll, Gilmour says, "endlessly guessing at the reactions of 'Mr. Average Man' instead of reporting candidly and unpretentiously how he himself reacted, and why. If the review is honest and informative, the reader can closely estimate how he himself might react—and this applies even if the reader and the reviewer don't see eye-to-eye for the moment."

Most people think of Gilmour primarily as a movie reviewer, and some have enquired how he can possibly manage to see as many films every week as he reports on. Those who plan to see *Graphic* on TV this Friday night are forewarned that they will be meeting him in his music room and that, by his own estimate, he spends as much time listening to records as watching films. And still he claims that his day is the ordinary 24-hour one, like everybody else's!

CLYDE GILMOUR celebrated this year the thirtieth anniversary of *Gilmour's Albums* (see *Radio Guide October 1986*).

A VIEW FROM THE THIRTY-YEAR MARK

BY J. FRANK WILLIS

BROADCASTING IS NOT A DULL BUSINESS AND you do meet some colourful people and there are a great many funny stories about both the present and the past. But I don't want to be glib about it. Glibness is a quality that all too often has become attached, barnacle-like, to the medium of broadcasting in which I live and work and have my being. And perhaps that is the first example of the non-glibness I hope to practise, for I am talking about a level of experience very much beyond the usually accepted meaning of the word "work." In a most literal sense, it is in the national broadcasting service that I have had "my being." For me, and for many others, that has meant a wholeness, a completeness, a way of life that we could not have found elsewhere. In the field of entertainment, information, education if you like, as these words are possible of application to broadcasting, "elsewhere" did not exist in Canada.

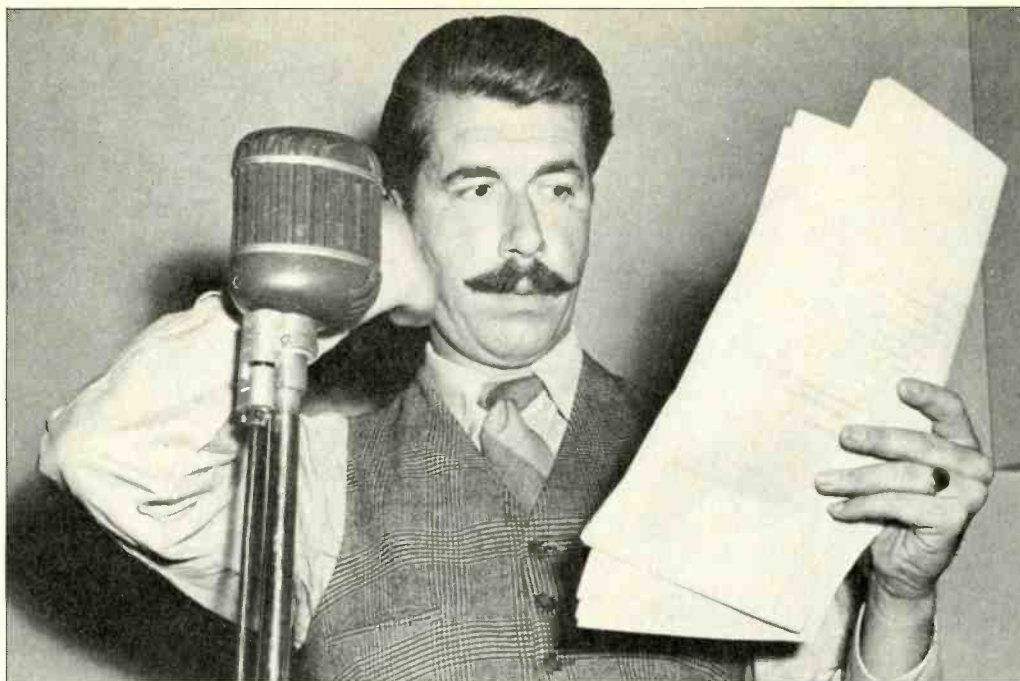
As the twenties drew to a close and the ugly thirties arrived, the touring theatre companies were dwindling away (as a callow youth, I worked in several) and the first deliveries of packaged entertainment were flickering on the screens in the theatres recently converted to movie houses. The mourners, evicted from a hundred orchestra pits, went about the streets, and any actor or entertainer worth his salt fled the country. The gramophone turntables were revolving in more and more radio stations, and we were fast becoming voracious purchasers of the "canned" performance.

The decision to make use of broadcasting to unite this country and develop and maintain a "Canadian spirit" surely was one of the wisest ever taken by those who, through the years, have had the job of carrying on the concept of Confederation. Passage of the legislation setting up a national broadcasting service, in 1932, was as resounding an occasion as the driving of the golden spike which had signalled completion of the first national railway forty-seven years before, and rightly so. In view of all the controversy there has been, from time to time, about broadcasting in this country, it is perhaps worth

recalling the enthusiastic unanimity with which the then party leaders hailed the first broadcasting act in the House of Commons, an arena not notable for unanimity of opinion. The railway had made it possible to deliver letters and newspapers and goods and people across the country with reasonable despatch; now radio was going to make it possible to shrink the distances to nothing by the immediate transmission of thought and ideas, and by heightening our awareness of each other.

The broadcasting concept was based on principles as true and as important today as they were considered to be in the beginning: that the available broadcasting channels belong to the citizens and are to be used with respect for the public interest and well-being. Upon this foundation the CBC has built, for more than twenty-five years, an edifice that in my opinion towers far above the broadcasting structures erected in many other countries. To be sure, the architecture is of many schools, including the baroque, and sometimes the builders have appeared to be as ham-handed as Dickens and Fenster. The building inspectors, in the form of Royal Commissions and Parliamentary Committees, have been in from time to time (eighteen times, to be precise) and while modifications in the original design have been undertaken the structure has been found to be basically sound, and furthermore essential. There have been all kinds of criticism of the size and shape of the structure and its function; criticisms of the cost of up-keep; and from time to time campaigns which seemed to be aimed at the destruction of the whole building and its replacement by a jukebox, on the ground, presumably, that a lot of people would be satisfied anyway and it would be a great deal cheaper.

In spite of what some people may think, the CBC in which I have spent most of my active working life is no ivory tower, and the argument about its product is frequently hotter inside than outside. I do not happen to agree personally with all the corporate decisions, nor do I agree with all of the recommendations put forward by Royal Commissions and Parliamentary Committees which seem to me to put the Corporation, at times, in a false position in terms of the carrying out of its main functions. And I most emphatically do not agree with



BROADCASTER J. FRANK WILLIS: "IN A MOST LITERAL SENSE, IT IS IN THE NATIONAL BROADCASTING SERVICE THAT I HAVE HAD 'MY BEING' "

those who contend that the whole field of broadcasting should be turned over to private enterprise on the ground that private enterprise could do it all for nothing. By my calculations the private enterprise people have had thirty years to prove intent, and each Royal Commission has found them lacking in the ability or desire to develop broadcasting as a means of Canadian expression. There are exceptions, and some notable ones; and the Royal Commissions took into account an incontrovertible fact: a private broadcaster has to show a profit to stay in business. The Board of Broadcast Governors, regulators of both public and private broadcasting in Canada, also takes into account the economic well-being of the Canadian broadcaster, and yet has considered it feasible to insist, in television, on the achievement of a 55 percent Canadian content level.

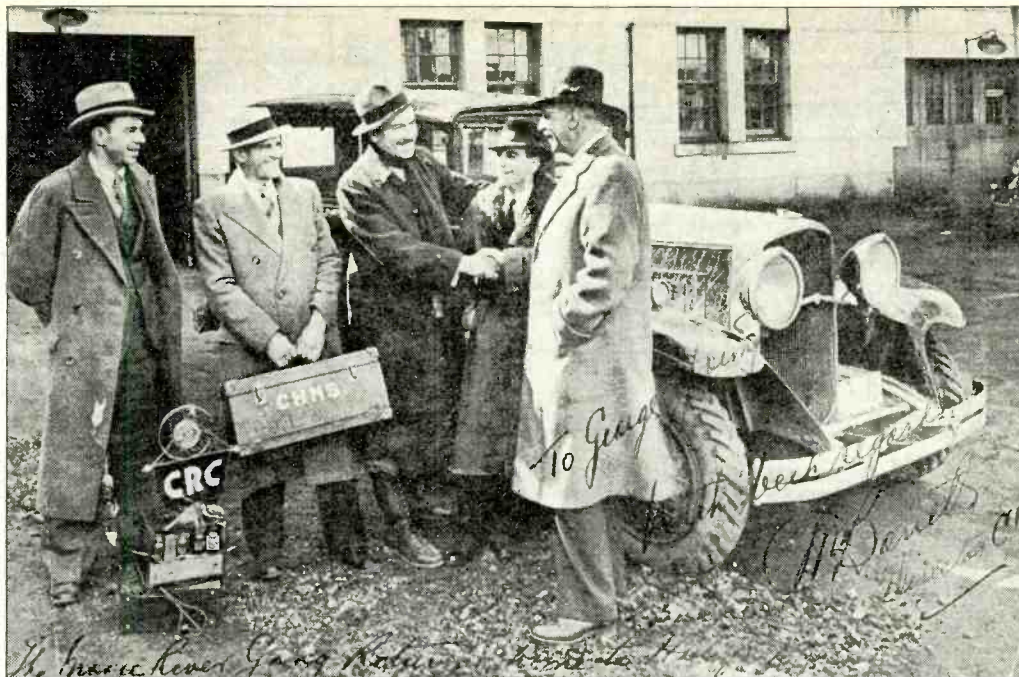
"Canadian content" can be made up of many things: newscasts, sports summaries, hockey and football games, and the several types of quiz and parlor games now seen in gay profusion on Canadian television screens, and produced in Canada (we at the CBC turn out some of them). Canadian content also can be an original play which some Canadian, somewhere, has thought about and written and re-written for six months or a year; a thoughtful documentary weeks or months in preparation; a first-rate production for television of a well-loved opera or ballet; the first performance of a symphony, or the CBC's Michael Maclear, for instance, talking quietly in a room in New Delhi, and sending back to your screen the tired voice and drawn face of Nehru contemplating the invasion of his country.

Don't misunderstand me. I have nothing against sports events or panel shows or any of the other programming by which it is possible to achieve the necessary Canadian content level to meet the regulations. Broadcasters must serve a multiplicity of tastes. And on the other side of the ledger, all of us have seen and listened to television and radio plays which might as well never have been broadcast. But to achieve the sort of Canadian content which is the fruit of the Canadian spirit, to make of television and radio something stimulating

and alive, there must be the *desire* to program in a way which provides opportunities for the artistic and creative abilities of Canadians to develop.

The CBC always has been the greatest employer of Canadian talent. This has meant work for musicians and singers, for actors and writers and, since the coming of television, for dancers and graphic artists and set designers and builders, film technicians of all kinds, costumers and make-up specialists, and of course the ranks of highly skilled electronic technicians who get the radio and television product to your home. Over the long years in this country with *no* national theatre or theatrical tradition, no night-club circuits, little home-grown vaudeville in the days of vaudeville, the CBC has fostered and kept alive the idea of the creative, made-in-Canada performance. Certainly we import programs. But side by side with the imports, and quite often excelling them in quality and imagination, is the indigenous product, the result of Canadian creativity. The maintenance of this activity in CBC broadcasting, first in radio and now also in television, has made possible the burgeoning of a new live-theatre movement in Canada.

Today's dramatic performances in radio and television, and the new development of live theatre across the country, are the result, almost completely, of the CBC's steady employment of writers and actors. It is a crude fact that even writers and actors must eat, and pay rent, or even aspire to buy a house. There must be employment on a basis to make this possible. Successful as it is, the season at the Stratford Festival lasts but a short time, and then the box office closes until next year. Without the CBC, which has made it possible for actors to live and work in Canada for the past quarter of a century, there would be no Stratford—for where would our actors (and in some cases, our directors) have learned to practise their art? What would have kept them in Canada? In Stratford's opening season Sir Tyrone Guthrie observed that without the talent pool created and maintained in Canada by CBC Radio and Television the development of such a festival would have been impossible. From the CBC's point of view, the account has long been squared; for back to CBC from the



OVER AND OUT: J. FRANK WILLIS (MIDDLE) AND THE BROADCAST CREW FOR THE MOOSE RIVER DISASTER RETURNED TO A HEROES' WELCOME

live-audience exhilaration of Stratford has come the best of our Canadian dramatic talent, polished to a brilliance that would shine in any company anywhere in the English-speaking world.

It has become almost trite to talk about the vastness of Canada and its small population, and the problems of building a nation when one lives next door to the rich American giant and when it is so easy, in so many ways, to accept the overflow of goods and services from so great a country. Such talk is in many quarters interpreted as anti-Americanism. But surely it is possible to be pro-Canadian without being anti-something else; our welcome proximity to such a Niagara of books, films, television programs, magazines and other forms of American expression, many of which we value and enjoy, makes it all the more necessary that we cultivate carefully those things from which we grow and which are part of us. Part of the challenge facing the Canadian broadcaster cannot be equated with making a profit. The development of a Canadian consciousness through radio and television means developing the climate in which creativity can flourish and find expression. The expression in whatever form it emerges—documentary, drama, talk, discussion—is not necessarily a marketable product in the environment of commercial broadcasting as practised in North America. There are things to be said and done which will not automatically sell soap.

Matters of responsibility and freedom are involved. There is the responsibility of the broadcaster to use the air wisely, to provide programs reflecting many different points of view and levels of taste and interest, to consider his audience other than as a crowd to be huckstered into the tent in the greatest possible numbers for the next performance. There is the responsibility to provide opportunity for the creative performer, and opportunity for the audience to listen to or watch him. There is the need for freedom of speech, and freedom in forms of expression, freedom to experiment—and freedom for the audience to sample the fruits of creativity, in addition to the tried and proven formulae.

Such broadcasting costs money—sometimes a lot of it. And

it is particularly expensive in television. It is impossible to measure, but I venture to suggest that the Canadian with a consciousness of being Canadian has had a better return for his dollar from the CBC than from any of the other things we have done in an effort to ensure that we stay Canadian.

In the eleven years since the Massey Commission completed its report on National Development in the Arts, Letters and Sciences, the advent of television has served to underscore and give greater emphasis to a proposition put squarely to the Commission by the Canadian Congress of Labour. "Without public radio in Canada we would have a carbon copy of the American system and a carbon copy made in the United States at that."

Or, if you'd prefer a later version of the same warning: the Royal Commission on Broadcasting (The Fowler Report) spelled it out this way, in 1957, "In our opinion it [the CBC] is not only a central feature but a vital and essential feature of our broadcasting system. Without a public agency such as the CBC, whatever its name or label, we would have no national broadcasting system at all. We would quickly be engulfed by cultural influences from the United States and the forces of economics would soon compel most of our radio and television stations to become branch outlets of American networks."

Some, bemused by the contemplation of fat profits, may consider this a consummation devoutly to be wished.

For the long haul, I think not. ❖

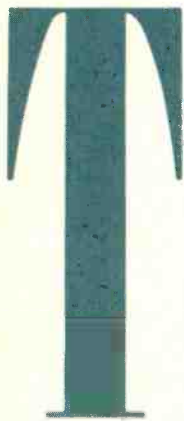
J. FRANK WILLIS, whose on-the-spot coverage of the Moose River Mine disaster in 1936 involved ninety-nine broadcasts over more than ninety hours (he went without sleep for 107 hours) and was voted the top radio news story of the half century, rejected offers of as much as \$100,000 that followed his instant celebrity, and he remained in radio. He acted in, and produced, radio programs for CBC until his death in 1969. Many of his shows were noted for their colourful sound effects. His program of poetry readings with musical accompaniment, Nocturne, ran for thirty years.

His brother, Austin Willis, is a well-known entertainment personality.

RADIO REVOLUTION: SOME INSIDE VIEWS

*The people behind Radio Free Friday and
As It Happens comment on changes in radio*

BY D. L. HATTON



THE PHRASE-MAKERS HAVE DUBBED IT "THE radio revolution" but the people at the centre, the producers and others who have brought about the new style of radio programming think in different terms.

"Revolution? Oh. I don't think there is one really," says Val Clery of *As It Happens*. "Counter-revolution maybe." He sees it as a return to the oral tradition that was interrupted by the invention of printing. The important thing about what's happening now in radio, he says, "is to prevent it turning into another status quo situation."

Doug Ward, who produces *Radio Free Friday*, says he's very concerned about the radio revolution, although he too disavows the term. "It's not a revolution, it's change . . . generally a move from the highly scripted, highly documented form of radio towards the conversational. The trouble is it can lead to shallowness, a slipping into mindlessness. The danger is that soon there'll be a radio revulsion." He feels a keen sense of responsibility about this and believes that "producers have got to confront each other and say 'look, you took the easy way out' when the show just becomes a series of phone-ins. There can't be change for the sake of change. This kind of radio must be thoughtful as well as conversational, it must develop consciousness, and there must be eternal vigilance to prevent that slipping into mindlessness I mentioned."

Radio today, believes Margaret Lyons, executive producer in current affairs information programs, is a private activity, no longer the group family affair that previous generations grew up with. "Television is perhaps still a group experience, but we assume that people have their own private radio. My own feeling about what's taking place in radio now is that it's the result of the wish to get away from traditional moulds . . . but revolution isn't really the right word. For some time Jack Craine, the director of radio, has wanted a more popular approach in the public affairs department.

"Public affairs hadn't thought in terms of mass audiences; it was minority-oriented, divided into politics, the arts,

humanities, and so forth. What he wanted was—homogenize isn't a very good word, but programs of more general interest. Listeners are individuals each with all kinds of interests. Mass programming is that part of broadcasting which gets called revolutionary but it's the minority programs that must pave the way. If we're talking about revolution then a program like *Ideas* I would call revolutionary. By their program brief the people on *Ideas* can look at advanced ideas thoroughly and at length. Such programs as *Ideas*, *Anthology*, *CBC Tuesday Night* are necessary in order to prepare the ground for those programs which get called revolutionary. Programs like *Radio Free Friday* are revolutionary in the sense that we're helping the audience to participate in a structured way. Unstructured participation—as we have had in some open-line programs and talk-ins at a university—are usually difficult to listen to. You can't have a noisy slice of life."

"My feeling," says Clery, "is that radio when it was born fell into the hands of people who were essentially writing academics. In the early days of radio and for its first three decades it was very much derived from the written word. To be at its best radio should be a continuation of the oral tradition, the free, spoken word. This oral tradition was killed off by the invention of printing . . . now radio is coming into its own more and more in the free speech tradition. On *As It Happens* we don't have a script, nor do shows like *Gerussi!* What perhaps delayed this return to the oral tradition was tape recording. Broadcasters discovered the conveniences of tape recording, which brought about the documentary. Tape made programming very convenient for broadcasters who have to cover several time-zones, as in North America. In Current Affairs tape had become rather a crutch which people found useful and were consequently unwilling to throw away.

"Then there was the discovery of the 'hot-line'—the telephone allowed participation, live participation. We use the telephone to reach out and to find out quickly. McLuhan's part in all this? Well, I would say that Marshall McLuhan is the historian of what has happened. I don't think he made it happen. I suppose the medium is the message, but for me the message is the electricity you get when you bring together several people with feeling about a subject. When you put



THE PROGRAM WITH BRAINS: MEL WATKINS (L.) AND JOHN KENNETH GALBRAITH DISCUSS ECONOMICS FOR AN IDEAS PROGRAM IN 1971

them on the air the interplay makes for exciting broadcasting.

"When we started out we thought perhaps we might go to professional people, such as journalists who write their own material, to provide commentary on events: but we found our ability to get out so good that we don't use second-hand accounts or analyses. We go to the principals, the people at the centre of events, get it from the horse's mouth, so to speak. We were lucky, in the technical sense to get such a complicated idea on the air at all, this moving across the country. Some of the things don't work, of course, and we're always looking for new ways to use the tools of radio. As to the interpretation of significant events which was provided by the written commentary, what I see us doing on *As It Happens* is awakening people's interest. We're able to let them get quick insights. When the people involved in these events speak without scripts, as of course they do on the telephone, then the listener is able to gain insight through, say, inflection. People get insight into a whole range of events which they wouldn't get through someone speaking from a prepared script. Truth can be thrown up in a few words, which you don't get by way of careful analysis."

What is happening now is not something that came about overnight or even began six months ago with the introduction of *As It Happens*. It has been evolving for some time. Both Val

Clery and Margaret Lyons, among others, were involved in programs going back to Centennial Year, and still further, that experimented with techniques now commonplace. And well over a year ago Mr. Craine was on record expressing what had been in his mind for some time, that radio now must take on "the aspect of a small magazine, and no magazine has a mass circulation any more . . . Radio has become a highly personal medium . . . The trend at CBC is to provide a smooth flow of information programs in larger blocks, linked by one personality, such as *Gerussi!*"

As It Happens and its counterpart *Radio Free Friday* are the more obvious examples of the greater flexibility in CBC radio programs, but the ground swell of change is reflected in such other programs as the newspaper of the air *Sunday Supplement* produced by Howard Engel; *Concern*, produced by Mati Laansoo, which mixes both the documentary and the free-form on human issues which touch us all; the news programs *The World at Six* and *Eight* and Betty Shapiro's Sunday afternoon open-line program *Cross-Country Check-Up*, one of the first with listener-participation.

The new approach is not to everyone's taste and is bound to be controversial. As U.S. sociologist Saul Alinsky has said: "Change means movement; movement means friction; friction means heat; and heat means controversy." ❖

BARBARA FRUM

*Can Canadians take a woman interviewer who tackles
the tough questions with candour...and scorns
the kandy-koloured feminine-flavour approach?*

BY MICHELE LANDSBERG

EVERY DAY AT SIX-THIRTY IN THE EVENING, Barbara Frum's radio show comes on the air coast to coast. One faithful listener in Toronto is a top-ranking broadcaster, a mild and courteous gentleman, who tunes in to Barbara for the pleasure of simmering with rage, and phoning the CBC with acid complaints about her afterward.

But then there's the tough and competitive lady, also a media star, who says with unusual warmth, "Barbara spills over with love."

Across Canada, there are listeners whose letters nearly scorch at the edges as they write about Barbara's "rudeness" and "unbecoming aggressiveness." And on the other hand there is the devoted woman in Sudbury, who heard Barbara's critique of the expensive Barbie Doll wardrobe and sent her a huge carton of exquisitely handmade doll clothes, complete to the tiniest buttons and fur trims . . . estimated value, \$80.

At the centre of these extremes is an attractive, thirty-five-year-old suburban mother who is quite possibly Canada's least publicized and most astonishing broadcast journalist. What makes her so fascinating is that her ambiguous status (as a performer, as a critical if nonpartisan observer of society, and as a liberated working mother) throws at least as much light on the Canadian psyche as it does on Barbara Frum herself.

Barbara Frum should be (and is, but in a curious way), a star. Her well-researched and provocative articles have been appearing regularly for seven years in *Maclean's*, *Chatelaine*, and the Toronto dailies. She co-hosted one of CBC's more successful television programs (*The Day It Is*, later known as *Weekday*) and hosted (until last January) *Barbara Frum's Journal*, a regional TV show. Now, as host of her own daily radio show, she is one of CBC's highest paid performers.

The most recent CBC audience surveys show that in the past year, since Barbara became the sole host of the daily *As It Happens*, its slice of the audience has rocketed by ninety percent in Toronto, close to two hundred and fifty percent in

Halifax, and up thirty percent across the country. Coinciding with this leap into prominence, *As It Happens* is taking to the road. From now on, the show will regularly journey out from Toronto to originate its broadcasts from major cities across Canada. (Not that the CBC ever likes to foster stardom in one of its performers . . . but being able to take the show on the road is a mark of success for Barbara.)

"She's the top sociological journalist around," comments Dodi Robb, executive producer of CBC's daytime television.

Ross McLean, the well-known CBC producer who "discovered" a whole string of stars, from Elaine Grand to Joyce Davidson, and who first used Barbara on television, says, "As a performer, she's simply unmatched in Canada . . . no, make that on this continent. She's ten times the woman, for example, that Barbara Walters is. The funny thing is, Barbara Walters is absolutely the darling of the U.S. media, always popping up on magazine covers."

So far, though, no one has been writing articles about Barbara Frum. On one of her infrequent CBC publicity tours, nobody in one large western city turned up to interview her. More egocentric performers have an adoring coterie of underlings to greet them at the studio; for Barbara there's never been even a specially marked makeup box. Her CBC colleagues regard her as "crisply professional." There's remarkably little glamour.

Barbara brushes off the star question: it doesn't matter enough to her, she can't muster up the self-absorption to cultivate an image. "Anyway, I'm always an outsider, always suspicious of any structure or establishment. Maybe," she laughs, "if I were more complex . . . maybe it would be fun to be the kind of performer that people can never quite fathom, who has mysterious moods and contradictions." But it's her startling straightforwardness and gutsy curiosity about the world that's her strength and sometimes, publicly, her greatest drawback.

YOU CAN'T UNDERSTAND, SEEING HER RELAXED AND AT HOME, how the down-to-earth directness gets people's hackles up. Her grin is spontaneously friendly, her voice has an outgoing warmth, there is an alert, interested expression to her lively



DIAL THE WORLD: INTERVIEWERS BARBARA FRUM AND ALAN MAITLAND (R.) TELEPHONED THE NEWSMAKERS EACH DAY AS THE NEWS HAPPENED

features. She's tall, thin, almost gangly, which gives her a slightly vulnerable quality. Nothing overbearing about her clothes, either: they're boldly coloured, usually, but with neat outlines, like an avant-garde Hadassah member.

Yes, there's the obvious wealth. The new living room (architect-designed) that the Frums have added on to their modern home is dazzlingly beautiful, with rough beams, a cavernous fireplace, squishy leather couches from France, little oriental rugs scattered on the dark glowing floor, sheets of glass windows at captivating angles that make you feel the trickling fountains and forested ravine are part of the room, or vice versa. But, though she hugely enjoys it, is excited by the precious collection of rare African sculptures, which she and husband Murray research fanatically, Barbara apparently has no smugness about it, only a sharp appreciation of her own good fortune.

Barbara also lacks, to a drastic degree, that narcissistic competitiveness of so many performers. She likes women, gets along famously with her mother and mother-in-law, and talks with impulsive generosity of her friends.

It upsets and baffles her that some people accuse her of aggressiveness. "You know, I'll swear I've never once been rude or hostile on the air. I'm just not like that. So often people will complain that I've been mean to so-and-so, when the subject of the interview himself tells me how stimulating and

exciting it was.

"And then some people say I'm partisan or one-sided, when the first thing I'd say about myself is that I'm not an advocate. I'm not opinionated, because my ideas about things keep changing." Studying history at the University of Toronto in the 1950s taught her, she says, to look at the date and the author of every book before believing it, because "history is written by the winners, and there's always another side. I can't help but see the complexities." And it's true that while the small-l liberal gadflies of the media establishment flit self-righteously from one fashionable cause to another, Barbara has consistently maintained the integrity of her position as a questioner and challenger. She marvels at people "who have their minds made up on every issue."

Even on a take-a-stand-or-get-trampled issue like abortion, where she often finds herself agreeing with people who want repeal, she can't dismiss some gnawing questions: does a woman have a right to control her own body? Is it really just her own body, or does it involve another living being . . . not to mention the father? To what extent does society give people the right to control their own bodies?

Her curiosity and her knack of questioning ("I'm an indefatigable digger, especially when I smell a story . . . I love to pull the pins on grenades") make the program sparkle along from interview to interview. With two minutes' notice, or two

hours' at most, Barbara will interview an economist about wage and price controls; a wildly eccentric Scottish scientist who wants to convert hippopotamuses into "neutral meat" to be flavoured like bacon for the kosher market; a cabinet minister about drug prices; a renegade evangelist turned film star.

Though she agonizes later if she thinks her questions have been ill-informed or beside the point, on the air she plows ahead unflinchingly. She isn't afraid to ask the former evangelist if there's any difference between "manipulating and seducing people" as a preacher or as a movie star. She's equally unabashed asking a Catholic theologian if he thinks of the devil as having horns and a pitchfork. ("I'm not afraid to make a fool of myself, even if it hurts a little.") More characteristically, she can tackle a scientist or tax expert with a series of astute questions that bring complicated issues into focus.

"Barbara's become very deft," remarks Ross McLean. "I think she's doing her most impressive work to date on this

Listeners assume Barbara Frum

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strange helter-skelter program of hers. I marvel at her flexibility. Her great talent is that probing, original curiosity. She can interview some expert who's been living with a certain issue for twenty years, and jolt him into seeing an entirely new slant on it."

Given all these superlatives, what makes people bristle? Her producer thinks it's partly technical: one whisper into Barbara's microphone makes the interviewee's mike go dead, so unless she times her questions precisely, it sounds as if she's interrupting.

"It's because she's a woman," says another broadcasting colleague. "We're just not ready for a woman to be that guileless and direct." (Other female interviewers on TV, you begin to notice, get away with being intelligent by a careful overlay of seductiveness. There's something flattering to both subject and audience when a beautiful, brainy woman leans forward to ask a question . . . a hint of all that feminine wit and grace being put at your disposal. Barbara's emphatically not at anyone's disposal. She doesn't even know how to flirt, as friends have remarked. "Flirt!" she says, with the surprise of a nice Jewish girl from Niagara Falls confronted with an improper suggestion. "Well, sex leads to bed, you know, so I never see the point." She's very married.)

(And then again the other kind of female interviewers who have traditionally won over Canadian audiences, you remember, have been more polished replicas of their listeners: nice, pleasant-voiced ladies whose minds are cultivated, perhaps, but not razor-sharp.)

"Barbara has this drive for clarity, you know," says an acquaintance. "Sometimes you feel like flinching back and saying, Ouch! Stop! No more clarity right now! It must be that drive that puts some people off."

"I think Canadians are afraid of tough-mindedness,"

reflects Barbara. She gives no sign that she would prefer to talk about the majority of her listeners who are enthusiastic, rather than the minority of bristling Barbara-haters. You can practically see the question being turned over, with detached interest, in her mind. "I guess we Canadians shy away from openness. We're not violent—that's the good side of it—we don't bump into other people just to see what will happen, but we also tend not to be very generous with ourselves or others."

What's illuminating about the people who perceive Barbara as aggressive is that they've completely missed the point of her personality. Just as Canadians once thought Pierre Trudeau was a radical because of his love beads, the listeners assume Barbara Frum is aggressive because she abandons coyness and Chatty Cathy small talk. In person, Barbara is hypercritical and demanding of herself while making tolerant allowances for others.

SHE'S THE ELDEST OF THREE CHILDREN OF A WEALTHY Niagara Falls department store owner and his intellectual, energetic wife. "We were so privileged that we didn't even know we were privileged." Barbara was taken to see theatre in New York and ballet in Toronto, but was also expected to wash dishes and make her own bed. Their privileged position in society conferred, not lavish material benefits, but an obligation to be worthy.

Barbara's arm was injured at birth, inflicting a permanent handicap: her right shoulder is still higher than her left, her right arm stiff and practically unusable. It's characteristic of her upbringing that despite years of physiotherapy and visits to specialists, she was still expected to play the piano and type, however painfully, and she did. Few of her friends today are even aware of the disability, so completely does she refuse to let it affect her life.

Public-speaking contests were a big thing in Niagara Falls, then, so Barbara began entering and winning as early as grade one. "You died inwardly a thousand times before you went on, but there was no question of not doing it," she remembers. She still feels "the normal" lack of self-confidence, but it doesn't stop her from trying to achieve.

Barbara doesn't have to work for money. Her husband Murray, inspired originally by marathon weekend-long Monopoly games that began as a joke in college and ended in a serious investment group formed by a few students, has recently switched from his dentistry practice to full-time real estate development. In the last year, he's built several shopping malls across Canada and has a plushly modern office in Toronto's fashionable Yorkville district. Friends say Murray, now forty-one, is a millionaire and more. He's a tall, gentlemanly man who enjoys a quiet twinkle of irony when acquaintances assume he is overshadowed by his show-biz wife.

They were married when Barbara was a twenty-year-old student at Toronto University and Murray was "a grown-up with a dental practice," but Barbara, who thinks she escaped the 1950s feminine mystique because of a matriarchal background, was ready to fight for equal breathing space in marriage.

By the time the two eldest children were three years and three months old respectively, Barbara had decided, on her own hook and just because she'd been reading about ghetto kids and "got curious about how to help," to launch a cultural enrichment program for children in a downtown housing project. It ate up her Saturdays, and increasing chunks of her weekdays, for the next three years. Then someone in a community agency mentioned to Barbara how the tuberculosis

campaign raised hundreds of thousands of dollars from the public each year, though most tuberculosis treatment and research was by now government funded. The investigative journalist in Barbara was instantly born: She discovered that donations were being piled up in savings, because the organizers hadn't the guts to tell people that donations weren't needed. Two months of research later she walked (utterly unknown) into the *Toronto Star* with what was to be a front-page headline story . . . It was the beginning of total reorganization, directing these and future funds into research on air pollution, emphysema, and other respiratory diseases. Within a year, Barbara was swamped with writing and broadcasting assignments.

Another aspect of the ethic of the Niagara Falls superachiever is an almost aristocratic scrupulosity about the feelings of others. Despite her work load, she personally answers every letter that comes to her about the radio show; she's incapable of attending a dinner party or receiving a favour without phoning to say thank you.

"I teased her so much about this that once she actually ate at our house and didn't phone to say thanks," recalls a friend wickedly. "So then I called to ask her if something was wrong, if she hadn't enjoyed herself." Barbara took the joke seriously and is still humiliated that she wounded a friend's feelings. When an admirer in her hometown read of the death of Barbara's uncle, and mistakenly wrote to condole with Barbara on the death of her father who had actually died a year earlier, Barbara debated for days whether to embarrass the unknown woman or let the mistake slip by. Finally, she wrote a simple note of appreciation.

As a woman who combines a career, conscientious motherhood, and a rock-solid marriage, Barbara has often been seen as a happy example of the emancipated woman. For several years, she wore herself out speaking to women's groups around the province. Liberation, she kept thinking, isn't as simple as all that.

DESPITE ALL THE LIBERATING APPARATUS ANYONE COULD want . . . the housekeeper, the cleaning woman, the trips to Europe and Mexico, even the plant doctor who is summoned to the rescue when some of Barbara's beloved indoor greenery seems incurably ill . . . despite all that, the wife is still the keeper of the keys.

"All the pressure and trivia of keeping a family home going is still on my head . . . things like rushing out to stock the freezer, remembering to buy new winter boots for the kids, getting grey patches for Matthew's pants, keeping track of how much milk is left and when the plumber's going to call back. It's no use saying Murray should share it, because though he's perfectly willing to make Sunday lunch, for example, he still has to ask me how to do it." She admits, ruefully, that she makes it even harder for herself by her passion for getting the details right . . . like ordering 400 Arabic breads for a party from a special little Egyptian shop, and remembering to phone the next day and tell the owner how great they were.

Even on holidays, the Frums hate to waste any time "just lying around." In Europe with the children, they rented a car and drove to Ravenna to see the mosaics, and made a special trip to show their daughter where one of her favourite movies, *Romeo And Juliet*, had been filmed. Since both Murray and Barbara got hooked on collecting African art, they pore over scholarly works, make special buying trips to New York, and even quiz each other on identifying the tribal origins of obscure sculptures.

The same devotion to detail shows up in their relationships

with old friends; they never lose track of those who were close to them when they first married. "There are always the few most intimate friends whom you love . . . and that means accepting the whole package, warts and all," Barbara says with great feeling. One old college friend recalls that when he had been away in Africa for a couple of years and spent a brief sojourn in a Rhodesian jail for his antiapartheid activities, Barbara read about it in a newspaper and immediately phoned his mother to ask if everything was all right and if she could be of any help.

The small circle of most intimate friends, ranging from dentists to academics, are still favoured dinner guests at the Frum home, and have been included in their wider circle of show business acquaintances. Barbara's little notebook still has reminders of thank-you notes to be sent to old friends, letters and favours, even faithful calls to be made to a dressmaker she knew years ago and who is now chronically ill. (If anything offends and wounds her, it's people who take this energy and attention to detail for granted, and assume that

Sometimes I feel like a juggler.

If I stop moving my arms

for a minute, one of those balls is

going to bonk me on the head

she's "invulnerable" or "too strong" to need similar attention. Sometimes, she sighs, she would like to come home and collapse while someone offers to shoulder all the detail work and make her a cup of tea.)

"Sometimes I feel like a juggler. If I stop moving my arms for a minute, one of those balls is going to bonk me on the head," Barbara laughs. Nevertheless, the joys of children, (David is twelve, Linda ten, and Matthew five), husband and home are central to her life. Women's libbers are exasperated by her staunch commitment to the nuclear family. "It's something we have to put up with, I guess. Sometimes when I feel all the conflicting pressures too keenly, I ask myself if I would want life any other way, if there's any part of my life I would willingly give up, and the answer is always no."

Her day is still patterned around the family: the quiet breakfast hour in the morning with Murray before a busy morning crowded with household errands and messages; off to the studio by early afternoon, back home by 7.30 for a shared dinner with Murray, and precious time playing and talking with the kids before their lateish bedtime. She and Murray still find each other fascinating company. He says, with discernible pride, that she always has something new and interesting to talk about, and Barbara says gratefully that Murray has always had a flexible enough schedule that he can drop everything to accompany her on brief working trips.

Murray admits, cheerfully, that it was Barbara's insistence on absolute honesty that cemented their marriage. "I might have let disagreements drift or fester . . . but Barb has always pushed us into talking things through, and that has naturally drawn us closer and closer," he reflects. Both of them recall, with tremendous hilarity, the steamy hot day when Barb had been fussing in the kitchen all day over a company dinner. When Murray came bouncily home from his air-conditioned



QUESTION MARKS: BARBARA FRUM, NOW CO-HOST OF THE JOURNAL, MADE AS IT HAPPENS SPARKLE ALONG FROM INTERVIEW TO INTERVIEW

office and greeted her with an off-handed criticism on the state of the housekeeping, a feminist volcano erupted. The hostilities were still in full-throated progress when the guests, a shy and quiet couple, came up the walk.

"I saw them through the window and told Barbara to be quiet—that's typically me—but Barb typically roared back, 'I don't CARE who's here!' and kept right on going. I saw our guests stop in their tracks, tiptoe back out to the street, and half an hour later they arrived again by which time Barbara had won the fight."

THAT INSISTENCE ON HONESTY MAY EXPLAIN THE FEW prickly edges in Barbara's relationship with the cream of the media jet set . . . the clever performers, writers and artists who attend each other's parties, and, in recent years, the Frums' parties, too. Insiders complain privately that the Frums are "a group in themselves"; they don't let their hair down, get drunk or flirt at parties, and somehow that sets them at a little distance from the glittering crowd who make each other into famous personalities by publicizing one another's talents.

One of them said, "Barbara doesn't reveal much of herself at those parties; she walks right up and starts asking you questions about the work you're doing, or your opinions on some controversy. It's not that she doesn't have a great sense of humour, but you get the feeling she's always working."

Another strain on her relationships with the media elite came when Barbara was assigned by *Maclean's* magazine to write an article on the wives of famous men. Two of the women (the wives of Pierre Berton and Harold Town) were married to members of the clique. Barbara taped their conversation on what it's like to be married to a famous man, and transcribed them without any editorial comment. The resulting article was devastating; as much for what it said about the husbands as for what it revealed about the private agonies of their wives. Many readers squirmed with shock and embarrassment. The media people were enraged: Barbara had violated the Family Compact.

"I really had to search my soul about that one. When good

friends attacked me for writing it, I had to consider whether I had done the right thing. I came to the conclusion that, since those women agreed freely to speak to me, knew what the article was about, and were presented strictly in their own words . . . well, it must have been that they needed or wanted to talk. I certainly didn't feel that I was judging them in any way; on the contrary, I assumed that women readers would feel the same empathy, the same urge of be good to your sisters because this is what we're all struggling with."

The breach has mostly healed. The entertainment and artistic elite of Toronto turned out in such numbers at a recent Frum party that Robert Fulford was heard to observe, "If a bomb fell on this house tonight, Toronto would have a fresh start tomorrow."

The Frums love to entertain . . . informally around the swimming pool all summer, at intimate dinner parties ("If you don't do all the cooking yourself, it isn't a real party"), with old friends who drop in and stay for dinner, for whole clumps of celebrities at the occasional big do. "It's one of our greatest pleasures, next to the children . . . the feeling that we have something solid and warm between ourselves, and we share it with friends when we entertain. It's something like the satisfaction of giving sustenance, giving pleasure to people you like."

Nevertheless, it says something about the awkward niche occupied by the intelligent career woman who still cherishes the family, the outsider who's made it pretty big in Toronto's social world, the performer who's called the best by many of her colleagues but who is never given the star treatment, that a friend who has observed her success can say reflectively, "When I watch Barbara at those big parties she gives in that sensational house, I still somehow get the feeling of a nice little Jewish girl from Niagara Falls with her nose pressed against the window of her own home." ❖

BARBARA FRUM, a media superstar, left radio to host CBC-TV's flagship current affairs program The Journal, which debuted on January 11, 1982. As It Happens, with Dennis Trudeau and Alan Maitland, is now in its eighteenth year.

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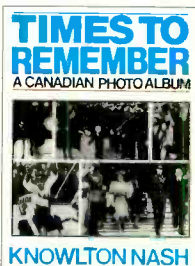
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THE WELL-READ MR. WEAVER

The CBC's third annual literary contest buried Bob Weaver's office in 2,700 manuscripts, but that, as David Macfarlane learned, is nothing out of the ordinary. For 27 years, the executive producer of Anthology has been a central figure in Canadian literature's coming of age

BY DAVID MACFARLANE

BOB WEAVER PROBABLY KNOWS MORE STORIES about writers than anyone in Canada. It's hardly surprising; he knows most of the writers. Sitting over his umpteenth cup of coffee at the Hampton Court Hotel, directly across Jarvis Street from his CBC office in Toronto, the executive producer of literary projects and the founding father of *Anthology* tamps down his pipe and recalls some of the names that have crossed his desk, arrived on his doorstep, sought his advice or met him for coffee: Mordecai Richler, Alice Munro, Margaret Atwood, Al Purdy, Hugh Garner. All of them were unknowns when they first came to Weaver, but the man who bought the first short story Mordecai Richler sold and who discovered Alice Munro when she was still a university student has always had a reputation for spotting talent when it comes his way. He remains characteristically modest about it all. "I guess," he says, "it's just that I'm fairly easy to approach."

Weaver began at the CBC as a program organizer in the Talks and Public Affairs department. His career, until then, had not exactly been the stuff of which literary legends are made. Born in Niagara Falls—a city he remembers fondly as "not really very much of a cultural centre"—he attended school there and later moved to Toronto. He remembers that by the time he was 18, working in a Toronto bank for \$8.50 a week, he was scarcely aware of the existence of Canadian literature, but he was reading Thomas Wolfe, Theodore Dreiser and George Orwell. When war broke out, he joined the RCAF, promptly "flunked a course that required scientific ability," and ended up in the army. He returned to Toronto happily in 1944, and eventually graduated from the university with a degree in English and philosophy. "Completely by accident" is the way he describes finally arriving at the beginning of his career at the CBC. "I had done a bit of reviewing for a local Toronto radio program, and I just happened to hear that a job might be coming up at Talks and Public Affairs."

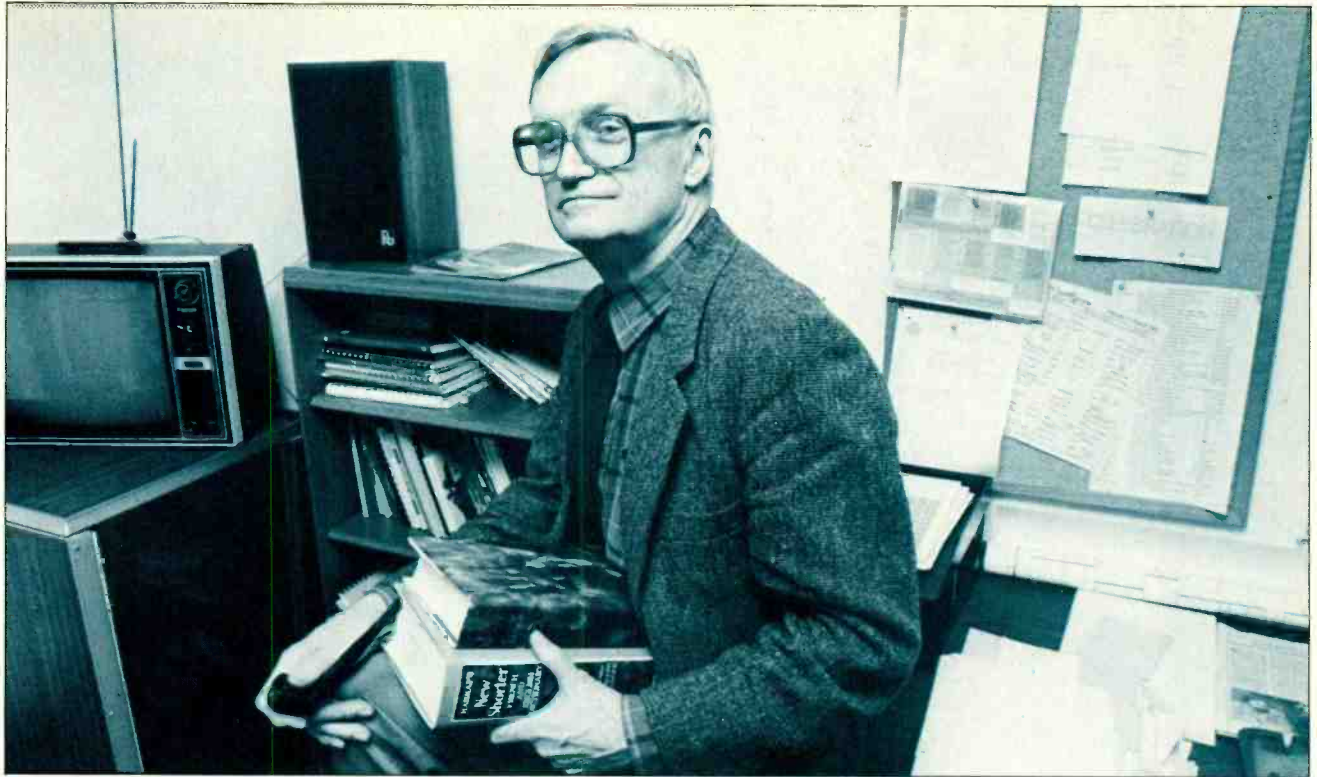
In the time between the war years and his early days at

CBC, Weaver had begun to pay increasing attention to Canadian literature. He would probably deny being part of anything so grand as a movement, but it seems more than coincidence that his growing interest accompanied a burst of enthusiasm in the Canadian writing community. In the wake of the war, and in response to a long-forgotten sense of national optimism, writers like Irving Layton, Earle Birney, James Reaney and Hugh MacLennan were discovering a new strength and independence of voice. Soon Weaver was actively involved in the excitement, hard at work on a CBC program called *Canadian Short Stories*.

The '50s were to become Weaver's "favourite decade," and he takes exception to its usual portrayal as a drab and uninteresting period of time. *Canadian Short Stories* gave birth to an Oxford University Press anthology, edited by Weaver and Helen James. The anthology included 24 selections, among which were two by the Toronto writer Hugh Garner. Weaver has a dozen good stories to tell about his friendship with the hard-drinking author of *Cabbagetown*, but perhaps the best—and the one Weaver never tires of recounting—was an incident set down by Mark Abley in *Books in Canada*. Garner "had phoned Weaver one day, having had a few beers beforehand, and chewed him out steadily for 20 minutes. In a brief pause Weaver quietly announced that he wasn't rejecting Garner's submission at all. Garner, astonished, inquired, 'Are you going to publish me after all I've said about you?' 'I'm an editor,' Weaver replied. 'We don't have any feelings.'"

Canadian Short Stories was transformed in 1954 into *Anthology*. The new program was designed to be broader in scope, incorporating both poetry and prose, and not restricted to Canadian literature—although that, clearly, was what it emphasized. "I like to make sure we have non-Canadian material, but our Canadian content is so high no one could ever fault us on that." Weaver has always insisted that *Anthology* be broadcast on the CBC Radio network rather than on CBC Stereo. "A writer doesn't have to live in a big city," he says. "A writer can live in Huntsville, Ont., and so I've always thought it important that the show reach the small towns."

The list of writers who have had work produced on *Anthology* reads, as the program's name would imply, like a *Who's*



CANADIAN LITERATURE'S GUIDING LIGHT: "THERE IS ONLY ONE LIKE ROBERT WEAVER, BUT THANK GOD THERE IS ONE," SAID ROBERT FULFORD

Who of Canadian literature. As the excitement of the '50s evolved into the CanLit boom of the '60s, Weaver was at the centre of it all, quiet, unruffled but, in many ways, *the* pivotal figure. As both the producer of *Anthology* and an editor of the prestigious *Tamarack Review* (a 25-year-old literary quarterly due to cease publication this fall), Weaver was someone a writer had great difficulty not encountering. "I would have preferred that there were more outlets," he says. "With the CBC and *Tamarack* I sometimes worried that I could be too destructive. I much prefer to see editors scrapping for something, than to see one have everything to himself."

Weaver was anything but destructive, if some of the writers he encountered are anything to go by. "There's one person in Toronto," said John Robert Colombo, "who's loved across Canada by writers and that's Robert Weaver. There was a time when his help permitted me to buy groceries." Alice Munro said that Weaver, more than anyone, helped her believe in herself as a writer. Margaret Atwood expresses admiration and affection, but it was Robert Fulford who perhaps said it best. "There is only one like Weaver, but thank God there is one."

The world of Canadian publishing has had its ups and downs, and the present is generally perceived as one of its lowest points. But *Anthology*, with an enthusiastic listenership estimated at 90,000, has remained a consistently reliable outlet for writers, and the future looks no less energetic. Re-lighting his pipe, Weaver seems to derive little but pleasure from the fact that across the street from the Hampton Court his desk is buried with manuscripts and his office buzzing with projects. "We have so many features we don't know what to do with them," he says with a chuckle. Brian Moore, Josef Skvorecky, Mary di Michele and George Jonas are just a few of the names that come up when Weaver talks about what's on the boards for *Anthology*. Twelve short stories, to be broadcast next winter, have already been commis-

sioned from the country's most prominent fiction writers, and an exhaustive literary history of Canada from 1920 to 1980 is in the works. Next year is also the centenary of James Joyce's birthday, "and that," says Weaver, "is something definitely worth celebrating."

Anyone might imagine that *Anthology* would be more than enough to keep any producer occupied, but Weaver has only recently emerged out from under the 2,700 manuscripts that the CBC's third annual literary competition attracted to his office. "We have had an embarrassment of riches," he says, and although submissions in the contest's first year exceeded 2,900, Weaver believes the quality of work has generally improved. "I think in the first year we got a lot of things that had been sitting at the bottom of a drawer for years, but now we are getting a lot more competent, middle-range scripts." In six weeks, four readers each plowed through 600 manuscripts. "But I'm the biggest reader," says Weaver, "because I'm the fastest."

Weaver takes a justifiable pride in the quality of work the contest produces, but the prizes and the excitement are, in many ways, simply overt examples of what he had been doing all along. Whenever possible he has always provided support for writers. "It's a very tough business," he says, and the support has been extended to unrecognized new talent as much as it has to writers of note. It is hardly surprising that winners of the past three contests have come from all regions of the country and that almost half of them have been unknowns. "The winner of this year's first prize for short stories," he points out, "is a woman who has never published adult fiction before, and that pleases me a great deal."

Bob Weaver glances at his watch and then puffs a cloud of pipe smoke over the empty coffee cups. "I would like to think that someday, in my retirement perhaps, I'll come across the name of a celebrated writer, and I'll say, 'Just think of it. Here's one of our prize winners.'"

PHOTOGRAPH BY BRIAN WILLER

BACK IN THE SADDLE

*In the 10 years since Peter Gzowski became a folk hero of the air waves as host of CBC's trailblazing show *This Country In The Morning*, radio audiences—and radio itself—have changed. Proving that he has more than kept up with the times, Gzowski returns to the air September 6 as host of *Morningside**

PETER GZOWSKI DIDN'T HAVE TO BE WOODED back to radio. When Don Harron decided to end his five-year tenure as host of *Morningside*, the search for a replacement began. Gzowski, who was one of the candidates, later received a phone call from Paul Kells, the head of CBC Radio's Current Affairs department. Would he be interested, Kells asked, in being considered for the job? If he was, they could begin negotiations.

"It was the least negotiated set of negotiations that ever went on," Gzowski recalls with a chuckle. "There was no doubt about it: I wanted to go back." He had, in fact, been itching to be back on the air for a long time.

And so, on Monday, September 6, Peter Gzowski returns as host of CBC Radio's three-hour, five-day-a-week national morning program. Eleven years ago, the show was called *This Country In The Morning*, which he and producer Alex Frame moulded into one of the most revolutionary and popular information programs ever broadcast. Gzowski, who soon became a morning idol for hundreds of thousands, was the show's host from its debut on October 5, 1971, to June 28, 1974.

He went on to put together *Peter Gzowski's Book About This Country In The Morning*, a lively collection of some of the show's many highlights. They ranged from Gzowski musing on the pleasure of smelling flowers, to instructions on how to make crunchy granola, to the host's classic interview with Lester Pearson. In the introduction, Gzowski said that the show's originality was a major reason for its success: "We weren't the Canadian *Esquire* or the Canadian *Merv Griffin Show*. We weren't the Canadian *Goon Show* or the Canadian *Pravda*. We were *This Country In The Morning*—a radio program of conversation, puzzles, games, recipes, advice, music, nostalgia, contests, skits, arguments and emotions . . . We were, I think, a daily event."

Gzowski also wrote: "It was a good time, the best and most exhilarating time I've ever had in my life." Now, eight years

later, he's eagerly anticipating another good time on *Morningside*, which, he is quick to point out, will not turn into *This Country In The Morning, Part Two* when he becomes host. The times, radio and Gzowski himself have changed too much for that.

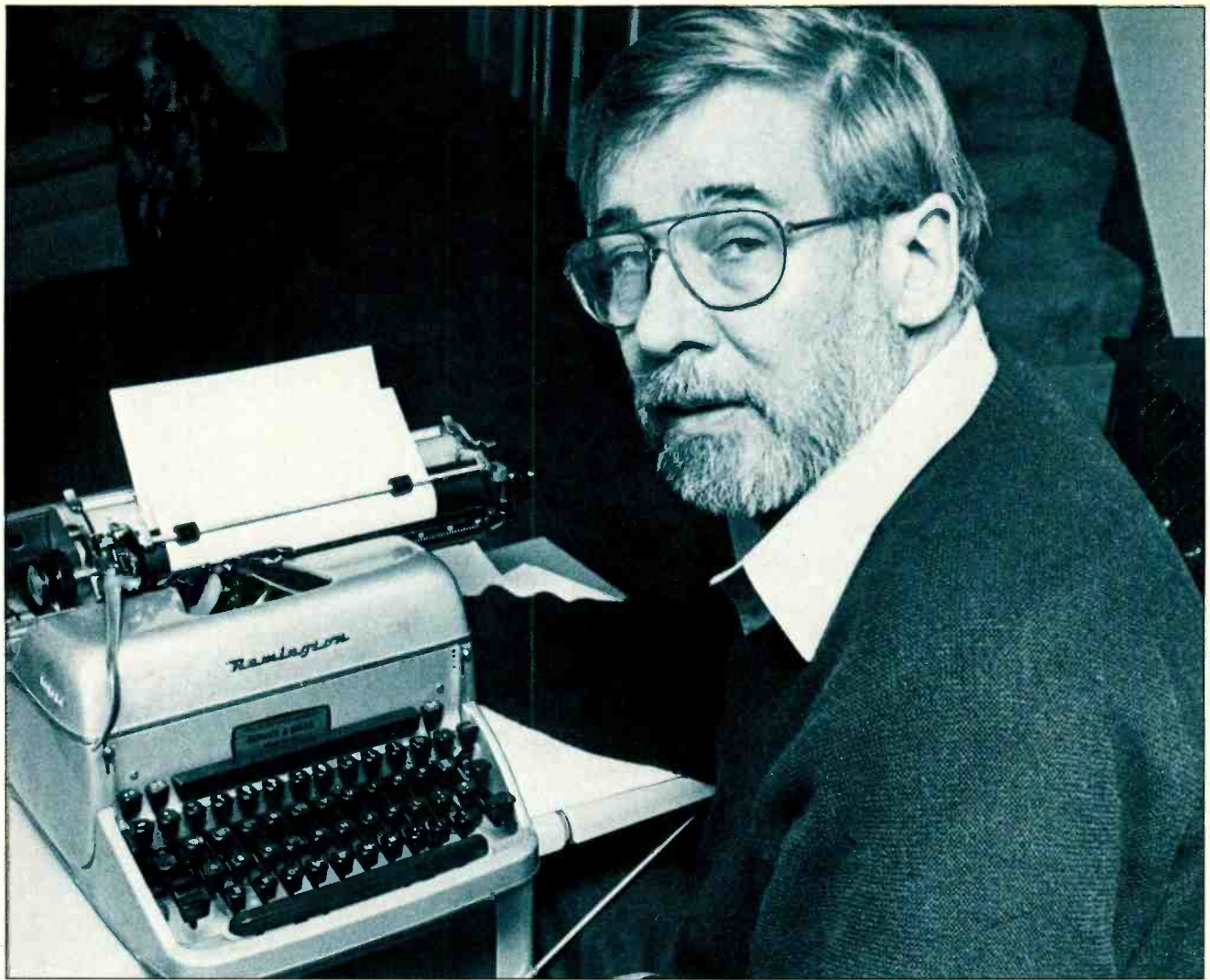
"*This Country* was a program of and for its time," Gzowski says. In tune with the spirit of the late 1960s and early 1970s, the show was loose, eclectic, upbeat; back-to-the-land was its continuing theme. Now, however, listeners are more interested in finding out how to get a job than how to make crunchy granola. As times have gotten tougher, radio has become "cheekier and more irreverent," as Gzowski puts it.

"My own needs from radio have changed in 10 years," he says. "I'm that much older, and much, much different." How so? "I'm much harder to satisfy and less willing to accept easy answers than I was," he muses, sitting in the summer sunshine outside his 19th-century stone house in Rockwood, Ont. For the past four years, he's lived in the bucolic village near Galt (now renamed Cambridge) where he grew up. On July 13, he celebrated his 48th birthday.

Peter Gzowski has always been blasé about his appearance. "I'm one of the least careful dressers since Attila the Hun," he once wrote. Today, he's barefoot and clad in a shapeless polo shirt and baggy slacks. His greying hair is not such stuff as barbers' dreams are made on.

"Shaggy" is one adjective often applied to him. "Affable" and "easy-going" are two others. Meeting him at home in Rockwood, however, he seems rather nervous and ill at ease. It happens that Gzowski, who has interviewed countless people as a journalist and broadcaster, dislikes being interviewed. A sports fanatic, he'd much rather be playing golf or squash, or watching a baseball game or a tennis match, than talking about himself to a note-taking stranger.

He's also pressed for time. In a few days, he is going on a fishing expedition in the Arctic, followed by a week of horseback riding in Banff. Before he leaves, he must finish a book on the race-track world surrounding the Queen's Plate and revise *The Game of our Lives*, his best-selling inside account of Wayne Gretzky and the Edmonton Oilers, for a paperback edition.



A DAILY EVENT: PETER GZOWSKI, WHO BECAME A FOLK HERO DURING HIS DAYS WITH THIS COUNTRY, RETURNED AS HOST OF MORNINGSIDE

NEVERTHELESS, THE ARRANGED 60-MINUTE MEETING stretches into three entertaining hours. His wariness soon disappears and he becomes, as an old friend described him, "a very, very smart, lovable character." Everything interests Gzowski—fiddle music, fiscal planning, brain surgery, you name it. Because of his boundless curiosity, the father of five radiates a beguilingly boyish vitality.

"Energy" is his most frequently used noun; for him, it connotes something highly desirable. What, he is asked, did he miss most in the years away from radio? "I missed the energy," he exclaims.

Peter Gzowski came to radio by way of journalism. As a schoolboy at Ridley College in St. Catharines, Ontario, he imagined that he'd grow up to be an engineer, like his great-great-grandfather, the celebrated bridge-builder Sir Casimir Gzowski. Young Peter soon learned how to drive a bulldozer, and spent three consecutive summers laying a railroad in Labrador, putting in a powerline in British Columbia and surveying for Ontario Hydro. He entered the University of Toronto to study mathematics and physics.

He soon felt more strongly drawn to language and literature. On completing his first university English course, his professor told him, "I'm not sure what you're going to do in the future, but whatever it is, I'm sure it's not going to be writing." The next fall, 19-year-old Gzowski left Toronto to

be a reporter for the Timmins *Daily Press*. Returning to university a year later, another English professor read Gzowski's first composition to the class. "Now *this* is how to write an essay," he told the students.

"The newspaper discipline helped me enormously as a writer," says Gzowski, who edited *The Varsity*, U of T's student newspaper, while working nights as a police reporter for the Toronto *Telegram*. He never earned a university degree. Early in his final year he dropped out to join the Moose Jaw *Times-Herald*.

BEFORE LONG, PETER GZOWSKI WAS THE WHIZ-KID OF Canadian journalism. At age 28, he became the youngest managing editor in *Maclean's* history. By his mid-30s, he had been the editor of *Maclean's* and *Star Weekly*, two of the country's largest magazines; he was also hosting a CBC program, an innovative phone-out show called *Radio Free Friday* that was one of the models for *As It Happens*. Then, over coffee with Alex Frame in the summer of 1971, he was offered the plum job as host of *This Country In The Morning*. The show changed the course of broadcasting in Canada; it also made Peter Gzowski into a folk hero of the air waves.

"It's the only radio show that people still talk about eight years after it went off the air," says Robert Fulford, editor of *Saturday Night* magazine. "People were deeply attached to it,



RADIO ENERGY: "FOR ME, THE GREAT SENSE OF EXCITEMENT IS THAT CBC IS RADIO," SAYS GZOWSKI. "IT'S INFORMATION AND IDEAS"

and built it into their lives." The host's on-air presence is one reason they did. "Gzowski has the unique ability to combine professionalism and personal revelation," observes Fulford. "He's a personal journalist of radio, but there's always a hard core of fact behind him."

Peter Gzowski's openness with his listeners and empathy with his guests made *This Country In The Morning* lively and memorable radio. No wonder a wave of enthusiasm greeted the announcement of his return. No wonder, too, that Gzowski now has a mild case of jitters.

"What I'm most scared of is over-anticipation by the audience," he says, gazing out over his rolling lawn and garden. "I know *This Country* was good, but I'm afraid people think it was better than it was. I hope they aren't expecting more than it's possible to deliver."

What can listeners expect from him? Though Gzowski says he's a changed man, some of his qualities will certainly remain the same: the way he gets involved in a story, no matter what it's about; his ability to relate easily to all kinds of people; and his expressive voice that never fails to communicate exactly what he feels.

Gzowski comes across as a "regular guy," but his skilful and sophisticated mind is always at work. It's a winning radio combination. "I tend to move around people's edges until I can see an opening, and then pounce," he wrote in the *This Country* book. Now, sitting in the sunshine and looking forward to September, he says he will "press harder and be more persistent" on the program. "I'm still not a blunt interviewer, but I like to think I can be tough. However, it's possible to be tough without being rude." According to Gzowski, "good manners" is a key ingredient of good radio. He lost his temper only once on *This Country In The Morning*. That happened when he was outraged by someone trying to justify the murder of Israeli athletes at the Munich Olympics. Listeners were quick to let him know that anger—no matter how well founded—was not what they wanted to hear from him.

"The listeners, who are stunningly smart people, tell us what to do," Gzowski says. "They let us know what's on their minds, and we try to answer those needs. Of all the things I've worked in, which has been almost everything, radio is the most responsive.

"For all the intimacy and one-to-oneness a host has on air," he continues, "radio is really a group activity." The group

includes, of course, not only the listeners, but the unit that produces the show. He says that everyone works together in radio, which isn't necessarily the case on newspapers or in television. "Television!" he groans, recalling his stint as host of *90 Minutes Live*, the short-lived, late-night CBC TV show. "You're always in the hands of people you can't control." On radio, he isn't at the mercy of lighting, wardrobe and make-up people, who might have thought, as some viewers did, that Peter Gzowski should be heard and not seen.

GZOWSKI CREDITS THE SUCCESS OF *THIS COUNTRY IN THE Morning* to the "tremendously bright, hard-working and funny" production unit. Though no one from that group is now with *Morningside*, he senses "the same healthy energy" among the 13 producers with whom he must work hand-in-hand. He got to know them last winter when he spent four weeks on the show filling in for Don Harron. In April, after Gzowski was named as Harron's replacement, they all spent a weekend together at a lodge on Lake Simcoe analyzing the show, testing out ideas and becoming better acquainted.

"The unit loves him," reports Nicole Belanger, *Morningside*'s executive producer, who feels that Gzowski's role as host is "a very, very onerous job." At least he knows what he's in for: at the studio by six in the morning, a story meeting at noon, pretaping in the afternoon, taking books home to read at night. Every day, five days a week.

"I've missed those daily pleasures," he says without a trace of irony. "And," he adds with a laugh, "I've missed the daily fights." As he knows from *This Country* days, the love-hate relationship that permeates a closely knit, strong-minded radio unit helps generate the energy needed to make a program soar.

He's not bothered by the recent proliferation of talk shows on AM stations. What was a novelty—and many thought a foolhardy one—in 1971 is now standard broadcasting fare, in large part because of the network's trailblazing information programs. Gzowski shrugs off the competition: "Because CBC has the production qualities and the energy, it produces radio, not just *talk*. For me, the great sense of excitement is that CBC is *radio*. It's information and ideas."

He doesn't even regret having to move back to Toronto. On Labour Day, he'll be back at the work that for him is a pleasure. Once again, Peter Gzowski will be a daily *event*. ♣

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MAY THE FARCE BE WITH YOU

For a decade now, the Royal Canadian Air Farce has been doing stellar takeoffs. But taping before a live audience has occasionally brought it down to earth

BY WINSTON COLLINS

WHAT HAS 10 LEGS, FIVE NOSES AND makes people laugh? No, in this case, it's not Miss Piggy in the hall of mirrors, or the Toronto Maple Leaf powerplay. The correct answer, of course, is the *Royal Canadian Air Farce*. In its 10th year on CBC Radio, the comedy troupe of Roger Abbott, Dave Broadfoot, Don Ferguson, John Morgan and Luba Goy ("its only confirmed female member") is as fresh, cheeky and funny as ever.

This day at the *Air Farce* headquarters in downtown Toronto, two legs and one nose are missing. Dave

Broadfoot is entertaining Canadian troops in West Germany, where his performance undoubtedly includes this *Farce* number: "The Canadian Armed Forces—there's no life like it. If you pass our rigid requirements and stringent training programs, you'll be able to land on an aircraft carrier—as soon as we get one . . ."

Seated at the *Air Farce's* office table, Abbott, Ferguson, Goy and Morgan are reading through new routines for an upcoming taping of their radio show. As always, the taping will take place before a live audience. (When they're not touring the country, their theatre of operations is the CBC's "Cabbagetown Studio" on Parliament Street in Toronto.) As usual, the sketches are topical (the next attempt to climb Everest, this time by a team of dimwitted Canadians), irreverent (a press conference of His Royal Majesty Pierre Trudeau), or just plain silly (a mix-up of snapshots at a photography shop). "Here's one of a hairy haggis," says Roger Abbott, playing a clerk at the photo shop. Luba Goy chortles before reading the next line: "It's my little baby, Clarence." Wrapping up the session, they all begin reminiscing about their 10 years as Canada's most successful radio comedy team.

"We've had some very strange things happen to us," says Abbott, rolling his eyes. Goy chortles again. "Remember the mixed-up babies?" she asks.

"Halifax, 1979," says Don Ferguson. "Roger, Dave and I

were new fathers at a hospital to see our babies. Luba, the nurse, got the babies mixed up and gave them to the wrong fathers. While this was going on, Dave dropped his script and got the pages mixed up. So, we started ad-libbing and passed the scripts back and forth as if they were the babies."

"Most actors freeze when they screw up," interjects John Morgan. "We make gags out of it."

Morgan's most memorable screw-up took place in 1977 before a packed house at the University of Alberta. Midway through a long scene featuring newscaster Rhomboid Muckfuster, he inadvertently transposed two key consonants in the newsman's last name. "Don fell to the floor laughing, and Dave said, 'I'm leaving now—I want to get a good seat in the paddy wagon.'"

"Our worst taping ever was at Maplehurst Correctional Centre in Milton, Ontario," Abbott says quite gleefully. "The laughs came in all the wrong places, and only lines with sexual connotations got a response." Ferguson and Morgan groan at the memory. Luba Goy, however, smiles coyly. "I had a great time; I thought they were a terrific audience."

"That's because someone hollered 'I love you' during the show," responds Abbott.

"What really gets us at a taping is when we get a laugh and don't at first know why," says John Morgan. Luba Goy recalls taping a sketch set in a singles' bar. "When I was approached by a man who identified himself as a gynecologist, I asked, 'Your place or mine?' The audience cracked up. I had forgotten I was eight months pregnant."

Don Ferguson glances at Roger Abbott. "Remember when I said, 'Look at you—a healthy head of hair, slim, athletic. . .'"

". . . and the audience went wild," carries on Abbott, who is bald and stocky. "During rehearsals we never noticed that that would be funny. A live audience gets visuals listeners don't." Which accounts for the sometimes baffling laughter heard on the radio shows.

THE *AIR FARCE'S* MOST MEMORABLE SKETCHES ARE OFTEN rooted in current Canadian news. "One of my favorites is a piece John wrote about British Airways pilots attempting to land at Mirabel," Ferguson says. "The air controllers refused



SACRED COWS?: THE AIR FARCE IS (TOP) JOHN MORGAN, DAVE BROADFOOT, DON FERGUSON, (BOTTOM) ROGER ABBOTT AND LUBA GOY

to speak to them in English and gave them French lessons. The pilots ended up in Ottawa." It happened that the pre-taped scene was broadcast exactly on the day that air controllers in Quebec went on strike because of English-only language regulations.

"Sometimes it seems you can predict the future by listening to our show," observes Morgan, whose routine about Trudeau (played by Ferguson, PET's satiric mimic) washing diapers at the laundromat anticipated the news of his and Margaret's separation. Still, the *Air Farce's* crystal ball isn't always clear. They did not foresee the fall of the Conservative government in 1979; consequently, during a taping tour in Eastern Canada, they had to redo much of their material. "Having to rewrite on the road is not funny," Abbott remarks.

So topicality, one of the *Air Farce's* strengths, can be dangerous. It can also quickly become old hat. But over the years the troupe has productively milked many sacred cows again and again. The Queen and the Pope are perennially skewered; so are the Prime Minister, Ottawa bureaucrats, the NHL, the CBC, Air Canada, Bell Canada and Canada itself. "The world needs Canada," goes one of its routines. "If Canada wasn't here, the Chinese would sail across and invade Denmark."

Last April the *Air Farce's* radio audience of nearly half a million heard the following exchange, which was taped at the University of Waterloo. "I'm on the street to get the opinions of the average Canadian," intones Roger Abbott in an officious broadcaster's voice. "Here's a Waterloonian now." "Don't touch me," shrieks Luba Goy in her best Ukrainian accent. "I'm from Saskatchewan."

Abbott: "Madam, in the light of our new constitution, how do you feel about Canada?"

Goy: "Well, I tell you. I am very proud to be a part of this wonderful, beautiful nation. But, you know, for me it has always been very easy. I always have to keep in mind my poor parents. You know, when they came to this country they had to cross those interminable prairies in those broken down, rusty wagons that jiggled back and forth and back and forth, day after day, with the screaming babies and no water and terrible, terrible food. And they never knew when they were going to get there. Oh, my goodness, my poor parents."

Abbott: "Yes, but that was a long, long time ago."

Goy: "Last year—on VIA Rail."

Vintage stuff and the reason why, for a decade now, the irresistible *Farce* has met very few immovable audiences. ❀

GETTING THE STORY

*Tough, uncompromising and ferociously hard-working,
Norman DePoe was a newsman's newsman*

BY JOHN COLAPINTO

IN HIS TWENTY-EIGHT YEARS AS A CBC RADIO AND television reporter, the late Norman DePoe was a living legend. Given to such statements as "My family comes second to my job" and "When I die I just want the words 'He was a good reporter' on my tombstone," DePoe fit the Hemingway mould of journalist. Hard-drinking, hard-smoking and ferociously hard-working, he was for many years the CBC's undisputed top reporter. As television's first parliamentary correspondent he became known for his toughness, his wet-gravel voice and his encyclopedic knowledge of Canadian politics. At the time of his death in 1980, aged sixty-two, DePoe drew moving tributes from his fellow journalists, all of whom agree with *The Toronto Star's* Ron Base: "They simply do not make newsmen like Norman DePoe anymore."

This summer's *Play It Again* celebrates DePoe's brilliant career as a CBC radio and television reporter. "Norman took the fuss out of reporting," says *Play It Again* producer Howard Engel. "He made broadcasting seem as natural as tying your shoes."

For the DePoe retrospective, archivist Robin Woods has been culling tapes of the late reporter from the CBC's huge sound library. The task is more than just a routine research job for Woods. He has DePoe to thank for his job as CBC archivist. Back in the late 1950s, Woods explains, DePoe catalogued the CBC's voluminous war reports; he recognized the need for a full-time archivist, and on his recommendation an archives position was established.

Not long after, Woods had his first opportunity to work with DePoe, on *Decade*, a radio retrospective on the 1950s. "There was something rather terrifying about Norman," recalls Woods, smiling. "He had this air of restrained anarchy about him. I was very young, very in awe of the CBC, and here was Norman riding in like Mark Antony. He yelled at people; he had a rough exterior. It was a bit difficult to look Norman in the eye and not tell him what he wanted to know."

Woods remembers the hours he spent researching *Decade*. For days he sifted through mountains of tape. "I had done this

really elaborate research," he says. "Then, about half an hour before airtime, Norman rushed in, sat down at a typewriter and banged out a story in thirty minutes."

Shocked at the seemingly "chaotic way the material was thrown together," Woods only later realized that DePoe's apparently random, undisciplined attack on the typewriter was, in fact, a highly refined skill learned from twelve years of writing news stories to crushing deadlines. In his farewell to the CBC in 1976, DePoe recalled his first days at the network, "pounding out stories for local Toronto consumption." He described the "double and triple shifts," the "millions of words written and scrutinized and polished, until I could write CBC news style in my sleep."

Born in Portland, Oregon, in 1917, DePoe came to Canada in 1923, when his family settled in Vancouver. After a spotty showing in his first two years of chemistry at the University of British Columbia, he worked for a year, then returned to do a year in English and history—quitting before graduation to join the army. He served from 1938 until 1946, when he enrolled in honours art and languages at the University of Toronto. There, he became managing editor of *The Varsity*, the student newspaper; and he began to show his appetite for overwork. "I was working full time for the CBC newsroom and doing the final year of an honours course and free-lancing sales promotion and copy and trade magazine articles. It was a matter of money, and I collapsed toward the end of my final year."

He quit U of T, again without completing his degree. "Next thing I knew," he said in an interview, "I'd signed on with the CBC news, and I've been there ever since."

DEPOE'S FIRST BIG BREAK CAME IN 1952, WITH HIS RADIO COVERAGE of the U.S. Democratic convention in Chicago. There he showed the grasp of politics, the quickness on his feet and the stamina that would lead, eight years later, to his being named CBC's first parliamentary gallery correspondent. Broadcasting on both radio and television from Parliament Hill, DePoe became Canada's first celebrity newsman.

At first the CBC felt nervous about assigning a reporter to cover Parliament. "It had never been done before," says Donald Macdonald, former chief news editor of National



HE WAS A GOOD REPORTER: NORMAN DEPOE (L.), THEN EDITOR OF NEWS ROUNDUP, IS SHOWN WITH OTTAWA CORRESPONDENT BLAIR FRASER

News. "We had to establish the right of the CBC news service to take its place in the gallery alongside the print journalists, who were not very happy with the invasion. They felt TV was frothy, not serious." DePoe was crucial in dispelling these feelings. "By his talent and brilliance he established the respect for the CBC," says Macdonald. "He got the news service its foothold in Ottawa."

Of DePoe's shrewd, highly informed, wholly impartial reporting from Parliament Hill, Ken Brown, retired Ottawa bureau chief, says, "The great thing about Norman was that, from his reporting, you could never tell what his personal politics were."

DePoe's legendary impartiality was, however, once questioned. It was during the 1968 parliamentary crisis over the Pearson government's reading of the "mini budget" bill. Diefenbaker, then leader of the opposition, accused DePoe of defending the "abstruse chicanery" of the Grits. On air, the two proceeded to have a shouting match. It is a thrilling moment—even as we listen to it today—a kind of duet for voices: Diefenbaker's an accusatory, querulous vibrato, DePoe's an (at first) deferential basso rising to a ripping, thunderous shout. "I deny utterly that I have defended the actions of this government!" he bellows. "Well, that's just another example of what you've done so frequently," quavers Diefenbaker, "of endeavouring to exculpate the government, regardless of the consequences." Before DePoe can counter, CBC's Ron Collister jumps in to separate the combatants.

The incident established a grudging mutual respect between the two. At DePoe's death, Diefenbaker said, "We didn't always agree. If we did, there was something wrong. But he had a knowledge of and an appreciation for Parliament

that gave his views an unusual quality and authority."

DePoe was always argumentative, never afraid to defend his views. As a young man in the 1930s in Vancouver he had strong left-wing sympathies. He marched in the street carrying placards and was chased by police. Of his tendency to combativeness, DePoe told *Maclean's*: "Boats are damn well meant to be rocked. Anytime you stop rocking them your society is in trouble."

At the CBC, DePoe was continually rocking the boat over issues big and small. In a memo to Guy Coderre, then vice-president in Ottawa, he rails against the wording of his CBC press card. "I am *not* 9207182 DEPOE NORMAN," he writes. "I am Norman DePoe, a senior reporter for the News Service . . . And I won't carry this card under any circumstances." He had his own cards made up at his own expense.

Such incidents have comic appeal; toward the end of DePoe's career they took on a tragic air. His feistiness turned bitter. In the late 1970s, his lifetime of heavy drinking catching up with him, and feeling that the news was being overrun with young whippersnappers, he resigned in a fury.

While the DePoe legend invites comparisons to tough-guy journalists of pulp fiction, his broadcasts and interviews often hint at a softer—even a sentimental—side. In an interview with Lorraine Thomson near the end of his life, he speaks about his favourite news story: the lighting of the Centennial flame. Emotion enters his voice as he recalls what it was like to report the event. "It's the greatest honour a Canadian newsman can have," he tells Thomson. "I tore my script in two, and I looked around at the crowd and I said . . . I don't know what I said." His bulldog-tough voice quivering, he adds, "I just talked about Canada." ❀

THE INSCRUTABLE MR MCFEE

For nearly fifty years Allan McFee has been the CBC's resident bad boy. Stories of his shenanigans abound, but separating the myth from the man—well, that's a job only Rawhide could tackle

BY MAX FERGUSON

A PART FROM THE FACT THAT HE'S VERY KIND to animals and dislikes most human beings, the only other observation I can make on Allan McFee with any certainty is that he is an extremely enigmatic and private person. For almost half a century, in spite of the earnest efforts of radio interviewers and newspaper columnists, he's managed to stay that way. As an interviewer you're fine just as long as your questions remain innocuous and superficial, but just try to get past that façade, to probe a little more deeply, and the old octopus will invariably shoot out those defensive little jets of prevarication and deception in a voice so persuasively charming and warmly sincere that you'll never know you've been had. Take this one, for example, recently fobbed off on an Edmonton journalist: "I guess I'm just old-fashioned . . . rudeness bothers me." I was perusing McFee's file down at the CBC reference library when I came across that one just recently, and I almost fell off my chair. What a cavalcade of memories it released.

I saw myself standing with the "old-fashioned" gentleman a number of years ago on the fire escape of the CBC's radio building on Jarvis Street in Toronto. We'd just finished taping a session of *The Max Ferguson Show* and had stepped out to get a breath of air. In the parking lot below us a figure emerged from the TV building and strode purposefully across to the radio building. It was the number one man in the whole CBC Toronto operation.

"You down there! What the hell do you think you're doing!" I couldn't believe my ears as I listened to McFee's voice shattering the morning quiet. Nor could the object of the unprovoked attack. He looked up, face flushed.

"Yes *you!* You red-faced excrescence. Get back to your office and do some work for a change. Try to earn the money they're wasting on you!" The figure went on at an accelerated pace and nothing ever came of the incident.

Again I saw myself sitting with McFee in the small studio where we both spend most of our working hours at the CBC

mouthng station calls and the odd newscast. McFee always referred to it as our "fetid cell," the place where we squatted like toads in the service of the corporation.

Suddenly, the door is flung open and a drunk lurches in. (This one was a lesser number but a number nonetheless.) "Allan," he slurs, "you haven't been up to visit me for months. My office door is always open to old friends." Here, the eyes begin to well up and the maudlin whine continues until interrupted by McFee's warm, placating reply.

"All right, all right. I'll drop in to see you tomorrow."

"Wonderful, Al," slurs the drunk one, "I'll look forward to seeing you."

"You'd better not," hisses the old-fashioned one, "because I'll be coming in to tell you what a rotten mess you're making of your job."

Again the scene changes. This time I'm talking to McFee in front of the CBC radio reception desk, when our conversation is interrupted by the arrival of an exuberant young rising executive—fortunately as thick-skinned as he is obtuse. With a friendly grin he shook my hand and then made to shake McFee's. The latter eyed the outstretched hand for a few seconds and then snapped, "That limp-wristed appendage can hang there till the end of time—I'm not touching it."

I first met McFee in 1949, having been transferred as a staff announcer that year from Halifax to Toronto. Though our announce shifts coincided and I saw quite a bit of him around the studios, my attempts to initiate conversation or make other little overtures of friendship were usually foiled by my inability to hold his attention. There were always petty diversions to distract him. It might be a fire axe hanging on the wall of a studio hallway, which, for some reason, he had to take down and hurl some six metres with a splintering crash into a studio door. Sometimes it was the sight of a neatly folded fire hose that caught his attention. This would have to be turned on full blast so that it would hurtle off the wall in agonized contortions, section by section, like a gigantic striking cobra spewing gallons of water over walls and carpeting.

Over the span of his CBC career, McFee's voice has turned up at one time or another, completely unauthorized, on just about every program in the CBC schedule. To break the



JUST US CHICKENS: ALLAN MCFEE TURNED UP—UNINVITED—ON MOST CBC PROGRAMS BEFORE HE BECAME RINGMASTER OF ECLECTIC CIRCUS

monotony of the long, tedious hours he had to spend sitting in his fetid cell in the bowels of the CBC radio building putting in station calls, he used to open his microphone and send his voice out over top of whatever program the CBC happened to be carrying. During the heyday of that atrocious hour of soap serials the CBC used to carry weekday afternoons in the 1950s, listeners would be regularly astounded to hear Ma Perkins offer her saccharine philosophy to Willie or Shuffle and then punctuate it with an incongruously masculine and terribly vulgar throat clearing. Similarly, listeners to broadcasts of the Toronto Symphony must have winced at the sound of a celestial horn passage accompanied by stentorian nose blowing.

Mind you, the CBC didn't take all this lying down. Whenever McFee, or any of us for that matter, committed an infraction of the rules, he would receive in his mail slot a little missive with the heading: NOTIFICATION OF FAULT. This would state the nature of your misdemeanour and leave a tiny space for you to write a pleading denial. The form then went on to some CBC official to be entered in your personal file, a sort of Doomsday Book of everything good or bad you ever did for the corporation. McFee averaged at least one of these per day and simply used a multicoloured pen he owned to write "POOP" across each one in five different colours. I remember being stunned one day by McFee's triumphant disclosure that he had somehow managed to gain access to his

personal file. Finding it to contain a collection of derogatory reports on his studio conduct by producers who found him intractable, he simply rewrote all these vituperative whinings, changing them into flowery tributes.

McFee's war with the CBC, fought tenaciously and without respite over so many years, began to wind down from 1972 on. That was the year someone in the corporation had the brilliant idea of giving McFee his own program, *Eclectic Circus*, thus beginning a sort of behavioural "born again" transformation in him. *Eclectic Circus*, in providing him with that creative, sublimating outlet or safety valve he had so badly needed, was surely the CBC's ultimate solution. If there was any specific armistice date, I suppose it would have to be that day in 1981 when he was awarded the CBC's President's Award with the citation reading: "For his warmth, humour and unique qualities."

That's a nice note on which to end, and yet . . . something bothers me. With a new crop of impressionable young announcers coming along these days at the CBC, have I perhaps created for them a dangerous image, a false cult hero whom they might strive to emulate? Maybe it's better to leave them with a moralistic observation and warn them that Allan McFee was really a very naughty boy who should have been taken over management's knee at the very outset and given six of the best. But no. I can't do that. Don't ask me why. It's just that, well . . . rudeness bothers me. I'm old-fashioned. ❀

THE SOUND OF ALL HANDS CLAPPING

Applause was in order when storied Studio G, where Drainie played and Allan produced, got a supersonic facelift

BY WENDY DENNIS

THE MAKESHIFT PAPER SIGN TAPED TO THE wall outside Studio G at the CBC's Jarvis Street headquarters is too humble a herald for what awaits beyond the sliding glass doors. The previously decrepit but much-loved Radio Drama and Arts studio was stripped to the bare brick recently and renovated, at a cost of \$1 million.

Reopened in February, it's a swell new joint. Gone is the acoustically inflexible box-like room in which sound environments had to be artificially created using baffles and curtains, and in its stead is a multipurpose, flexible studio complete with a live "reverb" area for echo-like effects, an echo-free dead room, and storage and sound-effect sections. Gone are the acoustic tiles, landlady-yellow paint and frayed carpet, and in their place is a crisp parquet floor, adjustable lighting grid with dimmers, and relaxing Green Room where actors can rehearse lines and soothe pre-taping jitters. But most of all, gone are the cramped control room with its curved glass and the post in the middle that technicians constantly peered around to watch for their cues, and the crotchety equipment that went on the fritz so often, according to Radio Drama producer Paul Mills, that "technicians had to know the exact spot to kick to make it work."

The difference between the former control-room board and the dazzling new one is the difference, says producer Bill Howell, "between a Cessna and a 747." To the unschooled eye, the board looks as if it is capable not only of recording the actors' voices, but of sending the performers into outer space as well. During the mix of Michael Riordan's play *Particles*—a play that documents events in a large Canadian city during the chilling 48-hour truce before a nuclear war—needles bounce and jump, red, white and green lights blink incessantly and technicians wearing headsets fiddle expertly with the dozens of buttons, knobs and levers, responding in a moment to a producer's request for "a bit more level." Off in the corner, thick black two-inch tape whirls on the tape machine. The flick of a switch and a roaring *whoosh* fades perfectly into a

resonant voice-over. Then, in crystalline sound, the clip is played back for critical appraisal. *Particles* is a key drama because it was especially written to exploit fully the sound possibilities of the new board. As such, it is Studio G's first-born.

This state-of-the-art equipment includes 16-track recording gear, an automated mixing console with a computerized memory and up-to-the-minute digital processing apparatus, all housed in what is affectionately known as the "toy rack." And, as a unique blessing for the drama producer, located directly behind the main board is a separate sound-effects mixing console, from which technicians feed special effects recorded on cartridges into the main computer's memory. What all this fancy paraphernalia means, practically, is a dramatic improvement in technical virtuosity with sound and voice effects ("If we were doing *Star Wars*," says Mills, "we could create the sound of Darth Vader"), and drastic reduction in the time required to achieve the precise mix desired. Because sound effects can literally be custom-tailored now, and a much wider range of ambiances lies at technicians' fingertips, the reward to the audience is a listening experience of depth, nuance, texture and authenticity. Says Susan Rubes, head of Radio Drama, "If we have a war story now, it can be placed in a surrounding that has modern sound; whereas before we had to use a 1954 car sound, now we can get the sound of a 1983 car. And thank God we can do it. It means that at last we can compete with the best. We have no excuse now not to produce at a world-class level." What's more, the automated mixing console allows technicians the flexibility to deal with and assemble elements singly, resulting in a seamless effect. They finally have a room acoustically designed for pure sound and critical listening. Consequently, everyone is thrilled with Studio G's costly but smashing facelift.

IF THE FACE HAS CHANGED, THE LEGENDS REMAIN NEVERTHELESS untouched. Studio G may at long last possess its own automated computer "memory," but anyone nostalgically curious about the studio's rich history must rely on the memories of the magnificent radio personalities who performed



YESTERDAY'S SOUNDS: DAVE TASKER (WITH PIPE) SLAMS DOOR FOR A DRAMA STARRING JOY LAFLEUR, JOHN DRAINIE AND BUD KNAPP

within its walls, particularly in radio's pre-TV Golden Age, during the '40s and '50s. Then CBC provided the only accessible live theatre to most of the population, and they often responded to it enthusiastically with fan letters. Originally built within what used to be the chapel of Havergal Ladies' College, Studio G was the CBC's largest working studio. To this day, the towering, stained-glass chapel window still stands preserved at its entrance. In 1945, after CBC radio moved to Jarvis Street, versatile "G" quickly began handling Drama, Variety and large orchestra productions, not to mention blood-donor clinics and staff Christmas parties.

A list of the talent that at one time or another illuminated that studio reads like a *Who's Who* of Canadian radio. Legendary producers like Esse Ljungh, Andrew Allan and J. Frank Willis all did live shows there during radio's heyday. Actors like John Drainie, Jane Mallet, Lorne Greene and John Colicos were regulars. W. O. Mitchell's *Jake And The Kid*, Frank Willis's poetry readings and Andrew Allan's *Stage* series all emanated from Studio G. Lucio Agostini conducted 30-piece symphony orchestras within its walls. Sunday nights on the Maurice Bodington show Jimmy Shields sang his Irish lullabies there, while the eccentric Englishman Quentin Maclean accompanied him on the organ. Innumerable school broadcasts, too, were beamed out from "G" to classrooms, before students' imaginations were numbed by the advent of

television. And the studio also served as home to anchorman Lamont Tilden during federal elections, when he announced results to a patiently waiting country.

What veterans remember most about the good old days is the tremendous sense of colony that existed among the people who worked feverishly, side by side, to get the shows polished and to air. Going live kept the atmosphere in the studio—like the quality of the reception—crackling. Everyone had to be on his toes, ready to cover should an actor fluff or equipment falter. Says Billie Mae Richards, who, at 28, played the kid in the original *Jake And The Kid* series, "We were a family back then." Richards sounded so authentic as a young boy that two American professors who had money wagered on whether the kid was indeed played by a child came up to the studio and watched, flabbergasted, as she read the part. Richards remembers, too, the hilarity of watching actors set fire to scripts or undo belt buckles during live shows. Dave Tasker, formerly a sound-effects technician, currently manager of planning and operations, recalls actors arriving late for their cues and desperately trying to fight their way through the curtain that had been erected as a sound wall around the microphone. Tasker chuckles recalling how one sound-effects man, playing a dog on his hands and knees beside John Drainie, lifted the illustrious actor's pant cuff and emptied a previously filled syringe of warm water down his leg at a



LEGENDARY PRODUCER: ESSE LJUNG, A SOUND-EFFECTS MAN IN THE '30S, WENT ON TO PRODUCE LIVE DRAMA IN CBC'S GOLDEN AGE

critical moment during the reading of the script on the air. Says Tasker of Drainie: "It was amazing to watch him work. He'd be sitting chatting with someone waiting to go on, then he'd hop up on his cue, and in four steps he'd be at the microphone and he was Abe Lincoln or King Henry."

ONCE DRAINIE, ALAN KING AND BUDD KNAPP GOT SO CARRIED away with the fun of ad-libbing a scene in the *Men In Scarlet* series (about the RCMP) that they went five minutes over the allotted time, totally ignoring producer Frank Willis, who was pounding on the control-room glass in a vain attempt to get them to stop.

Studio G had its share of other idiosyncracies, too. Jane Mallett recalls that the studio was always either freezing or sweltering, not at all soundproof—"You could always hear noises outside"—and generally suffocatingly short of air. She remembers too the acute "sense of terror" in going live, and she still maintains that, despite his impossible demands, it was "absolute heaven" to work with Andrew Allan, whose reputation for scaring people half to death was known far and wide. And everyone fondly recalls Quentin Maclean sitting in the organ loft and composing on the spot at the grand old nine-ton 1,100-pipe Franklin-Legge organ. Maclean's trademark was the ever-lengthening ash spilling onto his chest from the cigarette that dangled interminably from his lips.

The good old days are long vanished, and some people think that what Studio G programs have gained in technical excellence, they have perhaps lost in sheer drama. At one time, technicians who worked the ancient board, capable of handling only 12 microphones, were forever running extra cables and mikes to accommodate the large orchestras. "The control room used to look like a spaghetti junction," says technician Derek Stubbs. Now, ironically, says Stubbs, Studio G has a 32-input board that can easily service a large symphony orchestra, but budget restrictions seem to mean that nobody uses them anymore.

What's more, some critics complain that the thrilling sense of intimacy achieved when actors rehearsed until they dropped and then went live has been sacrificed to progress. Now, they notice that perspectives—the sense the audience gets of whether sounds happen nearby or far away—are sometimes muddled, and dialogue and script are secondary to fancy effects in mechanically efficient but over-produced programs that sometimes lack guts. "Performing in Studio G was like performing in live theatre," says Jane Mallett. "We had to

take greater care because it was so important to get it authentic. I remember one time when we were doing a dinner-table scene, Andrew Allan, who always worried about timing, told us that we hadn't left enough time to pass the butter. He was *that* particular. It's just not the same now."

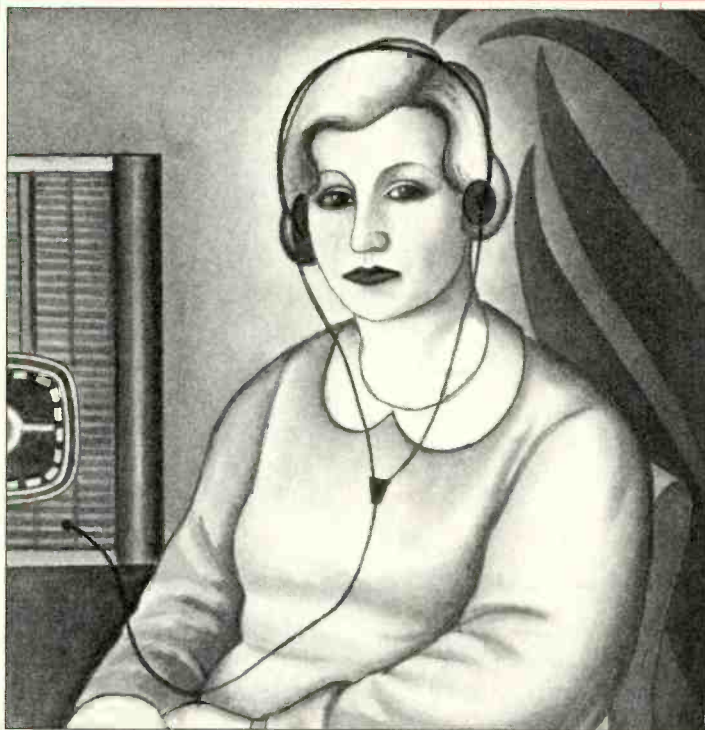
Bill Howell disagrees. "They used to get it *almost* right," he says. "Go down to the archives and listen to the tapes in the so-called Golden Age of radio. The acting was stilted and the sound was mediocre. The productions sound as if the mike was on the proscenium of the stage. There's no depth or focus to them."

RUBES ADDS THAT, IN EFFECT, IN RADIO'S EARLY DAYS, EVERYTHING depended on the writer, the actor and the music, and "nobody asked for anything else because nobody knew anything else." If some people are over-producing with the new equipment, she says, they're entitled to go through that necessary adjustment period. "It's possible that some people are looking on the equipment as a new toy right now, but that's only natural at first. They have to use it to become familiar with it."

Grander lodgings for Radio Drama hold out the sweet promise of grander radio, then, and Studio G will host some ambitious projects in the future. In Mordecai Richler's *Joshua Then and Now*, for example, producers can represent the time leaps between present and past not only with narration and dialogue but also with guiding sound-clips. And in some productions, certain sounds melded with music will dramatize situations completely, making words unnecessary. For example, Studio G can create a sound to represent a ruminating brain. *Grendel*, John Gardner's retelling of the Beowulf legend from the monster's point of view, and *Oscar Wilde in Canada*, a documentary fantasy, are two other planned productions.

Bill Howell believes the new technology, once mastered by the technicians, will redefine radio listening by creating a new aural literacy. Today's sound, he argues, is far more impressionistic than yesterday's—because it has to be. A generally more sophisticated audience listens with a more finely tuned and critical ear. "There's a generation between 18 and 40 that's tired of doo-wah doo-wah and wants something else," he says. "They have good stereos. They expect more. What we can do is reward them for listening carefully. Every piece of tape must pay its own way. We can do stark, minimalist drama and get better definition than we've ever had." ❖

RADIO GUIDE



NOVEMBER LISTINGS FOR CBC RADIO AND CBC STEREO

SATURDAY, NOVEMBER 1

RADIO

6.00 a.m. LOCAL/REGIONAL PROGRAM

Local Name Varies
Including *Voice of the Pioneer*. Fascinating first-person stories told to Bill McNeil by Canadian pioneers of all kinds.
Saturday, 6.20 a.m. Edmonton, 6.50 ST. 8.15 PT, 8.30 Labrador, 9.00 NT.
Sunday, 8.06 a.m. CT. 8.10 ET.
(See Sunday 6 a.m. for details.)

7.00, 8.00, 9.00 a.m. WORLD REPORT

**8.11 a.m.
THE CBC AT 50**
Host: Peter Gzowski
This weekend CBC Radio celebrates half a century of public broadcasting in Canada.
Peter Gzowski gives a sneak preview of all the interesting and insightful programming in store for listeners as the CBC leafs through its diary covering the past 50 years and looks to the future.

**9.11 a.m.
THE HOUSE** ♣
Host: Judy Morrison
Judy Morrison hosts a birthday party live from Parliament Hill.
CBC Radio News reporters past and present tell what it's like covering "The Hill."
Senior Editor:
Toby Fyfe, Ottawa

**10.05 a.m.
BASIC BLACK**
Host: Arthur Black
From Signal Hill, St. John's (site of the first radio transmission in 1901). Arthur Black talks with people involved in broadcasting in Newfoundland over the last 50 years, and with people on the street about what CBC means to them.
Was it worth joining Confederation?
Executive Producer:
John Disney

**11.05 a.m.
THE SOUND OF HISTORY:
50 YEARS OF
CBC RADIO NEWS**
Highlights from the past 50 years and some thoughts on the present and future of the news service.
Producer:
Dick Vinnels

**12.09 p.m.
QUIRKS & QUARKS**
Host: Jay Ingram
A review of 50 years of science.
Executive Producer:
Anita Gordon

**1.09 p.m.
GABEREAU**
Host: Vicki Gabereau
Vicki talks with some of the singers, comedy writers and other entertainers associated with the CBC over the past 50 years.
With appropriate musical and other performance tapes from CBC archives.

Producer: Rosemary Allenbach,
Vancouver

**2.09 p.m.
COMEDY SPECIAL**
The Tories have finally marched in and taken over the CBC. Hear what things sound like after the coup.
Written by
Paul K. Willis
Producer:
David Milligan

**3.09 p.m.
THE RADIO SHOW**
Host: Jack Farr
The Big Broadcast of 2036.
What will CBC be like at 100?
What will be the primary sources of entertainment for CBC fans? Will Jack Farr still be host, or will it be a clone/cyborg or bionic substitute? Will it also wear a hairpiece? Will robots replace dogs as pets? Attempted answers, other futurism and musical flashbacks are brought to you by *The Show That Knows the Future When It Sees It*.

**5.09 p.m.
LOCAL/REGIONAL
PROGRAM**
**6.16 p.m.
TRIBUTE TO ALLAN McFEE**
Wayne & Shuster, Max Ferguson, and a galaxy of sundry glitterati recall some of Big Al's greatest moments on CBC Radio.
Produced by one of his biggest fans,
David Lennick.

**7.09 p.m.
THE CANADIAN TOP 20**
Host: Geoff Edwards
A review of the pop music scene.

**8.09 p.m.
FINKLEMAN'S 45S**
Host: Danny Finkleman
Danny Finkleman plays his favourite hits from the last 50 years.

**10.09 p.m.
THE PARKA PATROL**
Host: Gary Dunford



Gary
Dunford

Gary Dunford and his merry gang have been scheming away over an open campfire.
Watch for sparks of their inspiration.
Producer: David Milligan

**11.09 p.m.
12.09 a.m. Manitoba
Not heard PT
RADIO ACTIVE**
Host: Jeanette Kelly
French music from Quebec and abroad.

NOTE: Each sportscast today is extended by one minute to call up famous moments in sports history first broadcast on CBC Radio.

PREVIEW

GREAT OPERA PERFORMANCES

Verdi's *Aida*

November 1, 2.05 p.m. (3.05 AT, 3.35 NT), Stereo

A SPECTACLE FOR THE EARS: "*Aida* was one of the great challenges of our 1985-86 season," says Lotfi Mansouri, general director of the Canadian Opera Company. His staging of the 1871 tragedy by Giuseppe Verdi, recorded last spring for *Great Opera Performances*, broke box-office records. American soprano Leona Mitchell is superb as the slave girl who is entombed alive with her lover, Radames, Italian tenor Ernesto Veronelli. Other soloists include Livia Budai, Kevin Langan and Cornelis Ophthof. "Even people who are not opera buffs know the music of *Aida*," observes producer Robert Cooper, who initiated the regular broadcasts of Canadian Opera Company productions. "It's unquestionably one of the great operas."



A KING'S DAUGHTER AND HER SLAVE: LIVIA BUDAI AND LEONA MITCHELL PERFORM IN THE CANADIAN OPERA COMPANY'S PRODUCTION OF *AIDA*

♣ A maple leaf in the first week's listings denotes programs on Radio Canada International's shortwave service

SATURDAY, NOVEMBER 1

STEREO

5.00 a.m.

WEEKENDER

Host: Neil Copeland

Claman: *Overture, "Timber!!"*;

Youmans: *Great Day*;

Juliette, Ricky Hislop Orchestra;

Trad: *The Ryans and The Pittmans*,

folksinger Alan Mills,

guitarist Gilbert Lacombe;

Trad: *The Winter's Past and Gone*,

folksinger Emma Caslor;

Burnett/Chandler/White/Cohen:

Canadian Capers and George M. Cohen

Medley, Eric Wild Orchestra;

A Standby Programme, as broadcast

April 4, 1955, vocalist Terry Dale,

Albert Pratz Orchestra;

Arr. Romanoff: *Roumanian Skies/All*

My Joy/Volga Gypsies,

Ivan Romanoff Orchestra;

Petel: *Mon Coeur est plein de longueur*,

Henry Mathews and His Orchestra;

Black/Hahn: *Take A Long Last Look*

and *Let's Make Up Your Mind*,

vocalist Joyce Hahn,

Buck Lacombe Jazz Ensemble;

Vaughan: *Yonge Street Boogie*,

and *Denny's Dance*,

Denny Vaughan and His Orchestra;

Agostini: *Suite for Flute and Orchestra*,

flutist Nick Fiore,

Albert Pratz Orchestra;

Vezina: *Soufflé Parfon*,

CBC Winnipeg Orchestra

conducted by Eric Wild;

C.P.E. Bach: *Sinfonia No. 2 in B flat*

major, CBC Vancouver Chamber

Orchestra conducted by John Avison;

Stravinsky: *Pulcinella*,

Minuet/Finale, Hamilton Philharmonic

Virtuosi conducted by Boris Brott;

Lavalec: *First Salon Waltz*,

pianist Linda Lee Thomas;

Sibelius: *Karelia Suite*,

Vancouver Symphony Orchestra

conducted by Kazuyoshi Akiyama;

Berlioz: *Royal Hunt and Storm from*

Les Troyens,

Toronto Symphony

conducted by James De Preist;

Bach: *Brandenburg Concerto No. 3*

in G major, BWV 1048,

CBC Vancouver Orchestra

led by Mario Bernardi;

Handel: *Water Music*,

CBC Vancouver Orchestra

conducted by Mario Bernardi;

Merrill/Styne: *Fionny Girl*,

Hamilton Philharmonic Orchestra

conducted by Boris Brott.

Producer: Mark Warren, Halifax

8.11 a.m.

ECLECTIC CIRCUS

Host: Allan McFee

9.34 a.m.

ROYAL CANADIAN AIR FARCE

An hour-long history of the CBC, as

only the farcical five can tell it.

Recorded at Toronto's Jane Mallett

Theatre.

10.30 a.m.

THE ENTERTAINERS

Host: Stan Carew

Alex Vaughan and The Aviators

recorded live at the Billy Club in

Dartmouth, N.S.

11.30 a.m.

SIMPLY FOLK

From the Calgary Folk Festival,

Al Stewart. Originally from Britain, this

superb songwriter is best known for

Year of the Cat.

Producer: Les Siemieniuk, Calgary

12.30 p.m.

1.30 AT, 2.00 NT

JAZZLAND

Host: Don Warner

2.05 p.m.

3.05 AT, 3.35 NT

GREAT OPERA PERFORMANCES

Host: Terry Campbell

Verdi: *Aida*.

A story of romance, patriotism, betrayal

and death, involving an Ethiopian

princess, held as slave by the

Egyptians, who loves the same man as

her mistress, the pharaoh's daughter.

Starring:

Leona Mitchell, *Aida*;

Ernesto Veronelli, *Radames*;

Kevin Langan, *Ramfis*;

Livia Budai, *Amneris*;

Cornelis Ophthof, *Amonasro*.

Orchestra and Chorus of the Canadian

Opera Company

conducted by Paolo Peloso.

First of five broadcasts from the

Canadian Opera Company.

See PREVIEW.

Executive Producer: Robert Cooper

6.08 p.m.

12.38 AT, 1.08 NT

GILMOUR'S ALBUMS

An all-Canadian special for CBC's

Golden Jubilee. No details available, but

as Clyde points out, always in his 30

years on the air, he has featured

Canadian performers, "not because

they were Canadian, but because they

were good."

7.00 p.m.

50 YEARS OF CANADIAN MUSIC

Hosts: Terry Campbell

and Renée Laroche

From Notre Dame Basilica, Ottawa,

Simon Streatleild conducts the National

Arts Centre Orchestra in a special 50th

anniversary concert co-produced by the

CBC's English and French radio

networks.

Godfrey Ridout: *Fall Fair*;

R. Murray Schafer: *Flute Concerto*,

flutist Robert Aitken;

Harry Somers: *North Country*;

Claude Champagne: *Symphonie*

Gaspésienne;

and a work by Serge Garant.

Producers: Gary Hayes

and Geneviève Sarda

9.00 p.m. approx.

JAZZ BEAT

Host: Katie Malloch

From the 1986 Montreal International

Jazz Festival, saxman Pepper Adams in

his last Canadian appearance. He died

September 10 of lung cancer at the age

of 55. He is also heard in an interview

with host Katie Malloch.

Producer: Alain de Grosbois, Montreal

11.00 p.m. approx.

NIGHT LINES

Host: Ralph Benmergui

PREVIEW

ROYAL CANADIAN AIR FARCE

Tribute to CBC Radio's fiftieth

November 1, 9.34 a.m. (10.04 NT), Stereo

November 2, 1.08 p.m. (1.38 NT, 2.08 AT, 4.08 PT), Radio

SOCKS OFF! "We've thrived on biting all hands that feed us—and we're not going to start being nice *now* just because the CBC is turning fifty." That's Roger Abbott all over, merely trying to forewarn those with delicate constitutions about the Royal Canadian Air Farce's one-hour anniversary "tribute" to the CBC. Apart from coy allusions to certain "mystery guests," Abbott and his partners in comedy, Dave Broadfoot, Don Ferguson, Luba Goy and John Morgan, refused to reveal anything else about the show, taped live at Toronto's Jane Mallett Theatre. Will CBC executives escape unscathed? "Firm indecisiveness is certainly one of their finest attributes," quips Abbott. "There are no sacred cows."



HAPPY HOUR: IN ITS HOUR-LONG TRIBUTE, THE ROYAL CANADIAN AIR FARCE TAKES A WHACK AT WISHING THE CBC A HAPPY BIRTHDAY

SUNDAY, NOVEMBER 2

PREVIEW

STATE OF THE ARTS

The 1936 Version

November 2, 12.08 p.m. (12.38 NT), Stereo;

8.08 p.m. (9.08 AT, 9.38 NT), Radio

IMAGINE THAT IT IS NOVEMBER 2, 1936. You switch on your radio to catch a program like our present-day *State of the Arts*. There is plenty of news: Emily Carr has sold her beloved boarding house in Victoria, British Columbia, and is going back to painting full time; Margaret Mitchell's *Gone With The Wind* has just been released; and novelist Bertram Brooker's *Think of the Earth* is rumoured to be a strong contender for the first Governor General's Literary Award.

"We're asking our listeners to completely suspend their disbelief for one hour and pretend that it's fifty years ago," says producer Geraldine Sherman of this week's special fiftieth-anniversary show. Commentators Michael Crabb, Peter Day, Paul Kennedy, Alberto Manguel and Geoff Pevere

will look at the dance, art, writing, theatre and film of 1936. "They'll have to resist the temptation to use a half century of hindsight," says Sherman.

Visual arts commentator Day says the cultural contrasts are striking. "There was little grant money available then," he observes. "Most of these artists did it on their own." Literary commentator Kennedy indulges in hindsight as he relates how Margaret Mitchell's publisher displayed uncanny judgement in changing both the title of the future best-seller and its heroine's first name before going to press. "Can you imagine *Gone With The Wind* as *Tomorrow Is Another Day*?" demands Kennedy. "And you wouldn't believe what Scarlett's original name was—*Pansy O'Hara*."

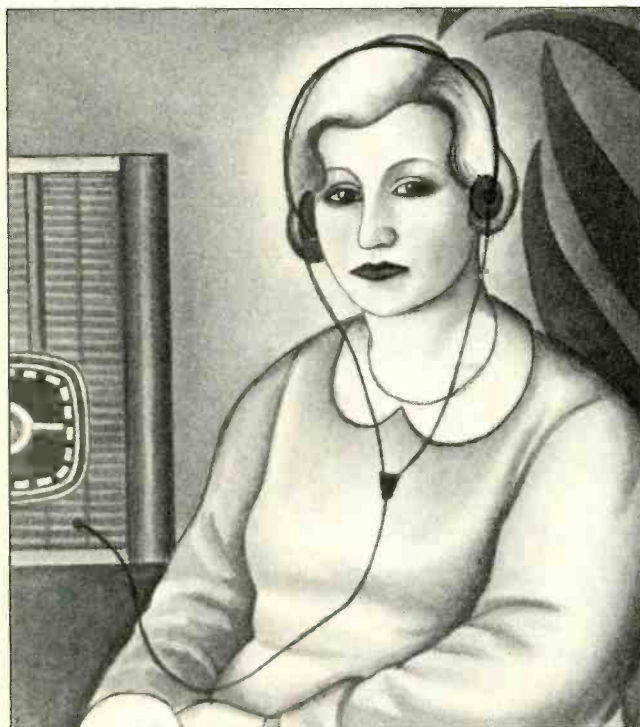


ILLUSTRATION BY SANDRA DIONISI

RADIO

6.00 a.m. LOCAL/REGIONAL PROGRAM

Bill McNeil's *Voice of the Pioneer*:

Continuing a salute to radio in a series of reminiscences about the early days and significant events and personalities that helped create the kind of radio we hear today.

Bob Bowman, early Ottawa broadcaster with the CBC, tells how the Corporation had to learn how to broadcast a war when hostilities broke out in 1939.

No one had ever done it before.

First of two parts.

Sundays, 8.06 a.m. CT, 8.10 ET

8.00, 9.00 a.m. WORLD REPORT SPORTS

8.30 a.m. THE FOOD SHOW

A program exploring news and trends in food consumption, marketing and production.

9.05 AT, 8.05 NT REGIONAL PROGRAM

9.11 a.m. 10.11 AT SUNDAY MORNING +

Host: Linden MacIntyre

12.08 p.m. 1.08 AT GILMOUR'S ALBUMS

See *Stereo*, Saturday at 6.08 p.m.

1.08 p.m. 2.08 AT, 4.08 PT ROYAL CANADIAN AIR FARCE

An hour-long history of the CBC, as only the farcical five can tell it.

Recorded at Toronto's Jane Mallett Theatre.

Exec. Producer: John Dalton

2.00 p.m. 3.00 AT 5.00 PT THE ENTERTAINERS

Alex Vaughan and The Aviators recorded live at the Billy Club in Dartmouth, N.S.

3.08 p.m. 6.08 CT/MT/PT Not heard AT

A JOYFUL SOUND

Host: Barry Burgess

"Love is the main message of the Bible, and that's what I want to portray in my music." That's how California's Andrae Crouch describes the thrust of his smooth soul music, a dominant force in contemporary Christian music since his recording debut in 1972. Highlights of his career include selections from live performance recordings, solo albums and sessions with the ensemble he founded and led for 11 years, The Disciples. Songs include *Perfect Peace*, *Highest Praise*, *The Sweet Love of Jesus* and *We're Waiting* (with Sandra Crouch).

Also, a survey of some of the most interesting sounds of the Christian New Wave, including selections by Weber

and The Buzztones, Undercover, After The Fire and Elim Hall.

4.05 p.m. 5.05 AT/MT, 3.05 CT, 1.05 PT SUNDAY MATINEE

A Surfeit of Smiths

by John Graham.

Mr. Salvadori is justifiably proud of his hotel, recently modernised, but with many traditional features, such as the four-poster bed in the Tudor Suite, in keeping with the inn's prime position in a British cathedral city. Smooth efficiency is the keynote of the establishment. Until, that is, a well-known Member of Parliament and his girlfriend book in as "Mr. and Mrs. Smith."

If only they were the only Smiths staying for the weekend, and if only Mr. Salvadori's command of English were just a little better . . .

Starring Dinsdale Landen as Ashley Parker M.P. and Hywel Bennett as Mr. Salvadori.

4.08 AT, 5.35 NT REGIONAL PROGRAM

5.13 p.m. CROSS COUNTRY CHECKUP

For phone numbers, see November 9th listing.

7.05 p.m. 8.05 AT, 8.35 NT OPEN HOUSE

Host: Peter Meggs

8.08 p.m. 9.08 AT, 9.38 NT STATE OF THE ARTS

A 1936 version of *State of the Arts*,

in which contributors review openings, trends, and profile personalities of the day.

Contributors:

Peter Day, visual arts; Alberto Manguel, theatre; Paul Kennedy, literature; Seth Feldman, movies; Michael Crabb, dance.

Exec. Producer: Geraldine Sherman

9.00 p.m. 10.00 AT, 10.30 NT CBC RADIO AND CANADIAN LITERARY CULTURE

CBC radio has played a crucial role in the development of literary culture in this country. This 50th anniversary program assesses CBC's role, its successes as well as its failures, and speculates on what its role should be in the future.

A literary feature by Dennis Duffy, Professor of English, University of Toronto.

10.08 p.m. 11.08 AT, 11.38 NT SYMPHONY HALL

12.08 p.m. Not heard AT, NT WHERE EARS MEET

Host: James Hees

Pop music that's not on the charts, but worth another hearing.

Producer: Richard Craig

SUNDAY, NOVEMBER 2

STEREO

5.00 a.m. WEEKENDER

Host: Neil Copeland

Today's program highlights the vital role of CBC radio as a record producer by featuring CBC discs, from archival tape transcriptions of the 1930s to the latest CD releases.

Baculis: *Count Baculis*, Buck Lacombe Jazz Ensemble; From Radio Canada International, a complete program featuring the Oscar Peterson Trio;

Rodgers: *My Heart Stood Still*,

Peterson: *Blues for Big Scotia*,

Kosma: *Autumn Leaves*;

Collier: *Quintet*,

Ron Collier Jazz Quintet;

Cugat: *Ombo (My Shawl)*,

Neil Chotem Orchestra;

Rous: *Dance of the Bullfrogs*,

Albert Pratz Orchestra;

McPhee: *Nocturne*,

CBC Vancouver Chamber Orchestra

conducted by John Avison;

Stolz: *Greetings from Vienna*,

CBC Winnipeg Orchestra

conducted by Otto-Werner Mueller;

Leslie Bell: *Atlantic Guardian*,

RCAF Band led by F/Lt C.O. Hunt;

Spoehr: *Overture to Faust, Op. 60*,

CBC Festival Orchestra

conducted by Victor Feldbrill;

Champagne: *String Quartet No. 1*,

Montreal String Quartet—violinists

Hyman Bress and Mildred Goodman,

violinist Otto Joachim,

cellist Walter Joachim;

Dela: *French Canadian Folklore*,

Serenade for Strings Orchestra and

Chorus led by Jean Deslauriers;

Beethoven: *String Quartet in C minor,*

Op. 18, No. 4, Orford String

Quartet—violinists Andrew Dawes

and Kenneth Perkins,

violinist Terence Helmer,

cellist Marcel St-Cyr;

Rossini: *Overture to The Barber of*

Seville, National Arts Centre Orchestra

led by Franco Mannino;

Vivaldi: *Concerto in D major, RV 513*,

CBC Vancouver Orchestra

conducted by John Eliot Gardiner;

Fleming: *Shadow on the Prairie*,

Toronto Symphony

conducted by Sir Ernest MacMillan;

Warlock: *Capriol Suite*,

Edmonton Symphony Orchestra

conducted by Uri Mayer.

8.00 a.m.

WORLD REPORT/SPORTS

8.12 a.m.

CHORAL CONCERT

Host: Howard Dyck

Today's program celebrates CBC's anniversary with performances by three professional Canadian choirs. The Tudor Singers in Montreal, Elmer Iseler Singers in Toronto and the Vancouver Chamber Choir perform previously commissioned work by the CBC. They also do their own rendition of *Happy Birthday* for the occasion.

Executive Producer:

Robert Cooper

10.05 a.m.

THE MAX FERGUSON SHOW

Host: Max Ferguson

Max has Allan McFee as his guest on today's show.

12.08 p.m.

STATE OF THE ARTS

A 1936 version of *State of the Arts*, in which contributors review openings, trends, and profile personalities of the day.

Contributors:

Peter Day, visual arts;

Alberto Manguel, theatre;

Paul Kennedy, literature;

Seth Feldman, movies;

Michael Crabb, dance.

1.00 p.m.

CBC RADIO AND CANADIAN LITERARY CULTURE

CBC radio has played a crucial role in the development of literary culture in this country. This 50th anniversary program assesses CBC's role, its successes as well as its failures, and speculates on what its role should be in the future.

A literary feature by Dennis Duffy, Professor of English, University of Toronto.

2.00 p.m.

3.00 AT 3.30 NT

COMMAND PERFORMANCE

Host: Gordon Hunt

Live from Place des Arts, Montreal, and simultaneously live to Europe.

Charles Dutoit conducts the Montreal

Symphony Orchestra in *Cantate pour*

une joie by Canada's Pierre Mercure,

with soprano Marie-Danielle Parent and

the MSO Chorus.



Charles Dutoit

Also heard—*Triple Concerto for Tuba, Clarinet and Piano* by **Claude Ledoux** (Belgium), with Belgian tuba-player Michel Massot, Swiss clarinetist Antony Morf, and Canadian pianist Louis-Philippe Pelletier;

Honegger: *Rugby, Symphonic Movement No. 2*;

Franck: *Symphony in D*.

4.30 p.m.

VANISHING POINT

Radio Free Imagination

by David Lewis Stein.

Fifty years in the future, radio has gone underground. The Crystal Creeps are secretly broadcasting treasures from the CBC Archives... and the Media Monitors are after them. It's Freddy Bondhead's mission to infiltrate the enemy...

An offbeat celebration of 50 years of CBC broadcasting—and of the radio medium itself.

See PREVIEW.

Producer:

William Lane

5.00 p.m.

2.00 AT, 2.30 NT

CBC ANNIVERSARY SPECIAL

Highlights of performances on CBC radio drama, music and other programs.

With Lister Sinclair and Tim Wilson,

producer of a set of three records

containing material from CBC Radio

Archives from 1927 to the present.

6.05 p.m.

THE TRANSCONTINENTAL

Host: Otto Lowy

The Transcontinental moves to Canada

for this occasion and presents favourite

music that the peoples of Europe have

brought with them.

7.05 p.m.

STEREO THEATRE

The Great McConachie by Ron Weyman.

A two-hour CBC anniversary special

about the legendary bush pilot Grant

McConachie who became president of

CP Air at 38.

Neil Munro stars as Grant McConachie

and Elva Mai Hoover is featured as

Margaret McLean, the pioneering public

health nurse he eventually married.

The play concentrates on the early days

of his career, and ranges from rollicking

anecdotes through outrageous bravado

and stunning failures to an almost

visionary success.

Research, oral landscapes and archival

material by Tim Wilson.

Original score composed and conducted

by Milan Kymlicka.

Script consultant: James W. Nichol.

Producer: Bill Howell

9.05 p.m.

TWO NEW HOURS

Guest Host: Augusta LaPaix

An action-packed night surveys new

music events happening in Canada.

The highlight is the premiere of a

CBC-commissioned work, *Songs of Late*

Summer, by **Jean Piché** recorded at the

Canada Pavilion at Expo 86. Performed

by the Elmer Iseler Singers, oboist

Lawrence Cherney, with computer-

synthesized electronic sounds.

Then part of a live concert celebrating

the 15th anniversary of Toronto's new

music organization Arraymusic.

Plus coverage of Hello Out There, an

important conference taking place this

weekend as part of the International

Year of Canadian Music. Co-sponsored

by the University of Toronto's Institute

of Canadian Music and the Canadian

Music Centre, the event looks at the

performances of Canadian music abroad

over the past 35 years.

Executive Producer: David Jaeger

11.08 p.m.

BRAVE NEW WAVES

Host: Brent Bambury

A program dedicated to an examination

of the post-Pistolist period of

20th-century culture—music that's

hard-core, garage, sludgebilly, cow

punk, industrial, new folk, sound text,

performance art, electroacoustic, new

acoustic, anti-structuralist, anarco-

syndicalist, minimalist,

maximalist expression.

Producers: Alan Conter and

Heather Wallace, Montreal

PREVIEW

LATE NIGHT CLASSICS

Host Norris Bick returns to 1936

November 3 to 7, 11.12 p.m. (11.42 NT), Radio



78S FROM 1936: THIS WEEK ON LATE NIGHT CLASSICS, HOST NORRIS BICK FEATURES RECORDINGS AND NOSTALGIA FROM 50 YEARS AGO

MONDAY, NOVEMBER 3

PREVIEW

IDEAS

On The Line: A Journal Of Exploration Along The Canada-U.S. Border

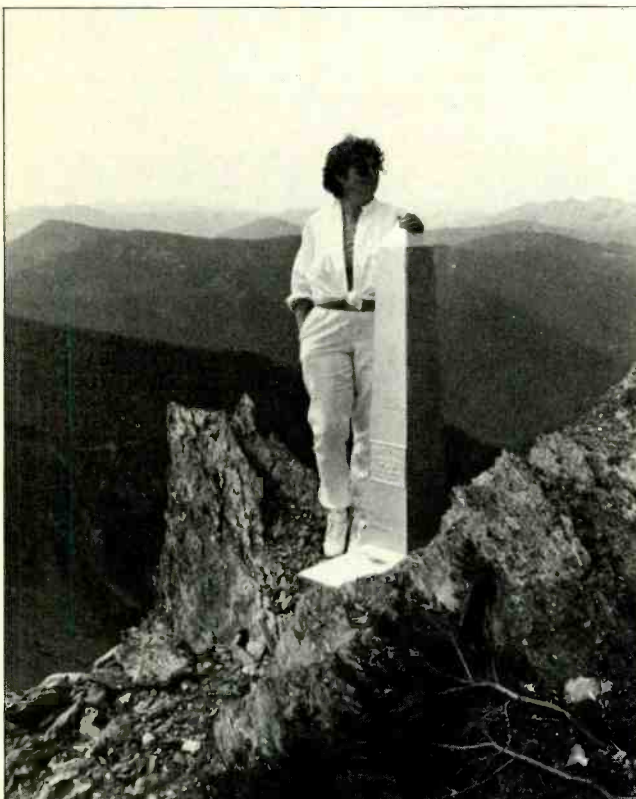
November 5, 12, 19 and 26, 9.05 p.m. (9.35 NT), Radio

"IF YOU LOOK AT THE BORDER, it seems at first to fall along natural physical lines. But there have been conflicts. The history of the determination of the border is really the story of Canadian-American relations, and of the people who live there day to day," says writer and broadcaster Marian Fraser. In this four-part series, Fraser traces the history of our border and talks to the people who live on the line. Her journey, tape recorder in hand, from New Brunswick to her home base, Vancouver, was a quest for real life on the often invisible boundary that separates Canada from her neighbour to the south.

"With the heightened focus on Canada-U.S. relations, the program is a timely

one," says executive producer Bernie Lucht. Fraser, former host of CBC's *Testament*, says it's too easy for politicians and economists to think of the border in abstract terms. "To the farmer or steel labourer whose neighbours down the road are American, that relationship is more important than the academic questions," she says. "What will free trade mean to their lives?"

On The Line tells the story of the border from its first reference in the 1783 Treaty of Paris to today and includes folklore, smuggling stories and grassroots history. "I met the most fabulous people you could ever hope to encounter," says Fraser. "That was the best part."



2,250 METRES: ON THE LINE'S MARIAN FRASER STANDS IN THE SELKIRK MOUNTAINS ON THE THIRD-HIGHEST POINT OF 49TH PARALLEL

RADIO

6.00, 7.00, 8.00 a.m.

WORLD REPORT

With Rex Loring and Barbara Smith

6.13 a.m.

LOCAL/REGIONAL PROGRAM

9.05 a.m.

MORNINGSIDE

Host: Peter Gzowski

Mondays, First Hour—

Stuart McLean talks to Peter about people and things which have aroused his curiosity.

Also, a feature on different aspects of work.



Stuart McLean

At 11.40 a.m. (12.10 NT)—

Fessenden's Dream by Marian Parker.

A fantasy based on the life of the brilliant scientist and inventor Reginald Fessenden of Fergus, Ontario.

As a boy at the time of Bell's invention of the telephone Fessenden visualized sending voice great distances without wires. Working alongside both Edison and Marconi, he was responsible for the first wireless voice transmission, but his achievement and talent were eclipsed by his more notorious associates. This five-part drama serial puts him in proper perspective and restores long overdue credit.

Producer: Barry Morgan

Executive Producer:

Gloria Bishop

12 Noon

RADIO NOON

2.05 p.m.

DAYSHIFT

Host: Erika Ritter

Monday Features:

Music Segment, a live performance or recordings presented by the artist or an enthusiast;

Media Watch with guest panelists.

High Profile Interview.

4.05 p.m.

LOCAL/REGIONAL PROGRAM

5.00 p.m.

CANADA AT FIVE

6.00 p.m.

THE WORLD AT SIX

6.30 p.m.

AS IT HAPPENS

7.30 p.m.

THE INSIDE TRACK

8.05 p.m.

PRIME TIME

Host: Stan Carew

9.05 p.m.

IDEAS

Host: Lister Sinclair

Turning Points in Public

Broadcasting: The CBC at 50.

Power, politics, ideology, money . . . all

have played a part in shaping the CBC.

This four-part Monday series

examines critical moments in its

life as the CBC celebrates its 50th

anniversary.

It begins with the coalition of forces that

brought the CBC into being. What did

the government of R.B. Bennett and the

organizations which supported public

broadcasting have in common? And how

did CBC programs in the 1930s and 40s

reflect these interests? The CBC was

both broadcaster and regulator. The

Broadcasting Act of 1958 changed that.

It stripped the CBC of its regulatory role

and paved the way for private

television. How did this affect CBC's

fortunes?

The series discusses the controversy

over *This Hour Has Seven Days*, which

made broadcast journalism a force to be

reckoned with and set a new course for

current affairs broadcasting.

Finally, a look at the dilemma the CBC

faces today: providing a public

broadcasting service at a time of

reduced government funding, and rapid

social, economic and technological

change.

Prepared by writer David Cayley.

Producer: Bernie Lucht

10.12 p.m.

THE BEST OF MORNINGSIDE

Host: Peter Gzowski

11.12 p.m.

LATE NIGHT CLASSICS

Host: Norris Bick

This week, old 78s of classical

recordings, big bands and popular

favourites, and other nostalgia from

the era 1936.

Chopin/Kreisler: Mazurka in A

minor;

violinist Fritz Kreisler,

pianist Carl Lamson;

Chopin: Waltz No. 1 in E flat, Op. 18,

pianist Alfred Cortot;

Weber: Invitation to the Dance, Op. 65,

Philharmonic Symphony Orchestra

conducted by Leopold Stokowski;

Bizet: Flower Song from Carmen,

tenor Enrico Caruso,

Massenet: Meditation from Thais,

violinist Mischa Elman,

pianist Walter H. Golde;

Haydn: Love Divine, Theme and

Variations, Elman String Quartet;

Leoncavallo: Vesti La Giubba,

from *I Pagliacci*, tenor Mario Lanza,

RCA Victor Orchestra conducted by

Constantine Callinicos;

Handel: Where'er You Walk,

baritone Lawrence Tibbett,

pianist Stewart Wille.

Producer: Ralph Thurn, Calgary

12.05 a.m.

NIGHT CAMP

Host: David Lennick

Lennick's looney tunes—peculiar odds

and ends raided from his own extensive

collection and those of his friends.

Producer: John Stinchcombe

MONDAY, NOVEMBER 3

STEREO

5.00 a.m. STEREO MORNING

Host: Terry Campbell
Music from the 16th to 20th centuries, with an emphasis on new recordings. Including Arts Reports in the third and fourth hours.
Executive Producer: Rick Phillips

6.00, 7.00, 8.00 a.m. WORLD REPORT

9.05 a.m. MOSTLY MUSIC

Host: Harry Elton
Regular Commentator: Ken Winters
For the next two weeks, Vancouver freelancer Gary Marcuse joins host Harry Elton and commentator Ken Winters to present Music in Canada: 50 Years on CBC Radio. Archival performances, recordings, and old and new interviews combine in this comprehensive look at all kinds of serious music created in Canada over the last 50 years.



Gary Marcuse

Executive Producer: David Keeble, Ottawa

11.05 a.m. R.S.V.P.

Host: Leon Cole
Classical music request program. Send your requests to Leon Cole, R.S.V.P., Box 160, Winnipeg, Manitoba R3C 2H1. If you are too busy to write a letter, you can call R.S.V.P. at (204) 786-0720 (no collect calls, please).

Today's selected highlight—**Allegri: Miserere**, Tallis Scholars conducted by Peter Phillips.
Producer: Wendy Robbins, Winnipeg

1.05 p.m. OFF THE RECORD

Host: Bob Kerr
Live from Vancouver, Bob Kerr plays his favourite classical recordings, adding extemporaneous comments on the music, composers, artists and reproduction quality.

3.05 p.m. DISC DRIVE

Host: Jurgen Gothe
A relaxing blend of music and gentle humour. Classics, jazz and pop spiced with snippets of unusual information.
Producer: Tom Deacon

5.00 p.m. CANADA AT FIVE

Host: Collin Parker

6.00 p.m. THE WORLD AT SIX

With Bob Oxley and Russ Germain

6.30 p.m. LISTEN TO THE MUSIC

Host: Margaret Pacsu
A CBC 50th anniversary program, commemorating musical and historical events of 1936.
Producer: Fredd Radigan

8.05 AT, 8.35 NT STRING OF PEARLS

Host: Jim Bennet

8.00 p.m. 9.00 AT, 9.30 NT ARTS NATIONAL

Host: Ian Alexander
From Pollack Hall, McGill University, Montreal, pianist Jon Kimura Parker in a presentation of the Ladies Morning Musical Club.



Jon Kimura Parker

Schubert: Two Impromptus;
Beethoven: Sonata in A, Op. 101;
Chopin: Etude and Scherzo;
Steven Gellman: New work,
world premiere;
Liszt: Sonnet and Mephisto Waltz.
Executive Producer: Keith Horner

10.00 p.m. Not heard AT, NT SOUNDSCAPE

Host: Margaret Pacsu
Music for winding down your day.
Producer: Warren Wilson

11.10 p.m. VANISHING POINT

The Black Persian by Steve Petch.
A fantastic mystery adventure set in 19th-century Africa.



Steve Petch & William Lane

Part Six: **The Sacred Precinct.**
McRae's quest takes him from a genteel English tour boat, to the majestic pyramids, to the bathhouses of Cairo, to an extraordinary, long-awaited meeting.
Cast:
Greg Ellwand as Jamie McRae;
Neil Fiona Reid, Gillie Fenwick,
Neil Munro, Steven Ouimette, Elliot McIver, and others.
Conclusion.
Executive Producer: William Lane

11.40 p.m. BRAVE NEW WAVES

PREVIEW

CHORAL CONCERT

Benjamin Britten's War Requiem

November 9, 8.12 a.m. (8.42 NT), Stereo

WHEN BENJAMIN BRITTEN was commissioned to write a piece for the consecration of the new cathedral at Coventry in England, he composed the *War Requiem* and conducted it himself at the 1962 ceremony. Listening to the *Requiem* two decades later, one can feel the emotion that must have fuelled that premiere. As in a traditional requiem, Britten uses full choir and orchestra for the mass. However, a separate chamber orchestra accompanies three soloists who sing the World War I poems of Wilfrid Owen. There is a constant tension between that intimate music and the larger sweep of the full orchestra and chorus, which at times threatens to engulf the more vulnerable voices

like an irrevocable tide.

For its Remembrance Day program, *Choral Concert* presents a recording of the *Requiem*, performed in November 1985 in Vienna's Grösser Konzerthaus. The Toronto Symphony's Andrew Davis conducted the Austrian Radio Symphony Orchestra and the Vienna State Opera Chorus with soloists Dietrich Fischer-Dieskau (who sang in the 1962 premiere), Julia Varady and Robert Tear.

Executive producer Robert Cooper says the *War Requiem* is a fitting choice for a national day of reflection. "Comparable to works like Beethoven's *Missa Solemnis*, the *Requiem* is undoubtedly one of the few great choral works."



REMEMBRANCE: 10 YEARS AFTER BRITTEN'S DEATH, HIS MUSIC IS STILL BEING DISCOVERED BY NEW NORTH AMERICAN AUDIENCES

TUESDAY, NOVEMBER 4

RADIO

6.13 a.m. LOCAL/REGIONAL PROGRAM

9.05 a.m. MORNINGSIDE

Tuesdays, First Hour:
Sandra Anderson of Calgary, Florence Bird of Ottawa, Chaviva Hosek of Toronto and Manon Vennat of Montreal comment on social trends.
Also a sampling of *Morningside* mail.
At 11.40 a.m. (12.40 NT)—*Fessenden's Dream* by Marian Parker. Second of a five-part drama serial.

12 Noon RADIO NOON

2.05 p.m. DAYSHIFT

Tuesday Features:
Canadian Lives, with Frances Halpenny, general editor of the *Dictionary of Canadian Biography*; *Dayshift*'s psychologist, Dr. Rhoda Glasberg. See PREVIEW.

4.05 p.m. LOCAL/REGIONAL PROGRAM

6.00 p.m. THE WORLD AT SIX

6.30 p.m. AS IT HAPPENS

7.30 p.m. THE MEDIA FILE

Host: Vince Carlin
A public conduit for concerns and questions that relate to the national and international media—newspapers, magazines, television and radio.
Producer: Stu Allen

8.05 p.m. PRIME TIME

9.05 p.m. IDEAS

Host: Lister Sinclair
The View From Central Europe. Hungary in 1956, Czechoslovakia in 1968, Poland in 1981. On the 30th anniversary of the first Soviet intervention in Central Europe, the first of a four-part Tuesday series on the strategies for cultural survival that have emerged in the area.

Part One: The Post-Totalitarian State. Historian Jan Fedorowicz, sociologist Ioan Davies, and writer/translator Paul Wilson discuss the key issues facing Central Europe caught between its western cultural roots and Soviet control.
Producer: Damiano Pietropaolo

10.12 p.m. THE BEST OF MORNINGSIDE

Host: Peter Gzowski
**11.12 p.m.
LATE NIGHT CLASSICS**
Esmeralda Waltz,
Castle House Orchestra conducted by Frank W. McGee;
Verdi: *Celeste Aida*,
Enrico Caruso;
Gilbert & Sullivan: *Selections from H.M.S. Pinafore*;

Wieniawski: *Polonaise Brillante*,
violinist Jascha Heifetz,
pianist Emanuel Bay;
Mambo from *Chile*, RIAS Orchestra
conducted by Otto Werner Müller;
Strauss: *My Darling Waltz*,
The Gypsy Baron,
Berlin State Opera Orchestra
conducted by Leo Blech;
Haydn: *Symphony No. 4 in D*
The Clock, 2nd mt., Andante,
Philharmonic Symphony, New York,
conducted by Arturo Toscanini.

12.05 a.m. NIGHT CAMP

Host: David Lennick

STEREO

5.00 a.m. STEREO MORNING

Host: Terry Campbell

6.00, 7.00, 8.00 a.m. WORLD REPORT

9.05 a.m. MOSTLY MUSIC

Host: Harry Elton
Regular Commentator:
Ken Winters
Music in Canada:
50 Years on CBC Radio.
A comprehensive look at serious music created in Canada over the last 50 years. With guest contributor Gary Marcuse of Vancouver.

11.05 a.m. R.S.V.P.

Host: Leon Cole
Today's selected highlight—
Dvorak: *Serenade For Strings in E*,
Chamber Orchestra of Europe
conducted by Alexander Schneider.

1.05 p.m. OFF THE RECORD

Host: Bob Kerr

3.05 p.m. DISC DRIVE

Host: Jurgen Gothe

6.00 p.m. THE WORLD AT SIX

Host: Margaret Pacsu
Today's program includes music of the English composer Arnold Cooke.

8.05 AT, 8.35 NT STRING OF PEARLS

Host: Jim Bennet

8.00 p.m.
9.00 AT, 9.30 NT
ARTS NATIONAL
Host: Ian Alexander
Live from Jane Mallett Theatre, Toronto, winners of last April's Second Banff International String Quartet Competition—The Franciscan String Quartet:
Wendy Sharp and Julie Kim, violins;
Marcia Cassidy, viola;
and Margery Hwang, cello.



The Franciscan String Quartet

Formed in 1982 at the San Francisco Conservatory of Music, the quartet spent last year in residence at Yale, working with the Tokyo Quartet and serving as teaching assistants. Tonight's concert marks their Canadian debut.

10.00 p.m. Not heard AT, NT SOUNDSCAPE

Host: Margaret Pacsu

11.10 p.m. BRAVE NEW WAVES

Host: Brent Bambury



Brent Bambury

PREVIEW

VANISHING POINT

Radio Free Imagination by David Lewis Stein

November 2, 4.30 p.m. (5 NT), Stereo

November 10, 11.10 p.m. (11.40 NT), Stereo

November 14, 7.30 p.m. (8 NT), Radio

ORWELL'S YOUNGER BROTHER: "I began to fantasize about a place where listening to music is a subversive act," says David Lewis Stein. Commissioned to write a tribute to the CBC on its fiftieth anniversary, Stein crafted an unusual half-hour drama set fifty years in the future. In *Radio Free Imagination*, starring Toronto actor Geoffrey Bowes, public radio bombards citizens with state-authorized facts. An underground "resistance" group, inspired by legends about the Golden Age of radio, battles for aural freedom. Stein, a novelist and *Toronto Star* columnist, considers radio the ideal medium for drama. "I don't even own a TV," he says.



WEDNESDAY, NOVEMBER 5

RADIO

6.00, 7.00, 8.00 a.m.
WORLD REPORT

With Rex Loring
and Barbara Smith

6.13 a.m.
LOCAL/REGIONAL PROGRAM

9.05 a.m.
MORNINGSIDE

Host: Peter Gzowski
Wednesdays, First Hour:
Business Column, with Diane Francis,
Toronto *Star*; Richard Osler,
investment analyst with Pemberton,
Houston, Willoughby in Vancouver; and
Chris Waddell, *Globe and Mail*, in
Ottawa.

At 11.40 a.m. (12.10) NT—
Fessenden's Dream by Marian Parker.
Third of a five-part drama serial.

11.52 a.m.
THE NATION'S BUSINESS

A program on behalf of the Progressive
Conservative Party.

12 Noon
RADIO NOON

2.05 p.m.
DAYSHIFT

Host: Erika Ritter
Wednesday Features:
Medical Myths—*Dayshift's* resident
M.D. Dr. Ted Boadway.
Biographies—Literary or stage.
Alternating Wednesdays:
Movie Panel—*Dayshift's* movie buff
Merrily Weisbord and others.
Classical Music Beat—with Toronto
pianist Leslie Kinton (of Kinton and
Anagnoson Piano Duo) alternates with
Big Bands—with Alex Barris.

4.05 p.m.
LOCAL/REGIONAL PROGRAM

6.00 p.m.
THE WORLD AT SIX
With Bob Oxley
and Russ Germain

6.30 p.m.
AS IT HAPPENS

Host: Dennis Trudeau
Co-host: Alan Maitland

7.30 p.m.
THE MEDICINE SHOW

Host: Agatha Moir
A series tackling the issues and ethics in
the practice of medicine and following
advances in the field. The current
obsession with health, diet and fitness
comes under scrutiny as the program
attempts to sort out conflicting advice
on how we can live healthy lives. And
What To Do Until The Doctor Comes.
Producer: Janet Ringer, Winnipeg

8.05 p.m.
PRIME TIME
Host: Stan Carew

9.05 p.m.
IDEAS
Host: Lister Sinclair

See PREVIEW.

On The Line: A Journal
Of Exploration Along The
Canada-U.S. Border.
It's known simply as "the line." Nine
thousand kilometers long, marked by
cast iron and granite monuments, it cuts
across a continent marking where we,
Canada, end and they, the United
States, begin. And it's undefended—on
our side, at any rate. The line is more
than just a physical reality. It's a symbol
as well, and its folklore, accumulated
over decades, reflects much about our
respective national characters.



Marian
Fraser

In this four-part Wednesday series,
freelance broadcaster Marian Fraser
travels from the Saint John River Valley
in New Brunswick to the Alaskan
Panhandle, from the often comic history
of boundary disputes through the rich
memories of border inhabitants, and
into the contemporary politics and
cultural issues that surround our
international boundary. She examines
the historical and contemporary
connections between the border itself
and the abstract games of borderline
diplomacy played by the Canadian and
American governments.
Producer: Marian Fraser

10.00 p.m.
**NEWS
SPORTS
WEATHER**

10.12 p.m.
THE BEST OF MORNINGSIDE

11.12 p.m.
LATE NIGHT CLASSICS

Host: Norris Bick
Gordon/Warren: *Serenade in Blue*,
Glenn Miller and His Orchestra;
Beethoven: *Moonlight Sonata*, second
movement, *Andante*,
pianist Ignacy Paderewski;
Massenet: *Elegie (Song of Mourning)*,
tenor Enrico Caruso, violinist Mischa
Elman, pianist Percy Kahn;
Grieg: *Concerto in A minor, Op. 16, first
movement*,
pianist Arthur Rubinstein, Philadelphia
Orchestra led by Eugene Ormandy;
Puccini: *Un bel di*, from *Madama
Butterfly*,
soprano Frances Alda;
Tchaikovsky: *Dance of Sugar-Plum
Fairy* and *Trepak*, from *Nutcracker Suite*,
Philadelphia Orchestra
conducted by Leopold Stokowski;
Mendelssohn: *Scherzo* from
Midsummer Night's Dream,
Philadelphia Orchestra
conducted by Leopold Stokowski.

12.05 a.m.
NIGHT CAMP
Wednesdays: Old 78s and other
collectibles.

STEREO

5.00 a.m.
STEREO MORNING
Host: Terry Campbell

6.00, 7.00, 8.00 a.m.
WORLD REPORT

9.05 a.m.
MOSTLY MUSIC
Host: Harry Elton
Regular Commentator:
Ken Winters

Music in Canada:
50 Years on CBC Radio.
A comprehensive look at serious music
created in Canada over the last 50 years.
With guest contributor Gary Marcuse
of Vancouver.

11.05 a.m.
R.S.V.P.
Host: Leon Cole
Today's selected highlight—
Beethoven: *String Quartet No. 7 in F,*
Op. 59, No. 1, "Razumovsky,"
Alban Berg Quartet.

1.05 p.m.
OFF THE RECORD

3.05 p.m.
DISC DRIVE

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
LISTEN TO THE MUSIC
Host: Margaret Pacsu

8.05 AT, 8.35 NT
STRING OF PEARLS

8.00 p.m.
9.00 AT, 9.30 NT
ARTS NATIONAL
Host: Ian Alexander
From Eglise Notre-Dame in Old
Montreal, Les Chanteurs de
Ste-Therese, Radio Canada Vocal
Ensemble, organist Pierre Granmaison,
and the Metropolitan Orchestra
conducted by Otto-Werner Müller.
Bach: *Orchestral Suite No. 3 in D,*
BWV 1068;



Jacques
Hétu

Jacques Hétu: *Missa pro trecentesimo
anno, Op. 38* (world premiere);
commissioned by the CBC to mark the
Bach tercentenary.

10.00 p.m.
Not heard AT, NT
SOUNDSCAPE
Host: Margaret Pascu

11.10 p.m.
BRAVE NEW WAVES
Host: Brent Bambury



National Auditions

A showcase of
new professional
talent on the CBC
Stereo Network

Auditions are held in
January, and are open
to soloists or ensembles
up to and including a
quintet, who:

- Are professional performers of serious music;
- Are Canadian citizens or hold permanent resident status;
- Have not been broadcast nationally by the CBC in the past two years.

Deadline for submission:
November 15

Applications may be
obtained by writing to:
National Auditions
CBC Radio Music
Box 500, Station A
Toronto, Ontario
M5W 1E6

THURSDAY, NOVEMBER 6

RADIO

6.00, 7.00, 8.00 a.m.
WORLD REPORT
With Rex Loring
and Barbara Smith

6.13 a.m.
LOCAL/REGIONAL PROGRAM

9.05 a.m.
MORNINGSIDE
Host: Peter Gzowski

Thursdays:
Third Hour: Ongoing debate about the most crucial issue of our time, war and peace.
Plus more *Morningside* mail.
At 11.40 a.m. (12.10 NT)—
Fessenden's Dream by Marian Parker.
Fourth of a five-part drama serial.

12 Noon
RADIO NOON

2.05 p.m.
DAYSHIFT
Host: Erika Ritter
Thursday Features
Modern Sexuality.
Subway Book Reviews—Les Nirenberg asks patrons about books they're reading.
Comedy sketches—written and performed by Hugh Graham, often with Bob Bainborough, Carolyn Scott and Charlotte Odele.

(second hour).
Alternating Thursdays:
Behind the Scenes—Jennifer Fisher,
Dayshift's former TV Girl Guide.

4.05 p.m.
LOCAL/REGIONAL PROGRAM

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
AS IT HAPPENS

7.30 p.m.
BUSINESS WORLD
Host: Ron Adams



Ron Adams

A show that untangles the latest financial developments, featuring documentaries about and interviews with the country's leading decision-makers. Special reports on small business, identifying today's trends as tomorrow's jobs. Tips on personal finance with Gordon Pape, and commentary by Ann Shortell. Outlook from the boardroom.
Producer: Paul Raugust

8.05 p.m.
PRIME TIME
Host: Stan Carew

9.05 p.m.
IDEAS
Host: Lister Sinclair
Complexity And Management.
"From time to time in the management of any enterprise it is wise to reassess its objectives and compare them to what is really going on. The extraordinary complexity and vertical divisions into a vast array of massive and minor institutions. . . ." These words began the Neilsen Task Force report on "New Management Initiatives." How is complexity managed? Can all processes be successfully subdivided?
A two-part Thursday series prepared by Ursula Franklin of the University of Toronto.
Producer: Max Allen

10.00 p.m.
NEWS

10.05 p.m.
SPORTS

10.10 p.m.
WEATHER

10.12 p.m.
THE BEST OF MORNINGSIDE

11.12 p.m.
LATE NIGHT CLASSICS
Paganini: *Molto Perpetuo*, Louis Levy and His Concert Orchestra;
Schubert: *Medley, Minuet in F, My Sweet Repose, Rosamunde*, ballet music, Mark Weber and His Orchestra;
Kern/Harbach: *Yesterdays* from *Roberta*, Ezio Pinza;
Tchaikovsky: *Waltz, Eugene Onégin*, Royal Opera Orchestra conducted by Eugene Goossens;
Di Capua: *O Sole Mio*, tenor Tito Schipa;
Stephen Foster: *Old Folks at Home*;
Dvorak: *Violin Obligato, Humoresque*, violinist Efreim Zimbalist;
Beethoven: *Concerto No. 5 in E flat, Emperor, 2nd mv.*, pianist Artur Schnabel, Chicago Symphony Orchestra conducted by Frederick Stock;
Bach: *Bourée in B minor*, violinist Joseph Szigeti;
Albeniz/Elman: *Tango*, violinist Mischa Elman, pianist Josef Bonime;
Rachmaninov: *Paganini Rhapsody*, pianist Sergei Rachmaninov, Philadelphia Orchestra conducted by Leopold Stokowski.

12.05 a.m.
NIGHT CAMP
Host: David Lennick



David Lennick

STEREO

5.00 a.m.
STEREO MORNING
Host: Terry Campbell

6.00, 7.00, 8.00 a.m.
WORLD REPORT
With Rex Loring
and Barbara Smith

9.05 a.m.
MOSTLY MUSIC
Host: Harry Elton
Regular Commentator:

Ken Winters
Music in Canada:
50 Years on CBC Radio.
A comprehensive look at serious music created in Canada over the last 50 years.
With guest contributor Gary Marcuse of Vancouver.

11.05 a.m.
R.S.V.P.
Host: Leon Cole
Today's selected highlight—
Stravinsky: *Pulcinella Suite (1922)*, English Chamber Orchestra conducted by Sir Alexander Gibson.

1.05 p.m.
OFF THE RECORD
Host: Bob Kerr
Thursdays: Organ music.

3.05 p.m.
DISC DRIVE
Host: Jurgen Gothe

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
LISTEN TO THE MUSIC
Host: Margaret Pacsu

8.05 AT, 8.35 NT
STRING OF PEARLS

8.00 p.m.
9.00 AT, 9.30 NT
ARTS NATIONAL
Host: Ian Alexander
Live from Roy Thomson Hall, Toronto, Toronto Symphony conducted by Kurt Sanderling, pianist Murray Perahia.



Murray Perahia

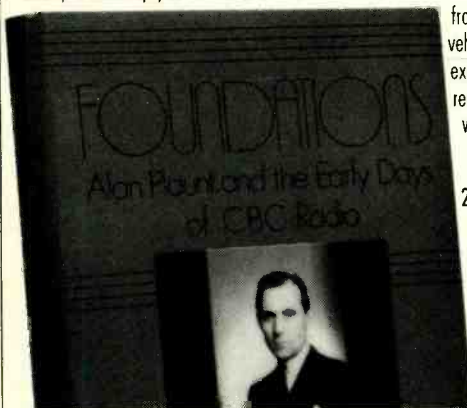
Schumann: *Piano Concerto in A minor, Op. 54*.
INTERMISSION.
Bruckner: *Symphony No. 7 in E*.

10.00 p.m.
Not heard AT, NT
SOUNDSCAPE
Host: Margaret Pacsu

11.10 p.m.
BRAVE NEW WAVES
Host: Brent Bambury

MILESTONES

The CBC is 50 years old this year — we began radio broadcasting in 1936. And to celebrate CBC Enterprises is publishing **Foundations — Alan Plaunt and the Early Days of CBC Radio**. Learn the inside story of the birth and early turbulent days of our national broadcaster. Meet characters such as Alan Plaunt, Graham Spry and Brooke Claxton who made valiant efforts to prevent radio from becoming the vehicle for commercial exploitation. A topic as relevant today as it was then. . .



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OPERATOR #11

FRIDAY, NOVEMBER 7

RADIO

6.13 a.m.
LOCAL/REGIONAL PROGRAM

9.05 a.m.
MORNINGSIDE

Fridays, First Hour: Political panel—Jim Coutts, Eddie Goodman, Bob White.

Third Hour: Arts Panel, with commentator Robert Enright. At 11.40 a.m. (12.10 NT)—*Fessenden's Dream*. Conclusion.

12 Noon
RADIO NOON

2.05 p.m.
DAYSHIFT

4.05 p.m.
LOCAL/REGIONAL PROGRAM

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
AS IT HAPPENS

7.30 p.m.
VANISHING POINT

The Black Persian by Steve Petch. Part Six: *The Sacred Precinct*. McRae's quest takes him from a genteel English tour boat, to the majestic pyramids, to the bathhouses of Cairo, to an extraordinary, long-awaited meeting. Conclusion.

8.05 p.m.
PRIME TIME

9.05 p.m.
IDEAS

The New Warriors. The Executioner, the Destroyer, the Penetrator, the Survivorist—they're all members of a new breed of fictional

heroes fighting the ills of modern society. Since the 1970s, these raging one-man armies have quietly invaded North American bookstores and the popular imagination. What makes this type of fantasy so compelling? This two-part Friday series examines the industry that creates action/adventure fiction, the books themselves, and the reasons for their growing appeal. Prepared by Toronto editor Sandra Rabinovitch. Producer: Damiano Pietropaolo

10.12 p.m.
THE BEST OF MORNINGSIDE
Host: Peter Gzowski

11.12 p.m.
LATE NIGHT CLASSICS

Barroso: *Brazil*, Morton Gould.
Freedman/Thomas: *Sious City Sue*, Kate Smith, vocal quartet and orchestra directed by Jack Miller;
Parish/Carmichael/Borge: *Star Dust*, Victor Borge;
Young/Herbert: *Ah Sweet Mystery of Life*, Nelson Eddy.
Dorsey: *The Music Goes Round and Round*, Edith Wright, vocalist;
Hill/DeRose: *Wagon Wheels* from *Ziegfeld Follies*, Paul Robeson;
All My Life, Fats Waller;
Ill Barkio, Spike Jones and His City Slickers;
These Foolish Things Remind Me Of You, Benny Goodman, Helen Ward;
Cole Porter: *Let's Do It*, Eartha Kitt;
When Did You Leave Heaven, Guy Lombardo;
Christopher Columbus, Benny Goodman;
Moon Over Miami, Eddy Duchin and His Orchestra.

12.05 a.m.
NIGHT CAMP

STEREO

5.00 a.m.
STEREO MORNING

Fridays, final half-hour: A look at the National Arts Centre Orchestra.

9.05 a.m.
MOSTLY MUSIC

Music in Canada: 50 Years on CBC Radio.

11.05 a.m.
R.S.V.P.

Today's selected highlight—**Mozart:** *Sonata for Fortepiano and Violin in A, K.526*, pianist Malcolm Bilson, violinist Sergiu Luca.

1.05 p.m.
OFF THE RECORD

3.05 p.m.
DISC DRIVE

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
ARTS NATIONAL'S FRIDAY NIGHT

At 6.35 p.m.—*Music In My Life*.

At 7.30 p.m.—*Friday Night Pops*.

From Leicester Square To Old Broadway. For almost two decades, CBC's popular *Leicester Square to Old Broadway* brought a nostalgic bit of British music hall and American vaudeville into homes throughout Canada and across the border. The show was more than just another half-hour of entertainment. It was a tradition among listeners from coast to coast.

Leicester Square was produced in Vancouver beginning in 1943. It was

rehearsed and broadcast from Studio G, a converted ladies' clothing store.

Dedicated listeners to the then Trans-Canada network will remember Harry Pryce, who arranged much of the music and conducted the 16-member pit orchestra. There was the Barbershop Quartet as well as featured soloists.

And, finally, no dedicated *Leicester Square* listener could forget its genial host Eric Vale as The Old Stager. His corny, good-humoured banter recreated the old music hall atmosphere in thousands of living-rooms across the network every week.

With the Bobby Hales Orchestra, soloists Mary Anne Barcellona and Donald Lumb, The Barbershop Quartet (Herbert Ray, Ron Smail, Bill Vermeulen, Cam Haney), and Harry Mossfield as The Old Stager.

Howard/Emerson: *Hello My Baby*; **McCarthy/Tirney:** *In My Sweet Little Alice Blue Gown*;

Berlin: *Alexander's Ragtime Band*; **Kahn/Jones:** *I'll See You In My Dreams*;

Weston/Barnes: *When Father Papered The Parlour*;

Whitson/Friedmann! *Let Me Call You Sweetheart*;

World War I medley.

At 9.05 p.m.—

Bob Oxley's Louis Armstrong.

Tonight, Part Three continues with the Hot Five and ends with Armstrong's first big hit for a popular audience, *Ain't Misbehavin'*.

A five-part series.

10.05 p.m.
GABEREAU

A repeat of the *Gabereau* show, heard last Saturday on CBC Radio at 1.08 p.m.

11.10 p.m.
NIGHT LINES

PREVIEW

CBC YOUNG COMPOSERS COMPETITION CONCERT

With host **Augusta LaPaix**

November 14, 8 p.m. (9 AT, 9.30 NT), Stereo

MAKING WAVES: "In so many ways, a composer can't be judged," says David Jaeger, executive producer of *Two New Hours*. "But we must support the creation of music, because it's our future." Aspiring composers under thirty don't have to win to benefit from the seventh biennial CBC Young Composers Competition. The finalists' works are heard by a national radio audience and assessed by a distinguished panel of judges, chaired this year by Montreal composer Jacques Héту. Augusta LaPaix, formerly of *Brave New Waves*, hosts this three-hour special, broadcast live from Montreal. The prize money, including a \$5,000 grand prize from the Canada Council, is only one aspect of the competition, says Jaeger. "What we're really trying to do is plant seeds."

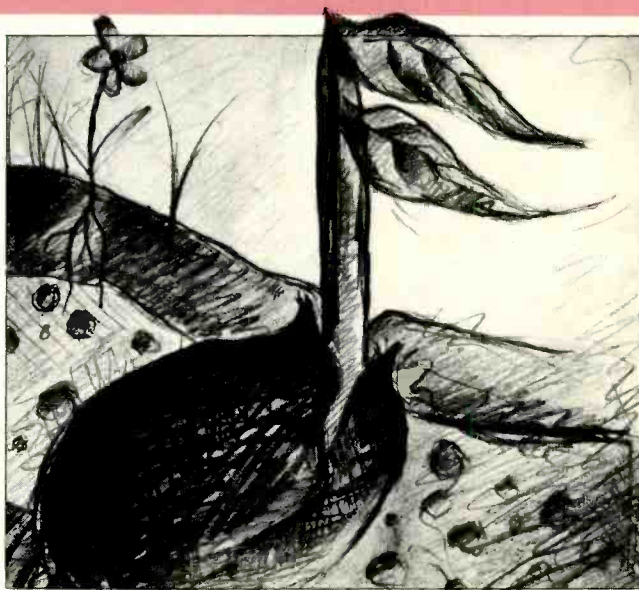


ILLUSTRATION BY KIM PRICE

SATURDAY, NOVEMBER 8

RADIO

6.00 a.m.
LOCAL/REGIONAL PROGRAM
Local Name Varies
Including *Voice of the Pioneer*.
(See Sunday 6 a.m. for details.)

7.00, 8.00, 9.00 a.m.
WORLD REPORT/SPORTS

9.11 a.m.
THE HOUSE
Host: Judy Morrison
A news program dealing with the Canadian political scene.

10.05 a.m.
BASIC BLACK

11.35 a.m.
THE NORM
Starring the comedy troupe The Norm, featuring Peter McCowatt, Brian Moffatt, Eva Almos and Megan Smith.

12.08 p.m.
1.38 NT
QUIRKS & QUARKS
Host: Jay Ingram

12.38 NT, 1.08 AT
LOCAL/REGIONAL PROGRAM

1.08 p.m.
2.08 AT, 2.38 NT
GABEREAU
An hour in entertaining company as

Wicki interviews exciting personalities from the world of show business. Including music selected by the guest.

2.08 p.m.
3.08 AT, 3.38 NT
THE RADIO SHOW
Host: Jack Farr
A live off-the-wall entertainment magazine touching bases coast to coast with the latest from newsmakers, music-makers and moviemakers, and the sporting world.

5.08 p.m.
Not heard AT, NT
LOCAL/REGIONAL PROGRAM

6.15 p.m.
THE CANADIAN TOP 20
Host: Geoff Edwards
A review of the pop music scene.

8.08 p.m.
FINKLEMAN'S 45S
Host: Danny Finkleman

10.08 p.m.
THE PARKA PATROL
The popular Toronto writer offers his unique view of life in the wilds and music from his own collection—generally bluesy, with some folk and jazz, and lots of golden oldies.

11.08 p.m.
12.08 a.m. Manitoba
Not heard PT
RADIO ACTIVE

STEREO

5.00 a.m.
WEEKENDER
Fosset: *Fulton Street Samba*, violinist Stephane Grappelli, guitarist Marc Fosset;
Kern: *The Song Is You*, cornetist Warren Vache, pianist Hank Jones, bassist George Duvivier, drummer Alan Dawson;
Bloom: *Give Me The Simple Life*, pianist Oscar Peterson;
Gart: *Vivo*, accordionist Robert Davine;
Cobian: *Ladron*, The Tango Project;
Gershwin: *An American In Paris*, flutist Jean-Pierre Rampal, Los Angeles Philharmonic members conducted by Michel Colombier;
Henriette Renie: *Piece Symphonique*, harpist Susanne McDonald;
Chopin: *Scherzo No. 4 in E, Op. 54*, pianist Vladimir Ashkenazy;
Lanner: *Die Werber, Op. 103*, Johann Strauss Orchestra of Vienna directed by Willi Boskovsky;
Berlioz: *Overture, King Lear*, Vancouver Symphony Orchestra directed by Kazuyoshi Akiyama;
Gossec: *Symphony in F major*, Orchestre de Liege conducted by Jacques Houtmann;
Mozart: *Concert Rondo in D, K. 382*, pianist/conductor Vladimir Ashkenazy, Philharmonia Orchestra;
Beethoven: *Gratulationsmuenette in E flat*, Philharmonia Hungarica conducted by Hans Ludwig Hirsch;
Schubert: *Overture, Der Spiegelritter*, Stuttgart Radio Symphony Orchestra conducted by Paul Angerer;
Waterson: *Morceau de Concert*, clarinetist Colin Bradbury, pianist Oliver Davies;
Dvorak: *Waldesruhe*, cellist Frans Helmerson, Gothenburg Symphony Orchestra conducted by Neeme Jarvi;
Holst: *Brook Green Suite*, English Chamber Orchestra directed by Steuart Bedford;
Debussy: *Beau Soir*, violinist Aaron Rosand, pianist John Covelli;
Trad: *The Beauty of the North/Peat Fire Flame*, harpist Rhona MacKay;
Trad: *Rehearsal Room One*, violinist Sean Keane, pianist Derek Bell;
Nielsen: *Trumpet Polka*, Bror Kalles and His Orchestra;
Millocker: *Postscript*, Johann Strauss Orchestra of Vienna conducted by Willi Boskovsky;
Farnon: *State Occasion*, Band of H.M. Royal Marines led by Captain Peter Heming.

8.11 a.m.
ECLECTIC CIRCUS
Host: Allan McFee

9.34 a.m.
ROYAL CANADIAN AIR FARCE
Tour De Farce.
The Air Farce has been touring the country all year as part of the CBC's 50th anniversary celebrations. Today,

the show comes from Edmonton.

10.05 a.m.
THE ENTERTAINERS
Host: Stan Carew

11.30 a.m.
SIMPLY FOLK
For Remembrance Day—
The best *Simply Folk* of the year with music of human conflict.

12.30 p.m.
1.30 AT, 2.00 NT
JAZZLAND

2.05 p.m.
3.05 AT, 3.35 NT
GREAT OPERA PERFORMANCES
Host: Terry Campbell
Verdi: *La Traviata*.
The tragic story of a beautiful courtesan, who sacrifices her happiness for the sake of her lover's family.



Scene from *La Traviata*

Starring:
Nelly Maricioiu, Violetta;
Patrick Power, Alfredo;
Odette Beaupré, Flora;
Maurice Brown, Dr. Grenvil;
Allan Monk, Germont;
Brian McIntosh, Commissionario.
Orchestra and Chorus of the Canadian Opera Company
conducted by Derek Bate.

6.08 p.m.
12.38 AT, 1.08 NT
GILMOUR'S ALBUMS
Among today's featured items—Isaac Stern plays a **Beethoven Romance for Violin and Orchestra**, demonstrating the value of "bonus extras" in an album of longer works. Also, a Frances Langford updater in movie duets with Tony Martin, Rudy Vallee and Bing Crosby. The former movie queen and Bob Hope sidekick married a multi-millionaire and now owns the Florida restaurant where she still occasionally sings at 72.

7.05 p.m.
17 BLOCKS OF BROADWAY
Host: Jonn Kares

8.05 p.m.
JAZZ BEAT
Host: Katie Malloch
First Hour: Jeff Johnston Quartet, from St. John's.
Second Hour: David Murray Quartet, from the 1986 Montreal International Jazz Festival.
Producer:
Alain de Grosbois, Montreal

10.08 p.m.
NIGHT LINES
Host: Ralph Benmergui

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SUNDAY, NOVEMBER 9

RADIO

6.00 a.m. LOCAL/REGIONAL PROGRAM

Bill McNeil's *Voice of the Pioneer*: Bob Bowman, early Ottawa broadcaster, tells how the CBC learned how to broadcast a war when hostilities broke out in 1939. Last of two parts.

8.00, 9.00 a.m. WORLD REPORT SPORTS

8.30 a.m. THE FOOD SHOW

9.05 AT, 8.05 NT REGIONAL PROGRAM

9.11 a.m.

10.11 AT SUNDAY MORNING Host: Linden MacIntyre

See PREVIEW. Today, a double celebration, as *Sunday Morning* celebrates its 10 years on the air and CBC's 50th anniversary.

12.08 p.m. 1.08 AT GILMOUR'S ALBUMS

See *Stereo*. Saturday at 6.08 p.m.

1.08 p.m. 2.08 AT, 4.08 PT ROYAL CANADIAN AIR FARCE

Tour De Farce. The Air Farce has been touring the country all year as part of the CBC's 50th anniversary celebrations. Today, the show comes from Edmonton.

1.33 p.m. 2.33 AT, 4.33 PT THE ENTERTAINERS

3.08 p.m. 6.08 CT/MT/PT Not heard AT A JOYFUL SOUND

Host: Barry Burgess
From an almost unbelievable sequence of coincidence and accident that led to over-night pop stardom with *Oh Happy Day*, a smash hit single that sold more than a million copies in 1969, The Hawkins Family has become a dynasty of contemporary gospel. Brothers Walter, Edwin and Daniel Hawkins, their sisters Lynette, Carol and Freddie, and Walter's wife Tramaine Hawkins, are permanent fixtures on the soul gospel record charts, with an array of solo releases and collaborations among the various family members. Today, the focus is on the works of Walter, family leader and ordained minister of the Church of God in Christ; and Edwin, music director of Walter's Oakland congregation, The Love Center. A selection of the high points in their careers includes *Have Mercy, I'm Going Through, All of My Heart and Forever*. Also today, Christian new wave artist Steve Taylor talks about his uniquely witty style of getting an important message across to young audiences. Songs include *Am I in Sync?, Sin for a Season* and *On the Fritz*.

4.05 p.m. 5.05 AT/MT, 3.05 CT, 1.05 PT SUNDAY MATINEE

Class of 66 by Moira Dann. An invitation arrives from Sir John A. MacDonald High: "1986 is the 20th Anniversary of Star Trek. The Monkees are having a 20th reunion and so are we."

Madeleine Barnet, 38 and long divorced, is the mother of 18-year-old Jacob. He wants to see her married again before he leaves for university, and he sees her high school reunion as a chance for her to take another look at some of the men she passed over in her youth.

Having married Jacob's dad, Dave, her high school sweetheart, right after graduation, Madeleine is not interested in going into a situation where she is remembered as one half of "Mad and Dave." But to stop Jacob's badgering, she ultimately decides to go. And, to get even with him for the harassment, she recruits him as her date. What ensues surprises Jacob, who learns the truth of the adage: Be careful what you wish for, because you just might get it. Producer: Don Kowalchuk, Vancouver

4.08 AT, 5.35 NT REGIONAL PROGRAM

5.00 p.m. 6.00 AT, 6.30 NT 4.00 CT, 3.00 MT, 2.00 PT SUNDAY NEWS REGIONAL WEATHER

5.13 p.m. 6.13 AT, 6.43 NT 4.13 CT, 3.13 MT, 2.13 PT CROSS COUNTRY CHECKUP

Host: Augusta LaPaix
A national phone-in program inviting listeners to comment on a controversial question of the day.

The numbers to call in your area: (area code 514)
Atlantic—285-3710;
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Man/Sask/Alta—285-3724;
B.C. & Territories—285-3778;
Ask your operator to call collect.

7.05 p.m. 8.05 AT, 8.35 NT OPEN HOUSE

8.08 p.m.
9.08 AT, 9.38 NT
STATE OF THE ARTS
Also, The Spirit Of B.C.
Concluding a series of poetry readings recorded at The Gallery in Vancouver's Gastown, highlighting the literary spirit in British Columbia during the province's centennial year.
Today: Paulette Jiles, a recent winner of the Governor General's Award for Poetry for her book *Celestial Navigation*.

10.08 p.m. 11.08 AT, 11.38 NT SYMPHONY HALL

12.08 p.m.
Not heard AT, NT
WHERE EARS MEET
Host: James Hees

STEREO

5.00 a.m. WEEKENDER

Anon: *Sonata in D*.
The Parley of Instruments led by Roy Goodman and Peter Holman;
Albinoni: *Concerto in G, Op. 7, No. 4*, Berlin Chamber Orchestra conducted by Vittorio Negri;
Bach: *Concerto in D minor, BWV 1060*, violinist Otto Buchner, oboist Edgar Shann, Munich Bach Orchestra led by Karl Richter;

Telemann: *Don Quichotte Suite*, Academy of St. Martin-in-the-Fields conducted by Neville Marriner;
Avison: *Concerto in B flat, Op. 6, No. 2*, Hurwitz Chamber Ensemble conducted by Emanuel Hurwitz;

Mozart: *Rondo in D, K. 184*, flutist Peter-Lukas Graf
Lausanne Chamber Orchestra;
Schubert: *Eine Kleine Trauermusik*

London Sinfonietta conducted by David Atherton;
Vorsick: *Sinfonia in D major*, English Chamber Orchestra conducted by Charles Mackerras;

Svendsen: *Zorahayda*, Oslo Philharmonic Orchestra conducted by Odd Gruner-Hegge;

Cimarosa: *Overture, I Traci Amanti*, New Philharmonia Orchestra conducted by Raymond Leppard;

Rosetti: *Concerto in D minor*, Hermann Baumann, French horn, Concerto Amsterdam led by Jaap Schröder;
W. F. Bach: *Sinfonia in F major*, Kohn Chamber Orchestra conducted by Helmut Muller-Bruhl;

C. P. E. Bach: *Trio in C major, Wq. 147*, Schola Cantorum Basiliensis.

8.00 a.m. WORLD REPORT/SPORTS

8.12 a.m. CHORAL CONCERT Host: Howard Dyck

See PREVIEW.
From Vienna, a performance of Britten's monumental *War Requiem, Op. 66* by the Vienna State Opera Chorus and the Austrian Radio Symphony Orchestra conducted by Andrew Davis.

10.05 a.m. THE MAX FERGUSON SHOW Host: Max Ferguson

12.08 p.m. STATE OF THE ARTS See *Radio* at 8.08 p.m.

2.05 p.m.
COMMAND PERFORMANCE
From this year's Montreal Jazz Festival, Antonio Carlos Jobim and family and friends in a concert devoted to the music of this popular Brazilian composer. Jobim, whose music shows the influence of the French impressionist composers Claude Debussy and Maurice Ravel, has included in this concert two "hits": *Samba de una notuso* and *Desafinado*.

4.05 p.m. THE CHAMBER SOCIETY Host: Olga Milosevich

5.05 p.m. OPEN HOUSE

6.05 p.m.
THE TRANSCONTINENTAL
Host: Otto Lowy
A journey to remember the story of two wars.

7.05 p.m. STEREO THEATRE Cranks.

A drama series about the unorthodox lives of Canadian oddballs from the past.

Hangman's Hands: The Story of John Robert Radcliffe by Howard Engel. Radcliffe came from England in the late 19th century and became Canada's official hangman, the first to be so appointed. He had had some experience on the job with Britain's chief executioner. A humane man, Radcliffe made improvements to the standard technique for hanging, and although his profession didn't always make him popular with society, he did become a kind of celebrity. Eventually, his job and his family's ostracism got to him and he started drinking. His life became haunted by the ghosts of his victims. Starring Alan Williams as Radcliffe, with Janet Martin, Eric House, Paul Soles, Harvey Atkin, Ruth Springford. Producer: Stephen Katz

8.05 p.m. REGIONAL MUSIC

9.05 p.m.
TWO NEW HOURS
Guest Host: Augusta LaPaix
First of two programs featuring German composer Karlheinz Stockhausen. Performances from the 1986 Berlin Festival and the 1986 Pro Musica Nova Festival.

Works to be included:
From the Berlin Festival (courtesy of RIAS Berlin) —

Care, for four orchestras and four choirs, Berlin Radio Symphony Orchestra, RIAS Chamber Choir, conductors Uwe Gronostay, Jacques Mercier, Arturo Tamayo, Lucas Vis;
Eva's Lied, world premiere, commissioned by the Berlin Festival, Suzanne Stephens, Nele Langrehr, Rumi Sota, basset horns; Simon Stockhausen, Michael Obst, synthesizers;

Andreas Boettger, percussion; Kathinka Pasveer, voice; Boys Ensemble of the Hungarian Radio Childrens Choir, Karlheinz Stockhausen, sound control; *Gesang der Junglinge*; *Telemusik*.
From the 1986 Pro Musica Nova, presented by Radio Bremen — *Piano Pieces No. 1 to 5*, pianist Bernard Wambach; *Piano Pieces No. 9, 11, 14*, pianist Majella Stockhausen.

11.08 p.m. BRAVE NEW WAVES

MONDAY, NOVEMBER 10

RADIO

6.00, 7.00, 8.00 a.m.
WORLD REPORT

6.13 a.m.
LOCAL/REGIONAL PROGRAM

9.05 a.m.
MORNINGSIDE

At 11.40 a.m. (12.10 NT)—*The Man Who Never Was* by Helena Zukowski.
Among the thousands of Canadians who never returned from the Second World War are some whose stories were shrouded in secrecy because of the nature of their work. Major Gustave (Guy) Bieler was one. As the first Canadian dropped into France with the Special Operations Executive, Bieler was charged with organizing resistance in northeastern France and sabotaging the enemy's essential lines of communication and supply. Secret agents were told the average lifespan they could expect in enemy territory was six months. Despite crippling injuries, Bieler remained in charge of his resistance circuit for 18 months. He was eventually captured by the Gestapo, but his name lives on in French towns such as St. Quentin and Fonsomme, where streets have been named "Rue du Commandant Guy" in his memory.
First of a 5-part drama serial.

12 Noon
RADIO NOON

2.05 p.m.
DAYSHIFT

4.05 p.m.
LOCAL/REGIONAL PROGRAM

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
AS IT HAPPENS

7.30 p.m.
THE INSIDE TRACK

Sports journalism for people whose interest goes beyond the scores and standings. Sports as it reflects on culture, business, politics and the media. The wide-ranging format includes documentaries, panels, interviews and the Sports Column with opinions and insights.

8.05 p.m.
PRIME TIME

9.05 p.m.
IDEAS

Turning Points in Public Broadcasting: The CBC at 50. Second in a four-part Monday series. See November 3 listing for details.

10.12 p.m.
THE BEST OF MORNINGSIDE

11.12 p.m.
LATE NIGHT CLASSICS

Ginastera: *Malambo*, Boston Pops led by Arthur Fiedler;
Boccherini/Woodhouse: *Mimnet*, *String Quintet, Op. 13, No. 5*, Academy of St. Martin-in-the-Fields;
Leoncavallo: *Vesti la giubba*, Placido Domingo, German Opera Orchestra conducted by Nello Santi;
Marcello: *Concerto in D minor*, guitarist Liona Boyd, English Chamber Orchestra conducted by Andrew Davis;
Gottschalk: *The Banjo*, pianist Gloria Saarinén;
Puccini: *Che Gelida Manina* from *La Bohème*, tenor Jussi Bjorling.

12.05 a.m.
NIGHT CAMP
Host: David Lennick

STEREO

5.00 a.m.
STEREO MORNING

9.05 a.m.
MOSTLY MUSIC

Music in Canada: 50 Years on CBC Radio. A comprehensive look at serious music created in Canada over the last 50 years. With guest contributor Gary Marcuse of Vancouver.

11.05 a.m.
R.S.V.P.

Today's selected highlight—Chopin: *Piano Sonata No. 3 in B flat minor, Op. 35*, pianist Maurizio Pollini.

1.05 p.m.
OFF THE RECORD

3.05 p.m.
DISC DRIVE

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
LISTEN TO THE MUSIC

8.05 AT, 8.35 NT
STRING OF PEARLS

8.00 p.m.
9.00 AT, 9.30 NT
ARTS NATIONAL

Over the past three years, *Arts National* has presented highlights from one of the world's major chamber music series, The Chamber Society of Lincoln Center. The concerts take place in New York's Alice Tully Hall and the society is now in its 18th season. This week, four concerts from the 17th season, including a world premiere commissioned by the Society.

Guest artists: narrator Irene Worth, pianist Horacio Gutierrez, horn-player Robert Routh. Artists of the Society: oboist Leonard Arner, bassist Alvim Brehm, violinist James Buswell, clarinetist Gervase de Peyer, bassoonist Loren Glickman, cellist Leslie Parnas, flutist Paula Robison, violist Walter Trampler, pianist Charles Wadsworth.
Beethoven: *Quintet in E flat for piano and winds, Op. 16*;
Saint-Saëns: *Carnival of the Animals* (original chamber version);
Satie: *Sports et divertissements*;
Brahms: *Piano Trio in B, Op. 8*

10.00 p.m.
Not heard AT, NT
SOUNDSCAPE

11.10 p.m.
VANISHING POINT

Radio Free Imagination by Davis Lewis Stein. Fifty years in the future, radio has gone underground. The Crystal Creeps are secretly broadcasting treasures from the CBC Archives—and the Media Monitors are after them. It's Freddy Bondhead's mission to infiltrate the enemy An offbeat celebration of 50 years of CBC broadcasting and the radio medium itself by Toronto journalist and fiction writer David Lewis Stein.
Cast: Geoffrey Bowes, Bondhead; Eric House, Chief; Michelle Fisk, Claire; With Elizabeth Hanna, George Buza, Tom Butler, Jay Bowen, Francine Volker.
Executive Producer: William Lane

11.40 p.m.
BRAVE NEW WAVES

PREVIEW

MORNINGSIDE

The Man Who Never Was by Helena Zukowski

November 10 to 14, 11.40 a.m. (12.10 AT), Radio

CANADIAN HERO: When Jacqueline Bieler went to France to trace her father's footsteps, she found streets named after him and met people who wept when they recalled Commandant Guy. Major Gustave (Guy) Bieler, the first Canadian dropped into France with the Special Operations Executive, spent eighteen months organizing the Resistance before his capture in 1944. He recruited twenty-five Resistance groups and arranged numerous sabotage operations. Helena Zukowski, writer of *The Man Who Never Was*, says men like Bieler played a crucial role in the war. "We've always downplayed our heroes," she says. "Let the U.S. keep its Rambos. We've got wonderful stories to tell about enormously powerful individuals and Bieler was certainly one of them."



COMMANDANT GUY: MAJOR BIELER (MIDDLE) IS REMEMBERED FOR HIS HEROIC WORK IN ORGANIZING FRENCH RESISTANCE IN WORLD WAR II

TUESDAY, NOV. 11

RADIO

6.00, 7.00, 8.00 a.m.
WORLD REPORT

6.13 a.m.
LOCAL/REGIONAL PROGRAM

9.05 a.m.
MORNINGSIDE

At 11.40 a.m. (12.10 NT)—
The Man Who Never Was
by Helena Zukowski.
Second of a five-part drama serial.
Producer: Don Kowalchuk. Vancouver

12 Noon
RADIO NOON

2.05 p.m.
DAYSHIFT

4.05 p.m.
LOCAL/REGIONAL PROGRAM

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
AS IT HAPPENS
Host: Dennis Trudeau
Co-host: Alan Maitland

7.30 p.m.
THE MEDIA FILE
Host: Vince Carlin

A public conduit for concerns and questions that relate to the national and international media—newspapers, magazines, television and radio.

8.05 p.m.
PRIME TIME
Host: Stan Carew

9.05 p.m.
IDEAS
The View From Central Europe.
Part Two. Doing It Yourself.
Sociologist Ioan Davies discusses the dynamic, innovative society being created in Hungary.

10.12 p.m.
THE BEST OF MORNINGSIDE

11.12 p.m.
LATE NIGHT CLASSICS
Lanner: *Die Romantiker, Op. 167*,
Orchestra Vienna Volksoper
conducted by Franz Bauer-Theussl;
Liszt: *Liebestraum No. 3*,
pianist Jorge Bolet;
Mozart: *Piano Concerto No. 20 in D minor, K. 466, Romance*,
pianist Alfred Brendel,
Academy of St. Martin-in-the-Fields
conducted by Neville Marriner;
Mendelssohn/Harris: *On Wings of Song*,
Columbia Symphony Orchestra
conducted by Andre Kostelanetz;
Brahms: *Alto Rhapsody, Op. 53*,
mezzo-soprano Mildred Miller,
Occidental College Concert Choir,
Columbia Symphony
conducted by Bruno Walter.

12.05 a.m.
NIGHT CAMP

STEREO

5.00 a.m.
STEREO MORNING

9.05 a.m.
MOSTLY MUSIC
Music in Canada:
50 Years on CBC Radio.
A comprehensive look at serious music created in Canada over the last 50 years.
With guest contributor Gary Marcuse of Vancouver.

11.05 a.m.
R.S.V.P.
Host: Leon Cole
Today's feature—



Kathleen
Ferrier

Selections from *Kathleen Ferrier Sings
Bach And Handel*.

1.05 p.m.
OFF THE RECORD

3.05 p.m.
DISC DRIVE

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
LISTEN TO THE MUSIC
Host: Margaret Pacsu
A program of music for Remembrance Day.

8.05 AT, 8.35 NT
STRING OF PEARLS

8.00 p.m.
9.00 AT, 9.30 NT
ARTS NATIONAL
The Chamber Music Society of Lincoln Center.
Guest artists: mezzo-soprano
Jan De Gaetani,
harpsichordist/fortepianist Christopher
Hogwood.
Artists of the Society:
oboist Leonard Arner,
bassist Alvim Brehm,
bassoonist Loren Glickman,
violinist Ani Kavafian,
flutist Paula Robison,
cellist Fred Sherry,
violinist Walter Trampler.
Arr. Vivaldi: *Spring, from The Four Seasons*;
Vivaldi: *Sonata, La follia, for two violins and continuo*;
Haydn: *Cantata, Arianna a Naxos*;
Arr. Haydn: *Symphony No. 94, Surprise*.

10.00 p.m.
Not heard AT, NT
SOUNDSCAPE

11.10 p.m.
BRAVE NEW WAVES

WEDNESDAY, NOV. 12

RADIO

6.00, 7.00, 8.00 a.m.
WORLD REPORT

6.13 a.m.
LOCAL/REGIONAL PROGRAM

9.05 a.m.
MORNINGSIDE
Host: Peter Gzowski
At 11.40 a.m. (12.10 NT)—
The Man Who Never Was
by Helena Zukowski.
Third of a five-part drama serial.

11.52 a.m.
PROVINCIAL AFFAIRS

12 Noon
RADIO NOON

2.05 p.m.
DAYSHIFT
Host: Erika Ritter

4.05 p.m.
LOCAL/REGIONAL PROGRAM

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
AS IT HAPPENS
Host: Dennis Trudeau
Co-host: Alan Maitland

7.30 p.m.
THE MEDICINE SHOW
Host: Agatha Moir
A series tackling the issues and ethics in the practice of medicine and following advances in the field.

8.05 p.m.
PRIME TIME

9.05 p.m.
IDEAS
On The Line: A Journal Of Exploration
Along The Canada-U.S. Border.
Second in a four-part Wednesday series.

10.12 p.m.
THE BEST OF MORNINGSIDE

11.12 p.m.
LATE NIGHT CLASSICS
Brahms: *Hungarian Dance No. 5 in G minor*,
Royal Philharmonic
conducted by Walter Weller;
Mendelssohn: *Scherzo, from Octet in E flat major*,
Music from Marlboro;
Mozart: *Divertimento in B flat major, KV137, I Musici*;
Alfven: *Swedish Rhapsody No. 1, Op. 19*, Baltimore Symphony
conducted by Sergiu Comissiona;
Wagner: *The Flying Dutchman Overture*,
Columbia Symphony
conducted by Bruno Walter.

12.05 a.m.
NIGHT CAMP
Host: David Lennick
Wednesdays: Old 78s and other collectibles.

STEREO

5.00 a.m.
STEREO MORNING
Host: Terry Campbell

6.00, 7.00, 8.00 a.m.
WORLD REPORT

9.05 a.m.
MOSTLY MUSIC
Host: Harry Elton
Regular Commentator:
Ken Winters
Music in Canada:
50 Years on CBC Radio.
A comprehensive look at serious music created in Canada over the last 50 years.
With guest contributor
Gary Marcuse of Vancouver.

11.05 a.m.
R.S.V.P.
Host: Leon Cole
Today's selected highlight—
Schubert: *Symphony No. 8, Unfinished*,
National Arts Centre Orchestra
conducted by Franco Mannino.

1.05 p.m.
OFF THE RECORD
Host: Bob Kerr

3.05 p.m.
DISC DRIVE
Host: Jurgen Gothe

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
LISTEN TO THE MUSIC
Host: Margaret Pacsu

8.05 AT, 8.35 NT
STRING OF PEARLS

8.00 p.m.
9.00 AT, 9.30 NT
ARTS NATIONAL
Host: Ian Alexander
The Chamber Music Society of Lincoln Center.
Guest artists:
violinist Josef Suk,
pianist Jeans-Yves Thibaudet,
horn-player Robert Routh.
Artists of the Society:
cellist Leslie Parnas,
flutist Paula Robison,
violinist Walter Trampler,
pianist Charles Wadsworth.
Mendelssohn: *Andante and Variations for piano, four hands*;
Mozart: *Quintet in E flat for horn and strings, K. 407*;
Poulenc: *Babar the Elephant*, for piano with narrator, and *Elegie for horn and piano*;
Ravel: *Piano Trio*.

10.00 p.m.
Not heard AT, NT
SOUNDSCAPE
Host: Margaret Pacsu

11.10 p.m.
BRAVE NEW WAVES
Host: Brent Bambury

THURSDAY, NOVEMBER 13

RADIO

6.13 a.m.
LOCAL/REGIONAL PROGRAM

9.05 a.m.
MORNINGSIDE
At 11.40 a.m. (12.10 NT)—
The Man Who Never Was.
Part 4.

12 Noon
RADIO NOON

2.05 p.m.
DAYSHIFT
Host: Erica Ritter

4.05 p.m.
LOCAL/REGIONAL PROGRAM

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
AS IT HAPPENS

7.30 p.m.
BUSINESS WORLD
Host: Ron Adams
A show that untangles the latest financial developments, featuring documentaries about and interviews with the country's leading decision-makers. Special reports on small business, identifying today's trends as tomorrow's jobs. Tips on personal finance with Gordon Pape. Outlook on the economy. Insider information from the boardroom.

8.05 p.m.
PRIME TIME

9.05 p.m.
IDEAS
Complexity And Management.
Last of two parts.

10.12 p.m.
THE BEST OF MORNINGSIDE

11.12 p.m.
LATE NIGHT CLASSICS
Host: Norris Bick
Rimsky-Korsakov: *Dance of the Tumblers*, from *The Snow Maiden*, Cincinnati Pops Orchestra conducted by Erich Kunzel;
Holst: *First Suite in E flat, Op. 28, No. 1*, Cleveland Symphony conducted by Frederick Fennell;
Handel: *Where'er You Walk*, organist E. Power Biggs, Royal Philharmonic Orchestra conducted by Charles Groves;
Mozart: *Serenata Notturna in D major, K. 239*, violinists Thomas Brandis, Emil Maas, violist Heithard Resa, bassist Rainer Zepperitz, Berlin Philharmonic conducted by Herbert von Karajan;
Villa-Lobos: *Bachianas Brasileiras No. 5, Aria*, flutist James Galway, National Philharmonic conducted by Charles Gerhardt;
Chopin/Liszt: *The Maiden's Wish, 6 Chants Polonais*, pianist Claudio Arrau.

12.05 a.m.
NIGHT CAMP

STEREO

5.00 a.m.
STEREO MORNING
Host: Terry Campbell

6.00, 7.00, 8.00 a.m.
WORLD REPORT

9.05 a.m.
MOSTLY MUSIC
Music in Canada:
50 Years on CBC Radio.

11.05 a.m.
R.S.V.P.
Host: Leon Cole
Today's selected highlight—
Baritone Louis Quilico in selections from Verdi's *Rigoletto*.

1.05 p.m.
OFF THE RECORD
Host: Bob Kerr
Thursdays: Organ music.

3.05 p.m.
DISC DRIVE
Host: Jurgen Gothe

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
LISTEN TO THE MUSIC
Host: Margaret Pacsu

8.05 AT, 8.35 NT
STRING OF PEARLS
Host: Jim Bennet

8.00 p.m.
9.00 AT, 9.30 NT
ARTS NATIONAL
Last of four concerts with The Chamber Music Society of Lincoln Center.
Guests:
clarinetist Richard Stoltzman,
pianist Keith Jarrett.
Members of the Society:
The Emerson String Quartet, flutist Paula Robison, cellist Fred Sherry, violist Walter Trampler.



Paula Robison

Beethoven: *String Quartet in B flat, Op. 18/6*;
Bach: *Sonata No. 2 in D*, arr. for clarinet and piano;
Jarrett: *Sacred Ground—For The American Indian*, for flute, clarinet, cello and piano (world premiere recording, commissioned by the Society);
Brahms: *String Sextet in G, Op. 36*.

10.00 p.m.
Not heard AT, NT
SOUNDSCAPE
Host: Margaret Pacsu

11.10 p.m.
BRAVE NEW WAVES
Host: Brent Bambury

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FRIDAY, NOVEMBER 14

RADIO

6.00, 7.00, 8.00 a.m.
WORLD REPORT

6.13 a.m.
LOCAL/REGIONAL PROGRAM

9.05 a.m.
MORNINGSIDE

Fridays: Political panel—Jim Couotts, Eddie Goodman, Bob White.
At 11.40 a.m. (12.10 NT)—*The Man Who Never Was*.
Conclusion.

12 Noon
RADIO NOON

2.05 p.m.
DAYSHIFT

Friday Features:
Favourite Book of a celebrity guest;
The Neighbours, comedy often starring Debra McGrath, Bob Bainborough, Sandra Balcovske and Bruce Pirrie; Magazines. Various writers, broadcasters or experts in relevant fields talk about the latest in magazines; Travel—anywhere, anytime; Sunrise Semester. Erika Ritter lectures wryly on life; Alternating Fridays: New Canadian Music, with Kim Deschamps, mainly pop artists.

4.05 p.m.
LOCAL/REGIONAL PROGRAM

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
AS IT HAPPENS

7.30 p.m.
VANISHING POINT

Radio Free Imagination
by David Lewis Stein.

Fifty years in the future, radio has gone underground. The Crystal Creeps are secretly broadcasting treasures from the CBC Archives—and the Media Monitors are after them. It's Freddy Bondhead's mission to infiltrate the enemy An offbeat celebration of 50 years of CBC broadcasting and of the radio medium itself.

Cast:
Geoffrey Bowes, Bondhead;
Eric House, Chief;
Michelle Fisk, Claire;
With Elizabeth Hanna, George Buza, Tom Butler, Jay Bowen, Francine Volker.
Producer: William Lane.

8.05 p.m.
PRIME TIME

9.05 p.m.
IDEAS

The New Warriors.
Last of two parts.

10.12 p.m.
THE BEST OF MORNINGSIDE

11.12 p.m.
LATE NIGHT CLASSICS

Gershwin/Grope: *Rhapsody in Blue*, pianist Misha Dichter, Philharmonia Orchestra conducted by Neville Marriner;
Moonlight Serenade, Glenn Miller;
Gershwin: *Ballet from Primrose*, pianist Leonard Pennario;
Handel: *Arrival of the Queen of Sheba*, Academy of Ancient Music directed by Christopher Hogwood;
Suppé: *Light Cavalry Overture*, Montreal Symphony Orchestra conducted by Charles Dutoit;
Kern/Harbach: *Yesterdays*, soprano Kiri Te Kanawa, Nelson Riddle and His Orchestra.

12.05 a.m.
NIGHT CAMP

STEREO

5.00 a.m.
STEREO MORNING

Fridays, final half-hour: Profiles of Canadian Performers.
Today: Pianist Jane Coop.



Jane
Coop

9.05 a.m.
MOSTLY MUSIC

Music in Canada:
50 Years on CBC Radio.
A comprehensive look at serious music created in Canada over the last 50 years.
With guest contributor Gary Marcuse of Vancouver.

11.05 a.m.
R.S.V.P.

Today's selected highlight—
J. S. Bach: *Concerto in A for oboe d'amore, strings and continuo*, Heinz Holliger, Academy of St. Martin-in-the-Fields conducted by Iona Brown.

1.05 p.m.
OFF THE RECORD

3.05 p.m.
DISC DRIVE

6.00 p.m.
THE WORLD AT SIX

6.30AT, 7.00 NT
STRING OF PEARLS

6.30 p.m.
7.30 AT, 8.00 NT
ARTS NATIONAL'S FRIDAY NIGHT

8.00 p.m.
9.00 AT, 9.30 NT
**CBC YOUNG COMPOSERS
COMPETITION CONCERT**

Host: **Augusta LaPaix**
See PREVIEW.
Live from Montreal, a special concert honouring both the 50th anniversary of CBC Radio and the International Year of Canadian Music, featuring finalists' optional works in CBC's Seventh National Radio Competition for Young Composers.

String Orchestra Category:
Visions
by **Timothy Brady**, 29, of Ottawa;
Along the Riverrun
by **James Harley**, 25, of Vernon, B.C., currently living in Clamart, France;
Overture for Siring Orchestra
by **Chris Harman**, 15, Toronto.
Chamber Or Electronic Music:
Tsunami
by **Howard Bashaw**, 28, of Vancouver;
Transparences
by **Daniel Pilon**, 29, Montreal;
Tilt
by **Mario Rodrigue**, 25, Montreal.
Works For Percussion:
Prière pour une infinilé by **Richard Desilets**, 28, of Montreal;
Symposium for Percussion and Tape by **Keith Hamel**, 29, Kingston, Ontario;
Encounter II by **James Harley**.
Chaired by the distinguished Montreal composer Jacques Héту, this year's jury included composers John Burke (1978 Competition winner), Steven Gellman, Denis Gougeon and Robert LeRoux.

11.00 p.m. Approx.
12.00 AT, 12.30 NT
NIGHT LINES
Host: **Ralph Benmergui**
New music and features.

PREVIEW

VOICE OF THE PIONEER

Cy Strange

November 15, 6.20 a.m. Edmonton (6.50 ST, 8.15 PT,

8.30 Labrador, 9 NT); November 16, 8.06 CT (8.10 ET), Radio

RADIO PIONEER: At the age of eight, back in 1922, Cy Strange used to build crystal sets out of Quaker Oats boxes. Since then, he's spent a lot of time with radio. Strange, who is featured this week on Bill McNeil's *Voice of the Pioneer*, began his broadcasting career in 1934, playing banjo with a small station. He worked for many years in private radio and as a freelance announcer and producer and has been co-host of *Fresh Air* since 1970. "Cy has been in radio as long as anybody in Canada," says McNeil, the other host of the early-morning show. "He was there in the days when advertising agencies brought in soap operas and laid them on the desk—all the CBC had to do was put them on the air."



STORIES FROM LIFE: IN HIS MORE THAN 50 YEARS IN BROADCASTING, CY STRANGE HAS SEEN ENORMOUS CHANGES IN RADIO AND THE CBC

SATURDAY, NOVEMBER 15

RADIO

6.00 a.m. LOCAL/REGIONAL PROGRAM

Including *Voice of the Pioneer*.
(See Sunday 6 a.m. for details.)

7.00, 8.00, 9.00 a.m. WORLD REPORT/SPORTS

9.11 a.m.
THE HOUSE
Host: Judy Morrison

10.05 a.m. BASIC BLACK

11.35 a.m. THE NORM

12.08 p.m.
1.38 NT
QUIRKS & QUARKS
Host: Jay Ingram
Current affairs science that covers the universe.

12.38 NT, 1.08 AT LOCAL/REGIONAL PROGRAM

1.08 p.m.
2.08 AT, 2.38 NT
GABEREAU
Host: Vicki Gabereau

2.08 p.m. 3.08 AT, 3.38 NT THE RADIO SHOW

5.08 p.m.
Not heard AT, NT
LOCAL/REGIONAL PROGRAM

6.15 p.m.
THE CANADIAN TOP 20
Host: Geoff Edwards

8.08 p.m.
FINKLEMAN'S 45S
Host: Danny Finkleman



Danny Finkleman

Danny Finkleman celebrates music from the 50s, 60s and 70s with memorable melodies from the top 100. From time to time—Bill Lynn reviews good, old movies available on cassette: Jack Schechtman scoops up the obscure tunes that have always bubbled under the hot 100; Arts broadcaster Urjo Kareda talks about books he finds interesting.

10.08 p.m.
THE PARKA PATROL

11.08 p.m.
12.08 a.m. Manitoba
Not heard PT
RADIO ACTIVE

STEREO

5.00 a.m.
WEEKENDER
Host: Neil Copeland
Washington: *Cassie's Theme*, Grover Washington, Jr.;
Klugh: *Sweet Run and Starlight*, guitarist Earl Klugh;
Goodman: *Breakfast Feud*, Country Bluegrass All-Stars;
Thomas: *Gavotte from Mignon*, Philadelphia Orchestra conducted by Eugene Ormandy;
Higuchi: *Fame*, Philharmonia Virtuosi conducted by Richard Kapp;
Liszt: *Mephisto's Waltz*, Northwest German Philharmonic conducted by Janos Kulka;
Wolf: *Italian Serenade in G major*, I Musici;
Smyth: *The Wreckers, Overture*, Scottish National Orchestra conducted by Alexander Gibson;
Millocker: *Jonathon March*, Johann Strauss Orchestra conducted by Jack Rothstein;
Parry: *Lady Radnor's Suite*, London Symphony Orchestra conducted by Sir Adrian Boult;
Leclair: *Violin Sonata in D major, l'aime*, violinist Monica Huggett, harpsichordist Christopher Hogwood;
Verdi: *Ballo della Regina*, Cleveland Orchestra conducted by Lorin Maazel;
Gimenez: *La Boda de Luis Alonso*, ORF Symphony Orchestra conducted by Garcia Navarro;
Milhaud: *Scaramouche*, pianists Alfons and Aloys Kontarsky;
Coates: *The Three Bears Fantasy*, New Philharmonia Orchestra conducted by Sir Adrian Boult;
Saint-Saëns: *Danse Macabre, Op. 40*, New York Philharmonic conducted by Leonard Bernstein;
Scott: *Lotus Land*, violinist Dmitry Sitkovetsky, pianist Bruno Canino;
Atterberg: *Siciliana from Suite Barocco, Op. 23*, Swedish Radio Orchestra conducted by Kurt Atterberg;
Elgar: *Carillon, Op. 75*, London Philharmonic conducted by Sir Adrian Boult;
Newman: *Music from Withering Heights*, National Philharmonic Orchestra conducted by Charles Gerhardt;
Ives: *Circus Band March*, Royal Philharmonic Orchestra conducted by Harold Farberman.

8.00 a.m.
WORLD REPORT/SPORTS

8.11 a.m.
ECLECTIC CIRCUS

9.34 a.m.
ROYAL CANADIAN AIR FARCE
Tour De Farce.

This week and next, the Air Farce delivers its barrage of specially formulated artillery at the Canadian Forces Base in Lahr, Germany. See PREVIEW.

10.05 a.m.
THE ENTERTAINERS
Host: Stan Carew

11.30 a.m.
SIMPLY FOLK
Today, Manitoba songwriter Heather Bishop is featured in concert at the Jasper Folk Festival.

12.30 p.m.
1.30 AT, 2.00 NT
JAZZLAND
Host: Don Warner

2.05 p.m.
3.05 AT, 3.35 NT
GREAT OPERA PERFORMANCES
Host: Terry Campbell
Poulenc: *Dialogues of the Carmelites*. A wealthy noblewoman who becomes a nun is martyred, along with her convent sisters.



Scene from COC production

Starring:
Mark DuBois, Chevalier de la Force;
Carol Vaness, Mme. Lidoine;
Gaetan Laperrière, Marquis de la Force;
Irene Welhasch, Blanche de la Force;
Patrick Timney, Thierry;
Maureen Forrester, Mme. De Croissy;
Harolyn Blackwell, Sister Constance;
Janet Stubbs, Mother Marie;
Brian McIntosh, M. Javelinot.
Orchestra and Chorus of the Canadian Opera Company.

6.08 p.m.
12.38 AT, 1.08 NT
GILMOUR'S ALBUMS
Host: Clyde Gilmour
Among today's items—The Vancouver-based piano duo Kenneth Broadway and Ralph Markham in a seldom-heard piano-four-hands sonata by Anton Rubinstein, no kin of Arthur; Merrill Staton Choir in three excerpts from *Remember When? Love Songs and Fun Songs of Long Ago*, one of the best nostalgia albums ever released.

7.05 p.m.
17 BLOCKS OF BROADWAY
Host: Jonn Kares
Music from the musicals.

8.05 p.m.
JAZZ BEAT
Host: Katie Malloch
First Hour: Kenny Wheeler and the Edmonton Jazz Ensemble.
Second Hour: Tommy Flanagan and Hank Jones, from the 1986 Montreal International Jazz Festival.

10.08 p.m.
NIGHT LINES
Host: Ralph Benmergui
New music and features.

DON MESSER'S BACK IN TIME FOR CHRISTMAS GIVING!



Thousands loved Volume 1 released last Christmas. Now there's Volume 2 of Don Messer's Jubilee. Relive the 10 years of the most popular television programme of its time. There's Don and his Islanders, with Marg Osburne and Charlie Chamberlain, and we've added special guests—Tommy Common, Catherine McKinnon and Gene McLellan. 82 minutes \$39.95 (plus provincial sales tax and \$2.75 postage and handling). Call toll-free and reserve your copy now 1-800-361-5154 (Montrealers dial 285-4040). Have your credit card ready!



CBC Enterprises, Box 4039, Station A,
Toronto, Ontario M5W 2P6

SUNDAY, NOVEMBER 16

RADIO

6.00 a.m. LOCAL/REGIONAL PROGRAM Local Name Varies

Bill McNeil's *Voice of the Pioneer*. Today, a special treat as Bill McNeil talks with Cy Strange, his co-host on *Fresh Air*, a tremendously popular program heard weekends at 6 a.m. in Ontario and Quebec. Cy Strange has been in radio for 50 years, having worked as an announcer or producer on such long-gone programs as *The Kate Aitken Show*, *Treasure Trail*, *Our Gal Sunday* and *Brave Voyage*. Cy got his start in private radio in the 1930s. In the early days, a lot of radio programming was produced and packaged by commercial agencies, and the contribution of private radio to the development of the CBC is one of the topics Bill and Cy talk about.

8.00, 9.00 a.m. WORLD REPORT/SPORTS

8.30 a.m. THE FOOD SHOW

Host: Bruce Steele
A program exploring news and trends in food consumption, marketing and production.

9.05 AT, 8.05 NT REGIONAL PROGRAM

9.11 a.m. 10.11 AT SUNDAY MORNING Host: Linden MacIntyre

12.08 p.m.
1:08 AT
GILMOUR'S ALBUMS
Host: Clyde Gilmour
Among today's items—The Vancouver-based piano duo Kenneth Broadway and Ralph Markham in a seldom-heard piano-four-hands sonata by Anton Rubinstein, no kin of Arthur; Merrill Staton Choir in three excerpts from *Remember When? Love Songs and Fun Songs of Long Ago*, one of the best nostalgia albums ever released.

1.08 p.m.
2.08 AT, 4.08 PT
ROYAL CANADIAN AIR FARCE
Tour De Farce.
This week and next, the Air Farce delivers its barrage of specially formulated artillery at the Canadian Forces Base in Lahr, Germany.

1.33 p.m.
2.33 AT, 4.33 PT
THE ENTERTAINERS
Host: Stan Carew

3.08 p.m.
6.08 CT/MT/PT
Not heard AT
A JOYFUL SOUND
Host: Barry Burgess
Randy Stonehill, one of Christian rock music's leading stars, is heard in music and conversation. His music is straightforward polished pop/rock, with

a serious religious message for young listeners, but his backstage thoughts and comments reveal a zany personality only hinted at in the music. Also today, the spiritual side of Guadalcanal Diary. Its music defies categorization, drawing on sources from country and "roots" rock to African music and jazz, much of it filled with religious overtones that spring naturally from the southern Pentecostal tradition the band members grew up with in Marietta, Georgia. Songs include *Fear of God*, *Kumbaya*, *Jamboree* and *Walking in the Shadow of the Big Man*. For listeners with more traditional tastes, recent releases of classic recordings by Mahalia Jackson are featured. Selections included *Joshua Fit the Battle of Jericho*, *How I Got Over* and *An Evening Prayer*.

4.05 p.m.
5.05 AT/MT, 3.05 CT, 1.05 PT
SUNDAY MATINEE
Shelf Life by Sherman Snukal.
Andrew and Maxine's domestic happiness is challenged by Stephen and Sharon's marital problems, revealing the latest fashion among mid-30s couples. This comic satire is a new work by Sherman Snukal. Directed in Vancouver by Robert Chesterman.

4.08 AT, 5.35 NT REGIONAL PROGRAM

5.00 p.m.
6.00 AT, 6.30 NT
4.00 CT, 3.00 MT, 2.00 PT
**SUNDAY NEWS
REGIONAL WEATHER**

5.13 p.m.
6.13 AT, 6.43 NT
4.13 CT, 3.13 MT, 2.13 PT
CROSS COUNTRY CHECKUP
Host: Augusta LaPaix
A national phone-in program inviting listeners to comment on a controversial question of the day. The numbers to call in your area: (area code 514) Atlantic—285-3710; Ont/Que—285-3714; Man/Sask/Alta—285-3724; B.C. & Territories—285-3778; Ask your operator to call collect.

7.05 p.m.
8.05 AT, 8.35 NT
OPEN HOUSE
Host: Peter Meggs
A topical program about religious beliefs, practices and values.

8.08 p.m.
9.08 AT, 9.38 NT
STATE OF THE ARTS

10.08 p.m.
11.08 AT, 11.38 NT
SYMPHONY HALL

12.08 p.m.
Not heard AT, NT
WHERE EARS MEET
Host: James Hees

STEREO

**5.00 a.m.
WEEKENDER**
Host: Neil Copeland
Bruch: Loreley Overture, Rhine Philharmonic conducted by Wolfgang Balzer
Finzi: Grand Fantasia and Toccata, pianist Peter Katin, New Philharmonia Orchestra conducted by Vernon Handley;
von Koch: Oxberg Variations, Stockholm Philharmonic Orchestra conducted by Stig Westerberg;
Rimsky-Korsakov/Kreisler: Fantasy on Russian Themes, violinist Nathan Milstein;
Boieldieu: Zoraimé et Zulnar Overture, English Chamber Orchestra conducted by Richard Bonynge;
J.C. Bach/Mozart: Concerto in D major, English Concert directed by Trevor Pinnock;
Albinoni: Concerto in C major, Op. 7 No. 5, Berlin Chamber Orchestra conducted by Vittorio Negri;
Farina: Capriccio Stravagante, Concentus Musicus Wien conducted by Nikolaus Harnoncourt;
Handel: Forest Music, Royal Philharmonic Orchestra conducted by Charles Groves;
Lully: Ballet d'Alcidiane et Poxexandre, La Follia directed by Miguel de La Fuente;
C.P.E. Bach: Sinfonie No. 6 in E major, English Concert led by Trevor Pinnock;
Haydn: Symphony No. 88 in G major, Philharmonia Hungarica conducted by Antal Dorati.

8.00 a.m. WORLD REPORT/SPORTS

**8.12 a.m.
CHORAL CONCERT**
Host: Howard Dyck
New choral releases.

**10.05 a.m.
THE MAX FERGUSON SHOW**
Host: Max Ferguson

12.08 p.m. STATE OF THE ARTS

**2.05 p.m.
COMMAND PERFORMANCE**
Host: Gordon Hunt
Pianist Peter Serkin, son of the great Rudolf Serkin, gives one of his rare appearances in recital at Montreal's Place des Arts in a program as uncompromising as it is brilliant.



Peter Serkin

Webern: *Variations, Op. 27*.
J.S. Bach: *Goldberg Variations*.

4.05 p.m. THE CHAMBER SOCIETY

Host: Olga Milosevich
**5.05 p.m.
OPEN HOUSE**
Host: Peter Meggs

**6.05 p.m.
THE TRANSCONTINENTAL**
Host: Otto Lowy
A visit to a performance of Verdi's *La Traviata*.

7.05 p.m. STEREO THEATRE

Clay in the Potter's Hands by John Douglas.
Aimee Semple McPherson was born in Ingersoll, Ontario. From modest beginnings, she became one of the world's most famous evangelists. Her career spanned decades and continents. At 33, she opened the Angelus Temple in Los Angeles where she produced the biggest revival meetings the world had ever seen. In 1926, she suddenly disappeared and was presumed drowned. Reappearing a month later, she claimed to have been kidnapped. It came to light that she had concocted the whole adventure to cover up her affair with her radio station manager. The flamboyant Aimee flouted convention to the end.



Denise Fergusson

Cast:
Denise Fergusson, Aimee;
Al Waxman, Baston;
Don Harron, Gospel House Host;
Jill Frappier, Emma;
Charmion King, Minnie.
With Paul Soles, Ray Stancer, Terri Hawkes, Susan Hogan, Michael Hogan, John Douglas, Angelo Rizacos.

8.05 p.m. REGIONAL MUSIC

**9.05 p.m.
TWO NEW HOURS**
Guest Host: Augusta LaPaix
Second of a two-part feature on German composer Karlheinz Stockhausen.



Karlheinz Stockhausen

See last week's listing for more details.

**11.08 p.m.
BRAVE NEW WAVES**
Host: Brent Bambury

MONDAY, NOVEMBER 17

RADIO

6.00, 7.00, 8.00 a.m.
WORLD REPORT

6.13 a.m.
LOCAL/REGIONAL PROGRAM

9.05 a.m.
MORNINGSIDE

Host: Peter Gzowski
At 11.40 a.m. (12.10 NT)—
Hilda Morgan by Lister Sinclair.
A new production of Sinclair's play first broadcast in 1947.

His story about an unwed mother was shocking subject matter for its day and outraged some listeners; however, it won both awards and acclaim. Has society's attitude to single motherhood really changed all that much in the past four decades?

First of a five-part drama serial broadcast as part of CBC's special 50th anniversary programming.
Produced by Fred Diehl.

12 Noon
RADIO NOON

2.05 p.m.
DAYSHIFT

4.05 p.m.
LOCAL/REGIONAL PROGRAM

6.00 p.m.
THE WORLD AT SIX
With Bob Oxley
and Russ Germain

6.30 p.m.
AS IT HAPPENS
Host: Dennis Trudeau
Co-host: Alan Maitland

7.30 p.m.
THE INSIDE TRACK
Host: Mark Lee

8.05 p.m.
PRIME TIME
Canadian entertainment digest.

9.05 p.m.
IDEAS
Host: Lister Sinclair
Turning Points in Public
Broadcasting: The CBC at 50.
Third in a four-part Monday series.
See November 3 listing for other
details.

10.12 p.m.
THE BEST OF MORNINGSIDE

11.12 p.m.
LATE NIGHT CLASSICS
Grieg: *Anitra's Dance*, from *Peer Gynt Suite*,

San Francisco Symphony Orchestra
conducted by Edo de Waart;

Henrique/Ovalle, Barroso: *Three Brazilian Songs*,

soprano Kathleen Battle,
guitarist Christopher Parkening;
Brahms: *Symphony No. 3 in F sharp,*

Op. 90, 3rd mvt.,
New York Philharmonic
conducted by Leonard Bernstein;

Bach/Dorsey: *Jesu Joy of Man's*
*Desiring, from *Cantata 147*,*

Don Dorsey, synthesizer;
Suppe: *Morning, Noon and Night in*

Vienna,
Montreal Symphony Orchestra
conducted by Charles Dutoit;

Pachelbel: *Canon and Gigue in D*
major for three violins and basso continuo,

harpsichordist Frank Maus,
Berlin Philharmonic
conducted by Herbert von Karajan;

Handel: *The Cuckoo and the*
*Nightingale, from *Concerto No. 13 in F**

major, organist E. Power Biggs,
London Philharmonic
conducted by Sir Adrian Boult.

12.05 a.m.
NIGHT CAMP

STEREO

5.00 a.m.
STEREO MORNING
Host: Terry Campbell

6.00, 7.00, 8.00 a.m.
WORLD REPORT

9.05 a.m.
MOSTLY MUSIC
Host: Harry Elton
Regular Commentator:
Ken Winters

Orchestra London, Canada,
conducted by Alex Hauser,
pianist Anton Kuerti.

All-Beethoven:
Coriolan Overture, Op. 62;
Piano Concerto No. 1 in C, Op. 15;
Symphony No. 1 in C, Op. 21.
First of 5 "Beethoven Mondays."

11.05 a.m.
R.S.V.P.
Host: Leon Cole
Today's selected highlight—
Brahms: *Violin Sonata in A major,*
Op. 100,
Pinchas Zukerman
with pianist Daniel Barenboim.

1.05 p.m.
OFF THE RECORD
Host: Bob Kerr

3.05 p.m.
DISC DRIVE
Host: Jurgen Gothe

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
LISTEN TO THE MUSIC
Host: Margaret Pacsu

8.05 AT, 8.35 NT
STRING OF PEARLS

8.00 p.m.
9.00 AT, 9.30 NT
ARTS NATIONAL
Live from Jane Mallett Theatre,
Toronto, a CentreStage music
presentation.
Pianist Arthur Ozolins.

10.00 p.m.
Not heard AT, NT
SOUNDSCAPE

11.10 p.m.
VANISHING POINT
Thrice-Told Tales by Charles Tidler,
freely adapted from Nathaniel
Hawthorne.
From Haitian voodoo . . . to a
nuclear-winter garden . . . to a
microcomputer butterfly . . . to a bizarre
gift bringing dubious good fortune . . .
this eccentric mini-anthology
imaginatively explores the radio
medium and finds new-wave twists in
some old-fashioned stories.

Tonight: *The Artist of the Beautiful*.
Owen Warland is a microelectronics
genius famous for inventing the first
commercially viable freestanding
domestic robot. Unimpressed with his
achievement, Owen rejects the practical
world and its material rewards to
pursue the making of his own private
Frankenstein. Instead of a monster
that's big and ugly, he attempts in the
form of a miniature butterfly to create
life that is small and beautiful.

Cast:
Barney O'Sullivan, Peter;
Bea Boepple, Annie;
Paul Batten, Robert;
Ron Halder, Owen;
Blu Mankuma, Narrator;
Rick Scott, Announcer;
Leroy Schultz, bartender/voice.
First of a six-part series.
Producer: John Juliani, Vancouver

11.40 p.m.
BRAVE NEW WAVES

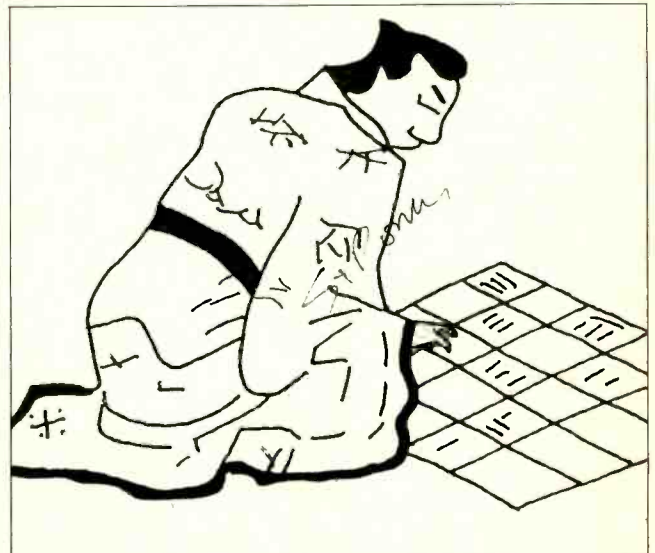
PREVIEW

IDEAS

Beyond Fingers and Thumbs with Lister Sinclair and Michael R. Williams

November 20, 9.05 p.m. (9.35 NT), Radio

ONE PLUS ONE: *Ideas* host Lister Sinclair has a simple way of expressing the importance of aids to calculation. "Imagine doing long division using Roman numerals," he says. In *Beyond Fingers and Thumbs*, Sinclair and computer scientist Michael R. Williams explore the development of mathematical aids, from counting with pebbles and notation to today's computers. A professor at the University of Calgary and author of *A History of Computing Technology*, Williams is now doing research at the Smithsonian Institution. Producer Sara Wolch describes the program as a conversation between mathematicians. "Through analogy and anecdote, they humanize mathematics and put it into perspective. All these discoveries have freed us to think about larger problems."



TUESDAY, NOVEMBER 18

RADIO

6.00, 7.00, 8.00 a.m.

WORLD REPORT
With Rex Loring
and Barbara Smith

6.13 a.m.

LOCAL/REGIONAL PROGRAM

9.05 a.m.

MORNINGSIDE

At 11.40 a.m. (12.10 NT)—
Hilda Morgan by Lister Sinclair.
Second of a five-part drama serial.

12 Noon

RADIO NOON

2.05 p.m.

DAYSHIFT

4.05 p.m.

LOCAL/REGIONAL PROGRAM

6.00 p.m.

THE WORLD AT SIX

6.30 p.m.

AS IT HAPPENS

7.30 p.m.

THE MEDIA FILE

8.05 p.m.

PRIME TIME

9.05 p.m.

IDEAS

The View From Central Europe.
Part Three. Thoughts From Inside A
Well-Corked Bottle.
Writer/translator Paul Wilson looks at
recent developments in the Czech
dissident movement.

10.12 p.m.

THE BEST OF MORNINGSIDE

11.12 p.m.

LATE NIGHT CLASSICS

Ketelbey: *Bank Holiday*,
London Promenade Orchestra
conducted by Alexander Faris;
De Curtis/Hope: *Ritorna a Surriento*,
tenor Jose Carreras,
English Chamber Orchestra
conducted by Edoardo Mueller;
Berlioz: *March to the Scaffold*,
from *Symphonie Fantastique*,
All-Star Percussion Ensemble;
Fasch: *Concerto in D major for trumpet*,
two oboes and strings,
Wynton Marsalis,
English Chamber Orchestra
conducted by Raymond Leppard;
Rodrigo: *Arieta. Concierto Madrigal*,
Los Romeros,
Academy of St. Martin-in-the-Fields
conducted by Neville Marriner;
R. Strauss: *Des Helden Weltflucht und
Vallendung, Ein Heldenleben, Op. 40*,
violinist Daniel Majeske,
Cleveland Orchestra
conducted by Vladimir Ashkenazy;
Schubert: *Trio in B flat major, Op. 99*,
Scherzo, Fontanarosa.

12.05 a.m.

NIGHT CAMP

STEREO

5.00 a.m.

STEREO MORNING

6.00, 7.00, 8.00 a.m.

WORLD REPORT

9.05 a.m.

MOSTLY MUSIC

Hamilton Philharmonic Orchestra
conducted by Boris Brott,
pianist Arthur Ozolins.
Louis Applebaum: *Place Setting*;
Tchaikovsky: *Piano Concerto No. 1 in
B flat, Op. 23*;
Mussorgsky: *Night on Bald
Mountain*;
Stravinsky: *Firebird (1919 version)*.

11.05 a.m.

R.S.V.P.

Today's selected highlight—
Debussy: *La Mer*,
Philharmonia Orchestra
conducted by Michael Tilson Thomas.

1.05 p.m.

OFF THE RECORD

3.05 p.m.

DISC DRIVE

6.00 p.m.

THE WORLD AT SIX

6.30 p.m.

LISTEN TO THE MUSIC

8.05 AT, 8.35 NT

STRING OF PEARLS

8.00 p.m.

9.00 AT, 9.30 NT

ARTS NATIONAL

Host: Ian Alexander
From Roy Thomson Hall, Toronto,
members of the Toronto Symphony play
chamber music.
Trumpeters Larry Weeks, Barton
Woomert and Johnny Cowell,
horn-player Frederick Rizner,
trombonists Gordon Sweeney, Frank
Harmantas and Bill Cross,
bass trombonist John Langley
tubist Douglas Purvis.
Purcell: *Trumpet Tune and Air*;
Gabrieli: *Canzon a 8*;
Clarke: *Trumpet Voluntary*;
Gabrieli: *Sonata Pian' e Forte*;
Byrd: *Earle of Oxford's March*;
Susato: *Renaissance Dances*.
Clarinetists Joaquin Valdepenas,
Raymond Luedecke and David
Bourque,
oboists Richard Dorsey and Frank
Morphy,
bassoonists David McGill and Mitchell
Clarke,
horn-players Scott Wilson and Richard
Cohen.
Mozart: *Overture, The Magic Flute*;
Mozart: *Serenade in E flat, K.375*.

10.00 p.m.

Not heard AT, NT

SOUNDSCAPE

11.10 p.m.

BRAVE NEW WAVES

PREVIEW

VANISHING POINT

Thrice-Told Tales by Charles Tidler

November 17 and 24, 11.10 p.m. (11.40 NT), Stereo

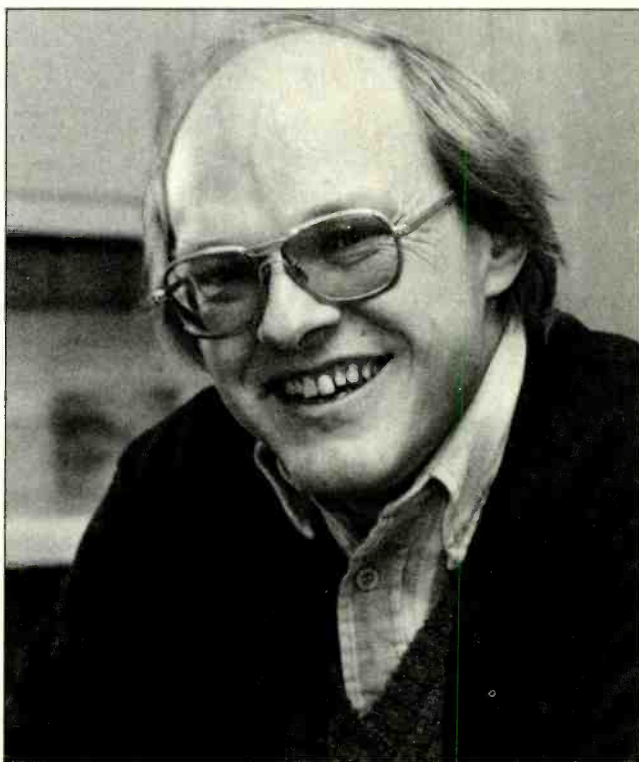
November 21 and 28, 7.30 p.m. (8 NT), Radio

VANCOUVER PLAYWRIGHT and poet Charles Tidler has found a unique writing partner in American author Nathaniel Hawthorne. *Thrice-Told Tales*, Tidler's adaptations of six of Hawthorne's *Twice-Told Tales*, begins this month on *Vanishing Point*. Although he is best known for such novels as *The Scarlet Letter*, Hawthorne's real medium was the short story. "If Hawthorne were writing today, it would be called fantastic fiction," says Tidler. "Many of them aren't stories at all, they're tales that he retells with a new twist. I wanted to see how I could adapt his work from the 1840s to the 1980s."

In "Never Marry A Spider," the second tale of the

series, Tidler rewrites Hawthorne's story of a man who moves across the street to observe his wife in secret. In Tidler's version, the husband disappears and his wife lets the basement flat, not recognizing that the new tenant is her husband in disguise. He is trapped by his own practical joke, forced to witness his wife living happily without him.

Winner of the Chalmers Award for the plays *Straight Ahead* and *Blind Dancers*, Tidler has brought these tales up to date with an eerie humour all his own. "What's unusual is that there's just as much Tidler here as Hawthorne," says executive producer William Lane. "It's as though they were meeting halfway."



CURIOUS COLLABORATORS: B.C. PLAYWRIGHT CHARLES TIDLER WROTE ADAPTATIONS OF SIX OF NATHANIEL HAWTHORNE'S TWICE-TOLD TALES

WEDNESDAY, NOV. 19

THURSDAY, NOV. 20

RADIO

6.00, 7.00, 8.00 a.m.
WORLD REPORT

6.13 a.m.
LOCAL/REGIONAL PROGRAM

9.05 a.m.
MORNINGSIDE

Host: Peter Gzowski
At 11.40 a.m. (12.10 NT)—
Hilda Morgan by Lister Sinclair.
Third of a five-part drama serial.

11.52 a.m.
THE NATION'S BUSINESS
A program on behalf of the Liberal Party.

12 Noon
RADIO NOON

2.05 p.m.
DAYSHIFT
Host: Erika Ritter

4.05 p.m.
LOCAL/REGIONAL PROGRAM

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
AS IT HAPPENS

7.30 p.m.
THE MEDICINE SHOW
Host: Agatha Moir

8.05 p.m.
PRIME TIME
Host: Stan Carew

9.05 p.m.
IDEAS
Host: Lister Sinclair
On The Line: A Journal Of Exploration
Along The Canada-U.S. Border.
Third in a four-part series.

10.00 p.m.
NEWS/SPORTS/WEATHER

10.12 p.m.
THE BEST OF MORNINGSIDE

11.12 p.m.
LATE NIGHT CLASSICS
Sanz: *La Tarantela*,
Atrium Musicale de Madrid conducted
by Gregorio Paniagua;
Puccini: *Bimba dagli occhi*,
Madama Butterfly,
soprano Renata Scotto,
tenor Placido Domingo,
Philharmonia Orchestra
conducted by Lorin Maazel;
Handel: *Music for the Royal Fireworks*,
Cleveland Symphonic Winds
conducted by Frederick Fennell;
Rachmaninov: *Prelude in C sharp*
minor, Op. 3, No. 2.,
pianist Vladimir Ashkenazy;
Lehar: *Gold and Silver, Op. 79*,
Vienna Volksoper Orchestra
conducted by Franz Bauer-Theussl.

12.05 a.m.
NIGHT CAMP

STEREO

5.00 a.m.
STEREO MORNING
Host: Terry Campbell

6.00, 7.00, 8.00 a.m.
WORLD REPORT

9.05 a.m.
MOSTLY MUSIC
Host: Harry Elton
Regular Commentator:
Ken Winters
Calgary Philharmonic
conducted by Mario Bernardi,
pianist Garrick Ohlsson.
Jean Coulthard: *Canada Mosaic*;
Rachmaninov: *Piano Concerto No. 1*
in F sharp;
Britten: *Peter Grimes, Four Sea*
Interludes;
R. Strauss: *Death and*
Transfiguration, Op. 24.

11.05 a.m.
R.S.V.P.
Host: Leon Cole
Today's selected highlight—
Haydn: *Symphony No. 45 in F sharp*
minor, Les Adieux,
Amsterdam Baroque Orchestra
conducted by Ton Koopman.

1.05 p.m.
OFF THE RECORD
Host: Bob Kerr

3.05 p.m.
DISC DRIVE
Host: Jurgen Gothe

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
LISTEN TO THE MUSIC
Host: Margaret Pacsu

8.05 AT, 8.35 NT
STRING OF PEARLS

8.00 p.m.
9.00 AT, 9.30 NT
ARTS NATIONAL
Host: Ian Alexander
From Walter Hall, University of
Toronto, a faculty recital presenting the
debut of the newly constituted
Orford String Quartet.
Beethoven: *Quartet in F, Op. 18/1*,
Orford String Quartet;
Poulenc: *Sextet for piano, woodwinds*
and horn, flutist Douglas Stewart,
oboist Richard Dorsey, clarinetist James
Campbell, bassoonist Gabor Janota,
horn-player Eugene Rittich, pianist
William Aide;
Gregory Levin: *Crossroads* (for
clarinet and tape), James Campbell;
Mozart: *Quintet in A, K. 581*,
James Campbell,
Orford String Quartet.

10.00 p.m.
Not heard AT, NT
SOUNDSCAPE

11.10 p.m.
BRAVE NEW WAVES

RADIO

6.00, 7.00, 8.00 a.m.
WORLD REPORT

6.13 a.m.
LOCAL/REGIONAL PROGRAM

9.05 a.m.
MORNINGSIDE
Host: Peter Gzowski
At 11.40 a.m. (12.10 NT)—
Hilda Morgan by Lister Sinclair.
Fourth of a five-part drama serial.

12 Noon
RADIO NOON

2.05 p.m.
DAYSHIFT
Host: Erika Ritter

4.05 p.m.
LOCAL/REGIONAL PROGRAM

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
AS IT HAPPENS

7.30 p.m.
BUSINESS WORLD
Host: Ron Adams

8.05 p.m.
PRIME TIME

9.05 p.m.
IDEAS
Beyond Fingers and Thumbs.
Ideas host Lister Sinclair in
conversation with Michael R. Williams,
author of *A History of Computing*
Technology.
Producer: Sara Wolch

10.12 p.m.
THE BEST OF MORNINGSIDE

11.12 p.m.
LATE NIGHT CLASSICS
Fauré: *Berceuse*, flutist James Galway,
National Philharmonic
conducted by Charles Gerhardt;
Schazer/Strauss: *Nuns Chorus*,
Laura's Song, Casanova,
soprano Elisabeth Schwarzkopf,
Philharmonia Orchestra
conducted by Otto Ackermann;
Rossini: *Italian Girl in Algiers*
Overture,
National Arts Centre Orchestra
conducted by Franco Mannino;
Handel: *Let the Bright Seraphim*,
from Samson,
soprano Joan Sutherland,
Royal Opera House, Covent Garden,
Orchestra conducted by Francesco
Molinari-Pradelli;
Rimsky-Korsakov: *Procession of the*
Nobles, Mlada,
Cincinnati Pops
conducted by Erich Kunzel;
Ravel: *La Valse*,
Philadelphia Orchestra
conducted by Eugene Ormandy

12.05 a.m.
NIGHT CAMP

STEREO

5.00 a.m.
STEREO MORNING
Host: Terry Campbell

6.00, 7.00, 8.00 a.m.
WORLD REPORT

9.05 a.m.
MOSTLY MUSIC
Host: Harry Elton
Regular Commentator:
Ken Winters
CBC Vancouver Orchestra
conducted by Mario Bernardi,
soprano Nancy Argenta.
Hits of 1786!
Mozart:
The Marriage of Figaro, Overture,
Un Moto di Gioia, from The Marriage of
Figaro,
Non piu, tutto ascoltati;
Haydn: *Symphony No. 86 in D*;
Mozart:
Impresario, Overture,
Exultate Jubilate, K. 165,
Symphony No. 38 in D, Prague.
Recorded at the Canada Pavilion during
Expo 86.

11.05 a.m.
R.S.V.P.
Host: Leon Cole
Today's selected highlight—
Chopin: *Barcarolle in F sharp minor*,
Op. 60,
pianist Murray Perahia.

1.05 p.m.
OFF THE RECORD
Host: Bob Kerr
Thursdays: Organ music.

3.05 p.m.
DISC DRIVE
Host: Jurgen Gothe

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
LISTEN TO THE MUSIC

8.05 AT, 8.35 NT
STRING OF PEARLS

8.00 p.m.
9.00 AT, 9.30 NT
ARTS NATIONAL
Host: Ian Alexander
From St. Andrew's Presbyterian
Church, Toronto, the Amadeus
Ensemble.
Mozart: *Serenata Notturna in D*,
K. 239;
Schubert: *Rondo in D for violin and*
orchestra, K. 438,
violinist Moshe Hammer;
Larsen: *Concertino for bass and*
orchestra, bass-player Joel Quarrington;
Mendelssohn: *String Symphony*
No. 10 in B minor.

10.00 p.m.
Not heard AT, NT
SOUNDSCAPE

11.10 p.m.
BRAVE NEW WAVES

FRIDAY, NOVEMBER 21

RADIO

6.00, 7.00, 8.00 a.m.
WORLD REPORT

6.13 a.m.
LOCAL/REGIONAL PROGRAM

9.05 a.m.
MORNINGSIDE

Fridays: Political panel—Jim Coutts, Eddie Goodman, Bob White.
At 11.40 a.m. (12.10 NT)—*Hilda Morgan* by Lister Sinclair.
Last of a five-part drama serial.

12 Noon
RADIO NOON

2.05 p.m.
DAYSHIF

Friday Features:
Favourite Book of a celebrity guest;
The Neighbours, comedy often starring Debra McGrath, Bob Bainborough, Sandra Balcovske and Bruce Pirrie;
Magazines. Various writers, broadcasters or experts in relevant fields talk about the latest in magazines;
Travel—anywhere, anytime;
Sunrise Semester. Erika Ritter lectures wryly on life;
Alternating Fridays: New Canadian Music, with Kim Deschamps, mainly pop artists.

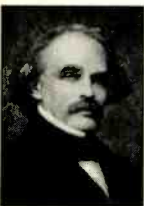
4.05 p.m.
LOCAL/REGIONAL PROGRAM

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
AS IT HAPPENS

7.30 p.m.
VANISHING POINT

Thrice-Told Tales by Charles Tidler, freely adapted from Nathaniel Hawthorne.



Nathaniel Hawthorne

From Haitian voodoo . . . to a nuclear-winter garden . . . to a microcomputer butterfly . . . to a bizarre gift bringing dubious good fortune . . . this eccentric mini-anthology imaginatively explores the radio medium and finds new-wave twists in some old-fashioned stories.
Tonight: *The Artist of the Beautiful*. Owen Warland is a microelectronics genius famous for inventing the first commercially viable freestanding domestic robot. Unimpressed with his achievement, Owen rejects the practical world and its material rewards to pursue the making of his own private Frankenstein. Instead of a monster that's big and ugly, he attempts in the form of a miniature butterfly to create life that is small and beautiful.

Cast:
Barney O'Sullivan, Peter;
Bea Boepple, Annie;
Paul Batten, Robert;
Ron Halder, Owen;
Blu Mankuma, Narrator;
Rick Scott, Announcer;
Leroy Schultz, bartender/voice.
First of a six-part series.
Producer: John Juliani, Vancouver

8.05 p.m.
PRIME TIME

9.05 p.m.
IDEAS

Ribbons Of Steel:
Railroading In Canada.
Nothing symbolizes Canada quite as well as its railways. From primitive beginnings 150 years ago this summer, the Canadian railway system grew to become a complex, if not always cohesive, network of steel highways that pierced the hinterland and opened up the country. A simple principle made the railways the major force in developing Canada's natural, industrial and human resources—steel wheels on steel rails. The railways are an important part of our past. Will they be part of our future as well? This three-part Friday series assesses the idea that coupling new technology with old principles will bring about a renaissance of railroading in Canada. Part One: 150 Years Of Railroading. Prepared by Greg Gormick and broadcaster Alan Guettel.
Producer: Bernie Lucht

10.00 p.m.
NEWS/SPORTS/WEATHER

10.12 p.m.
THE BEST OF MORNINGSIDE

11.12 p.m.
LATE NIGHT CLASSICS

Rimsky-Korsakov: *Song of India*, Boston Pops led by John Williams;
Arlen/Harburg: *Over the Rainbow*, Ella Fitzgerald, Los Angeles Symphony Orchestra conducted by Billy May;
Copland: *El Salon Mexico*, New York Philharmonic conducted by Leonard Bernstein;
Porter: *Night and Day*, soprano Elly Ameling, pianist Louis Van Dijk, bassist John Clayton;
Jolivet: *Concertino for Trumpet and String Orchestra and Piano (1948)*, Wynton Marsalis, Craig Sheppard, Philharmonia Orchestra conducted by Esa-Pekka Salonen;
Berlin: *Blue Skies*, soprano Kiri Te Kanawa, Nelson Riddle and His Orchestra;
Gershwin: *I Got Rhythm*, pianist Leonard Pennario.

12.05 a.m.
NIGHT CAMP

Host: David Lennick
Fridays: Requests.
Mail yours to *Night Camp*, CBC Radio, Box 500, Terminal A, Toronto, Ontario M5W 1E6

STEREO

5.00 a.m.
STEREO MORNING

Fridays, final half-hour: Profiles of Canadian Performers.
Today: Jazz guitarist Ed Bickert.

6.00, 7.00, 8.00 a.m.
WORLD REPORT

9.05 a.m.
MOSTLY MUSIC

From Hart House, Toronto—Elmer Iseler Singers conducted by Elmer Iseler.
Tribute To St. Cecilia.
Britten: *Hymn to St. Cecilia*;
Hurd: *In Praise of Music*;
A. Scarlatti: *Mass for St. Cecilia's Day, Credo, Sanctus*;
Purcell: *Ode to St. Cecilia*.

11.05 a.m.
R.S.V.P.

Today's selected highlight—**Handel:** *Recorder Sonata in C, Op. 1, No. 7*, Frans Bruggen, Gustav Leonhardt, Anner Bylsma.

1.05 p.m.
OFF THE RECORD

Host: Bob Kerr
Fridays, light classical music.

3.05 p.m.
DISC DRIVE

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
ARTS NATIONAL'S FRIDAY NIGHT
At 6.35 p.m.—*Music In My Life*.

At 7.30 p.m.—*Friday Night Pops*.
From the Vancouver Orpheum, a second revival of the vintage CBC Radio show, *From Leicester Square To Old Broadway*, with The Bobby Hales Orchestra, soloists Mary Anne Barcellona and Donald Lumb, The Barbershop Quartet (Herbert Ray, Ron Smail, Bill Vermeulen and Cam Haney) and Harry Mossfield as The Old Stager.
Stuart: *Lily of Laguna*;
Weston/Lee/Taylor: *Kneew Up, Mother Brown*;
Cooke/Ray: *Sunshine of Your Smile*;
Joplin: *The Entertainer*;
Gilbert/Muir: *Waiting for the Robert E. Lee*;
Olcott: *My Wild Irish Rose*; Sea Medley;
Kaihan/Scott/Stewart: *Now is the Hour*.

At 9.05 p.m.—*Bob Oxley's Louis Armstrong*.
Fourth of a five-part series.

10.05 p.m.
GABEREAU

11.10 p.m.
NIGHT LINES

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SATURDAY, NOVEMBER 22



IS THIS THE FACE OF A MAN FOR WHOM SOCIETY HAS NO USE?

Tony has never walked a single step, or spoken a single word. He has had cerebral palsy since birth. How could someone like Tony become a useful member of society?

Tony's smile tells you he's found a way. He's learning how to use a computer to communicate and looks forward to the self-reliance which comes from paying your own way.

Tony and thousands of others in our community are fighting to overcome misfortune, tragedy, or devastating disabilities.

But they can't do it without the support of people like you who contribute to the United Way. Last year, the lives of one person in three were touched by the helping hands of United Way agencies and their 50,000 volunteers.

Please, help us help.

Where there's a will,
there's the Way.



United Way

156 Front St. W., Toronto, Ont.,
M5J 1J3, Tel: (416) 979-2001

RADIO

6.00 a.m. LOCAL/REGIONAL PROGRAM

Local Name Varies
Including *Voice of the Pioneer*.
Saturday, 6.20 a.m. Edmonton, 6.50 ST,
8.15 PT, 8.30 Labrador, 9.00 NT.
Sunday, 8.06 a.m. CT, 8.10 ET.
(See Sunday 6 a.m. for details.)

7.00, 8.00, 9.00 a.m. WORLD REPORT/SPORTS

**9.11 a.m.
THE HOUSE**
A news program dealing with
the Canadian political scene.

10.05 a.m. BASIC BLACK

**11.35 a.m.
THE NORM**
Starring the comedy troupe The Norm,
featuring Peter McCowatt, Brian
Moffatt, Eva Almos and Megan Smith.

**12.08 p.m.
1.38 NT
QUIRKS & QUARKS**
Current affairs science that covers the
universe.

12.38 NT, 1.08 AT LOCAL/REGIONAL PROGRAM

**1.08 p.m.
2.08 AT, 2.38 NT
GABEREAU**

**2.08 p.m.
3.08 AT, 3.38 NT
THE RADIO SHOW**
Host: Jack Farr

**5.08 p.m.
Not heard AT, NT
LOCAL/REGIONAL PROGRAM**

**6.15 p.m.
THE CANADIAN TOP 20**
Host: Geoff Edwards

**8.08 p.m.
FINKLEMAN'S 45S**
Danny Finkleman celebrates music
from the 50s, 60s and 70s with
memorable melodies from the top 100.

**10.08 p.m.
THE PARKA PATROL**
Host: Gary Dunford

**11.08 p.m.
12.08 a.m. Manitoba
Not heard PT
RADIO ACTIVE**
Host: Jeanette Kelly
French music from Quebec and abroad.



Jeanette
Kelly

STEREO

5.00 a.m. WEEKENDER

Host: Neil Copeland
Benson: Lady,
guitarist George Benson;
Toselli: Serenata,
1 Salonisti;
Clarke: Twilight Dreams,
cornetist Gerard Schwarz;
Chopin: Nocturne in F major, Op. 55,
No. 1, pianist Ilana Vered;
Bennett: Lady Caroline Lamb,
City of Birmingham Symphony
conducted by Marcus Dods;
Liadov: Polonaise in C major, Op. 49,
City of Birmingham Symphony
conducted by Neeme Jarvi;
Milhaud: Suite Provencale,
Monte Carlo Philharmonic
conducted by Georges Pretre;
Bononcini: Polifemo, Overture,
New Philharmonia Orchestra
conducted by Raymond Leppard;
Saint-Georges: Concerto in G major,
Op. 8, No. 9,
violinist Jean-Jacques Kantorow,
L'Orchestre de Chambre Bernard
Thomas;
Haydn: Divertimento, St. Antoni,
Vienna Wind Soloists;
J.C.F. Bach: Symphony No. 2 in B flat
major, Cologne Chamber Orchestra
conducted by Helmut Muller-Bruhl;
Vaughan Williams: The Poisoned
Kiss, Overture, Northern Sinfonia
conducted by Richard Hickox;
Lalo: Valse de la cigarette,
French National Radio Orchestra
conducted by Jean Martinon;
Liszt: Hungarian Rhapsody No. 4,
New York Philharmonic
conducted by Leonard Bernstein;
J. Strauss: Kettenbrucken Walzer,
violinists Gidon Kremer and Peter
Guth, violist Kim Kashkashian,
bassist Georg Hortnagel;
Suppé: March Fatinitza,
Johann Strauss Orchestra of Vienna
conducted by Willi Boskovsky;
Meacham: American Patrol,
Boston Pops led by Arthur Fiedler.

8.00 a.m. WORLD REPORT SPORTS

**8.11 a.m.
ECLECTIC CIRCUS**
Host: Allan McFee

**9.34 a.m.
ROYAL CANADIAN AIR FARCE**
A second show from the Canadian
Forces Base in Lahr, Germany.

10.05 a.m. THE ENTERTAINERS

**11.30 a.m.
SIMPLY FOLK**
From the Winnipeg Folk Festival,
David Mallet of New England,
a singer/songwriter worth hearing.

**12.30 p.m.
1.30 AT, 2.00 NT
JAZZLAND**
Host: Don Warner

2.05 p.m. 3.05 AT, 3.35 NT GREAT OPERA PERFORMANCES

Host: Terry Campbell
Verdi: Macbeth.
Verdi's music mellows this relentless
tale of ambition, regicide and guilt,
based on the Shakespearean play.



Allan
Monk

Cast:
Allan Monk, Macbeth;
Sylvia Sass, Lady Macbeth;
Don Garrard, Banquo;
Rob Milne, Servant;
Brian MacNeil, MacDuff;
Ben Heppner, Malcolm;
Lyudmila Pildysh, Lady-in-Waiting;
Brian MacIntosh, Murderer;
Benoit Boutet, Herald;
Brian Robertson, Doctor.
Orchestra and Chorus of the
Canadian Opera Company
conducted by Cal Stewart Kellogg.
Including Opera Quiz with Stuart
Hamilton.

6.08 p.m. 12.38 AT, 1.08 NT GILMOUR'S ALBUMS

Host: Clyde Gilmour
Two of today's featured items—
The young **Antonio Salieri** was a
much better composer than the envious,
conniving hack so well played by F.
Murray Abraham in the Oscar-winning
film *Amadeus*. We hear part of a fine
flute and oboe concerto Salieri wrote at
age 29.



Antonio
Salieri

Plus some engaging light music by the
washish American critic and composer
Virgil Thomson, who will be 90 on
November 25.

7.05 p.m. 17 BLOCKS OF BROADWAY

Host: Jonn Kares
Music from the musicals, featuring a
different theme each week, with an
occasional feature presentation on a
single Broadway show.

**8.05 p.m.
JAZZ BEAT**
Host: Katie Malloch
First Hour: Herbie Spanier, from
Toronto.
Second Hour: The Stanley Clarke Band,
from the 1986 Montreal International
Jazz Festival.

10.08 p.m. NIGHT LINES

SUNDAY, NOVEMBER 23

RADIO

6.00 a.m.
LOCAL/REGIONAL PROGRAM
 Bill McNeil's *Voice of the Pioneer*: Bill McNeil concludes a two-part interview with Cy Strange, his sidekick on the popular *Fresh Air* program, heard weekends at 6 a.m. in Ontario and Quebec.

8.00, 9.00 a.m.
WORLD REPORT/SPORTS

8.30 a.m.
THE FOOD SHOW
 Host: Bruce Steele

9.05 AT, 8.05 NT
REGIONAL PROGRAM

9.11 a.m.
 10.11 AT
SUNDAY MORNING
 Host: Linden MacIntyre

12.08 p.m.
 1.08 AT
GILMOUR'S ALBUMS
 Host: Clyde Gilmour
 Two of today's featured items—The young Antonio Salieri was a much better composer than the envious, conniving hack so well played by F. Murray Abraham in the Oscar-winning film *Amadeus*. We hear part of a fine flute and oboe concerto Salieri wrote at age 29.
 Plus some engaging light music by the waspish American critic and composer Virgil Thomson, who will be 90 on November 25.

1.08 p.m.
 2.08 AT, 4.08 PT
ROYAL CANADIAN AIR FARCE
 A second show from the Canadian Forces Base in Lahr, Germany.

1.33 p.m.
 2.33 AT, 4.33 PT
THE ENTERTAINERS
 Host: Stan Carew
 The latest news from the show biz front—movies, music, star profiles, television—and a look at the business of show business. Plus a weekly special presentation with an "in concert" segment.

3.08 p.m.
 6.08 CT/MT/PT
 Not heard AT
A JOYFUL SOUND
 Host: Barry Burgess
 Today:

Charlie Pride is a rarity among black American singers who came out of a hard-times childhood in the deep South: He didn't grow up singing gospel music! His ticket to success was major league baseball, though he has since gone on to become a superstar of country and western music. But even without a gospel-singing background, some of his major accomplishments have been gospel performances, including two Grammy Awards for Best Gospel Recording. Selections from those records include *Did You Think to Pray?*

and *Let Me Live*.
 Also today, the gentle folk-rock of Nutshell, leaders of the Christian music movement in Britain during the late 1970s. Songs include *Take Me Down*, *First Stone* and *Conversation Pieces*. And Christian rock singer Leslie Phillips introduces and comments on some of her most recent recordings.

4.05 p.m.
 5.05 AT/MT, 3.05 CT, 1.05 PT
SUNDAY MATINEE
 Presenting a trio of plays by Rachel Wyatt, who is known for her radio drama on both sides of the Atlantic. She has written nearly 50 plays for the BBC, a somewhat lesser number for the CBC. She has published several novels, and is now writing for the stage as well.
 Today: *Geometry*.
 A triangle for living as an elderly professor befriends a young teacher by taking him into his home and his confidence.
 Starring Jimmy Johnson, with Lillian Carlson and Terry Kelly. Directed in Vancouver by Betty Davies, guest producer from England. The play has also been staged at Toronto's Tarragon Theatre.

4.08 AT, 5.35 NT
REGIONAL PROGRAM

5.00 p.m.
 6.00 AT, 6.30 NT
 4.00 CT, 3.00 MT, 2.00 PT
SUNDAY NEWS
REGIONAL WEATHER

5.13 p.m.
 6.13 AT, 6.43 NT
 4.13 CT, 3.13 MT, 2.13 PT
CROSS COUNTRY CHECKUP
 Host: Augusta LaPaix
 A national phone-in program inviting listeners to comment on a controversial question of the day.
 The numbers to call in your area: (area code 514)
 Atlantic—285-3710;
 Ont/Que—285-3714;
 Man/Sask/Alta—285-3724;
 B.C. & Territories—285-3778;
 Ask your operator to call collect.

7.05 p.m.
 8.05 AT, 8.35 NT
OPEN HOUSE
 Host: Peter Meggs
 A weekly topical program about religious beliefs, practices and values and the way they affect such human affairs as conflict, politics, social legislation, culture, and personal relations.
 Producer: Marguerite McDonald, Ottawa

8.08 p.m.
 9.08 AT, 9.38 NT
STATE OF THE ARTS

10.08 p.m.
 11.08 AT, 11.38 NT
SYMPHONY HALL

12.08 p.m.
 Not heard AT, NT
WHERE EARS MEET
 Host: James Hees

STEREO

5.00 a.m.
WEEKENDER
Beethoven: Overture, Leonore No. 1, Op. 138, Concertgebouw Orchestra conducted by Eugen Jochum;
Danzi: Concerto in A major, cellist Wolfgang Boettcher, RIAS Sinfonietta conducted by Jorge Velazco;
M. Haydn: Symphony No. 21 in C major, Bournemouth Sinfonietta conducted by Harold Farberman;
Salzedo: Song of the Night, harpist Erica Goodman;
Dvorak: In Nature's Realm, Overture, London Symphony Orchestra conducted by Istvan Kertesz;
Bax: November Woods, Ulster Orchestra conducted by Bryden Thomson;
C.P.E. Bach: Concerto in G major, harpsichordist Malcolm Hamilton, Los Angeles Chamber Orchestra conducted by Gerard Schwarz;
Vivaldi: Concerto in E minor, Op. 3, No. 4, I Musici;
Wallace: Maritana Overture, London Symphony Orchestra conducted by Richard Bonynge;
Delius: Late Swallows, Bournemouth Sinfonietta conducted by Norman Del Mar;
Handel: Concerto in D minor, Op. 7, No. 4, organist Hugh McLean, CBC Vancouver Orchestra conducted by Mario Bernardi;
Frederick The Great: Symphony No. 2 in G major, Pro Arte Orchestra of Munich conducted by Kurt Redel.

8.00 a.m.
WORLD REPORT/SPORTS

8.12 a.m.
CHORAL CONCERT
 Host: Howard Dyck



Howard Dyck

To Saint Cecilia.
 Works by Purcell, Gounod and Elgar.

In celebration of Saint Cecilia, the patron saint of music.

10.05 a.m.
THE MAX FERGUSON SHOW

12.08 p.m.
STATE OF THE ARTS

2.05 p.m.
COMMAND PERFORMANCE
 The Romeros, dubbed "The Royal Family of the Guitar," is featured in concert from Vancouver's Orpheum. On the program is music by Telemann, Bach, Albeniz, Torroba, Celedonio Romero and Manuel de Falla, as well as the stunning arrangement for four guitars

of a *Suite* from Bizet's opera *Carmen*, which involves the participation of Madame Romero on castanets.

4.05 p.m.
THE CHAMBER SOCIETY

5.05 p.m.
OPEN HOUSE
 Host: Peter Meggs

6.05 p.m.
THE TRANSCONTINENTAL
 Host: Otto Lowy
 A concert of music by Franz Liszt to commemorate the 100th anniversary of his death.

7.05 p.m.
STEREO THEATRE

Cranks.
The Rapture of William Aberhart by James W. Nichol.
 "Bible Bill" Aberhart early on discovered the power of the preacher to dominate people. He founded the Calgary Prophetic Bible Institute, and later, over CFCN, *The Voice of the Prairies*. Soon he heard the Word of Social Credit, and he used his radio broadcasts as his private stumping ground. The mass religious fervour that resulted swept his party into office, and Aberhart became the first Social Credit Premier of Alberta in 1935.
 In the script, three ghosts visit the dying Aberhart in a Vancouver hospital and show him the error of his ways.



Hugh Graham

Cast:
 Hugh Graham, Aberhart;
 Torquil Campbell, the young Aberhart;
 Frank Perry, Premier Ernest Manning;
 With Clare Coulter, Joy Coghill, Debbie Grover, Wayne Robson, Henry Comor, Ken Pogue, Eric Richards, Linda Stephen, Nonnie Griffin, Nicky Guadagni, Jack Scott.

8.05 p.m.
REGIONAL MUSIC

9.05 p.m.
TWO NEW HOURS
 More Performances From The 1986 Berlin Festival.
Edison Denisov: Viola Concerto, world premiere, commissioned by the Berlin Festival, violist Juri Bashmet, Young German Philharmonic Orchestra conducted by Charles Dutoit;
Aribert Reimann: Three Poems of Michelangelo, baritone Dietrich Fischer-Dieskau, pianist Aribert Reimann.
 A selection of new Soviet Music performed by the Ensemble Moderne conducted by Peter Eotvos.

11.08 p.m.
BRAVE NEW WAVES

MONDAY, NOVEMBER 24

RADIO

6.00, 7.00, 8.00 a.m.
WORLD REPORT

6.13 a.m.
LOCAL/REGIONAL PROGRAM

9.05 a.m.
MORNINGSIDE

Host: Peter Gzowski
First Hour, Mondays—
Stuart McLean is on hand to talk to Peter about people and things which have aroused his curiosity. Also, a feature on different aspects of work.

At 11.40 a.m. (12.10 NT)—
Toby's Glory by L. Warr.
Life and political shenanigans in Newfoundland.
First of a ten-part drama serial.

12 Noon
RADIO NOON

2.05 p.m.
DAYSHIFT

Monday Features:
Music Segment, a live performance or recordings presented by the artist or an enthusiast;
Media Watch, with guest panelists;
High Profile Interview.

4.05 p.m.
LOCAL/REGIONAL PROGRAM

5.00 p.m.
CANADA AT FIVE

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
AS IT HAPPENS

7.30 p.m.
THE INSIDE TRACK

8.05 p.m.
PRIME TIME

9.05 p.m.
IDEAS
Turning Points in Public Broadcasting:
The CBC at 50. Conclusion of series.

10.12 p.m.
THE BEST OF MORNINGSIDE

11.12 p.m.
LATE NIGHT CLASSICS

Delius: *Aquarelle*,
clarinetist James Campbell,
Allegri String Quartet
with Eric Robertson;
Schumann: *Romantic Horn Concerto*,
Hermann Baumann,
Vienna Symphony
conducted by Dietfried Bernet;
Lehar/Willner/Bodanzky: *Hoch*
Evoe Anzelle Didier, from *Der Graf von*
Luxenburg,
soprano Elisabeth Schwarzkopf,
Philharmonia Orchestra
conducted by Otto Ackerman;
Brahms: *Piano Quintet in F minor*,
Op. 34, fourth movement,
pianist Gloria Saarinin,
Orford String Quartet;
Popper: *Hungarian Rhapsody, Op. 68*,
cellist Shauna Ralston,
pianist Isobel Moore;
Haydn: *Sonata No. 56 in D major*,
pianist Jane Coop.

12.05 a.m.
NIGHT CAMP

STEREO

5.00 a.m.
STEREO MORNING
Host: Terry Campbell

6.00, 7.00, 8.00 a.m.
WORLD REPORT
With Rex Loring
and Barbara Smith

9.05 a.m.
MOSTLY MUSIC
Host: Harry Elton
Regular Commentator:
Ken Winters

Symphony Nova Scotia
conducted by Nicholas Braithwaite,
David Hickman, trumpet.
Beethoven: *Symphony No. 8 in F*,
Op. 93;
Hummel: *Trumpet Concerto in E flat*;
Haydn: *Trumpet Concerto in E flat*;
Wagner: *Siegfried Idyll*.

11.05 a.m.
R.S.V.P.

Host: Leon Cole
Today's selected highlight—
Tchaikovsky: *Violin Concerto in D*,
Op. 35, Kyung-Wha Chung,
Montreal Symphony Orchestra
conducted by Charles Dutoit.

1.05 p.m.
OFF THE RECORD

3.05 p.m.
DISC DRIVE

6.00 p.m.
THE WORLD AT SIX
With Bob Oxley
and Russ Germain

6.30 p.m.
LISTEN TO THE MUSIC

8.05 AT, 8.35 NT
STRING OF PEARLS

8.00 p.m.
9.00 AT, 9.30 NT
ARTS NATIONAL
From Pollack Hall, Montreal,
Polish Radio Chamber Orchestra.
Grazyna Bocewicz: *Concerto for*
Strings;
Geminiani: *Concerto Grosso on a*
Theme of Corelli's La Folia;
Suk: *Serenade for Strings*.

10.00 p.m.
Not heard AT, NT
SOUNDSCAPE

11.10 p.m.
VANISHING POINT

Trice-Told Tales by Charles Tidler,
freely adapted from Nathaniel
Hawthorne.
Tonight: *Never Marry a Spider*.
Did you hear the one about the man
who left home one day, without a word
to his wife, and turned up again 20 years
later? Sure, it's easy to go out the back
door of life—but watch that it doesn't
slam shut. . . .

Cast:
Duncan Fraser, Wakefield;
Doris Chilcott, Evelyn;
Alex Diakun, Smith;
Merrilyn Gann, Hotliner.
Music: Bill Skolnik, piano;
Oliver Gannon, guitar;
Tom Keenleyside, tenor sax.
Producer: John Juliani, Vancouver

11.40 p.m.
BRAVE NEW WAVES

STATION IDENTIFICATION

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TUESDAY, NOV. 25

RADIO

6.13 a.m.
LOCAL/REGIONAL PROGRAM

9.05 a.m.
MORNINGSIDE

Host: Peter Gzowski
At 11.40 a.m. (12.10 NT)—
Toby's Glory by L. Warr.
Second of a ten-part drama serial.

12 Noon
RADIO NOON

2.05 p.m.
DAYSHIFT

Host: Erika Ritter

4.05 p.m.
LOCAL/REGIONAL PROGRAM

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
AS IT HAPPENS

7.30 p.m.
THE MEDIA FILE

8.05 p.m.
PRIME TIME

Host: Stan Carew

9.05 p.m.
IDEAS

The View From Central Europe.
Part Four:
Solidarity Five Years After.
Historian Jan Fedorowicz looks at the survival of the Solidarity trade union movement in Poland.
Conclusion of series.

10.12 p.m.
THE BEST OF MORNINGSIDE

11.12 p.m.
LATE NIGHT CLASSICS

Gluck: *Dance of the Furies*, Academy of Ancient Music directed by Christopher Hogwood;
Ketelbey: *In a Persian Market*, Ambrosian Chorus, London Promenade Orchestra conducted by Alexander Faris;
Ravel: *Feria, Rapsodie Espagnole*, New York Philharmonic conducted by Leonard Bernstein;
Bellini: *Son Vergin Vezzosa*, from *I Puritani*, soprano Joan Sutherland, Royal Opera House Orchestra led by Francesco Molinari Pradelli;
Handel: *Concerto in B flat, Op. 4, No. 6*, organist Hugh McLean, CBC Vancouver Orchestra conducted by Mario Bernardi;
Bovio/Valente/Tagliaferri: *Passione*, tenor Luciano Pavarotti, Orchestra Del Teatro Comunale di Bologna conducted by Giancarlo Chiamarello;
Chopin: *Nocturne in F minor, Op. 55, No. 1*, pianist Vladimir Ashkenazy.

12.05 a.m.
NIGHT CAMP

STEREO

5.00 a.m.
STEREO MORNING

6.00, 7.00, 8.00 a.m.
WORLD REPORT

9.05 a.m.
MOSTLY MUSIC

Host: Harry Elton
Regular Commentator:
Ken Winters
National Youth Orchestra of Canada conducted by Denis Vaughan.
Chabrier: *Joyeuse Marche*;
R. Murray Schafer: *Dream Rainbow, Dream Thunder* (1986), world premiere;
Debussy: *Fête, from Nocturnes*;
Tchaikovsky: *Manfred Symphony in B minor, Op. 58*.

11.05 a.m.
R.S.V.P.

Host: Leon Cole
Today's selected highlight—
Borodin: *String Quartet No. 2*, Orford String Quartet.

1.05 p.m.
OFF THE RECORD

Host: Bob Kerr

3.05 p.m.
DISC DRIVE

Host: Jurgen Gothe

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
LISTEN TO THE MUSIC

Host: Margaret Pacsu

8.05 AT, 8.35 NT
STRING OF PEARLS

8.00 p.m.
9.00 AT, 9.30 NT
ARTS NATIONAL

Host: Ian Alexander
From Pollack Hall, Montreal,
Canadian-born cellist Gary Hoffman.
With pianist James Toco.



Gary Hoffman

Beethoven: *Sonata in C, Op. 102*;
Stravinsky: *Suite Italienne*;
Fauré: *Elegie*;
Penderecki: *Per Slava*, one of the works Hoffman played when he won the 1986 Rostropovich International Cello Competition in Paris;
Mendelssohn: *Sonata in D, Op. 58*.

10.00 p.m.
Not heard AT, NT
SOUNDSCAPE

11.10 p.m.
BRAVE NEW WAVES
Host: Brent Bambury

WEDNESDAY, NOV. 26

RADIO

6.00, 7.00, 8.00 a.m.
WORLD REPORT

6.13 a.m.
LOCAL/REGIONAL PROGRAM

9.05 a.m.
MORNINGSIDE

Host: Peter Gzowski
First Hour:
Business Column with Diane Francis,
Toronto Star; Richard Osler,
investment analyst with Pemberton,
Houston, Willoughby in Vancouver; and
Chris Waddell, *Globe and Mail*, in
Ottawa.

At 11.40 a.m. (12.10 NT)—
Toby's Glory by L. Warr.
Third of a ten-part drama serial.

11.52 a.m.
PROVINCIAL AFFAIRS

12 Noon
RADIO NOON

2.05 p.m.
DAYSHIFT

4.05 p.m.
LOCAL/REGIONAL PROGRAM

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
AS IT HAPPENS

7.30 p.m.
THE MEDICINE SHOW

Host: Agatha Moir

8.05 p.m.
PRIME TIME

9.05 p.m.
IDEAS

Host: Lister Sinclair
On The Line: A Journal Of Exploration
Along The Canada-U.S. Border.
Conclusion of series.

10.12 p.m.
THE BEST OF MORNINGSIDE

11.12 p.m.
LATE NIGHT CLASSICS

Host: Norris Bick
Handel: *Largo, Xerxes*, Philadelphia Orchestra conducted by Eugene Ormandy;
Respighi: *The Pines of Rome*, Montreal Symphony Orchestra conducted by Charles Dutoit;
Scottish Jig, Atrium Musicale de Madrid conducted by Gregorio Paniagua;
Brahms: *Lullaby*, Columbia Symphony conducted by Andre Kostelanetz;
Mozart: *Ah lo previdi, Ah, l'invola*, soprano Kiri Te Kanawa, Vienna Chamber Orchestra conducted by Gyorgy Fischer.

12.05 a.m.
NIGHT CAMP

STEREO

5.00 a.m.
STEREO MORNING
Host: Terry Campbell

6.00, 7.00, 8.00 a.m.
WORLD REPORT

9.05 a.m.
MOSTLY MUSIC

Host: Harry Elton
Regular Commentator:
Ken Winters
Canadian Chamber Ensemble conducted by Raffi Armenian.
Haydn: *Cassation in F*;
Bach: *Suite No. 2 in B, BWV 1067*;
Debussy/Greissle: *Prelude à l'après-midi d'une faune*;
Mozart: *Divertimento No. 11 in D, K. 251*.

11.05 a.m.
R.S.V.P.

Host: Leon Cole
Today's selected highlight—
Rimsky-Korsakov: *Sheherazade*, Concertgebouw Orchestra, Amsterdam, conducted by Kirill Kondrashin.

1.05 p.m.
OFF THE RECORD

Host: Bob Kerr

3.05 p.m.
DISC DRIVE

Host: Jurgen Gothe

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
LISTEN TO THE MUSIC

Host: Margaret Pacsu

8.05 AT, 8.35 NT
STRING OF PEARLS

8.00 p.m.
9.00 AT, 9.30 NT
ARTS NATIONAL

Host: Ian Alexander
From Pollack Hall, Montreal,
guitarist Michael Laucke,
violinist Eugene Husaruk,
and Sonia Del Rio, castagnettes.
Luis De Narvaez: *Cancion del Emperador*,
Fantasia XIII and XIV,
Baja de contrapunto;
Sor: *Septième Fantasia et variations brillantes*;
Vivaldi: *Sonata in D minor*;
Corelli: *Sonata in E minor*;
Paganini: *Sonata No. 2 in C, Op. 2*;
Sonata No. 4 in A minor, Op. 3;
Sonata No. 5 in D, Op. 2;
Sonata No. 6 in A minor, Op. 2;
Paco De Lucia: *Panaderos Flamencos* and *Solares*;
Albeniz: *Leyenda*.

10.00 p.m.
Not heard AT, NT
SOUNDSCAPE

11.10 p.m.
BRAVE NEW WAVES

THURSDAY, NOV. 27

RADIO

6.13 a.m.
LOCAL/REGIONAL PROGRAM

9.05 a.m.
MORNINGSIDE
Today's program originates in Halifax.
At 11.40 a.m. (12.10 NT)—
Toby's Glory by L. Warr. Part 4.

12 Noon
RADIO NOON

2.05 p.m.
DAYSHIFT

4.05 p.m.
LOCAL/REGIONAL PROGRAM

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
AS IT HAPPENS

7.30 p.m.
BUSINESS WORLD

8.05 p.m.
PRIME TIME

9.05 p.m.
IDEAS
The Red Sea Crossing.
After the descendents of Abraham in the household of Jacob (also known as Israel) had settled in Egypt, they were conscripted to do forced labour for the Pharaoh. During a series of plagues, the Israelites escaped. The Red Sea opened to allow them to cross, but then drowned the pursuing Egyptian soldiers. So goes the "myth," but it's not a myth at all, according to Edward Furlong, who presents evidence for the kind of natural phenomena that might have caused the biblical miracle. First of a two-part Thursday series.
Producer: Max Allen

10.12 p.m.
THE BEST OF MORNINGSIDE

11.12 p.m.
LATE NIGHT CLASSICS
Purcell: *Trumpet Tune*, Crispian Steele-Perkins, English Chamber Orchestra conducted by Barry Rose;
Vaughan Williams: *English Folk Song Suite*, clarinetist James Campbell, Allegri String Quartet;
Gounod: *O Divine Redeemer*, soprano Kiri Te Kanawa, English Chamber Orchestra;
Ravel: *Piano Concerto in G major, 2nd movement*, Bob James, Philharmonia Virtuosi conducted by Richard Kapp;
Debussy: *L'Isle Joyeuse*, Branford Marsalis, English Chamber Orchestra conducted by Andrew Litton;
Warlock: *Capitol Suite*, Edmonton Symphony Orchestra conducted by Uri Mayer.

12.05 a.m.
NIGHT CAMP

STEREO

5.00 a.m.
STEREO MORNING
Host: Terry Campbell

6.00, 7.00, 8.00 a.m.
WORLD REPORT

9.05 a.m.
MOSTLY MUSIC
Saskatoon Symphony Orchestra conducted by Daniel Swift, with the piano duo Anagnoson and Kinton.
An Evening In Paris.
Denis Gougeon: *Le Jardin Mystérieux* and *Choral des Anges*;
Poulenc: *Piano Concerto No. 2 in D*;
Bach: *Piano Concerto No. 2*;
Lalo: *Symphony in G*.

11.05 a.m.
R.S.V.P.
Host: Leon Cole
Today's selected highlight—
Mendelssohn: *Symphony No. 5*, London Symphony Orchestra conducted by Claudio Abbado.

1.05 p.m.
OFF THE RECORD
Host: Bob Kerr
Thursdays: Organ music.

3.05 p.m.
DISC DRIVE

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
LISTEN TO THE MUSIC
Host: Margaret Pacsu
Music by a number of American composers.

8.05 AT, 8.35 NT
STRING OF PEARLS

8.00 p.m.
9.00 AT, 9.30 NT
ARTS NATIONAL
Host: Ian Alexander
From the Église Saint-Jean Baptiste in Montreal, a concert marking the 150th anniversary of the founding of the Diocese of Montreal.
Choeur de Mont Royal, Choeur de Montréal,
Choeur Ars Philharmonia, soprano Claudine Cote, Brass Ensemble with organists Helene Dugal and Giselle Guivord.
Georges Delerue: *Fanfare pour tous les temps*;
Jacques Faubert: *Hymne for the 150th anniversary, Magnifical*, world premiere;
Jacques Casterede: *3 Visions de l'apocalypse*;
Jean Langlais: *Acclamation*.

10.00 p.m.
Not heard AT, NT
SOUNDSCAPE

11.10 p.m.
BRAVE NEW WAVES

FRIDAY, NOV. 28

RADIO

6.13 a.m.
LOCAL/REGIONAL PROGRAM

9.05 a.m.
MORNINGSIDE
At 11.40 a.m. (12.10 NT)—
Toby's Glory by L. Warr.
Fifth of a ten-part drama serial.

12 Noon
RADIO NOON

2.05 p.m.
DAYSHIFT

4.05 p.m.
LOCAL/REGIONAL PROGRAM

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
AS IT HAPPENS

7.30 p.m.
VANISHING POINT
Thrice-Told Tales by Charles Tidler, freely adapted from Nathaniel Hawthorne.
Tonight: *Never Marry a Spider*.
Did you hear the one about the man who left home one day, without a word to his wife, and turned up again 20 years later? Sure, it's easy to go out the back door of life—but watch that it doesn't slam shut. . . .
Cast:
Duncan Fraser, Wakefield;
Doris Chilcott, Evelyn;
Alex Diakun, Smith;
Merrilyn Gann, Hotliner.

8.05 p.m.
PRIME TIME

9.05 p.m.
IDEAS
Ribbons Of Steel:
Railroading In Canada.
Second of a three-part Friday series.

10.12 p.m.
THE BEST OF MORNINGSIDE

11.12 p.m.
LATE NIGHT CLASSICS
Copland: *Fanfare for the Common Man*, Philadelphia Orchestra;
Kern/Hammerstein: *The Folks Who Live on the Hill*, soprano Kiri Te Kanawa, Nelson Riddle and His Orchestra;
Gershwin: *Two Waltzes in C*, pianist Leonard Pennario;
Ketelbey: *Dance of the Merry Mascots*, London Promenade Orchestra conducted by Alexander Faris;
Telemann: *Concerto in F major*, Musica Antiqua Koln conducted by Reinhard Gobel;
Beethoven: *The Ruins of Athens*, Bavarian Symphony Orchestra conducted by Sir Colin Davis;
Mozart: *Divertimento in B flat major, KV 137*, I Musici.

12.05 a.m.
NIGHT CAMP

STEREO

5.00 a.m.
STEREO MORNING
Fridays, final half-hour: Profiles of Canadian Performers.
Today: Contralto Maureen Forrester.

6.00, 7.00, 8.00 a.m.
WORLD REPORT

9.05 a.m.
MOSTLY MUSIC
Vancouver Symphony Orchestra conducted by Pierre Hetu, pianist John Browning.
With on-stage host Peter McCoppin.
Weber: *Der Freischutz, Overture*;
Barber: *Piano Concerto, Op. 38*;
Dvorak: *Symphony No. 8 in G, Op. 88*.

11.05 a.m.
R.S.V.P.
Today's selected highlight—
Saint-Saëns: *Organ Symphony*, Peter Hurford, Montreal Symphony Orchestra conducted by Charles Dutoit.

1.05 p.m.
OFF THE RECORD
Fridays, light classical music.

3.05 p.m.
DISC DRIVE

6.00 p.m.
THE WORLD AT SIX

6.30 p.m.
ARTS NATIONAL'S FRIDAY NIGHT
At 6.35 p.m.—
Music In My Life.

At 7.30 p.m.—
Friday Night Pops.
The Hannaford Street Silver Band in concert from Trinity Church, Toronto.
Walton: *Crown Imperial*;
Holst: *Suite No. 2 in F*;
Trad: *Blaydon Races*;
Arr. Langford: *Fantasy on British Sea Songs*;
Vaughan Williams: *Prelude on Three Welsh Hymn Tunes*;
Elgar: *Pomp and Circumstance March No. 1*;
Sullivan/Langford: *A Sullivan Fantasy*;
Arnold: *Four Cornish Dances*;
Parry: *Jerusalem*;
Arne: *Rule Britannia*.

At 9.00 p.m.—News.

At 9.05 p.m.—
Bob Oxley's Louis Armstrong.
In the final installment, music of Armstrong from the 1950s and 60s, plus the outstanding first recordings of the All Stars in 1947.

10.05 p.m.
GABEREAU
Host: Vicki Gabereau

11.10 p.m.
NIGHT LINES
Host: Ralph Benmergui

SATURDAY, NOVEMBER 29

RADIO

6.00 a.m. LOCAL/REGIONAL PROGRAM

Local Name Varies
Including *Voice of the Pioneer*.
(See Sunday 6 a.m. for details.)

7.00, 8.00, 9.00 a.m. WORLD REPORT/SPORTS

9.11 a.m. THE HOUSE

Host: Judy Morrison



Judy Morrison

A news program dealing with the Canadian political scene.

10.05 a.m. BASIC BLACK

Host: Arthur Black

11.35 a.m. THE NORM

Starring the comedy troupe The Norm, featuring Peter McCowatt, Brian Moffatt, Eva Almos and Megan Smith.

12.08 p.m. 1.38 NT QUIRKS & QUARKS

Host: Jay Ingram
Current affairs science that covers the universe.

12.38 NT, 1.08 AT LOCAL/REGIONAL PROGRAM

1.08 p.m. 2.08 AT, 2.38 NT GABEREAU

Host: Vicki Gabereau

2.08 p.m. 3.08 AT, 3.38 NT THE RADIO SHOW

Host: Jack Farr

5.08 p.m. Not heard AT, NT LOCAL/REGIONAL PROGRAM

6.15 p.m. THE CANADIAN TOP 20

Host: Geoff Edwards
A review of the pop music scene.

8.08 p.m. FINKLEMAN'S 45S

Host: Danny Finkleman

10.08 p.m. THE PARKA PATROL

Host: Gary Dunford

11.08 p.m. 12.08 a.m. Manitoba Not heard PT RADIO ACTIVE

Host: Jeanette Kelly
French music from Quebec and abroad.

STEREO

5.00 a.m. WEEKENDER

Host: Neil Copeland
Ozone: *Improvisation*, pianist Makoto Ozone;
Arr. Xiuwen: *Dancing in the Moonlight*, Central Broadcasting Traditional Instruments Orchestra conducted by Peng Xiuwen;
Yanada: *Jogashima No Ame*, flutist Jean-Pierre Rampal and harpist Lily Laskine;
Holst: *The Planets, Mercury*, Vancouver Symphony Orchestra conducted by Kazuyoshi Akiyama;
Keyper: *Rondo Solo*, bassist Joel Quarrington and cellist Coenraad Bloemendal;
Jenkins: *Fantasia No. 6 in F major*, Consort of Musicke conducted by Trevor Jones;
Marais: *La Sonnerie de Sainte-Genevieve du Mont de Paris*, Musica Antiqua, Koln;
C.P.E. Bach: *Symphony in C major, WQ 174*, Academy of Ancient Music directed by Christopher Hogwood;
J.C. Bach: *Quartet in B flat major*, Freiburg Baroque Soloists;
Schubert: *Der Vierjahrige Overture*, Stuttgart Radio Symphony Orchestra conducted by Paul Angerer;
Hummel: *Double Concerto in G, Op. 17, andante con variazioni, rondo*, pianist Martin Galling and violinist Susanne Lautenbacher, Stuttgart Philharmonic conducted by Alexander Paulmutter;
Lanner: *Die Humoristiker, Op. 92*, Vienna Chamber Orchestra conducted by Andrew Davis
Herbert L. Clark: *The Maid of the Mist*, Gerard Schwarz on coronet with pianist Kenneth Cooper;
Berger: *Amoureuse*, Albert White and his San Francisco Masters of Melody;
Josef Strauss: *Die Schwatzerin, Op. 144*, Vienna Philharmonic conducted by Willi Boskovsky;
Lumbye: *Salute for August Bourmonville*, Tivoli Symphony Orchestra conducted by John Frandsen.

8.00 a.m. WORLD REPORT/SPORTS

8.11 a.m. ECLECTIC CIRCUS

Host: Allan McFee

9.34 a.m. ROYAL CANADIAN AIR FARCE

10.05 a.m. THE ENTERTAINERS

Host: Stan Carew

11.30 a.m. SIMPLY FOLK

Today: David Essig, former host of *Six Days on the Road*, in concert at the Jasper Folk Festival.
Dave's guitar stylings are his own—a synthesis of his travels and influences.

12.30 p.m. 1.30 AT, 2.00 NT

JAZZLAND

Host: Don Warner

1.05 p.m. 2.05 AT, 2.35 NT GREAT OPERA PERFORMANCES

Host: Terry Campbell
Mussorgsky: *Boris Godunov*.
The sweep of Russian history is covered in this classic, based on a Pushkin drama. The Russian czar Boris, who killed the rightful heir to the throne, is wracked by guilt for his foul deed, and ultimately destroyed by it.



Gwynne Howell

Cast:
Gwynne Howell, Boris Godunov;
Claire Powell, Marina;
John Fanning, Andrei Shchelkalov;
Alexander Oliver, Prince Shuisky;
Kevin Langan, Pimen;
Michael Myers, The Pretender Dimitri (Grigory),
Maguire Bennett, Feodor;
Sharon Anne Miller, Xenia
Lilian Kilianski, Xenia's Nurse;
Brian Robertson, Nikitich;
Brian MacIntosh, Mitiukha.
Orchestra and Chorus of the Canadian Opera Company conducted by Berislav Klobucar.
Last of five broadcasts from the Canadian Opera Company presented by Texaco.
With intermission features, including Opera Quiz hosted by Stuart Hamilton.

6.08 p.m. 12.38 AT, 1.08 NT GILMOUR'S ALBUMS

Host: Clyde Gilmour
Among today's highlights—Agreeable music composed by **Frederick the Great**, whose cruel father once made him watch the beheading of young Frederick's best friend.

Also, nightclub performances by the Winnipeg-born singer and comedian Libby Morris. She recently did an Ethel Merman tribute in Toronto, but our host prefers Morris-as-Morris over Morris-as-Merman.

7.05 p.m. 17 BLOCKS OF BROADWAY

Host: Jonn Kares
Music from the musicals, featuring a different theme each week, with an occasional feature presentation on a single Broadway show.

8.05 p.m. JAZZ BEAT

First Hour: René Lavoie Quintette, from Ottawa.
Second Hour: Jay McShann, from the 1986 Montreal International Jazz Festival.

10.08 p.m. NIGHT LINES

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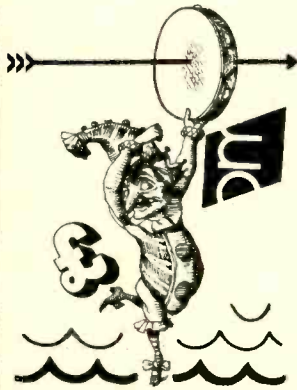
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SUNDAY, NOVEMBER 30

RADIO

6.00 a.m. LOCAL/REGIONAL PROGRAM

Local Name Varies
Bill McNeil's *Voice of the Pioneer*: Today, Bill interviews Johnny Wayne and Frank Shuster, who have been performing together professionally since 1941.

8.00, 9.00 a.m. WORLD REPORT/SPORTS

8.30 a.m. THE FOOD SHOW

9.05 AT, 8.05 NT REGIONAL PROGRAM

9.11 a.m. 10.11 AT SUNDAY MORNING

12.08 p.m. 1.08 AT GILMOUR'S ALBUMS

Among today's highlights—Agreeable music composed by **Frederick the Great**, whose cruel father once made him watch the beheading of young Frederick's best friend. Also, nightclub performances by the Winnipeg-born singer and comedian **Libby Morris**. She recently did an **Ethel Merman** tribute in Toronto, but our host prefers **Morris-as-Morris** over **Morris-as-Merman**.

1.08 p.m. 2.08 AT, 4.08 PT ROYAL CANADIAN AIR FARCE

1.33 p.m. 2.33 AT, 4.33 PT THE ENTERTAINERS

3.08 p.m. 6.08 CT/MT/PT Not heard AT A JOYFUL SOUND

4.05 p.m. 5.05 AT/MT, 3.05 CT, 1.05 PT SUNDAY MATINEE

4.08 AT, 5.35 NT REGIONAL PROGRAM

5.13 p.m. 6.13 AT, 6.43 NT 4.13 CT, 3.13 MT, 2.13 PT CROSS COUNTRY CHECKUP

7.05 p.m. 8.05 AT, 8.35 NT OPEN HOUSE

8.08 p.m. 9.08 AT, 9.38 NT STATE OF THE ARTS

10.08 p.m. 11.08 AT, 11.38 NT SYMPHONY HALL

12.08 p.m. Not heard AT, NT WHERE EARS MEET

STEREO

5.00 a.m. WEEKENDER

Host: Neil Copeland
Mozart: *La Clemenza di Tito Overture*, Academy of St. Martin-in-the-Fields conducted by Neville Marriner;
Nielsen: *String Quintet in G major*, Carl Nielsen String Quartet with violist Borge Mortensen;
Rangstrom: *Symphony No. 3, Song Beneath the Stars*, Helsingborgs Symfoniorkester conducted by Janos Furst;
Debussy/Ravel: *Sarabande*, Basel Symphony Orchestra conducted by Armin Jordan;
Tchaikovsky: *Chant sans paroles*, violinist Dmitry Sitkovetsky, pianist Bruno Canino;
Naudot: *Concerto in G major, Op. 17, No. 5*, flutist Jean-Pierre Rampal, Musica Antiqua Orchestra conducted by Jacques Roussel;
Haydn: *Concerto in F, Hob. 17, No. 6*, violinist Pina Carmirelli, harpsichordist Maria Teresa Garatti, I Musici;
Mendelssohn: *Midsummer Night's Dream, excerpts*, Royal Philharmonic Orchestra conducted by Paul Freeman;
Glazunov: *Valse de Concert No. 1, Op. 47*, Philharmonia Orchestra conducted by Yevgeny Svetlanov;
Waldteufel: *Bella Bocca Polka*, Monte Carlo Opera Orchestra conducted by Willi Boskovsky;
Verdi: *Luisa Miller Overture*, Vienna Philharmonic Orchestra conducted by Giuseppe Sinopoli;
Saint-Saëns: *Concerto in A minor, Op. 33*, cellist Yo-Yo Ma, Orchestre National de France conducted by Lorin Maazel;
Liszt: *Les jeux d'eau à la Villa d'Este*, pianist Alfred Brendel;
Sibelius: *Lactare anima mea, Op. 77*, violinist Boris Belkin, Philharmonia Orchestra;
Britten/Rossini: *Soirées Musicales, Op. 9*, National Philharmonic Orchestra conducted by Richard Bonyng.

8.00 a.m. WORLD REPORT/SPORTS

**8.12 a.m.
CHORAL CONCERT**
Host: Howard Dyck
From the 1986 Nurnberg International Organ Week.
Mendelssohn: *Verleih uns Frieden*,
Schoenberg: *Frieden auf Erden*,
Frank Martin: *In Terra Pax*, Stuttgart Chamber Choir and Orchestra conducted by Frieder Bernius.

10.05 a.m. THE MAX FERGUSON SHOW

Host: Max Ferguson

12.08 p.m. STATE OF THE ARTS

**2.05 p.m.
COMMAND PERFORMANCE**
Host: Gordon Hunt
Christopher Hogwood and the Academy of Ancient Music Chamber

Ensemble in a concert of music by **Handel, Vivaldi and Bach**. David Thomas joins the ensemble in two short cantatas by Handel.

4.05 p.m. THE CHAMBER SOCIETY

5.05 p.m. OPEN HOUSE

Host: Peter Meggs

**6.05 p.m.
THE TRANSCONTINENTAL**
Host: Otto Lowy
Today's special passenger is Prince Eugene of Savoy.

7.05 p.m. STEREO THEATRE

Cranks.
The Transcontinental Barrel Roller by Alf Silver.
What began as a stunt became an odyssey for Andy Nordenmark. Andy and two companions claimed they could roll a barrel across Canada. The Vancouver *Sun* made a wager and the challenge was accepted. Soon Andy was rolling along alone, and in crossing the Depression-ravaged Prairies, he became a kind of latter day Robin Hood, accepting donations from the wealthy and distributing them among the poor. He was welcomed as a hero in Winnipeg, and seemed bound for glory until he and the barrel accidentally parted company at the top of a steep hill. His 2700-mile journey ended there, just outside Nipigon, Ontario.
Cast:
Richard Donat, Nordenmark; With Ann Anglin, Paul Soles, Eric Peterson, Nicky Guadagni, Jayne Eastwood, and others.

8.05 p.m. REGIONAL MUSIC

**9.05 p.m.
TWO NEW HOURS**
Honouring Canada Music Week.
Part One:
Regina's Contemporary Directions Ensemble in a performance at the Globe Theatre.
Thomas Schudel: *A. C. T.S.* world premiere;
Philip May, narrator;
Poetry by Anne Campbell;
Jim Hiscott: *Guatemala*.
Toru Takemitsu: *Rain Spell*. Produced by Kevin Elliott, Regina.
Part Two:
New Music At The University of Alberta.
George Arasimowicz: *Extensions*, flutist Bill Damur, Garth Hobden and George Arasimowicz, electronics;
Alfred Fisher: *In Darkness*, cellist Mark Eeles;
Malcolm Forsyth: *Two Gentle Knights*, Christopher Taylor, bass trombone; Scott Whetham, tuba.
Produced by Constance Braun.

11.08 p.m. BRAVE NEW WAVES

Host: Brent Bambury

PROGRAM INDEX

Featuring details of all regular programming for Radio and Stereo

RADIO

A JOYFUL SOUND

Host: Barry Burgess
Contemporary inspirational music—from traditional gospel to rock, bluegrass and heavy metal.
Producer: Kevin Elliott, Regina
Sunday, 3.08 p.m. (6.08 CT/ST/MT/PT; Not heard AT)

AS IT HAPPENS

Host: Dennis Trudeau
Co-host: Alan Maitland
A phone-out to the world's newsmakers.
Executive Producer: Doug Caldwell
Monday to Friday, 6.30 p.m.

BASIC BLACK

Host: Arthur Black
Cracker-barrel philosophy, crackerjack features and the occasional crackpot interview. It all adds up to *Basic Black*, eccentric, unusual, always surprising.
Executive Producer: John Disney
Saturday, 10.05 a.m.

BUSINESS WORLD

Host: Ron Adams
A show that untangles the latest financial developments, featuring documentaries about and interviews with the country's leading decision-makers. Special reports on small business, identifying today's trends as tomorrow's jobs. Tips on personal finance with Gordon Pape. Outlook on the economy. Insider information from the boardroom.
Producer: Paul Raugust
Thursday, 7.30 p.m.

CANADA AT FIVE

See *Stereo* index.
Monday to Friday, 5.00 p.m.

THE CANADIAN TOP 20

Host: Geoff Edwards
A review of the pop music scene.
Producer: Tod Elvidge, Vancouver
Saturday, 6.15 p.m.

CROSS COUNTRY CHECKUP

Host: Augusta LaPaix
A national phone-in program inviting listeners to comment on a controversial question of the day.
The numbers to call in your area: (area code 514)
Atlantic—285-3710;
Ont/Que—285-3714;
Man/Sask/Alta—285-3724;
B.C. & Territories—285-3778.
Ask your operator to call collect.
Producer: Sophia Hadzipetros, Montreal
Sunday, 5.13 p.m. (6.13 AT, 6.43 NT, 4.13 CT, 3.13 ST/MT, 2.13 PT)

DAYSHIFT

Host: Erika Ritter
Sparked by the host's wry wit and satire, this show highlights popular culture—today's trends, fashions and leisure ways—as well as more serious societal concerns.
Executive Producer: Judy Brake
Monday to Friday, 2.05 p.m. (1.05 Edmonton/Sask 540/Quebec)

THE ENTERTAINERS

See *Stereo* index.
Sunday, 1.33 p.m. (2.33 AT, 4.33 PT)

FINKLEMAN'S 45S

Danny Finkleman celebrates music from the 50s, 60s and 70s.
Production: Debra Toffan
Saturday, 8.08 p.m.

THE FOOD SHOW

Host: Bruce Steele
A look at the issues facing food producers and consumers.
Producer: Donna Cressman-Dubois, Regina
Sunday, 8.30 a.m.

GABEREAU

Host: Vicki Gabereau
An hour in entertaining company as Vicki interviews exciting personalities from the world of show business. With music selected by the guest.
Producer: Rosemary Allenbach, Vancouver
Saturday, 1.08 p.m. (2.08 AT, 2.38 NT)

GILMOUR'S ALBUMS

See *Stereo* index.
Sunday, 12.08 p.m. (1.08 AT)

THE HOUSE

Host: Judy Morrison
A news program dealing with the Canadian political scene.
Senior Editor: Toby Fyfe
Saturday, 9.11 a.m.

IDEAS

Host: Lister Sinclair
A program of contemporary thought covering a range of disciplines—humanities, social and physical sciences, popular culture and the arts, and current issues.
Exec. Producer: Bernie Lucht
Monday to Friday, 9.05 p.m.

THE INSIDE TRACK

Host: Mark Lee
Sports journalism for people whose interest goes beyond the scores and standings. Sports as it reflects on culture, business, politics and the media.
Producer: Ira Basen
Monday, 7.30 p.m.

LATE NIGHT CLASSICS

Host: Norris Bick
Popular classics for late-night listening.
Producer: Ralph Thurn, Calgary
Monday to Friday, 11.12 p.m.

THE MEDIA FILE

Host: Vince Carlin
A public conduit for concerns and questions that relate to the national and international media—newspapers, magazines, television and radio.
Producer: Stu Allen
Tuesday, 7.30 p.m.

THE MEDICINE SHOW

Host: Agatha Moir
A series tackling the issues and ethics in the practice of medicine and following advances in the field.
Producer: Janet Ringer, Winnipeg
Wednesday, 7.30 p.m.

MORNINGSIDE

Host: Peter Gzowski
Daily radio presented by a companionable host in a leisurely, conversational style.
Executive Producer: Gloria Bishop
Monday to Friday, 9.05 a.m.

MOSTLY MUSIC

See *Stereo* index.
Monday to Friday, 10.05 p.m. in all regions except the following cities: St. John's, Halifax, Sydney, Fredericton, Montreal, Windsor, Toronto, Thunder Bay, Winnipeg, Calgary, Edmonton and Vancouver

NIGHT CAMP

Host: David Lennick
Lennick's looney tunes—peculiar odds and ends raided from the host's own extensive collection and those of his friends.
Producer: John Stinchcombe
Monday to Friday, 12.06 a.m.

THE NORM

Starring the comedy troupe The Norm, featuring Peter McCowatt, Brian Moffatt, Eva Almos and Megan Smith.
Producer: David Milligan
Saturday, 11.35 a.m.

OPEN HOUSE

See *Stereo* index.
Sunday, 7.05 p.m. (8.05 AT, 8.35 NT)

THE PARKA PATROL

Host: Gary Dunford
The popular Toronto writer offers his unique view of life in the wilds and music from his own collection—generally bluesy, with some folk and jazz, and lots of golden oldies.
Producer: David Milligan
Saturday, 10.08 p.m.

PRIME TIME

Host: Stan Carew
This is the prime time to catch the latest on movies, music, books and generally the bigtime. With mini-documentaries, star profiles, and interviews with creators and critics. Each week's best items are encored on the weekend's *Entertainers*.
Exec. Producer: Kim Orchard
Monday to Friday, 8.05 p.m.

QUIRKS & QUARKS

Host: Jay Ingram
Current affairs science that covers the universe.
Executive Producer: Anita Gordon
Saturday, 12.08 p.m. (1.38 NT)

RADIO ACTIVE

Host: Jeanette Kelly
French music from Quebec and abroad.
Producer: Rob Renaud, Quebec City
Saturday, 11.08 p.m. (12.08 a.m. Manitoba; not heard PT)

THE RADIO SHOW

Host: Jack Farr
A live off-the-wall entertainment magazine touching bases coast to coast with the latest news from the world of entertainment, coverage of sports

events and hit-and-run interviews with people making the news, the music, the movies and the opinions of the week.
Executive Producer: André LaRivière, Winnipeg
Saturday, 2.08 p.m. (3.08 AT, 3.38 NT)

ROYAL CANADIAN AIR FARCE

A satirical sweep at the week with the award-winning Air Farce. Starring Roger Abbott, Dave Broadfoot, Don Ferguson, Luba Goy and John Morgan.
Executive Producer: John Dalton
Sunday, 1.08 p.m. (2.08 AT, 4.08 PT)

STATE OF THE ARTS

A lively and perceptive program on the arts—literature, film, television, drama, visual arts, architecture and design. The final half hour is devoted to writing and includes original material, commissioned for radio, from Canadian and international authors.
Exec. Producer: Geraldine Sherman
Sunday, 8.08 p.m. (9.08 AT, 9.38 NT)

SUNDAY MATINEE

Original Canadian dramas.
Sunday, 4.05 p.m. (5.05 AT/ST/MT, 3.05 CT, 1.05 PT)

SUNDAY MORNING

Host: Linden MacIntyre
CBC Radio's award-winning current affairs program—interviews, debates and feature documentaries.
Executive Producer: Norm Bolen
Sunday, 9.11 a.m. (10.11 AT)

SYMPHONY HALL

Your season's ticket to Canada's leading orchestras and soloists.
Producer: Marilyn Dalzell
Sunday, 10.08 p.m. (11.08 AT, 11.38 NT)

VANISHING POINT

See *Stereo* index.
Friday, 7.30 p.m.

VOICE OF THE PIONEER

Host: Bill McNeil
Fascinating first-person stories told to Bill McNeil by Canadian pioneers of all kinds.
Saturday, 6.20 Edmonton, 6.50 ST, 8.15 PT, 8.30 Labrador, 9.00 NT
Sunday, 8.06 CT, 8.10 ET

WHERE EARS MEET

Host: James Hees
Pop music that's not on the charts but worth another hearing.
Producer: Richard Craig
Sunday, 12.08 p.m. (Not heard AT, NT)

THE WORLD AT SIX

With Bob Oxley and Russ Germain
A comprehensive and detailed roundup of the day's news.
Senior Editor: Dan Phelan
Monday to Friday, 6.00 p.m.

WORLD REPORT

See *Stereo* index.
Monday to Friday 6.00, 7.00, 8.00 a.m.
Saturday, 7.00, 8.00, 9.00 a.m.
Sunday, 8.00, 9.00 a.m.
NOTE: Unless otherwise specified, programs are heard half an hour later NT.

PROGRAM INDEX

Featuring details of all regular programming for Radio and Stereo

STEREO

ARTS NATIONAL

Host: Ian Alexander

Outstanding chamber and symphonic concerts from across the country. Special intermission features include interesting and informative interviews with the artists.

Executive Producer: Keith Horner
Monday to Thursday, 8.00 p.m.
(9.00 AT, 9.30 NT)

ARTS NATIONAL'S FRIDAY NIGHT

Host: Ian Alexander

A four-and-a-half-hour entertainment package to start your weekend, including *Music In My Life*, in which well-known personalities discuss their lives and favourite music; a *Pops* concert; and the *Signature Series*, focussing on an aspect of popular music. Executive Producer: Keith Horner
Friday, 6.30 p.m.

BRAVE NEW WAVES

Host: Brent Bambury

A program dedicated to an examination of the post-Pistol period of the 20th-century culture—music that's hard-core, garage, sludgebilly, cow punk, industrial, new folk, sound text, performance art, electroacoustic, new acoustic, anti-structuralist, anarco-syndicalist, minimalist, maximalist expression.

Producers: Alan Conter and Heather Wallace, Montreal
Sunday, Tuesday, Wednesday, Thursday, 11.08 p.m.
Monday, 11.40 p.m.

CANADA AT FIVE

Host: Collin Parker

A 10-minute major news program informing Canadians of the state of the nation at the end of the working day. The focus is on domestic stories with particular emphasis on business and financial news.

Senior Editor: Dick Vinnels
Monday to Friday, 5 p.m.

THE CHAMBER SOCIETY

Host: Olga Milosevich

Full-length works from the chamber music repertoire. Producer: R. David Ross, Halifax
Sunday, 4.05 p.m.

CHORAL CONCERT

Host: Howard Dyck

Oratorios, cantatas, masses, requiems, odes—the world's great choral masterpieces.

Executive Producer: Robert Cooper
Sunday, 8.12 a.m.

COMMAND PERFORMANCE

Host: Gordon Hunt

Sunday afternoon concert hall showcasing major performing artists and ensembles.

Producer: Tom Deacon, Vancouver
Sunday, 2.05 p.m.

DISC DRIVE

Host: Jurgen Gothe

A casual blend of music and gentle humour. Classics, jazz and pop spiced

with snippets of unusual information.

Producer: Tom Deacon
Monday to Friday, 3.05 p.m.

ECCLECTIC CIRCUS

Host: Allan McFee

The inimitable Allan McFee presides over a merry-go-round of musical tastes from classy pop to popular classics.

Producer: Tom Shipton
Saturday, 8.11 a.m.

THE ENTERTAINERS

Host: Stan Carew

The latest news from the show biz front—movies, music, star profiles, television—and a look at the business of show business. Plus a weekly special presentation and concert.

Producer: Bill Garrett
Saturday, 10.05 a.m.

GABEREAU

See *Radio* index.

Friday, 10.05 p.m.

GILMOUR'S ALBUMS

Host: Clyde Gilmour

Clyde presents a refreshing mix of classical and popular records from his large collection—anything from opera through folk or show tunes, spirituals and jazz to comedy madness—along with his warm and witty comments, criticisms and anecdotes.

Production: Peggy Hemsworth
Saturday, 6.08 p.m. (12.38 AT, 1.08 NT)

JAZZ BEAT

Host: Katie Malloch

Canadian and international jazz artists, taped at jazz spots across the country. Producer: Alain de Grosbois, Montreal
Saturday, 8.05 p.m.

JAZZLAND

Host: Don Warner

Selections from the host's personal collection.

Producer: David Ross, Halifax
Saturday, 12.30 p.m. (1.30 AT, 2.00 NT)

LISTEN TO THE MUSIC

Host: Margaret Pacsu

A discriminating and relaxing blend of lyrical, listenable music for the dinner hour. Mainly new light classical releases but also including pop, jazz, musical comedy or humour, along with information about upcoming CBC programs and musical events across the country.

Producer: Fredd Radigan
Monday to Thursday, 6.30 p.m.

THE MAX FERGUSON SHOW

Host: Max Ferguson

Max spins his favourite discs. An intriguing parade of marching bands, Eastern European folk artists and other traditional music-makers.

Producer: Tom Shipton
Sunday, 10.05 a.m.

MOSTLY MUSIC

Host: Harry Elton

Regular Commentator:

Ken Winters

Full-length orchestral concerts recorded in Canada and abroad. Including informed musical

commentary.

Executive Producer: David Keeble, Ottawa
Monday to Friday, 9.05 a.m.

NIGHT LINES

Host: Ralph Benmergui

Live from Canada's heartland, the best in alternative music—as well as interviews with the top talent in today's music scene. Plus great comedy from Canada and elsewhere. All in all, a wild eclectic stew bubbling with jazz, jokes and general mayhem.

Producer: Ross Porter, Winnipeg
Friday, 11.10 p.m.; Saturday, 10.08 p.m.

OFF THE RECORD

Host: Bob Kerr

Live from Vancouver, Bob Kerr plays his favourite classical recordings and remarks extemporaneously on the music, composers, artists and reproduction quality.

Monday to Friday, 1.05 p.m.

OPEN HOUSE

Host: Peter Meggs

A topical program about religious beliefs, practices and values and the way they affect such human affairs as politics, culture, social justice and personal relations.

Producer: Marguerite McDonald, Ottawa
Sunday, 5.05 p.m.

R.S.V.P.

Host: Leon Cole

Classical music request program.

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Winnipeg, Manitoba R3C 2H1.

If you are too busy to write a letter, you can call R.S.V.P. at (204) 786-0720 (no collect calls, please).

Producer: Wendy Robbins, Winnipeg
Monday to Friday, 11.05 a.m.

ROYAL CANADIAN AIR FARCE

See *Radio* index.

Saturday, 9.34 a.m.

SATURDAY AFTERNOON

AT THE OPERA

Host: Bill Hawes

Full-length operas performed by the world's leading companies and featuring the great voices of our day.

Executive Producer: Robert Cooper
Saturday, 2.05 p.m. (3.05 AT, 3.35 NT)

17 BLOCKS OF BROADWAY

Host: Jonn Kares

Music from the musicals, featuring a different theme each week, with an occasional feature presentation on a single Broadway show.

Short interviews with the stars, producers, composers and critics.

Producer: John Stinchcombe
Saturday, 7.05 p.m.

SIMPLY FOLK

Coverage of the Canadian folk music scene, including concerts from folk festivals and clubs.

Producer: Les Siemieniuk, Calgary
Saturday, 11.30 a.m.

SOUNDSCAPE

Host: Margaret Pacsu

Music for winding down your day.

Producer: Warren Wilson

Monday to Thursday, 10.00 p.m. (Not heard AT/NT)

STATE OF THE ARTS

A lively and perceptive program on the arts—literature, film, television, drama, visual arts, architecture and design.

The final half hour is devoted to writing and includes original material, commissioned for radio, from Canadian and international authors.

Sunday, 12.08 p.m.

STEREO MORNING

Host: Terry Campbell

Music from the 16th to 20th centuries, with an emphasis on new recordings. Including Arts Reports in the third and fourth hours.

Executive Producer: Rick Phillips
Monday to Friday, 5.00 a.m.

STEREO THEATRE

Original Canadian dramas.

Sunday, 7.05 p.m.

STRING OF PEARLS

Host: Jim Bennet

Music ranging from Bach to the Beatles.

Producer: Eitan Cornfield, Halifax
Monday to Friday, 8.00 p.m. AT, 8.30 NT

THE TRANSCONTINENTAL

Host: Otto Lowy

A musical train trip through the capitals and byways of Europe, with recordings of French chanteuses, Czech marching bands, Viennese operettas, folk masses, light concert music, interspersed with Otto's lighthearted and often amusing memories of European travel, famous stars and musical occasions.

Producer: Edward Norman, Vancouver
Sunday, 6.05 p.m.

TWO NEW HOURS

New trends in the art of music.

Executive Producer: David Jaeger
Sunday, 9.05 p.m.

VANISHING POINT

An unusual series of bizarre and otherworldly dramas.

Executive Producer: William Lane
Monday, 11.10 p.m.

WEEKENDER

Host: Neil Copeland

Recorded classics and some jazz. Producer: Mark Warren, Halifax
Saturday & Sunday, 5.00 a.m.

THE WORLD AT SIX

See *Radio* index.

Monday to Friday, 6 p.m.

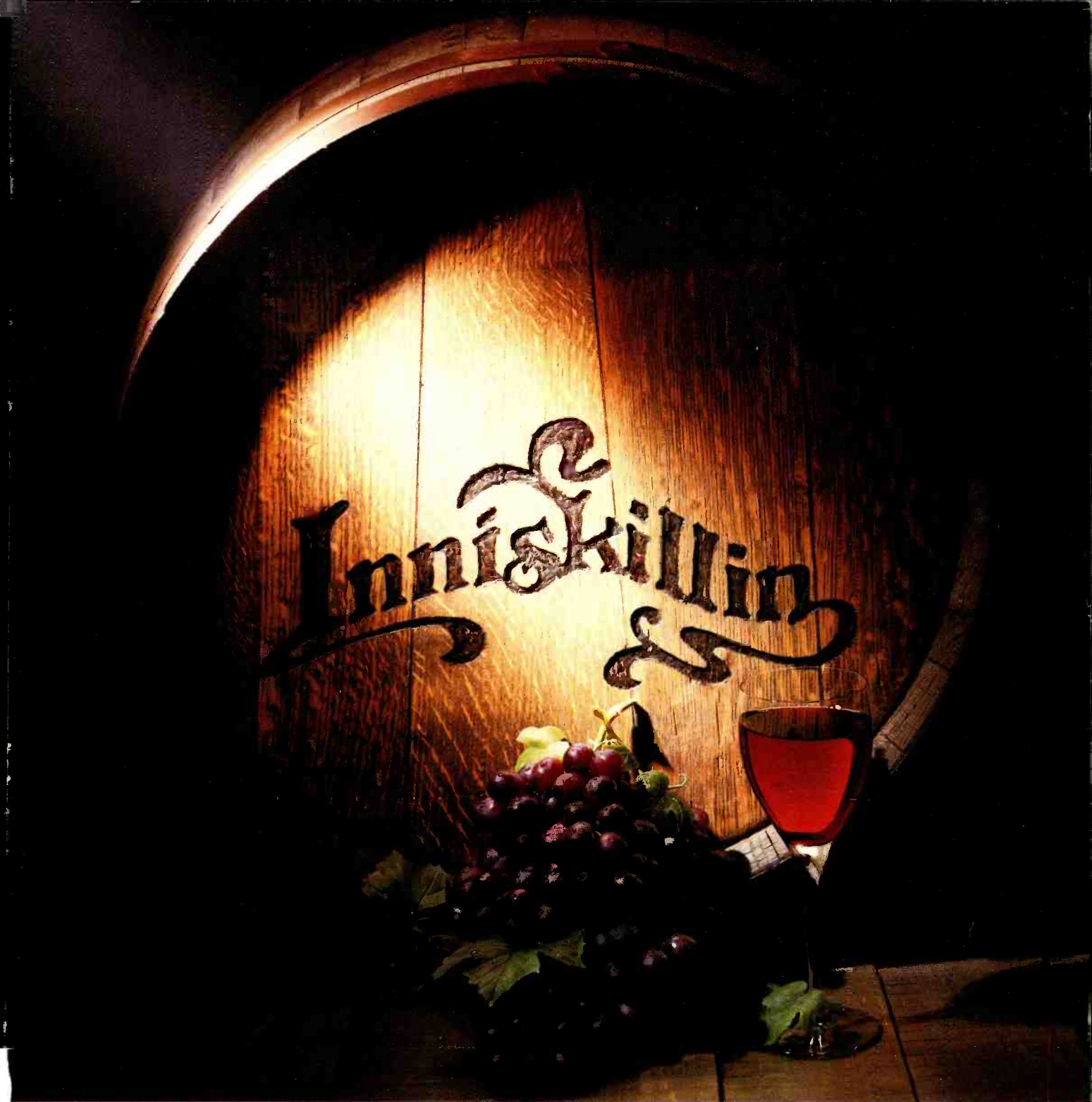
WORLD REPORT

With Rex Loring

and Barbara Smith

A 12-minute major national and international news roundup.

Senior Editor: George Lewinski
Monday to Friday, 6.00, 7.00, 8.00 a.m.
Saturday & Sunday, 8.00 a.m.



An Acknowledged Statement of Taste

A toast of France

It comes as no surprise. After all, Inniskillin and the wines of France have a lot in common. So, it also came as no surprise to those who know and understand wine when a renowned European wine expert remarked at a 1976 wine tasting that *"My favourite, without a doubt, was the 1974 Inniskillin Marechal Foch."* Inniskillin is the first Canadian wine to receive this rare and prestigious accolade and has gone on to further distinguish itself by meeting increasing French demands for 650 cases of our 1980 vintage.

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The next time you're enjoying your favourite bottle of Inniskillin, you'll be enjoying a wine that meets the high standards of excellence demanded by French tastes. So, say "Salut!". A French toast that is not only complemented by, but complements Inniskillin.

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